

# Kenosha Creative Economy Strategic Plan

## **Prepared for**

The City of Kenosha Commission on the Arts  
Amy Greil, Chair

## **In partnership with**

Kenosha Community Foundation

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*Kenosha Creative Economy Strategic Plan*

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## *Kenosha Creative Economy Strategic Plan*

### **Executive Summary**



### Purpose/Goal of the Project

In April 2016, the Bolz Center for Arts Administration at the University of Wisconsin-Madison began a collaboration with the City of Kenosha Commission on the Arts to produce the Kenosha Creative Economy Strategic Plan, building on eight years of prior work around the development of Kenosha's creative economy. The purpose of the engagement was bi-fold:

1. Assist the City of Kenosha Commission on the Arts in navigating the process of developing a creative economy strategic plan, including understanding the community's existing creative assets, synthesizing previous work, aligning goals, and acquiring community input.
2. Provide an opportunity for five Bolz Center MBA students to experience and understand the consulting and strategic planning process with a real client, guided by an experienced consultant.

Momentum, as well as community and business support for the creative economy, was cultivated during the course of this project through various engagement activities.

### Methodology Overview

The information-gathering process for this strategic plan was robust, and included a combination of primary and secondary research to collect data. Primary research included phone and in-person interviews, visioning, mapping, assessment charrettes, digital surveys, focus groups, and community gatherings. Secondary research gathering included reviews of existing plans and analysis of economic data.

### Key Findings

The scope of this project included four phases of work. Each phase of work resulted in a summary report and a series of key findings that informed the final strategic plan.

#### **Phase I, Analysis of the Current State of the Creative Sector.**

This phase included a Kenosha Rising Visioning Exercise, a SWOC Analysis conducted with the Steering Committee, the production of a creative asset map, and an analysis of benchmark cities. Key findings from Phase I included:

1. Kenosha has many of the strengths in place to foster a vibrant creative economy
2. Coordination among groups and projects remains an obstacle to growth in the arts and cultural sector
3. Perceptions of Kenosha do not always reflect reality
4. Financial support and philanthropic leaders are needed to move creative growth forward

#### **Phase II, Analysis of Current and Future Development Plans.**

This phase included an analysis of related plans and research to understand other development activities proposed and ongoing that may relate to Kenosha's creative economy. Key findings from Phase II included:

1. The "creative economy" is already featured as valuable in several standing city planning documents
2. Clearly defining Kenosha's "brand" is a proposed outcome in several planning documents
3. Economic renewal, particularly downtown, is a priority
4. Basic infrastructural improvements, such as streets, signage, transport and parking, are priorities
5. Downtown vacancies need to be addressed

#### **Phase III, Community Engagement.**

This phase included a survey of the Steering Committee, interviews with key stakeholders, two town halls conducted on February 9 and March 7, 2017, and a series of focus groups with educational partners.

Key findings from Phase III included:

1. Kenosha's location between Milwaukee and Chicago is critical to address within the plan
2. Cross-sector collaboration is the most highly prioritized type of leadership for the strategic plan
3. Community identity as a creative economy is not universally known, communicated or marketed
4. Downtown revitalization is a key priority, and most stakeholders see the arts as a primary tool
5. Interest is high from students in higher education for this initiative, who are currently underutilized

During Phase III, eight strategies emerged, which were used for discussion at the two town hall events. Those strategies were:

1. Develop community's connection to downtown places
2. Establish live/work space for artists
3. Bolster art/culture funding through philanthropy
4. Secure partnerships between artists and businesses
5. Improve community marketing
6. Align educational systems to prepare youth for creative careers
7. Foster creative entrepreneurship
8. Revitalize neighborhoods through the arts

Following the completion of Phase III, a day-long retreat with members of the Steering Committee was convened on April 1, 2017 at the Colerget Conference Center in Kenosha. The steering committee discussed six of the eight previously identified strategies and populated a matrix with key partners, priorities, action steps, and goals. The retreat highlighted opportunities for strategic work to overlap with one another, allowing us to further condense our recommendations down to four key objectives. The retreat also served to build commitment to specific strategies by members of the Steering Committee, brainstorm additional partners, and share information and resources around the strategies. The matrix produced at the retreat was used to develop four key objectives that form the roadmap for the Kenosha Creative Economy Strategic Plan.

#### **Phase IV, Creative Economy Analysis.**

This phase included an analysis of economic data (NAICS and SOC codes) relevant to Kenosha's creative economy. Key findings from Phase IV included:

1. Kenosha has demonstrated growth in its creative economy relative to the selected comparable counties.
2. Kenosha lags behind the state and nation with the percentage of total jobs in the creative sector.
3. NAICS codes categorized in "Design" and "Culture and Heritage" exhibited significant growth.
4. SOC codes categorized in "Media" and "Artists" exhibited significant growth.

#### **Recommendations**

From these key findings, we recommend four strategic key objectives. These objectives are intended to function as the roadmap for the development of Kenosha's Creative Economy. Each objective contains several initiatives aligned with the objective. The objectives and accompanying initiatives are:

- **Objective 1: Funding & Business Partnerships:** Building sustainable, dedicated sources of funding for the arts in Kenosha and building connections between commerce and culture
  - **Initiative I:** Establish a centralized clearinghouse for arts & cultural funding in Kenosha
  - **Initiative II:** Raise an endowment or alternative funding model dedicated to centralized clearinghouse
  - **Initiative III:** Create resources that foster partnerships between area businesses and arts and cultural projects, organizations, and individuals

- **Objective 2: Community marketing:** Enhancing community marketing through the coordination of existing efforts and creation of a centralized marketing hub for the creative sector
  - **Initiative I:** Establish Kenosha News' online calendar as central hub for arts and creative sector
  - **Initiative II:** Develop brand attributes and language about Kenosha's creative sector
- **Objective 3: Neighborhood revitalization through the arts:** Engaging all of Kenosha's communities in meaningful creative programming and economic development efforts
  - **Initiative I:** Establish a network of community leaders and partners to actively drive programming efforts
  - **Initiative II:** Eliminate barriers to city permitting, licenses, and other processes
  - **Initiative III:** Activate engagement and networking opportunities between neighborhoods
- **Objective IV: Downtown revitalization & entrepreneurship:** Encouraging downtown revitalization and entrepreneurship activity through a creative collaborative hub
  - **Initiative I:** Establish a physical space for business and professional development for creatives
  - **Initiative II:** Create sustainable funding model to support entrepreneur ventures
  - **Initiative III:** Collaborate with educational institutions to launch programming

Outlines for each objective include its context, the key findings that led to its genesis, key partners and contacts, and specific initiatives, actions, and outcomes. These outlines translate the layers of research and community input that have been collected during this process into actionable steps that can be taken by partners to develop Kenosha's creative economy.

Additionally, we submit two infrastructure recommendations:

1. **Utilize the Economic Analysis completed in Phase IV strategically for infrastructure support.** This data outlines areas for growth and business segments for focus. In Kenosha, there is a strong presence of professional creatives working in industries other than the creative industries, which highlights a significant opportunity for networking, mentoring, building a creative talent pipeline, and fostering support for the entire creative sector. The information contained in the Phase IV report can serve as a baseline for measuring growth and ongoing benchmarking with other Kenosha industry clusters and peer communities.
2. **Establish a cohesive infrastructure, by the City of Kenosha, that will implement and monitor the progress of the Creative Economy Strategic Plan.** The identification of champions for each of the four key objectives and the leadership of the Kenosha Arts Commission is an excellent way to commence this process. Ensuring collective and regular communication, along with ongoing feedback to the stakeholders who have been involved with this process, will be critical to successful and strategic growth of the creative sector.

## *Kenosha Creative Economy Strategic Plan*

### **Methodology**



The Bolz Center worked closely with Amy Greil, Chair of the City of Kenosha Commission on the Arts, and a 25-person Steering Committee to develop a scope of work consisting of four phases:

- I. Analysis of the Current State of the Creative Sector.
- II. Analysis of Current and Future Development Plans.
- III. Community Engagement.
- IV. Creative Economy Analysis.

Each phase consisted of a series of activities, described below, that produced key findings which would later inform the development of eight emerging strategies and ultimately, four key objectives. Additionally, various communications, including phone calls and emails involving Amy Greil, members of the Steering Committee, and Bob Schneider of the Kenosha Community Foundation, were used to gather additional information and direction for this project.

#### **Phase I, Analysis of the Current State of the Creative Sector.**

This phase included a Kenosha Rising Visioning Exercise, a SWOC Analysis conducted with the Steering Committee, the production of a creative asset map, and an analysis of benchmark cities.

#### **Phase II, Analysis of Current and Future Development Plans.**

This phase included an analysis of related plans and research to understand other development activities proposed and ongoing that may relate to Kenosha's creative economy.

#### **Phase III, Community Engagement.**

This phase included a survey of the Steering Committee, interviews with key stakeholders, two town halls conducted on February 9 and March 7, 2017, and a series of focus groups with educational partners.

- **Steering Committee Survey:** In November 2016, an online survey was administered to the steering committee. The survey contained seven questions and collected basic demographic data.
- **Key Stakeholder Interviews:** The team identified candidates for interviews through recommendations by the Steering Committee, project leaders and other key stakeholders. Interviews were conducted over the phone and in person. The consulting team analyzed feedback by identifying responses and key themes from a standard set of questions. Both quantitative and qualitative data from the interviews are included in these results. We interviewed 10 individuals from the following sectors: government/civic (2), artistic (2), funding/non-profit (1), private (4), education (1). Interviews were conducted with the understanding that results would be kept anonymous, therefore results are attributed by sector, rather than individual name.
- **Town Halls:** Two town halls were convened to solicit feedback from community members. The first town hall was held on February 9, 2017 at Fusion. The second town hall was held on March 7, 2017 at the Uptown Library. Town hall attendees self-selected as a "Consumer" or "Producer," and sat in groups accordingly. Eight emerging strategies were presented, and facilitators noted their group's top three strategies to prioritize for discussion. For each strategy that was discussed, facilitators noted what participants believed to be the strategy's benefits, challenges, and requirements for success. These notes were tallied and analyzed for themes.
- **Education Focus Groups.** Four focus groups concerning the emerging strategies were conducted in the educational sector during March, 2017. One was with Kenosha-native teachers in the Kenosha Unified School District; two were at Gateway Technical College, in an Urban Farming class and an Interior Design class, and one was at UW Parkside with a Communications Seminar.



- **Retreat.** A day-long retreat with members of the Steering Committee was convened on April 1, 2017 at the Colergét Conference Center. Participants collaborated on a visioning statement exercise before moving on to discuss six of the eight previously identified strategies. Each participant worked on populating a matrix, including information on key partners, priorities, action steps, and goals, for two of the six strategies

#### **Phase IV, Creative Economy Analysis.**

This phase included an analysis of economic data (NAICS and SOC codes) relevant to Kenosha's creative economy. Data was supplied by the Southeastern Wisconsin Regional Planning Association for Kenosha County, Brown County, Eau Claire County, and Sheboygan County in Wisconsin, as well as Michigan City-La Porte, Indiana, the state of Wisconsin, and the USA.

Additional methodology information is contained within each phase of work's relevant summary report.

## *Kenosha Creative Economy Strategic Plan*

### **Strategic Objectives I – IV**



## Objective 1: Funding & Business Partnerships

*Building sustainable, dedicated sources of funding for the arts in Kenosha and building connections between commerce and culture*

### Context

Identifying funding sources for the arts and communicating the community impact of the creative sector is a challenge felt across the country. While this issue is not unique to Kenosha, Kenosha is uniquely positioned to build partnerships and make a strong case to private donors and businesses for arts funding. There is a growing community presence from industrial and corporate businesses in Kenosha, with both large and small headquarters re-locating to the area. In an analysis of Kenosha's creative sector, data also showed that both the number of workers in creative businesses and the number of creative workers in non-creative businesses in Kenosha have steadily grown since 2009. We see a strong opportunity to communicate the importance of the creative sector in Kenosha's greater economy and build partnerships between Kenosha area businesses and arts and culture.

While Kenosha currently enjoys strong community interest around developing the creative economy, current arts funding remains project-based and disparate. *Some challenges identified to Kenosha's current arts funding include: inadequate measurement and accountability metrics for funded projects; one-off funding, rather than funding for strategic growth; and limited size of most of the Kenosha area funding sources.* To achieve the outcomes identified in this strategic plan, research and development of a centralized, sustainable philanthropic strategy is also vital.

### Key findings that led to this objective

- Coordination among groups and projects remains an obstacle in growth in the arts and cultural sector (Phase I)
- Financial support and philanthropic leaders are needed to move creative growth forward (Phase I)
- The "creative economy" is already featured as valuable in several standing city planning documents (Phase II)
- Cross-sector collaboration is the most highly prioritized type of leadership for the strategic plan (Phase III)
- Community identity as a creative economy is not universally known, communicated or marketed (Phase III)
- Kenosha has demonstrated growth in its creative economy relative to the selected comparable counties (Phase IV)

### Key Partnerships

- Kenosha Community Foundation
- Kenosha Area Chamber of Commerce
- Local private financial institutions
- United Way
- Kenosha Area Business Alliance
- Snap-on and other corporate leaders

### Exploring Models for Community Arts Funding:

>> Example: [power2give](https://power2give.org)

"power2give.org empowers you to give directly to local arts, science and history projects you are passionate about."

>> Long-Term Options:  
[Participatory Budgeting](#)  
[Oregon Cultural Trust Model](#)

**"Local arts orgs may not survive if they weren't on our funding list"**  
- Kenosha-area arts funder

**"Businesses and nonprofits are not considering succession planning. Time flies; if you're not grooming someone to further your mission, take your spot and help someone see what you see, your wisdom is lost and you keep doing the same thing over and over again because no one knew how to pick up the ball"**

Contact for this objective:

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## **KEY INITIATIVE I**

### **Establish a centralized clearinghouse for arts & cultural funding in Kenosha**

#### **Outcomes**

- Individuals and corporations have the opportunity to fund a creative ecosystem in Kenosha
- Measurement tools and benchmarks for funding provide a clear picture of the impacts of philanthropy
- Funders feel confident that their dollars are having an impact

#### **Action Steps**

- Convene major regional funders for discussion and discovery
- Determine if the Kenosha Community Foundation Arts Fund is the right vehicle for expansion
- Develop application and evaluation criteria for funded projects/organizations in Kenosha

## **KEY INITIATIVE II**

### **Raise an endowment or alternative funding model dedicated to centralized clearinghouse**

#### **Outcomes**

- Kenosha's artistic community has a sustainable source of philanthropic support to grow and thrive
- Fundraising campaigns are made less often and more efficiently

#### **Actions**

- Assemble a team to determine the capacity and financial goals of a Kenosha-wide endowment campaign
- Develop a written case statement for arts and creativity in Kenosha to communicate to businesses
- Develop a written case statement for arts and creativity in Kenosha to individuals and residents

## **KEY INITIATIVE III**

### **Create resources that foster partnerships between area businesses and arts and cultural projects, organizations, and individuals**

#### **Outcomes**

- The Kenosha area experiences more collaboration between its for-profit and non-profit sectors
- Return on investment for arts funding is realized both through community impact and relationship building

#### **Actions**

- Coordinate with the case statement development process to create materials and resources that communicate the impact of arts and cultural funding on Kenosha's greater economy
- Explore the development of a funding marketplace model, where businesses can connect and contribute to arts and cultural projects (see box above re: power 2 give model)
- Build a network or council of current and aspiring philanthropy, arts, and business leaders that meets regularly to discuss, brainstorm and plan Kenosha area arts funding strategy and objectives

## Objective 2: Community Marketing

*Enhancing community marketing through the coordination of existing efforts and creation of a centralized marketing hub for the creative sector*

### Context

While Kenosha's creative sector is active and adds to the community's high quality of life, coordinating and marketing this sector remains a challenge in Kenosha. Arts organizations and creative businesses use different resources to market themselves and Kenosha currently lacks a centralized and coordinated "hub" for disseminating information about the creative sector. Our research has identified some key challenges to address: the lack of a unified community identity for the arts and creative sector, the lack of coordination of arts events, and the lack of a unified voice for the creative sector in Kenosha. In order to achieve the outcomes identified in this strategic plan, creation of a centralized "hub" for events and activities where arts organizations and creative businesses can coordinate their marketing efforts is essential.

### Key findings that led to this objective

- Coordination of events and marketing efforts were identified as an Opportunity in the SWOC analysis (Phase I)
- Perception and awareness of the arts and creative sector in Kenosha was identified as an area of Weakness in the SWOC analysis (Phase I)
- Comparable communities have built marketing and community identity initiatives into their respective planning processes (Phase I)
- Talent attraction, branding, building awareness, and strengthening partnerships were benefits of community marketing identified in both Town Halls (Phase III)
- "Contributes to quality of life" & "lack of awareness" were phrases used by interviewees to describe the creative sector in Kenosha (Phase III)

### Key Partnerships

- Kenosha News and other local media
- Kenosha Area Convention and Visitors Bureau
- Kenosha Area Business Alliance
- Downtown Kenosha Inc.
- Kenosha Area Universities

Examples of collaborative, centralized calendars and information hubs for arts and the creative sector:

[Downtown Appleton, Inc.](#)

**"All arts orgs need to [collaborate]. Sometimes there is an overlap of services because everyone wants to lead"**  
-Creative sector respondent

**"Communication between the different groups [is a challenge]. What's the best way for everyone to be on the same page and know what's going on?"**  
-Private sector respondent

Contact for this objective:

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## **KEY INITIATIVE I**

### **Establish Kenosha News' online calendar as central hub for arts and creative sector**

#### **Outcomes**

- Kenosha News' calendar is the central source of information for the community to learn about arts and creative sector events
- The arts and creative sector recognizes this calendar as the main place to post information about their events and uses it often. Users include all members of the creative sector (artists, businesses, non-profits, etc.)
- Kenosha Area Business Alliance and other community partners use the Kenosha News calendar for talent acquisition, recruitment, and retention efforts

#### **Action Steps**

- Kenosha News will work with other local media companies to establish the best course of action for improving and maintaining its current calendar for the arts and creative sector
- Develop instructional materials for arts organizations and creative businesses to help them use the calendar and connect with other organizations and creative businesses. Materials should be made available to all organizations and businesses so they have access to and knowledge of this tool
- Recruit team of people from Key Partners to educate and send information to arts organizations and creative businesses about using the online calendar
- Work with KABA and other community partners to get information about the calendar on their talent attraction pages and help them disseminate information about the calendar to their network

## **KEY INITIATIVE II**

### **Develop brand attributes and language about Kenosha's creative sector**

#### **Outcomes**

- Standard language and look about the creative sector to be included in online and other marketing materials for creative businesses and arts organizations as well as in other sources of information about the creative sector
- Recognition that the creative sector is a key component of Kenosha's overall brand

#### **Actions**

- Establish a group of arts and marketing representatives from relevant organizations and businesses to develop the brand attributes and language
- Develop simple online arts portal to embed calendar from Key Initiative I
- Determine funding mechanism to cover budgetary needs of Key Initiative II



## Objective 3: Neighborhood Revitalization Through the Arts

*Engaging all of Kenosha's communities in meaningful creative programming and economic development efforts*

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### Context

There is a lot of focus on developing the downtown area with creative activity, but similar initiatives must take place in all neighborhoods to reinvigorate Kenosha as a whole. There have already been successful arts districts established in the Union Park and Uptown/Lincoln Park neighborhoods that can serve as a model for other neighborhoods. Many partners need to be engaged for this initiative to be successful, including artists and arts organizations, schools, city government, local businesses, libraries, neighborhood associations, and community leaders/neighborhood champions. *Some challenges identified to neighborhood revitalization include: disorganized neighborhood organizations; lack of awareness of current neighborhood assets; possible language barriers in certain communities; lack of community identity in some areas; and transiency of new residents.* In order to achieve the outcomes identified in this strategic plan, key leaders in each neighborhood will need to work with local partners to establish programming and events that are significant and representative of the community.

### Key findings that led to this objective

- Neighborhood revitalization was identified as a priority by Kenosha residents during community conversations (Phase III)
- The current leadership of the creative economy was identified as not representative of the entire Kenosha community (Phase I)
- It is important to encourage neighborhood-based programs and events and maintain the unique identities of these neighborhoods (Phase I)
- Downtown cannot be the only focus of investment and revitalization – there are individuals and organizations in every community that need to be included in those efforts (Phase III)

### Key Partnerships

- City of Kenosha
- Kenosha Commission for the Arts
- Kenosha Unified School District
- Kenosha Public Library

### Exploring Current Neighborhood Arts Initiatives

[Union Park Arts District](#),  
Kenosha, WI

[Uptown Arts District](#),  
Michigan City, IN

**“I think the work downtown is going to have a lot of positive impact on the surrounding neighborhoods”**  
- Kenosha-area business leader

**“...the presence of artists in a neighborhood can be a powerful magnet for urban revitalization.”**

- Artspace Preliminary Feasibility Report, 2014

### Contact for this objective:

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## **KEY INITIATIVE I**

### **Establish a network of community leaders and partners to actively drive programming efforts**

#### **Outcomes**

- Dedicated leaders and ambassadors who have the pulse of the neighborhoods will be able to lead initiatives and help steward new and current opportunities
- Partnerships can be formed once leaders are identified

#### **Action Steps**

- Identify key neighborhood and business leaders, beginning with current partners and expanding to include the true influencers and champions within each community
- Look to KUSD, libraries, and parks as partner organizations and creators of community programming
- Compile list of potential work and studio spaces available for lease or rent by artists and creatives

## **KEY INITIATIVE II**

### **Eliminate barriers to city permitting, licenses, and other processes**

#### **Outcomes**

- Neighborhoods can easily navigate the complex city requirements for events and other activities
- Increased number of organizations and individuals able to effectively put on local programs and events

#### **Actions**

- Identify key partners in city government and local grassroots organizations
- Create toolkits that pull together resources in one place that neighborhood associations can easily access

## **KEY INITIATIVE III**

### **Activate engagement and networking opportunities between neighborhoods**

#### **Outcomes**

- Neighborhood leaders are engaged with each other and able to bounce ideas off each other and form potential collaborations
- Kenosha has multiple community advocates working together to establish new artistic and creative efforts in all neighborhoods

#### **Actions**

- Conduct workshops to connect neighborhood leaders
- Host community forums to encourage conversations between community leaders, residents, and artists



## Objective IV: Downtown revitalization & entrepreneurship

*Encouraging downtown revitalization and entrepreneurship activity through a creative collaborative hub*

### Context

Many communities face the challenge of downtown revitalization, especially those that thrived in the industrial and manufacturing era. Fortunately, Kenosha has experienced energy around downtown development as new businesses have opened from restaurants to live music performance spaces. A creative incubator could capitalize on this momentum and utilize many of Kenosha's strengths, such as higher education institutions, a strong K-12 public school system, available downtown space, and a lower cost of living. Kenosha is well-positioned to establish a creative incubator that will serve a dual purpose of revitalizing downtown and increasing entrepreneurial activity. The incubator will benefit both entrepreneurs and the community. Some of its possible benefits include:

- Establishing a central hub where individuals can access entrepreneurial and professional development resources
- Creating a support network for entrepreneurs in the community
- Increasing the community's investment in and connection to downtown

Establishing an incubator may face the challenge of interfacing with the many players already involved in downtown development. Identifying alignments and creating strong partnerships will be vital to this initiative.

### Key findings that led to this objective

- Comparable cultural plans highlight the importance of downtown development as well as coordination between public schools, institutions of higher education and other organizations (Phase I)
- Other current development plans in Kenosha focus ways to promote economic development and urban revitalization (Phase II)
- Interviews with current students and community members identified the importance of bringing more students downtown and tapping into the underutilized potential of college students (Phase III)
- Through economic analysis, Design was identified as a strong sector of growth and supplier of talent in Kenosha (Phase IV)

### Key Partnerships

- Kenosha Creative Space
- Higher education institutions: Gateway Technical College, Carthage College, UW-Parkside
- Kenosha Unified School District
- Downtown Kenosha Inc.
- KABA/Y-Link
- Wisconsin Women's Business Initiative Corporation (WWBIC)
- SCORE

### Examples of Creative/Arts Entrepreneur Programs

[Catapult Creative House, Missouri](#)  
[Center for Cultural Innovation, Los Angeles, CA](#)

**"As less emphasis is placed on manufacturing, more emphasis can be placed on creating spaces that encourage a creative, innovative and entrepreneurial focus"**  
-Chrysler Development Plan

**"A lot of younger entrepreneurial people are moving into the area, looking to grow their businesses, and become a part of the area"**

### Contact for this objective:

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## **KEY INITIATIVE I**

### **Establish a physical space for business and professional development for creatives**

#### **Outcomes**

- Create centralized, accessible location for entrepreneurship activities downtown
- Capitalize on identified opportunity of existing buildings and vacant spaces

#### **Action Steps**

- Establish Kenosha Creative Space as flagship entrepreneurship incubator for creative occupations
- Compile list of entrepreneurial programming, resources, and incubation services currently offered in Kenosha area

## **KEY INITIATIVE II**

### **Create sustainable funding model to support entrepreneur ventures**

#### **Outcomes**

- Enable Kenosha Creative Space to grow and take risks on entrepreneurs and ventures
- Promote idea that investing in downtown and the creative economy provides financial return and value for the community

#### **Actions**

- Assemble a team to research effective funding methods for creative incubators
- Develop and distribute materials on entrepreneurial resources to Kenosha banks and lending institutions

## **KEY INITIATIVE III**

### **Collaborate with educational institutions to launch programming**

#### **Outcomes**

- Increase collaboration between students, teachers, and administrations from higher educational institutions and KUSD
- Immerse Kenosha area students into the creative entrepreneurship process
- Attract students and other groups that don't normally frequent downtown to the area

#### **Actions**

- Utilize current entrepreneurship programs offered by higher educational institutions
- Identify strong and growing sectors in Kenosha that have demand for entrepreneurship and professional development programs, such as Design occupations (See Phase IV report)

## *Kenosha Creative Economy Strategic Plan*

### **Phase I Summary Report**



## ***Executive Summary***

The purpose of Phase I was to conduct an analysis of Kenosha's Creative Sector through a review of existing KenoshaRising documents, comparable cities' planning documents, the steering committee's SWOC Analysis and our comprehensive Creative Assets Map. This summary report includes a description of our methodology and a list of plans and reports reviewed in this stage. We have also included brief details regarding our approach to the review of comparable city planning documents. The results from the SWOC Analysis are summarized in this report and an analysis and description of the Creative Asset Map is included as well. Information contained in the Phase I Summary Report will inform our final strategy and recommendations.

## ***Methods***

Our Phase I methodology included a review and analysis of current studies on Kenosha's Creative Sector and cultural or creative economy plans from cities who either share some common features with Kenosha or who have engaged in a similar creative economy planning process. During this phase, we also engaged the Kenosha Creative Economy Strategic Plan Steering Committee (Steering Committee) in an in-person SWOC Analysis and Asset Mapping exercise, and conducted in-person and phone interviews with key community stakeholders and leaders.

## ***Reports Reviewed***

- KenoshaRising Final Report
- KenoshaRising Qualitative Data Analysis
- KenoshaRising Transcript Visioning Exercise
- KenoshaRising Quantitative Data
- Creative Watershed: Duluth Arts + Culture Plan (Duluth, MN)
- Toledo Strategic Plan for Arts & Culture (Toledo, OH)
- Northeast Ohio's Arts and Culture Plan (Northeast Ohio)
- Creative Downtown Appleton Inc. (Appleton, WI)
- Creative Economy Development Initiative (Wisconsin)
- The City Liveable: Modest Proposals for Reviving Downtown (Davenport, IA)
- The Good Life Project (Eau Claire, WI)
- City of Sheboygan Comprehensive Plan (Sheboygan, WI)

## ***Analysis of Current Studies on Kenosha's Creative Sector***

The KenoshaRising initiative and reports mentioned above provide a baseline for the state of the local arts economy and this project which grew out of the top opportunity identified to increase Kenosha's arts economy: **“integrate the arts into community economic development.”** This project seeks to examine whether similar opinions are represented in the larger creative economy population as the artist community. For instance, in the KenoshaRising Final Report, the top four reasons given in response to question number three, “Why Kenosha?” were:

1. Personal networks
2. Affordable cost of living
3. Existing arts community
4. Available amenities (ex. Universities and tech college, the lake, proximity to Chicago and Milwaukee)

The KenoshaRising Visioning Exercise largely built upon the top three responses to the survey question around what community needs are not being met in Kenosha's community:

1. Little coordination between similar arts-related groups and projects
2. Lack of community awareness of artists and events
3. Lack of financial support for the arts

Similar common themes emerged from the Community Visioning Exercise and the SWOC exercise conducted with the Steering Committee (denoted on the SWOC). This alignment indicates opportunity for collaboration between artists and the larger creative economy.

### ***Analysis of Comparable Cities' Cultural Plans***

Comparable cities were identified using the following criteria: population size, major industries, proximity to body of water or major waterway (rivers, etc.), relative proximity to major metropolitan areas, and existing planning materials. Cities identified through this process were: Appleton, WI, Eau Claire, WI, Sheboygan, WI, Davenport, IA, Dubuque, IA, Duluth, MN and Toledo, OH. In addition to reviewing plans for these cities, we also reviewed the Creative Economy Initiative from Arts Wisconsin to get a better understanding of how communities across Wisconsin view work in this area.

Our team reviewed plans from the cities listed above and looked for broad areas of similarity including specific goals, definitions and/or mentions of the creative economy, community-identified strengths, areas of focus, areas for collaboration and partners involved in the process. We have included a general overview of our findings below and have included some similar themes and focus areas identified across multiple plans.

This initial overview will continue to inform our work as we move forward. As more defined areas for research emerge we will be able to focus our efforts on specific outcomes of these planning processes as well as new creative economy or arts and culture programs in the cities reviewed in Phase I. We will review specific programs and plans throughout and will include a summary of our findings along with our recommendations in the final delivery for the project. We will review programs such as Eau Claire's summer music festival, Eaux Claires, as well as other major community events discovered in our process.

<b>City/Organization</b>	<b>Name of Plan</b>	<b>Stated Goals</b>	<b>Definition of Creative Economy</b>
Appleton, WI	<i>Creative Downtown, Downtown Appleton, Inc.</i>	Make Downtown Appleton a vibrant and accessible destination for business learning, living and leisure	No definition/Not mentioned in plan
Eau Claire, WI	<i>The Good Life Project</i>	Describe and link all various features that contribute to quality of life in Eau Claire and build awareness. This awareness will help build support for public and private actions that provide access to recreation, a healthful environment, art, recreation and places to meet. Look for ways to link recommendations to existing city planning.	The creative economy approach <b>links the arts and the creative process to a much wider range of economic activities</b> including technological innovation and local and regional marketing... <b>Creative economy approaches also typically emphasize intra-regional cooperation rather than on local or inter-jurisdictional competition.</b> Making places livable and attractive will be an important task for urban planners and economic developers. To ensure livability, <b>policymakers also need to support arts, culture, and heritage, in both rural and urban areas.</b> [Emphasis, theirs]
Sheboygan, WI	<i>City of Sheboygan Comprehensive Plan</i>	Overall strategic plan focuses on economic development and does not address the "creative economy." Addresses the "arts and culture" in the same section as education, "Culture and Education."	No definition/Not mentioned in plan
Arts Wisconsin	<i>Creative Economy Development Initiative</i>	The <i>Creative Economy Development Initiative</i> will help Wisconsin identify, strengthen and expand its creative programs, workforce, and businesses on the local level, leading to sustainable job growth, a growing talent pool, and community vibrancy and vitality. Arts	The arts and creativity work for a vibrant, innovative, and successful Wisconsin. Strengthening Wisconsin's creative industry is a critical strategy for the state and all of its communities to compete in the global economy, educate our children, engage residents, and to

City/Organization	Name of Plan	Stated Goals	Definition of Creative Economy
		Wisconsin has \$40,000 to fund creative economy programs in Wisconsin.	develop, attract and retain entrepreneurs and a high skilled work force through healthy, vibrant communities where people want to live, work, learn, and play.
Duluth, MN	<i>Creative Watershed: Duluth Arts + Culture Plan</i>	Provide a framework by which the City of Duluth and its arts and culture communities can work together, strengthening what is already in place and creating platforms for new activities and endeavors. Goals include: Cultivate Our Talents, Activate and Connect Our Neighborhoods and Downtown, Amplify Our Message, Capitalize Our Strengths, and Make It Happen.	Build and capitalize on Duluth's creative community and historic grassroots "maker" economy by interconnecting and supporting artists with the city's industrial and business resources, skill base and educational infrastructure.
Toledo, OH	<i>Celebrating Creative Communities: Toledo Strategic Plan for Arts and Culture</i>	Celebrating Creative Communities focuses on ten objectives through which to strengthen the impact of the arts and culture: education, placemaking, community diversity, capacity building, neighborhood development, sustainable funding, collaboration, cultural tourism and downtown revitalization.	Arts and culture build community. They lend voice and shape to diverse cultural expression; they enhance educational attainment, strengthen quality of life, and attract businesses. Creative industries are also a powerful economic sector that makes a substantial contribution to the region's economy... Advancing the arts and arts education can re-energize the economy and increase the overall prosperity of the community.
Northeast Ohio (Cleveland and Cuyahoga County)	<i>Northeast Ohio's Arts and Culture Plan</i>	Access, learning, partnership and resources are the cornerstones of Northeast Ohio's first regional cultural plan. These four goals, together with their objectives and actions, form a strategy for community and cultural success.	The arts provide ways for people of different backgrounds, races, generations and ethnicities to learn about their own and others' cultures. Greater access positions the arts and cultural sector to help build community within diversity. And, through greater access to arts and culture, those who are often isolated – people with disabilities, older persons and youth at risk – are included in the community's social and economic life.
Davenport, IA	<i>The City Livable: Modest Proposals for Reviving Downtown</i>	A successful city gets people walking. There must be a reason to walk (balance of uses), a safe walk (reality and perception), a comfortable walk (space and orientation), and an interesting walk (signs of humanity).	This plan is largely about walkability and the specific spaces in Davenport where walkability can be achieved through different activities and efforts. The author does note, however, the role of the arts in revitalization and says "It has been well documented how the presence of artists in a city's downtown can be a powerful catalyst for economic revitalization and growth"
Dubuque, IA	<i>Arts and Economic Prosperity IV</i>	This document is not a plan but an assessment of the impact of nonprofit arts and culture organizations on the Dubuque's economy. The document's goal is to demonstrate that America's arts industry is not only resilient in times of economic uncertainty, but is also a key component to our nation's economic recovery and future prosperity.	"Artists, cultural nonprofits, and creative businesses produce and distribute cultural goods and services. The arts impact the economy directly through job growth, revenue, and result in a better quality of life in the community. This quality of life component is essential in employee recruitment efforts."

In addition to the specific goals and definitions of creative economy stated above, some common areas of focus and existing strengths emerged to inform planning in each of these cities.

Across plans, identified strengths include:

- Small town feeling with big city amenities
- Strong public school systems and institutions of higher education

- Strong existing cultural and arts programming

Across plans, areas of focus that emerged include:

- Collaboration between public schools, institutions of higher education and various other organizations
- Tourism
- Development of waterfronts and waterways—lakes, harbors, rivers, etc.
- Building awareness of the arts as an important part of “quality of life”
- Creating an inventory of cultural and arts assets
- Downtown improvement/development, including aesthetics of downtown. Common language used includes: “character”, “charm”, “look”, “feel”

### ***SWOC Analysis***

The SWOC Assessment was conducted with the Steering Committee on November 22, 2016. Below, we have combined the Steering Committee’s SWOC results with pertinent insights from interviews we conducted, and grouped the feedback into relevant themes. Please note that in the Phase II Summary Report, some of these same SWOC results are highlighted. See Appendix I for the full SWOC results.

The themes that emerged during this analysis included the built environment, community, economy, education, events, geography, hospitality, people, perception, politics, public assets, technology and transportation. Several of these themes are somewhat interrelated and their strengths, weaknesses, opportunities, and challenges can be looked at in conversation with another.

\* indicates this item also surfaced in the KenoshaRising literature.

Theme	S/W/O/C	Description
<b>Built Environment</b>	Strength	Good bones – downtown buildings, etc.*
		Building Infrastructure
	Weakness	Entrances into town
		Lack of density
		Lack of nodes
	Opportunity	Chrysler property
		Depressed areas
		Downtown Kenosha
		Existing Buildings + Vacant Spaces*
		Expand venues for bigger gatherings, e.g. national tours/arts, conventions
		Talk about existing buildings and vacant spaces- how to use/renovate them
		Use existing resources
	Challenge	Downtown is separate from rest of community
		East-West divide
		Existing construction and development patterns
		Physical appearance of corridors, access route to downtown
<b>Community</b>	Strength	Community spirit and pride
		Community support – financial and showing up
		Strong community leadership
		Welcoming community to newcomers
	Opportunity	Community outreach
		Go-local trend
	Challenge	Sense of place
		Lacking major philanthropic leader

Theme	S/W/O/C	Description
Creative Economy	Weakness	Difficulty to explain connection between creative economy and economy
		Lack of implementation and follow-through on other creative economy plans
	Opportunity	Strengthen collaboration between sectors, work together to grow resources (identify these resources)
Economy	Strength	Cost advantage*
		For entrepreneurs, barriers to entry and costs are low
		Low cost of living and low costs for businesses
	Weakness	Wages not competitive; growth in low-wage jobs
	Opportunity	Strengthen collaboration between sectors, work together to grow resources (identify these resources)
	Challenge	Macro-economic challenges
		Not knowing what jobs will be in 10 years
Education	Strength	Despite being the third largest school district in Wisconsin, KUSD feels connected and small
		Education system as a whole, including KUSD and higher education.*
		Public schools' emphasis on arts (broad definition of arts, including graphic design and engineering)
	Weakness	Retention of graduating students and talent
	Opportunity	Build relationship between KUSD and higher education
		Educate the community about the value of existing programs and traditions (KUSD)
		Expose students to creative careers – KUSD
		Higher education students
	Challenge	Decreasing enrollment in public schools
		Isolation of higher education from center of community – not accessible – no college town feel, not bikeable/walkable
		Tension between education and job training
Events	Strength	Traditions and values – Harbor Market, school district, music festivals, etc
	Opportunity	Coordination of Events + Activities*
		Niche marketing – set Kenosha apart from Chicago and Milwaukee
		Seasonal arts activities
	Challenge	Precedent of free events
		Competition from Milwaukee and Chicago events
Geography	Strength	Location*
		Natural resources, including the lakefront and the parks*
		Small town feel
		Summer tourism and recreation, including a strong relationship with tourists coming from northern Illinois and
	Challenge	Smog, air and water pollution
		Winter
Hospitality	Weakness	Lack of culinary and food culture
		Lack of hotel space, especially downtown
	Opportunity	Culinary arts
People	Strength	Bringing new thinking – diversity of thought
		Enthusiasm and energy*
		Human capital – there is a reservoir of creativity
		Resourceful, innovative, do-it-yourself types
		Skills and work ethic
		Entrepreneurial spirit of both individuals and organizations
	Weakness	Creatives not connecting across sectors*
		Inertia in creative economy outside of the core group of leaders
		Hard to attract millennials

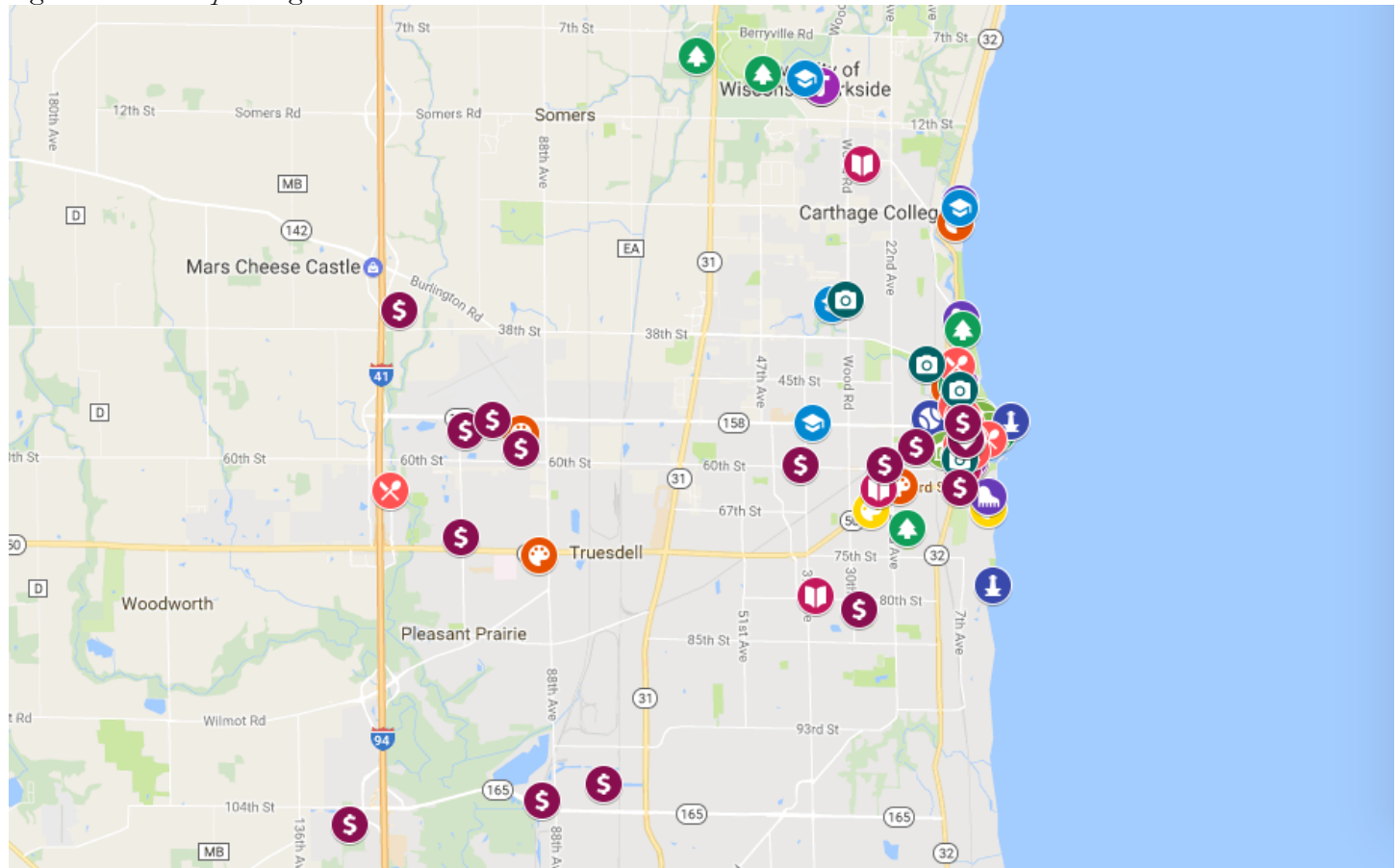


Theme	S/W/O/C	Description
		Leadership of the creative economy not representing the entire community
		Scarcity of talent and a skills-gap
		Struggle with inclusivity and diversity
	Challenge	Workforce
		Age demographic – declining young people
		Diversity
		Lack of consensus in community – is this a place for millennials?
Perception	Weakness	Awareness – marketing efforts and communication, etc.
		Changing sense of place
		Internal and external perception
	Opportunity	Awareness about recreation and harbor
		Coordinate, market and brand
	Challenge	Conformity is rewarded/risk aversion
		Fear of change
Politics	Weakness	Old mentality – “Kenowhere”
		Legislation and advocacy – creative economy getting pushed down*
	Challenge	Question of where does creative economy fall relative to other concerns
		National, state, and local politics
Public Assets	Strength	Slow speed of legislation
		Arts institutions, including museums*
		Community media engagement
	Opportunity	Public library system
		Harbor Market – year-round
Technology	Opportunity	Public art; engaging youth in making it
	Challenge	Media, changing technology around communication (public access TV, free WiFi)
Transportation	Strength	Lack of investment in technological infrastructure
	Weakness	Street car
	Opportunity	Transportation and transit
		City bikes and connect biking infrastructure
		Commuting / timing of trains and bus schedules
		Corridor to Milwaukee
		Expand bus lines to business park
		Leisure and tourism transportation

### ***Asset Map Analysis***

Utilizing data from the KenoshaRising report and feedback from the Steering Committee, we compiled a map of Kenosha that reveals the locations of Kenosha’s creative assets. The Asset Map includes a number of different types of places, including studios (artists’ and art-making), galleries, venues for creative events, including physical buildings and parks, locations of performing arts companies and organizations (such as theaters, orchestras and dance companies), museums, historical sites, educational institutions, community centers, libraries, eating and drinking establishments, media and publishing organizations, community partners and creative businesses. See Appendix II for the complete list of organizations included on the map.

Figure 1. Asset Map + Legend



#### Art Studios + Galleries

- Visual Art Studios
- Visual Art Galleries
- Music Studios

#### Performing Arts

- Venues
- Organizations / Companies
- Schools
- Businesses

#### Parks

- Parks

#### Education + Libraries

- Schools
- Community Centers
- Libraries
- Museums + Historical Sites
- Museums
- Historical Sites

#### Eating + Drinking

- Eating and Drinking

#### Media and Publishing

- Media and Publishing

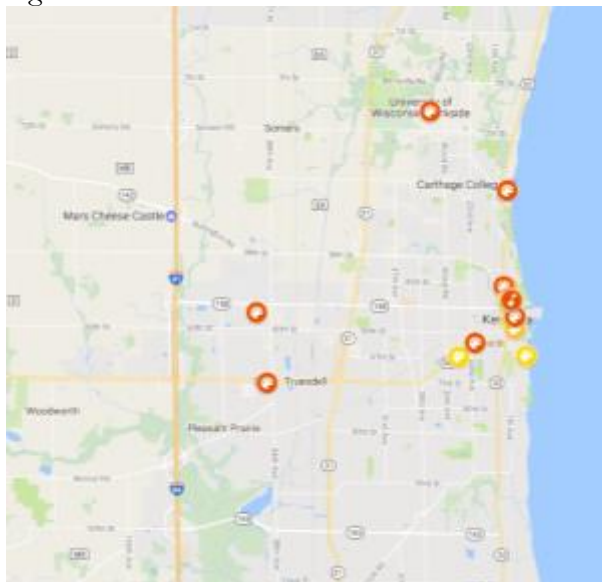
#### Community Partners + Businesses

- Nonprofit/ Government Organizations
- Businesses

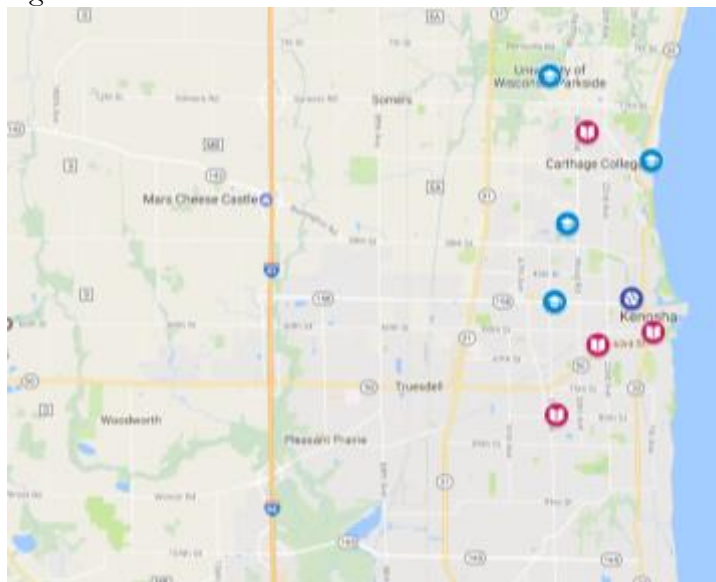
Many of the creative assets in Kenosha are concentrated downtown and clinging to the lakefront. These results are in alignment with the results we saw in the SWOC assessment, particularly those comments citing development patterns, city layout, and existing infrastructure as weaknesses and challenges, the lakefront as a strength. The map illustrates an arc of activity, encompassing I-41 south of Hwy 142, going east on Hwy 50 into downtown Kenosha, and looping north up around Carthage College and UW-Parkside.

**Art Studios + Galleries and Educational Resources + Libraries.** The Art Studios and Galleries are primarily concentrated in Kenosha's core, however there is more geographic diversity and east-west spread in this set of assets than we see in other asset types. The educational resources and libraries illustrate some of the most balanced geographic diversity of all the assets we mapped. While there is a not a strong east-west spread, the north-south spread and relative equi-distance between these types of assets is notable.

*Figure 2. Art Studios + Galleries*

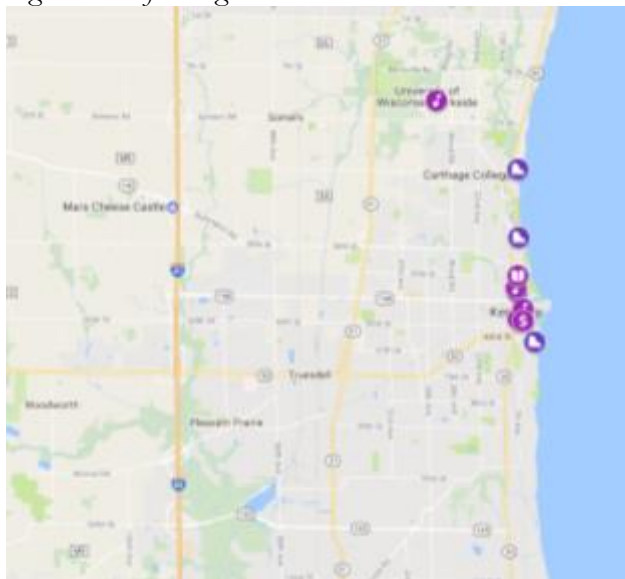


*Figure 3. Educational Resources + Libraries*

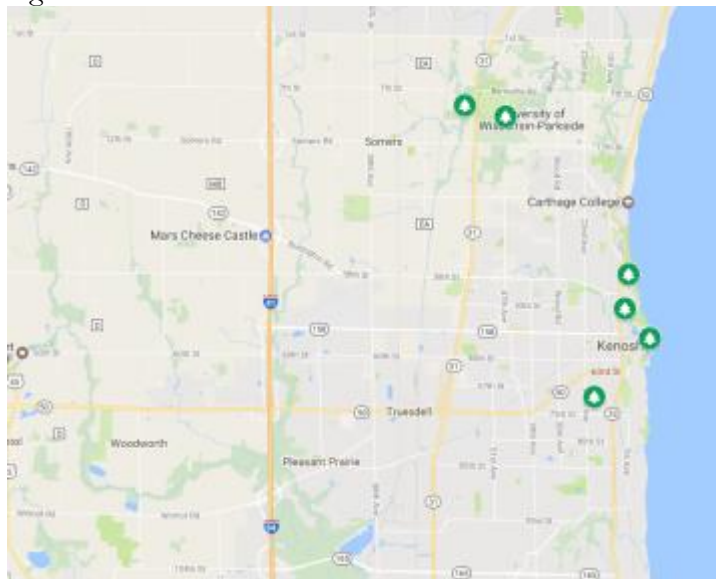


**Performing Arts and Parks.** The performing arts assets cling predominantly to the lakefront. Several assets in the park assets category were noted as seasonal venues for performing arts, and seem to mimic a similar pattern to that of the performing arts assets - along the lakefront and near UW-Parkside.

*Figure 3. Performing Arts*

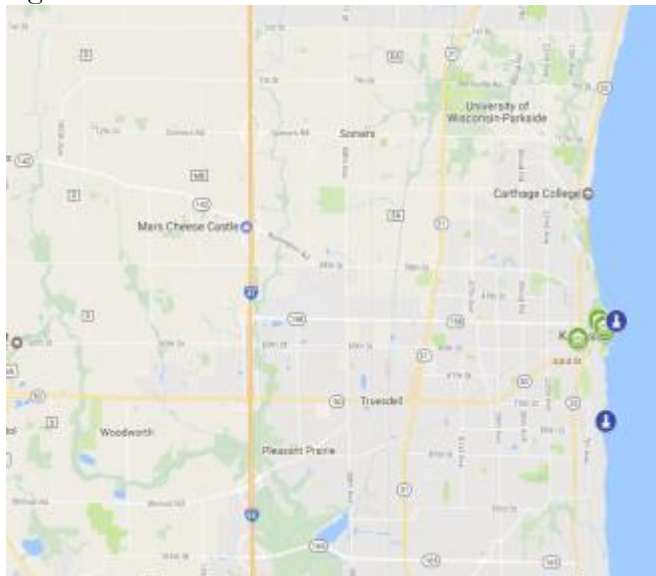


*Figure 4. Parks*

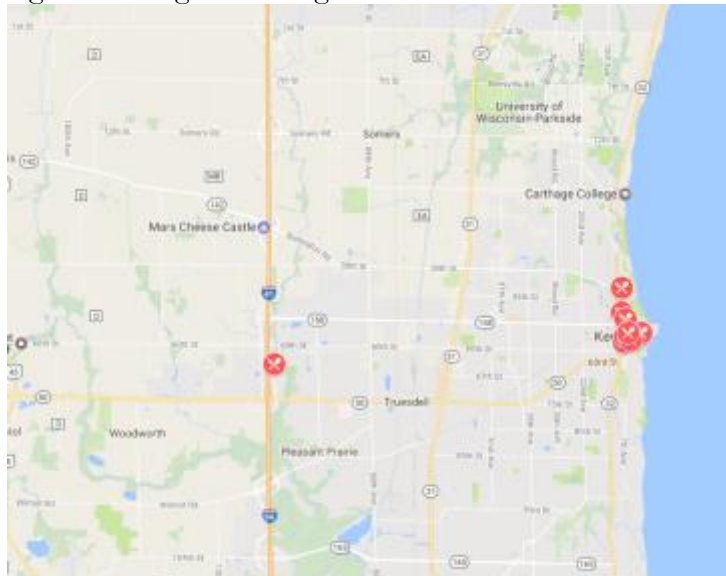


**Museums + Historical Sites and Eating + Drinking.** Museums are limited primarily to the downtown core, and historical sites appear to cling to the lakefront. Similarly, it appears that eating and drinking assets are very densely centered around the downtown area.

*Figure 6. Museums + Historical Sites*

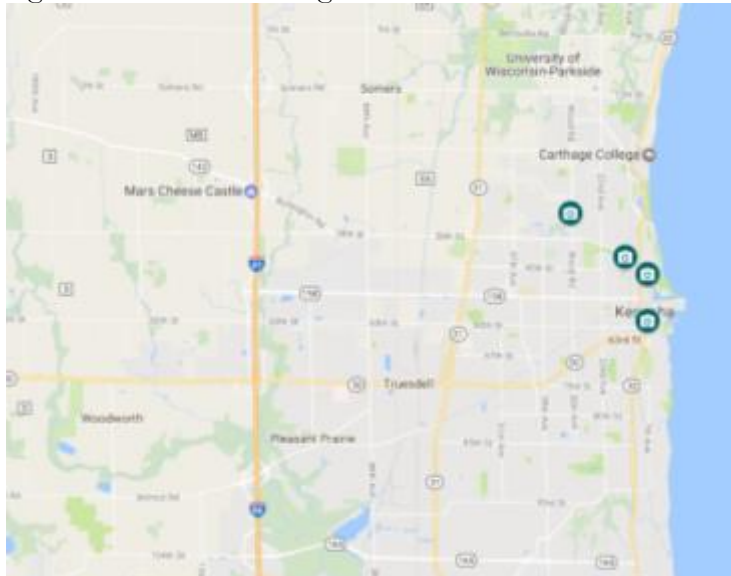


*Figure 7. Eating + Drinking*

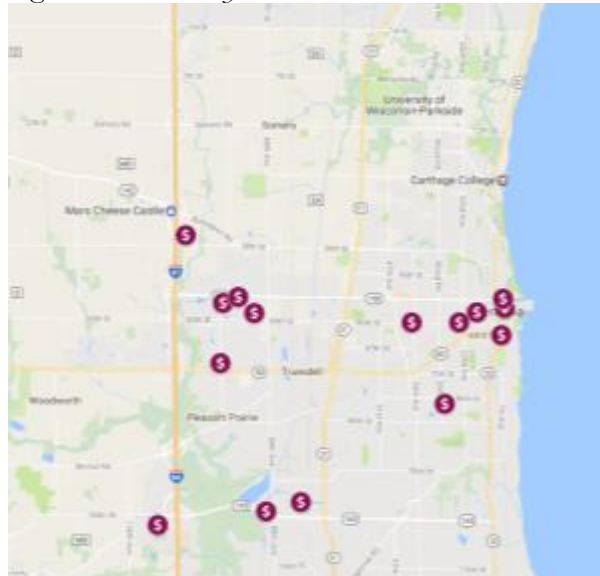


**Media + Publishing and Community Partners + Businesses.** While each of these two asset categories contains businesses that are near downtown, these two asset categories also exhibit quite a bit of geographic diversity, particular the community partners and businesses. One reason for this may be that these businesses do not require audiences or patronage, as they are manufacturing, production, or corporate offices, and can therefore disperse across town. The community partners and businesses include several large companies, and may illustrate where some Kenosha residents travel in town for the workday.

*Figure 8. Media + Publishing*



*Figure 9. Community Partners + Businesses*





## *Kenosha Creative Economy Strategic Plan*

### **Phase II Summary Report**



## ***Executive Summary***

The purpose of Phase II was to conduct and review current and future Kenosha area plans and existing research as they pertain to city planning and economic development. The process of developing a Creative Economy Strategic Plan should take into account development priorities and past community input on Kenosha's development. We see many areas of alignment from past work and the stakeholder feedback we have been receiving regarding the creative economy. This summary report will include our methodology for Phase II, analysis of current development priorities and possible areas of opportunity and alignment for the final Kenosha Creative Economy Strategic Plan.

## ***Methods***

Our Phase II methodology included a comprehensive review and analysis of existing development plans in the Kenosha Area as well as in-person and phone interviews with key development stakeholders and leaders.

### **Plans & Research Analyzed:**

- Labor Market Analysis of the Kenosha, WI Region (May 2016), UpJohn Institute
- Kenosha County Out-Commuter Survey (May 2016), Kenosha Area Business Alliance, with support from UpJohn Institute
- Kenosha Area Talent Attraction and Retention Toolkit (May 2016), Kenosha Area Business Alliance
- Chrysler Site Study (April 2015), completed by Urban Land Institute
- Artspace Preliminary Feasibility Study (January 2014)
- Downtown Strategic Development Plan (August 2012), Lakota Group

### **Key Development Stakeholder Interviews To Date:**

- Mayor John Antaramian, City of Kenosha
- Todd Battle, Kenosha Area Business Alliance
- Deanna Goodwin, Downtown Kenosha, Inc. Board Member & Marketing Director of Kenosha Area Convention and Visitor Bureau

## ***Analysis of Current Development Priorities***

The plans and research listed above combined professional consultants' expertise, community input, data analysis and stakeholder interviews. Each study had a different strategic focus (i.e. from examining a specific site to the Kenosha area as whole). However, common themes emerged from the objectives of each study:

1. Economic growth
2. Urban revitalization
3. Defining Kenosha's identity

Below is a table that outlines key aspects for each plan, and in what areas they are already aligned. This analysis will help us identify opportunities for the Kenosha Creative Economy Strategic Plan to build upon this work and leverage coordinated priorities and attitudes.

Name of Plan	<i>Chrysler Plan</i>	<i>Downtown Strategic Development Plan</i>	<i>Artspace Preliminary Feasibility Study</i>
<b>Stated Goals</b>	Restore historic vitality; Improve economic conditions of surrounding neighborhoods	Downtown revitalization and implementation strategy	Foster economic renewal in Downtown and strengthen the arts community with permanently affordable live/work space
<b>Mention/Role of Creative Economy</b>	<p>“Residents invented and created things here. This background helps the city define its sense of place and its path forward.”</p> <p>“The Kenosha economy is shifting from a ‘brawn’ 20<sup>th</sup>-century economy of auto manufacturing to the ‘brain’ economy of design and high-technology manufacturing”</p> <p>“As less emphasis is placed on manufacturing, more emphasis can be placed on creating spaces that encourage a creative, innovative and entrepreneurial focus”</p>	<p>“Today, cities and local communities recognize that preserving important historic buildings and sites is an essential component to developing and maintaining a strong “sense of place” which is key to attracting today’s workers and industries in the new “<i>creative economy</i>.”</p> <p>“A successful arts community can provide several benefits to Downtown, including increased activity and vibrancy, diversification of the business and retail mix, support and attraction of creative people that in turn fosters entrepreneurship, and support and enhancement of tourism.”</p> <p>“In many successful city rebuilding initiatives, the arts community has provided the first steps and the most cost-effective solutions and initiatives to moving a Strategic Development Plan and new brand forward”</p>	<p>“Kenosha is well positioned to “reboot” itself by creating a healthy downtown environment that attracts creative professionals, retains young people from Carthage College and the University of Wisconsin at Parkside and other</p> <p>Kenosha colleges, and enhances the regional economy. Building on the impact of the creative community, in our view, is a dynamic step toward that goal.”</p> <p>“The timing of a development focused on the creative sector and downtown seems particularly ripe for Kenosha at this time. An Artspace project would re-energize the core of the city and help attract other mixed-use development.</p> <p>“...the presence of artists in a neighborhood can be a powerful magnet for urban revitalization.”</p>
<b>Kenosha “Identity” and Branding</b>	“Kenosha is a city that built things for more than 100 years. From bikes to engines to full automobile assembly, building and creating things is part of Kenosha’s past. The city has an opportunity to commemorate this history that is so central to its sense of place.”	“Going forward, Downtown Kenosha is envisioned to be a unique destination within the greater Chicago-Milwaukee metropolitan regions and on-going efforts to brand and market its retail, service, recreational and cultural offerings and attractions, as well as promote the area’s revitalization potential to investors, developers, new businesses and future residents will be especially important.”	In the past 25 years, Kenosha has reinvented itself, turning its most recognizable face – the lakefront – from a manufacturing hub into a cultural, recreational, and residential destination.

<b>Kenosha Strengths/Opportunities</b>	<ul style="list-style-type: none"> <li>• Engaged leadership</li> <li>• Vibrant economy &amp; city growth</li> <li>• Time (Kenosha doesn't have to rush into site development)</li> <li>• Brownfield Redevelopment Credibility</li> <li>• History (creation as a sense of place)</li> </ul>	<ul style="list-style-type: none"> <li>• Reclaimed lakefront and historic buildings</li> <li>• Location and transport</li> <li>• Parking improvements</li> <li>• Commercial potential</li> <li>• Proximity to universities and Medical Center Campus</li> <li>• Summer festivals</li> </ul>	<ul style="list-style-type: none"> <li>• Historic building stock</li> <li>• Low crime rate &amp; cost of living</li> <li>• Location &amp; transport</li> <li>• Diversity (age and medium) and size of artist community</li> <li>• Local educational institutions strong arts programs</li> </ul>
<b>Kenosha Weaknesses/Threats</b>	<ul style="list-style-type: none"> <li>• Aligning changing economy with workforce skills and infrastructure</li> <li>• Housing market and stock</li> <li>• Size of the Chrysler site</li> <li>• 52<sup>nd</sup> street corridor</li> <li>• Environmental contamination</li> <li>• Vacancy in retail spaces</li> </ul>	<ul style="list-style-type: none"> <li>• Residential land values</li> <li>• Transportation from I-94 and Metra schedule</li> <li>• Physical Conditions of arrival corridors, streetscapes and signage</li> <li>• Parking (perception of lack)</li> <li>• Vacancy in commercial</li> </ul>	<ul style="list-style-type: none"> <li>• Location and transport</li> <li>• Retaining and attracting young people</li> <li>• Economic recovery</li> </ul>
<b>Key Recommendations and Focus Areas</b>	Innovation center and entrepreneur incubator, sports/rec wellness center, street and neighborhood revitalization,	Streets and gateways, in-fill of vacant properties, physical space development, mid-rise, mixed-use buildings	Arts Market Survey, universities and higher ed partnerships, physical space development for affordable artist housing

### ***Next Steps***

We see many potential areas of opportunity in this analysis, particularly the fact that the “creative economy” was featured in all three of the above development reports. This work will inform many of the questions we ask during our community engagement activities in phases III and IV of the project and our development of final recommendations. This research may also help to identify effective partnerships and collaborations for the implementation of the Creative Economy Strategic Plan.



## *Kenosha Creative Economy Strategic Plan*

### **Phase III Summary Report**



## **Executive Summary**

Phase III included several methods of engagement with stakeholders and community members in the Kenosha area. Objectives for Phase III included:

1. Gain insight from community members on the creative economy, challenges, and resources
2. Identify opportunities for the development of a creative economy strategic plan
3. Engage key stakeholders and community leaders in the strategic planning process
4. Build upon and expand the reach of previous Kenosha area research and planning

Major themes and takeaways from each engagement activity are listed below. For more details and analysis, please see the sections following this executive summary.

## **Steering Committee Survey**

- Kenosha's location and welcoming people are highly valued by community members
- Cross-sector, collaborative action is necessary for the creative economy's success
- Vibrant and dynamic downtown growth is a priority for this plan

## **Key Stakeholder Interviews**

- Kenosha's proximity to Milwaukee and Chicago is strongly viewed as both a strength and a challenge to community identity and creative economy
- Perceptions of the Kenosha area and its opportunities are not in line with actual development
- Cross-sector, collaborative action is necessary for the creative economy's success

## **Town Hall 1 – February 9, 2017**

- Develop downtown placemaking
- Improve community marketing
- Create entrepreneurship incubation and leadership development opportunities

## **Town Hall 2 – March 7, 2017**

- Secure partnerships between artists and business
- Improve community marketing
- Revitalize neighborhoods through the arts

## **Education Focus Groups**

- College students are interested in getting involved, but lack awareness
- Students are interested in more educational opportunities outside of the classroom
- Opportunities for on-site learning, workshops, advocacy for the creative economy exist within the higher education institutions
- KUSD teachers' top strategies: prepare youth for creative careers, improve community marketing
- KUSD teachers: encouraging more cultural diversity in arts participation is also top priority

## **Preliminary Analysis**

Key insights that were a result of these engagement activities include:

1. Kenosha's location between Milwaukee and Chicago is a critical factor to address in the development of a creative economy strategic plan
2. Cross-sector collaboration was the most prioritized type of leadership for moving a strategic plan forward
3. Community identity as a creative economy is not universally known or communicated
4. Downtown revitalization is a key priority, and most stakeholders see the arts and creative work as a primary tool for this revitalization

## Steering Committee Survey Summary Report

### Overview

The steering committee is composed of 25 members of the Kenosha community across multiple sectors, including medium-large private sector businesses, public-private organizations, arts and cultural institutions, public and higher education, and city and county employees.

The objectives of this survey were to:

1. Engage the steering committee members in developing a creative economy strategic plan
2. Gain cross-sector insight on the current state of the creative economy, community values, challenges, and resources

### Methodology

In November 2016, an online survey was administered to the steering committee. The survey contained seven questions and collected basic demographic data. Of the 25 steering committee members, 14 began the survey and 9 completed every question (a few dropped off partially through completing the survey) for a participation rate of 56%. Key findings and themes for the seven questions are detailed below.

#### **Question 1: What do you value most about living in the Kenosha area (does not need to be arts or culture related)?**

Nine of 14 respondents mentioned either the people and/or the community as the number one thing they value most about living in Kenosha. The community was described as close-knit, friendly, welcoming, involved, helpful, and diverse.

Six of 14 respondents cited Lake Michigan as the things they value most about living in Kenosha. People talked about the natural beauty of the lake, the activities to do along the lakefront, and just being close to water.

Four of 14 respondents said that proximity and access to big cities (Chicago and Milwaukee) was the most valuable part of living in the Kenosha area. Residents are still able to take advantage of everything the cities offer when they want, but have the small-town experience of living in Kenosha.

#### **Question 2: The Kenosha area is shown to be steadily moving away from traditional commodity exchanges toward an emphasis on a skilled workforce that can add value, innovate, and foster creative solutions. How have you, as an individual and/or your organization, adapted to the changing business environment in the Kenosha area?**

There were several different responses to how individual steering committee members and their organizations are adapting to the changing business environment. Ideas mentioned include providing training to leadership to encourage this adaptation, fostering collaborations between creative and other businesses, and seeking personal development to understand the impact of the new environment. Higher ed institutions are working to keep up with the changing business environment by adapting curricula and advising practices.

Many spoke to the needs to support the arts personally, as well as the importance of having vibrant cultural offerings, especially downtown, that will attract this skilled workforce. One said that office culture would also need to shift to be more attractive of these new workers.

However, not everyone agreed with the sentiment of this question. One steering committee member said, "There are a great many people who still long for automotive and other manufacturing jobs to return." Another said they

were unable to address the question. This demonstrates that there either has to be better communication of the benefits of the creative economy to the whole community or an integrated plan that addresses creative economic growth as one part of overall economic growth and development.

**Question 3: For you, what characterizes the arts, culture, and creative economy in Kenosha?**

The common thread through almost every response was the variety of artistic focus and opportunities for patronage. The symphony, museums, art galleries, theater, art classes, and performance venues were all cited in the engaging environment of the arts offered. Two steering committee members also mentioned innovation and creative services in the business sector, realizing that the creative economy is not defined simply by traditional artistic pursuits or creative institutions. One mentioned the benefits of tourism as a result of the arts. There were also several mentions of community support for local artists, recalling the community that was frequently mentioned above as the greatest value of the city.

However, one person answered this question simply: “lacking, unknown, not well advertised/marketed.” While most people surveyed know and love all the artistic offerings, there appears to be a lack of knowledge or education throughout the entire community about the presence of the current artistic, cultural, and creative businesses in the Kenosha area.

**Question 4: What do you see as the most significant challenges facing the development of the creative economy?**

This question elicited many responses, though the most frequent was related to a lack of funding for the individuals and organizations in the traditional creative sector. Interestingly, individual, corporate, and government sources of income were all mentioned as necessary to support the creative sector, demonstrating an understanding that no single group can be responsible for funding an entire sector.

Many steering committee members also mentioned the need to getting both more and different people invested in and committed to fostering the creative economy. They see that younger residents, residents outside of the downtown core, and tourists are all key groups that must become part of this plan if it is to be successful.

Finally, a lack of momentum for this work came up a couple of times. Work has been done on this project for several years, and by many organizations and individuals, but it has been recognized that not all these groups have been working together and not as much progress has been made.

**Question 5: How do you see the development of the creative economy impacting the overall economic growth of the Kenosha area?**

Every steering committee member sees developing the creative economy having a positive impact on the economic growth of Kenosha. Many see this as a way to attract and retain a new skilled workforce to the area. It will also change the perception of the city, increasing the desirability to live in the Kenosha area. One person wants Kenosha to change to be a destination city, not just a “stepping stone” before moving on to the next place. There is excitement at the possibility of Kenosha becoming an arts destination, with this new vibrancy increasing tourism and benefiting the economy.

**Question 6: What role do you think local government should play in advancing a vision for a creative economy? Why?**

Overall, respondents believe that local government must have a role to play in advancing the creative economy. No one said that it should be the leader or sole player. Rather, it must be a supportive partner along with other sectors to turn this vision into a reality. Government representatives must be present at planning and decision-making meetings, and can help facilitate conversations between the sectors. The local government must fully embrace the vision of a creative economy. One member said, “[the vision] should be at the forefront of its press releases and publications, and be deeply embedded in the long term plan for the city.” One member called for local government to have a stronger presence at and participation in arts events in the community to show their support.

Finally, many see the local government as a key funding source for the success of individuals and organizations in the creative sector. As federal and state funding for the arts gets cut, many will turn to the local government to help make up the difference. Grants and base funding will help the arts flourish in Kenosha.

**Question 7: If this plan is successful, what changes would you expect to see in the Kenosha area in 3-5 years?**

The major focus in the future seems to be on a more vibrant, culturally-significant downtown area. There will be fewer vacant storefronts, more hotels, restaurants, and arts venues, and more signage around the city. Kenosha will become a desirable place both for tourists to visit and for millennials to live and work.

The success of downtown will help spur improvements and economic growth in other areas of the county, and there will be distinct arts pockets in and around the city. Organizations will be able to coordinate their events so that they don’t conflict. There will be an increase in creative sector jobs. Local grants will continue to support the success of the creative economy.

## Stakeholder Interviews Summary Report

### Overview

The consulting team interviewed key stakeholders from the Kenosha area across multiple sectors. The objective of these interviews was to gain a deeper perspective on the challenges and community values in Kenosha and how the creative economy is perceived, both currently and for future growth.

Three themes and conclusions characterize the results of these interviews:

1. Kenosha's proximity to Milwaukee and Chicago is strongly viewed as both a strength and a challenge to community identity and the creative economy
2. Perceptions of the Kenosha area and its opportunities are not in line with actual development
3. Cross-sector, collaborative action is necessary for the creative economy's success

### Methodology

The team identified candidates for interviews through recommendations by the Steering Committee, project leaders and other key stakeholders.

Interviews were conducted over the phone and in person. The consulting team analyzed feedback by identifying responses and key themes from a standard set of questions. Both quantitative and qualitative data from the interviews are included in these results. We interviewed 10 individuals from the following sectors: government/civic (2), artistic (2), funding/non-profit (1), private (4), education (1).

Interviews were conducted with the understanding that results would be kept anonymous, therefore results are attributed by sector, rather than individual name.

### Summary of Interview Questions and Responses:

#### **Question 1: What are the most exciting things happening in the Kenosha area?**

Two answers rose to the top of responses:

1. Business and employment growth
2. Downtown development

50% of those interviewed cited new businesses in town, both large and small, as an exciting development for Kenosha. Development in the downtown area was the second highest mentioned factor.

*"Our area from a development perspective, the last few years has been fairly prosperous in terms of new investment, business growth, job creation, real estate development, industrial development. There has just been a lot of economic activity around very sizeable economic development projects."* – Respondent, Civic Sector

#### **Question 2: What areas in Kenosha are up and coming?**

The downtown area was the most frequent answer, with over 60% of respondents mentioning it. Other areas cited were the gallery district along Sheridan Road and the new business park developments near I-94.

*"The mayor is doing a lot of good work downtown. I think the work downtown is going to have a lot of positive impact on the surrounding neighborhoods."* – Respondent, Private Sector

#### **Question 3: What areas in Kenosha could benefit from more attention or development?**

The urban core, particularly neighborhoods on the outskirts of downtown and bordering the Chrysler plant site, was the top answer. 66% of all interviewees who answered this question cited the urban core outside of downtown as needing more attention.

*“I would hate to see some plan that says our art district is this block by this block and that’s the extent of it. A plan that I would get behind is one that includes everybody.”* – Respondent, Artistic Sector

#### **Question 4: What are the three biggest challenges facing Kenosha?**

The top three answers included:

1. Community identity and perception
2. Commuter workforce
3. Proximity to Milwaukee and Chicago

Responses centering around community identity and perception included concerns that Kenosha is not “cool” in the eyes of both residents and potential new households. A shift in a blue-collar identity to more white-collar technology and creativity is also included here.

It should be noted that there is some evidence that these top three challenges are interrelated. Proximity to Milwaukee and Chicago may contribute to the prevalence of a commuter workforce. This proximity also affects Kenosha’s community identity, and a commuter workforce may create certain perceptions.

Note that **proximity to Milwaukee and Chicago also emerged as one of the things residents most value** about living in Kenosha in question 8.

*“Kenosha can be a hard sell.”* – Respondent, Funding Sector

#### **Question 5: Describe Kenosha’s Creative Economy in three words**

Three themes emerged from this question:

1. Kenosha’s creative economy is **growing**
2. Kenosha’s creative economy adds to the **quality of life** in Kenosha
3. There is a **lack of awareness** about the creative economy in Kenosha

Responses were spread evenly across these three themes suggesting that the majority of respondents feel that Kenosha’s creative economy is growing, adds to the quality of life in Kenosha, and is experiencing a lack of awareness.

*“There has to be some education. There has to be some introduction to the work that we are doing. There has to be an entry point for [people] to understand what is going on.”* – Respondent, Private Sector

#### **Question 6: What is essential to moving the creative economy plan forward?**

Three themes emerged from this question:

1. Business involvement
2. Support from the city and community leaders
3. Collaboration between arts organizations

40% of respondents identified business involvement as essential to moving the creative economy plan forward. 30% of respondents identified support from the city and community leaders as essential to moving the creative economy plan forward and 30% identified collaboration between arts organizations as essential to moving the creative economy plan forward. Note that respondents could provide more than one essential element for moving the plan forward.

*“All of the different elements in Kenosha (KABA, city, etc.) need to be real stakeholders in this project.”* – Respondent, Private Sector

*“If it’s all about creating more awareness for everyone in this plan and pushing it forward on a county, state, national level, [we] need to include everyone.” – Respondent, Artistic Sector*

**Question 7: What sector should take the lead in advancing the creative economy?**

The majority of respondents did not identify one single sector as the appropriate leader for advancing the creative economy. 60% of respondents identified a **coalition of representatives from different sectors** as the best leader to advance the creative economy. Sectors identified that should be included in this coalition are: **private sector, government, non-profit, education, and creative industry.**

*“[It] has to be a coalition. You have to get the government in” – Respondent, Private Sector*

*“Doesn’t mean [a sector] can’t take the lead in certain situations but I think partnerships and relationships become much more important.” – Respondent, Civic Sector*

**Question 8: What do you value most about living in Kenosha?**

Two themes emerged from this question:

1. Kenosha’s small town feel and big city amenities
2. Proximity to Milwaukee and Chicago

60% of respondents valued Kenosha’s small town feel and big city amenities and 50% of respondents valued proximity to Chicago and Milwaukee. Respondents could identify multiple reasons that they valued living Kenosha.

*“[We have] come into our own over the last 15 years. We are a small, big city.” – Respondent, Education Sector*

*“One of the things that we love about [Kenosha] and reasons we moved up here was to have a sense of community. It’s not like it’s a small area, but it has a small-town feel to it. [There’s a] sense of community... We can also get into Chicago easily.” – Respondent, Artistic Sector*

*“It’s part way between Milwaukee and Chicago. Whether it’s for business or social reasons, you have access and are in very close proximity to major metro areas.” – Respondent, Private Sector*



## February 9 Town Hall Summary Report

### Overview

On Thursday, February 9, 2017 at 6 pm, a community town hall was convened at Kenosha Fusion. Ten groups with between 3-7 participants each discussed a set of eight strategies. Generally, each group discussed 2-3 of the strategies and noted their benefits, challenges, and requirements for the strategy to be successful.

The top three strategies that emerged from the evening were:

- Develop downtown placemaking
- Improve community marketing
- Create entrepreneurship incubation and leadership development opportunities

These three strategies' benefits, challenges, and requirements for success have been summarized below. For completeness, the other strategies have been noted with their relative ranking in the discussion. See the appendix for a complete table of strategy rankings, with detail for "All Groups," "Consumers," and "Producers." The strategies are listed below corresponding to their numbers on the handout attendees' received during the evening.

While five of the strategies didn't have much overall significance, many of these strategies appeared as benefits or challenges to address within the top three strategies. The importance of business partnerships and convincing or educating young people to stay and/or contribute to the vitality of Kenosha through creative endeavors, came up frequently. While the philanthropy strategy did not resonate significantly with attendees, the support of the business community, local government, and philanthropy (ideally, all three) is crucial to success.

### Methodology

Town hall attendees self-selected (they were asked upon arrival) whether they wanted to participate in the discussion as a "Consumer" or "Producer," and sat in groups accordingly. Groups 1-5 were "Producers" and groups 6-10 were "Consumers." Facilitators noted their groups' top three strategies to prioritize for discussion. For each strategy that was discussed, facilitators noted what participants believed to be the strategy's benefits, challenges, and requirements for success. These notes were tallied and analyzed for themes. The "percent of remarks" refers to the percentage of total remarks on this strategy (the sum of benefits, challenges, and requirements) out of the total number of remarks on all strategies.

### Discussion of Strategies

#### **Strategy 1: Develop downtown placemaking.**

This strategy collected the highest number of remarks overall and from the "Producers" groups. It collected the sixth most remarks from the "Consumers" groups, indicating this is a priority strategy for Producers but relatively unimportant for Consumers. 23% of the evening's remarks discussed this strategy.

#### **Benefits**

- **Logical starting place.** There is opportunity for downtown to become a more integrated corridor; this strategy would celebrate this focal point – the "heart of the city". One participant noted we can start here, and expand. The vacant buildings present are an opportunity to revitalize the area. It was noted the area is already supported by the arts community, and that public art helps to identify places. "We are visual creatures – beauty is important."
- **Pride and connectedness.** As the third largest city in Kenosha, there was discussion that the downtown should have artistic amenities, and that there is the potential for this area to be like other vibrant downtowns along the train line from Chicago. It was noted that the residents realize what is here and take pride in this part of the city, and a benefit would be further awareness and connectedness. "If you identify with a place, you want to take care of it."

- **Attraction and retention.** Many benefits listed for this strategy centered around attracting people downtown, both Kenosha residents and tourists. It was noted the lakefront and sculpture park do this, and that a revitalized downtown could bring further interest and capture visitors from the harbor. It could mean residents (and it was noted specifically young, millennial, and creative people) wouldn't need to leave to find culture.
- **Economic.** There is opportunity to develop on what is already going on here, for instance Second Saturday, and that this is an area where people can spend money.
- **Other.** Additional comments reflected the strategy can keep older neighborhoods unique and vital, and that walkability was vital for an urban area.

### Challenges

- **Geography.** How 'downtown' is defined is very specific, is chopped up politically, and that the outside community has a different definition of downtown. It was noted that downtown is separated from other areas and neighborhoods, and the strategy may not affect all of Kenosha – outside downtown feels left out. It was noted that we shouldn't just focus on downtown. There was a comment about focusing on the "other side of the harbor" rather than Union Park and Harborside.
- **Cars.** This is a car town, and business may suffer if we block traffic. Further, there is not enough parking downtown to support an increase of visitors.
- **Partners.** It was noted that in order for placemaking to work, one has to go through the proper channels, for instance working with the government to execute it. However, it was mentioned that the mayor's office and others in the community have perceptions that murals and other public art are graffiti and/or not legitimate. Along those lines, "aesthetics" was also noted as a challenge.

### Requirements for Strategy Success

- **Partnerships.** It was noted that for this work to happen, there need to be partnerships established with individuals, established arts institutions, businesses, and the City. With regard to businesses, business buy-in is essential, and big companies, like Jockey, can bring a commitment to the downtown area; businesses need to be invited to participate. Further, it was noted the City must be involved and cooperative, relationships with legislators need to be close, and the city should make Parcel A public.
- **Strategic Planning.** It was noted that there needs to be a cohesive communication and marketing plan beyond downtown. Also suggested was the need to expand the definition of downtown. This strategy requires someone with a plan who can identify cohesive, do-able projects, and a plan for evaluating suggestions.
- **Other.** It was noted a lot of developing needs to happen for this strategy to be successful and that restaurants/the food scene need to come to downtown. Transportation was also noted as a requirement. "We are already doing this work! Just keep doing it."

### Strategy 2: Establish live/work space for artists.

This strategy collected the lowest number of remarks overall. It received no discussion in the "Consumers" groups and sixth most remarks from the "Producers" groups, indicating that it is a relatively unimportant strategy for both Producers and Consumers. 3% of the evening's remarks discussed this strategy.

### Strategy 3: Bolster art/culture funding through philanthropy

This strategy collected the fourth highest number of remarks overall and from the "Consumers" group. It collected the third most remarks from the "Producers" groups, indicating that it is a relatively important strategy for both Producers and Consumers. 14% of the evening's remarks discussed this strategy.

### Strategy 4: Secure partnerships between art/culture institutions and Kenosha businesses and develop opportunities for collaboration.

This strategy collected the sixth highest number of remarks overall. It collected the second least most remarks from the “Producers” group and the fifth most remarks from “Consumers” groups, indicating that it is a relatively unimportant strategy for both Producers and Consumers. 5% of the evening’s remarks discussed this strategy.

### **Strategy 5: Improve community marketing**

This strategy collected the third highest number of remarks overall, and the highest number of remarks from the “Consumers” groups. It collected the fourth-most remarks from the “Producers” groups, indicating that it is a relatively important strategy for both Producers and Consumers. 19% of the evening’s remarks discussed this strategy.

#### **Benefits**

- **Audience development:** This strategy may attract and retain talent, including the younger population. It may build awareness and draw audiences downtown. There may be an opportunity to communicate with schools/universities, get the word out, and expand the reach beyond downtown. The strategy may help create experiences.
- **Identity.** The strategy may establish Kenosha’s comprehensive brand/identity and market it as a unit while integrating everyone involved. It was noted Kenosha hasn’t done a good enough job selling itself or communicating what’s available despite being in a great location.
- **Partnerships.** The strategy may help develop partnerships; it was noted many organizations don’t work together but are competing with limited resources.
- **Other.** Other benefits listed for this strategy include the potential to learn a new skill and spur the emergence of more creatives.

#### **Challenges**

- **Unity.** It was noted it is hard to know what’s going on, agree on message, and move forward as one.
- **Resources.** Because Kenosha is between Milwaukee and Chicago, there is no TV station – only one AM radio station and the Kenosha news. Media is expensive, and there is competition for resources – everyone is trying to serve the same audience. This strategy may take time and expertise to implement this across all organizations – it came up there may be “too many” groups to market to.

#### **Requirements for Strategy Success**

- **Leadership.** There was concern about who should take the lead (it was suggested perhaps the Art Commission should). Success may hinge on dedicated follow-through, excellent communication, both to organize and implement, and the ability to get everyone on the same page, committed to a unified brand, and to sticking to it.
- **Resources.** Talent, such as marketing professionals, may be required, as was simply knowing what resources are available. Social media and digital maintenance of up-to-date websites for better google search results was also mentioned. Incentives to help with affordable marketing was also listed.
- **Other.** Other requirements noted for this strategy’s success include easing ordinances, creating an idea repository, developing stakeholders and metrics, integrated transportation support, and welcoming diversity.

### **Strategy 6: Align educational systems to prepare youth for creative careers.**

This strategy collected the second lowest number of remarks overall. It received no discussion in the “Consumers” groups and the fifth most remarks from the “Producers” groups, indicating that it is a relatively unimportant strategy for both Producers and Consumers. 4% of the evening’s remarks discussed this strategy.

### **Strategy 7: Create entrepreneurship incubation and leadership development opportunities.**

This strategy collected the second highest number of remarks overall, as well as from both the “Producers” and “Consumers” groups, indicating that it is a very important strategy for both Producers and Consumers. 22% of the evening’s remarks discussed this strategy.

#### **Benefits**

- **Business development and attraction.** This strategy could open business opportunities for creative projects, encourage and provide support for new and small businesses. It may create stability and community support for such projects. It was noted the strategy could attract new businesses and jobs and cultivate a culture of entrepreneurship, encouraging creatives to think of themselves as entrepreneurs.
- **Talent development and attraction.** The strategy may attract new and/or younger artists to the community. It could be a great resource for artists to support/develop their business knowledge, acumen, and financial literacy. It could be a way to build a strong arts community and educational base.
- **Partnerships and perspective.** This strategy offers a new way to look at things and may combat the perspective that one has to leave Kenosha to be successful. It could develop the relationships between creative and business community. These partnerships may help secure funding, such as seed money or grants (e.g. from local banks or distributed by the arts commission).

#### **Challenges**

- **Perception and audience.** Potential challenges for this strategy revolve around perceptions, for instance that there is a blue collar mentality, or that the public may interpret tactics under this strategy as being only for artists. It was noted that there is a perception that nothing is going on, or that things are talked about but don’t happen. There was concern about the reputation of failed businesses. There was also concern that the Kenosha Creative Space may not address what its audience needs.
- **Resources.** Several resource challenges were noted, including that artists may only have a limited ability to commit to this strategy. Similarly, it was noted there is no location, money, or time to commit, and there is some potential for the strategy to be stifled.
- **Students.** Several challenges centered around students, for instance that creative students are leaving for Chicago and Milwaukee, that they do not see sustainable opportunities, and there is a “go somewhere else” attitude. It was also noted there is a link missing between being a student and living in Kenosha.

#### **Requirements for Strategy Success**

- **Business buy-in.** For this strategy to be successful, there was significant mention about the need for buy-in and collaborative role that companies, business leaders, and financial institutions need to play. It was suggested to develop a directory of services for startup information, and that Kenosha businesses need to hire local graduates.
- **Marketing.** The strategy requires that a consistent story be told, that consumers will come to recognize the quality products produced, and to achieve this there needs to be an umbrella marketing department.
- **Resources.** Requirements include events, space (it was noted vacant spaces can be used for incubators), and the need to find mentors, teachers, champions and expertise.
- **Perception.** The strategy may require a change in culture and environment. It was suggested that to create a successful incubator (funded and marketed), there needs to be continuity and a business model.
- **Education partnership.** It was noted that this strategy needs to tap into universities for assistance and resources and build on existing educational strengths, such as KUSD. It was suggested that students need to be motivated early.

**Strategy 8: Revitalize neighborhoods through the arts.**

This strategy collected the fifth most number of remarks overall. It received no discussion in the “Producers” groups, but the third most remarks from the “Consumers” groups, indicating that it is an important strategy for Consumers but may be relatively unimportant for Producers. 11% of the evening’s remarks discussed this strategy.

**Summary of Remarks****All Groups**

	<b>Benefits</b>	<b>Challenges</b>	<b>Requirements</b>	<b>Total</b>	<b>% of Remarks</b>	<b>Ranking</b>
<b>Strategy 1</b>	<b>32</b>	<b>12</b>	<b>19</b>	<b>63</b>	<b>23%</b>	<b>1</b>
Strategy 2	6	1	2	9	3%	8
Strategy 3	13	11	14	38	14%	4
Strategy 4	8	5	2	15	5%	6
<b>Strategy 5</b>	<b>23</b>	<b>11</b>	<b>18</b>	<b>52</b>	<b>19%</b>	<b>3</b>
Strategy 6	6	2	3	11	4%	7
<b>Strategy 7</b>	<b>24</b>	<b>15</b>	<b>21</b>	<b>60</b>	<b>22%</b>	<b>2</b>
Strategy 8	15	9	6	30	11%	5

**Producers (groups 1-5)**

	<b>Benefits</b>	<b>Challenges</b>	<b>Requirements</b>	<b>Total</b>	<b>% of Remarks</b>	<b>Ranking</b>
<b>Strategy 1</b>	<b>27</b>	<b>11</b>	<b>16</b>	<b>54</b>	<b>36%</b>	<b>1</b>
Strategy 2	6	1	2	9	6%	6
<b>Strategy 3</b>	<b>9</b>	<b>6</b>	<b>9</b>	<b>24</b>	<b>16%</b>	<b>3</b>
Strategy 4	4	0	0	4	3%	7
Strategy 5	7	5	6	18	12%	4
Strategy 6	6	2	3	11	7%	5
<b>Strategy 7</b>	<b>14</b>	<b>3</b>	<b>11</b>	<b>28</b>	<b>19%</b>	<b>2</b>
Strategy 8	0	0	0	0	0%	8

**Consumers (groups 6-10)**

	<b>Benefits</b>	<b>Challenges</b>	<b>Requirements</b>	<b>Total</b>	<b>% of Remarks</b>	<b>Ranking</b>
Strategy 1	5	1	3	9	7%	6
Strategy 2	0	0	0	0	0%	7
Strategy 3	4	5	5	14	11%	4
Strategy 4	4	5	2	11	8%	5
<b>Strategy 5</b>	<b>16</b>	<b>6</b>	<b>12</b>	<b>34</b>	<b>26%</b>	<b>1</b>
Strategy 6	0	0	0	0	0%	7
<b>Strategy 7</b>	<b>10</b>	<b>12</b>	<b>10</b>	<b>32</b>	<b>25%</b>	<b>2</b>
<b>Strategy 8</b>	<b>15</b>	<b>9</b>	<b>6</b>	<b>30</b>	<b>23%</b>	<b>3</b>

## March 7 Town Hall Summary Report

### Overview

On Tuesday, March 7, 2017 at 6:30 pm, a community town hall was convened at the Uptown Library in Kenosha. Six groups with between 4-7 participants each discussed a set of eight strategies. Generally, each group discussed 2-3 of the strategies and noted the benefits, challenges, and requirements for the strategy to be successful.

The top three strategies that emerged from the evening were:

- Secure partnerships between artists and business
- Improve community marketing
- Revitalize neighborhoods through the arts

These three strategies' benefits, challenges, and requirements for success have been summarized below. For completeness, the other strategies have been noted with their relative ranking in the discussion. See the appendix for a complete table of strategy rankings, with detail for "All Groups," "Consumers," and "Producers." The strategies are listed below corresponding to their numbers on the handout attendees received during the evening.

Only a few of the strategies failed to generate much conversation (specifically, Strategies 1, 2, and 6), however all were discussed by at least one group during the evening. Notably, community marketing was spoken about by all groups and was ranked as critically important. Many strategies appeared as requirements for other strategies' success, such as strategies about partnerships and funding.

### Methodology

Town hall attendees self-selected (they were asked upon arrival) whether they wanted to participate in the discussion as a "Consumer" or "Producer," and sat in groups accordingly. Groups 1, 2, and 5 were "Producers" and groups 3, 4, and 6 were "Consumers." Facilitators noted their groups' top three strategies to prioritize for discussion. For each strategy that was discussed, facilitators noted what participants believed to be the strategy's benefits, challenges, and requirements for success. These notes were tallied and analyzed for themes. The "percent of remarks" refers to the percentage of total remarks on this strategy (the sum of benefits, challenges, and requirements) out of the total number of remarks on all strategies.

### Discussion of Strategies

#### **Strategy 1: Develop community's connection to downtown places.**

This strategy collected the fourth most number of remarks overall and from the "Producers" groups. It collected the fifth most remarks from the "Consumers" groups, indicating mixed sentiment about this strategy and its priority. 10% of the evening's remarks discussed this strategy.

#### **Strategy 2: Establish live/work space for artists.**

This strategy collected the lowest number of remarks overall. It received no discussion in the "Consumers" groups and fifth most remarks from the "Producers" groups, indicating that it is a relatively unimportant strategy for both "Producers" and "Consumers". 3% of the evening's remarks discussed this strategy.

#### **Strategy 3: Bolster art/culture funding through philanthropy.**

This strategy collected the fifth most number of remarks overall. It received the sixth most remarks in the "Producers" group and the third most remarks in the "Consumers" group, indicating it is a relatively important strategy for "Consumers" but not "Producers." 9% of the evening's remarks discussed this strategy.

#### **Strategy 4: Secure partnerships between artists and businesses.**

This strategy collected the third highest number of remarks overall. It collected the second most remarks from the “Producers” group and the sixth most remarks from “Consumers” groups, indicating that it is a relatively important strategy for “Producers”, but not “Consumers”. 12% of the evening’s remarks discussed this strategy.

##### **Benefits**

- **Perception.** Benefits of this strategy may address issues of perception in Kenosha. Specifically, businesses might demonstrate to prospective employees that there is “more to Kenosha”, the exposure may develop interest in Kenosha, and people may be drawn to the area, which may increase business.
- **Resources.** This strategy may have a beneficial impact on Kenosha’s resources, specifically around workforce development, increasing funding, and taking advantage of underutilized resources—for example, space.
- **Other.** Other benefits of this strategy may include unexpected partnerships, stress relief, the creation of mutual and reciprocal benefits, and a snowball effect.

##### **Challenges**

- **Priorities.** Existing relationships with MKE and CHI, competing needs, such as social causes like hunger and homelessness, may be challenges for this strategy.
- **Business buy-in.** Companies may be hesitant to try something new, managers may not have time or be averse to the risk or potential of a stigma of “parasitic relationships.”

##### **Requirements for Strategy Success**

- **Participation.** This strategy requires positive attitudes, a critical mass, business participation, buy-in, and an understanding that it will be relationship-intensive.
- **Education.** This strategy requires instruction for those who are less experienced in building relationships, as well as education for businesses who may not initially understand the purpose of the connection/relationship.

#### **Strategy 5: Improve community marketing.**

This strategy collected the most number of remarks overall, as well as from both the “Consumers” and “Producers” groups, indicating that it is a very important strategy for both “Producers” and “Consumers”. 33% of the evening’s remarks discussed this strategy.

##### **Benefits**

- **Storytelling, Perception, and Consistency.** Many benefits of this strategy revolved around revitalizing the way Kenosha is talked about, both internally and externally. Comments included that this strategy may create excitement, explain what makes Kenosha special, align Kenosha’s identities with a cohesive brand, unify marketing efforts, and change or control how Kenosha is received. It was noted that “people are attracted to positive things”.
- **Access.** It was noted that this strategy will increase awareness about activities in Kenosha and centralize information, helping to ensure that marketing of activities is not dependent on word of mouth, and that people who don’t read the newspaper will have access to information.
- **Development.** This strategy may have some benefits on the development of Kenosha. Comments included that it may bring more people into the community, could position Kenosha as a place to retire to, signal quality of life for potential residents, and help revitalize neighborhoods. It was also noted this strategy could help with local tourism from IL and WI, and “spread money around.”
- **Connectivity.** Also noted as benefits were opportunities for partnership on this strategy, its potential to connect creative elements, and increased communication.

## Challenges

- **Changing Perceptions.** Challenges around altering historic and preconceived perceptions about Kenosha, specifically the “entrenched negativity” in and about Kenosha, were noted. Addressing resistance to change and a tendency to focus on the past was noted, as was the perception of Kenosha’s relationship to Racine. Questions came up about how to make Kenosha a year-round place and how to sell Kenosha outside Kenosha.
- **Collaboration.** Many challenges around collaboration were noted. Specifically, orchestrating communication between organizations and individuals, an “unwillingness” to share information, a present lack of community participation, and the challenge of engaging the Chamber of Commerce were mentioned.
- **Resources.** Several challenges noted addressed the resources needed to implement this strategy. There are concerns around potentially high costs and what the source of funding will be. A lack of manpower and lack of a clear leader were noted, as was a lack of awareness of available marketing channels.

## Requirements for Strategy Success

- **Unity and Understanding.** For this strategy to be successful, it was noted that it requires cooperation around how Kenosha defines its brand and its social scene, and a fresh, sustainable, sophisticated but relatable approach to its brand. It was noted that Kenosha needs “to decide who we want to be, collectively” and that there needs to be a better understanding of Kenosha’s post-manufacturing identity.
- **Stakeholders and Partners.** A commitment from the community, artists, government, the Chamber of Commerce, cross-sector buy-in, including with higher education, and a consistent, small team and strategy champion were all noted as requirements. Structured networking opportunities and places for people to connect, online and in-person, were also noted.
- **Other.** Other requirements for this strategy’s success included a focus on diversity, that empty buildings downtown get filled and that the marketing plan should leverage Kenosha’s location between MKE and CHI.

### Strategy 6: Align educational systems to prepare youth for creative careers.

This strategy collected the seventh highest number of remarks overall. It received no discussion in the “Producers” groups and the fourth most remarks from the “Consumers” groups, indicating that it is a relatively unimportant strategy for both “Producers” and “Consumers”. 5% of the evening’s remarks discussed this strategy.

### Strategy 7: Foster creative entrepreneurship.

This strategy collected the sixth most number of remarks overall. It received the third most number of remarks from “Producers” and the seventh most number of remarks from “Consumers”, indicating that it is an important strategy for “Producers” but less so for “Consumers”. 8% of the evening’s remarks discussed this strategy.

### Strategy 8: Revitalize neighborhoods through the arts.

This strategy collected the second most number of remarks overall. It received the third most number of remarks in the “Producers” groups, and the second most remarks from the “Consumers” groups, indicating that it is an important strategy for both “Producers” and “Consumers.” 21% of the evening’s remarks discussed this strategy.

## Benefits

- **Reach.** Many benefits of this strategy addressed its potential to positively affect a broad portion of the Kenosha audience. It may improve the quality of life for those who are in Kenosha, allow the entire community to get involved, and spread the creative economy throughout the entire city. Further, this strategy may give students who don’t have access to downtown an opportunity to engage in the arts and become interested in creativity.



- **Linkages.** Participants noted that neighborhoods have a unique identity and are “prime” for this strategy, and that focusing on neighborhoods presents an opportunity to create linkages with other strategies, such as live-work space and downtown revitalization. The strategy offers the opportunity to address issues such as segregation, traffic, and travel patterns.
- **Development.** Participants noted that this strategy capitalizes on initiatives that are already in place, which would allow a deeper understanding of community assets and alignment with the schools that anchor the neighborhood. Further, it has the potential to create creative ownership of a neighborhood.

### Challenges

- **Awareness.** Challenges around awareness and perception were noted, including that people may not know what is in the different neighborhoods or their own neighbors and may not leave or be willing to leave their own neighborhood.
- **Connectivity.** Concerns about the challenges around connectivity and communication were noted. Participants noted “disorganized” neighborhood associations, language barriers, and the transiency of new residents resulting in a lack of residents’ neighborhood investment.

### Requirements for Strategy Success

- **Collaboration.** Many partners may need to be at the table and engaged for this strategy to be successful, including artists and arts organizations, schools, city government—specifically public works and parks and recreation departments—businesses, libraries, the neighborhoods themselves, and community leaders/neighborhood champions. It was noted that there need to be forums for conversation available.

### Summary of Remarks

#### All Groups

	Benefits	Challenges	Requirements	Total	% of Remarks	Ranking
Strategy 1	2	8	10	20	10%	4
Strategy 2	0	5	1	6	3%	8
Strategy 3	4	7	6	17	9%	5
<b>Strategy 4</b>	<b>11</b>	<b>6</b>	<b>6</b>	<b>23</b>	<b>12%</b>	<b>3</b>
<b>Strategy 5</b>	<b>23</b>	<b>20</b>	<b>22</b>	<b>65</b>	<b>33%</b>	<b>1</b>
Strategy 6	4	3	3	10	5%	7
Strategy 7	3	4	8	15	8%	6
<b>Strategy 8</b>	<b>19</b>	<b>9</b>	<b>14</b>	<b>42</b>	<b>21%</b>	<b>2</b>

**Producers (groups 1,2, 5)**

	<b>Benefits</b>	<b>Challenges</b>	<b>Requirements</b>	<b>Total</b>	<b>% of Remarks</b>	<b>Ranking</b>
Strategy 1	0	6	6	12	12%	4
Strategy 2	0	5	1	6	6%	5
Strategy 3	0	0	0	0	0%	6
<b>Strategy 4</b>	<b>9</b>	<b>6</b>	<b>2</b>	<b>17</b>	<b>17%</b>	<b>2</b>
<b>Strategy 5</b>	<b>15</b>	<b>9</b>	<b>12</b>	<b>36</b>	<b>36%</b>	<b>1</b>
Strategy 6	0	0	0	0	0%	6
<b>Strategy 7</b>	<b>3</b>	<b>4</b>	<b>8</b>	<b>15</b>	<b>15%</b>	<b>3</b>
<b>Strategy 8</b>	<b>6</b>	<b>5</b>	<b>4</b>	<b>15</b>	<b>15%</b>	<b>3</b>

**Consumers (groups 3, 4, 6)**

	<b>Benefits</b>	<b>Challenges</b>	<b>Requirements</b>	<b>Total</b>	<b>% of Remarks</b>	<b>Ranking</b>
Strategy 1	2	2	4	8	8%	5
Strategy 2	0	0	0	0	0%	7
<b>Strategy 3</b>	<b>4</b>	<b>7</b>	<b>6</b>	<b>17</b>	<b>18%</b>	<b>3</b>
Strategy 4	2	0	4	6	6%	6
<b>Strategy 5</b>	<b>8</b>	<b>11</b>	<b>10</b>	<b>29</b>	<b>30%</b>	<b>1</b>
Strategy 6	4	3	3	10	10%	4
Strategy 7	0	0	0	0	0%	7
<b>Strategy 8</b>	<b>13</b>	<b>4</b>	<b>10</b>	<b>27</b>	<b>28%</b>	<b>2</b>

*Kenosha Creative Economy Strategic Plan*

**Phase IV Summary Report**



## Introduction

This analysis provides an overview of the nonprofit and creative sector impact in Kenosha County. This report includes an analysis of US Government North American Industry Classification System (NAICS) and the Standard Occupational Classification (SOC) coding for creative industries for Kenosha County. This analysis is intended to begin a dialogue to fully understand the creative economy narrative in Kenosha.

In this analysis, the creative economy is comprised of the NAICS and SOC codes identified in Appendix VII-D and VII-H respectively. The majority of these codes were identified by the Creative Economy Coalition of the National Creativity Network as representative of the majority of creative industry businesses and occupations, respectively. This list of codes was reviewed by the client for this report; a few additional codes have been added to the analysis per their request.

Our analysis compared Kenosha County's economic data against the following geographic areas:

- Brown County, Wisconsin
- Eau Claire County, Wisconsin
- Sheboygan County, Wisconsin
- Michigan City-La Porte, Indiana
- Wisconsin (State)
- USA (National)

This report includes the following sections:

- Key Takeaways
- Overview of the Economic Picture
- Overview of the Creative Economy in Kenosha
- A Summary of Kenosha's Creative Economy

## Key Takeaways

- Kenosha has demonstrated growth in its creative economy relative to the selected comparable counties.
- Kenosha lags behind the state and nation with the percentage of total jobs in the creative sector.
- Business types categorized in "Design" make up the largest segment of creative business in Kenosha
- Business types categorized in "Design" and "Culture and Heritage" exhibited significant growth.
- SOC codes categorized in "Media" and "Artists" exhibited significant growth.
- There are more creative occupations within non-creative businesses in Kenosha, whereas in both Wisconsin and the nation, there are more creative businesses with non-creative occupations.

## Introduction to NAICS and SOC Codes

It is common practice for economic industry clusters to be defined by standard government produced coding systems. Businesses submit both a classification of their business type and a breakdown of their workforce by occupation type. The business type classification is called NAICS and the occupation type classification is called SOC. These two systems are defined below.

NAICS is the standard used by Federal statistical agencies in classifying business establishments for the purpose of

collecting, analyzing, and publishing statistical data related to the U.S. business economy. There are 20 sectors with over 700 codes in total. NAICS is based on a production-oriented concept, meaning that it groups establishments into industries according to similarity in the processes used to produce goods or services. NAICS codes represent all jobs within the identified industries, including janitor, receptionist, etc. The codes include nonprofit and for profit businesses. It is important to note that NAICS is strictly a production oriented, supply side classification system meaning that it is focused on firms and industries not markets. For that reason, NAICS data does not clearly identify major commercial markets for creative sector products such as digital media, computer animation and games. It is helpful to think of these NAICS codes as representing a vertical industry cluster.

The 2010 SOC system is used by Federal statistical agencies to classify workers into occupational categories for the purpose of collecting, calculating, or disseminating data. All workers are classified into one of 840 detailed occupations according to their occupational definition. These codes represent occupations in both nonprofit and for profit businesses. It is helpful to think of these SOC codes as representing types of creative occupations across all industries, i.e. they reflect the type of work being performed no matter within what industry that work is performed.

## Overview of the Economic Picture

**Table 1: Overview of USA, Wisconsin and Kenosha Creative Economy**

	<b>2009</b>	<b>2015</b>	<b>% change 2009-2015</b>
<i>Total USA</i>	145,377,797.00	155,998,662.00	7.31%
<i>USA Creative Economy</i>	6,736,478.00	6,881,004.00	2.15%
<i>% creative economy of all jobs</i>	4.63%	4.41%	-4.81%
<i>Total Wisconsin</i>	2,936,470.00	3,071,846.00	4.61%
<i>Wisconsin Creative Economy</i>	133,906.00	136,328.00	1.81%
<i>% creative economy of all jobs</i>	4.56%	4.44%	-2.68%
<i>Total Kenosha</i>	58,822.00	66,267.71	12.66%
<i>Kenosha Creative Economy</i>	1,732.00	1,958.00	13.05%
<i>% creative economy of all jobs</i>	2.94%	2.95%	0.35%

Table 1 shows the overall job market and the creative sector experienced growth nationally, state-wide and in Kenosha County since 2009, with Kenosha demonstrating the largest growth. However, at 2.95% Kenosha is still behind the national and state statistic (both 4.4%) in relation to percentage of the total labor market creative occupations make-up.

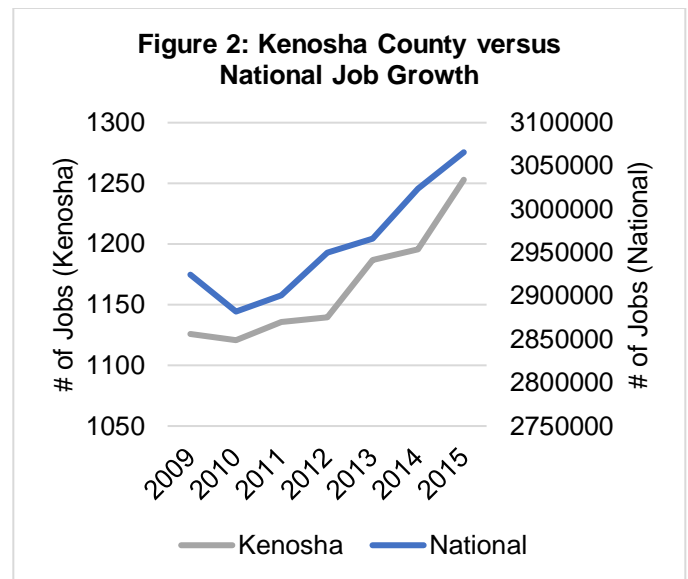
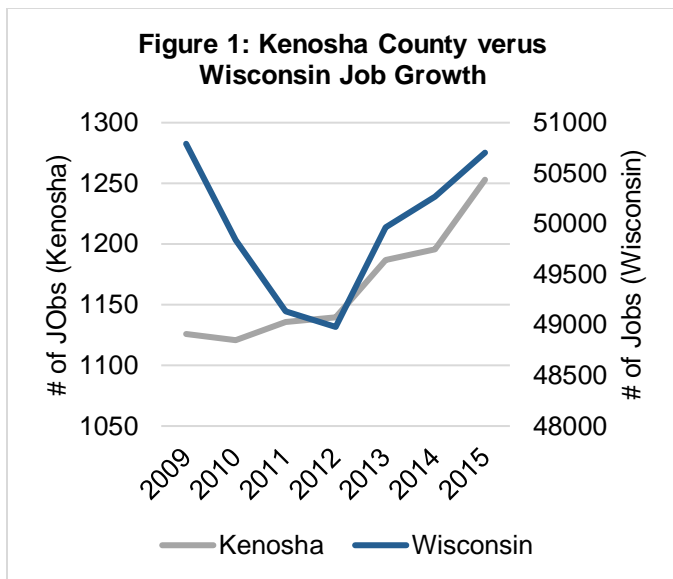


Figure 1 and Figure 2 show that Kenosha County has seen a similar trend in job growth as the nation for the entire time period (2009-2015) and as Wisconsin from 2012-2015. Kenosha County appears to have been similarly affected by the economy as the nation and Wisconsin and is recovering in a similar fashion. This may suggest that the nation and state wide creative occupation job growth could serve as benchmarks or projections for Kenosha County occupation growth.

### Overview of the Creative Economy in Kenosha

This section provides an overview of the NAICS and SOC profile of Kenosha County. The overview represents an initial review of the makeup of the creative economy in Kenosha County based on the NAICS and SOC codes listed in Appendix VII-D and VII-H respectively.

**Table 2: Creative Industries (NAICS Codes) in 2015**

Location	Number of jobs within creative industry NAICS codes		% change in jobs within creative industry NAICS codes (2009-2015)	Payrolled business locations (2015)	Jobs per payrolled business location (2015)
	(2009)	(2015)			
<b>Kenosha</b>	890	1,019	14%	77	13
<b>Eau Claire</b>	1,541	1,528	(1%)	99	15
<b>Sheboygan</b>	1,646	1,570	(5%)	86	18
<b>Brown</b>	5,629	5,981	6%	241	25
<b>Michigan City</b>	799	445	(44%)	54	8
<b>WI</b>	103,544	105,033	1%	5,281	20
<b>National</b>	5,178,308	5,206,582	1%	369,303	14

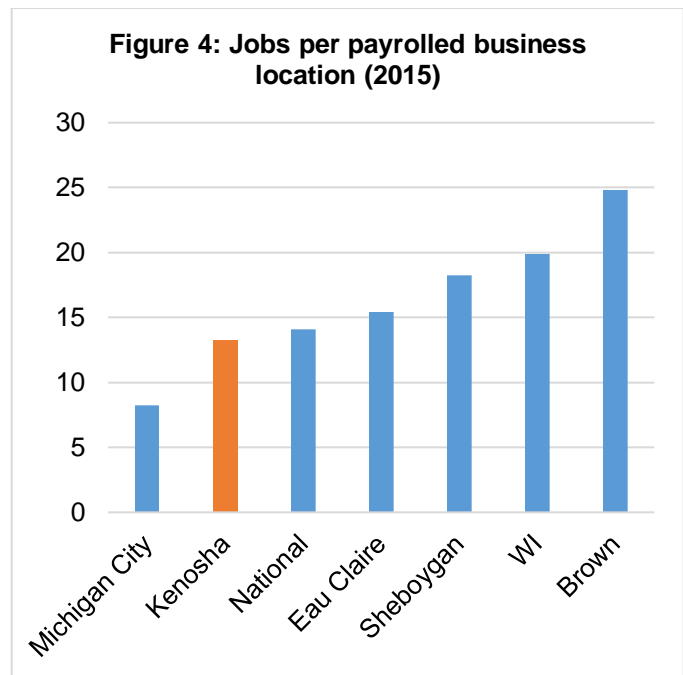
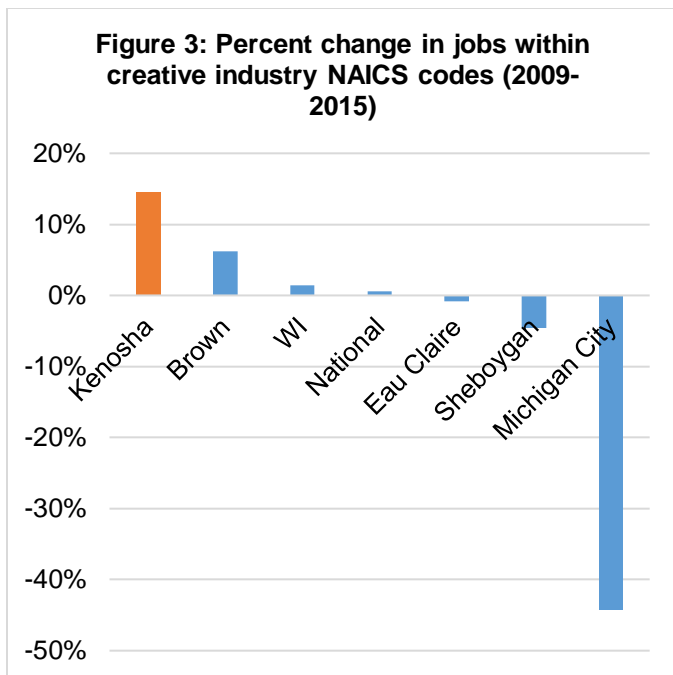


Table 2, Figure 3 and Figure 4 shows that the number of jobs in creative industries is growing significantly faster in Kenosha than in similar counties in Wisconsin, Wisconsin as a state, and nationally. Indeed, where many counties have experienced a decline or net zero gain in jobs in creative industries, Kenosha has excelled. Relative to comparable counties, the state of Wisconsin, and the nation, Kenosha is on the low end of job density, with relatively fewer jobs per payrolled business than other locations.

**Figure 5: Percent Change in SOC Occupations (2009-2015)**

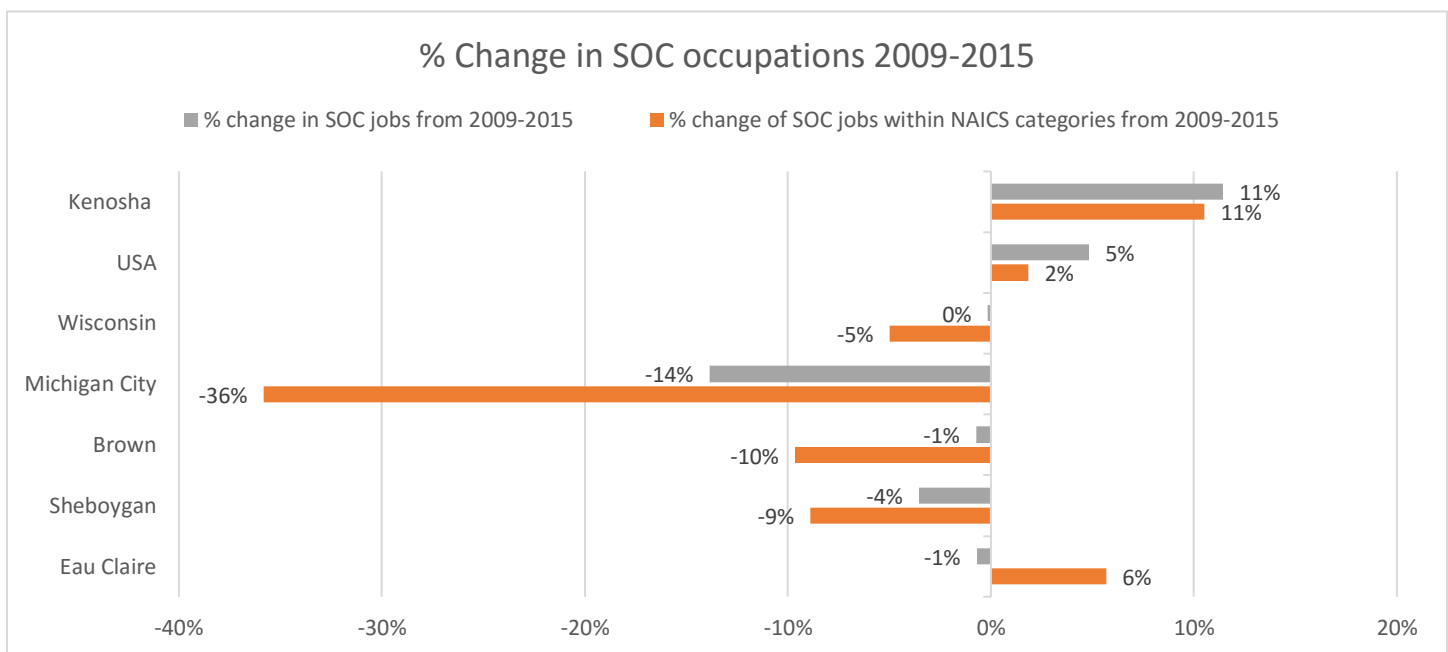


Figure 5 shows that Kenosha saw 11% growth in creative occupation jobs over the six years from 2009-2015. This is double the growth the country experienced (5%) and 10 times the growth of the state (0%) during the same time period (Appendix VII-C). Additionally, Kenosha's average hourly earnings for creative jobs (\$27.58) outpaces all of the comparable counties as well as the state. Kenosha is actually more on par with the nation's average hourly earnings for creative jobs (\$27.66). See Appendix VII-A for detailed data.

When only the creative occupation jobs located within creative industry companies are examined, Kenosha's growth rate does not change (11%) but Wisconsin demonstrates a loss of jobs (-5%) and the nation's growth falls to 2% from 5%. This may be partially explained by the fact that only 26% of Kenosha's creative occupation jobs are located within creative industry organizations compared to Wisconsin's 38% and the USA's 45%. If creative industry organizations faced more volatility and job loss due to the economy than other industry organizations, then areas with a higher percentage of creative occupations within creative industry organizations may see more of an effect.

Community engagement observations support the perception that Kenosha offers lower salaries for creative jobs which results in more difficulty recruiting and retaining employees. A t-test (a statistical hypothesis test that is used to determine if two sets of data are significantly different from each) was performed comparing the mean salaries of Kenosha, Wisconsin and the nation. The t-test results were not significant which suggests the perception that Kenosha offers lower salaries than the state and nation does not match the reality.

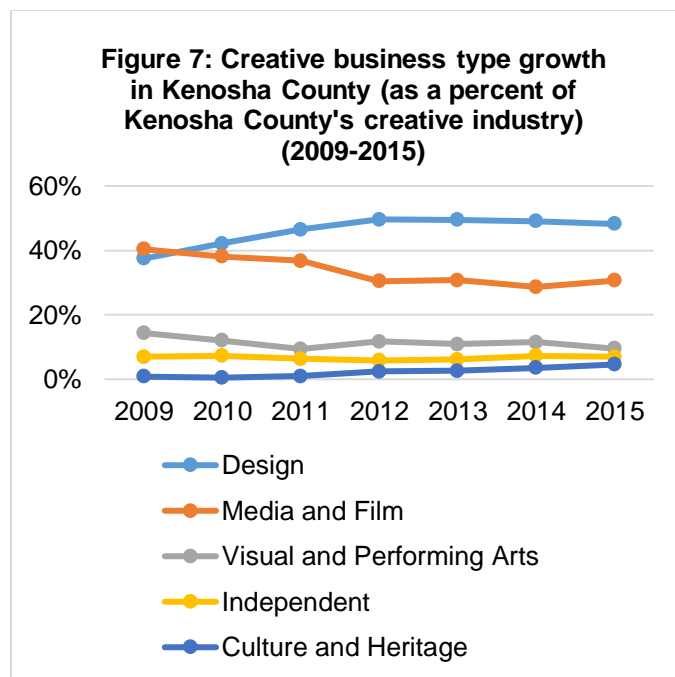
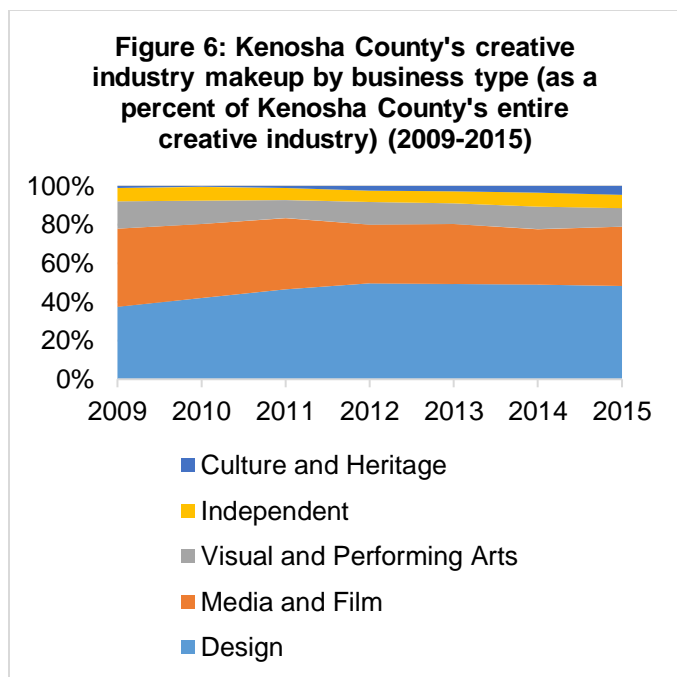


Figure 6 and Figure 7 show that Kenosha's creative industry is made up of primarily Design and Media and Film type businesses, collectively providing nearly 80% of all creative industry jobs in 2015. While these two business types have held the majority consistently since 2009, Culture and Heritage has shown a significant growth. Figure 7 shows that between 2009-2010, Design surpassed Media and Film as the major creative business type in Kenosha,



as measured by number of jobs in these business types. See Appendix VII-E for specific percentages for Kenosha County.

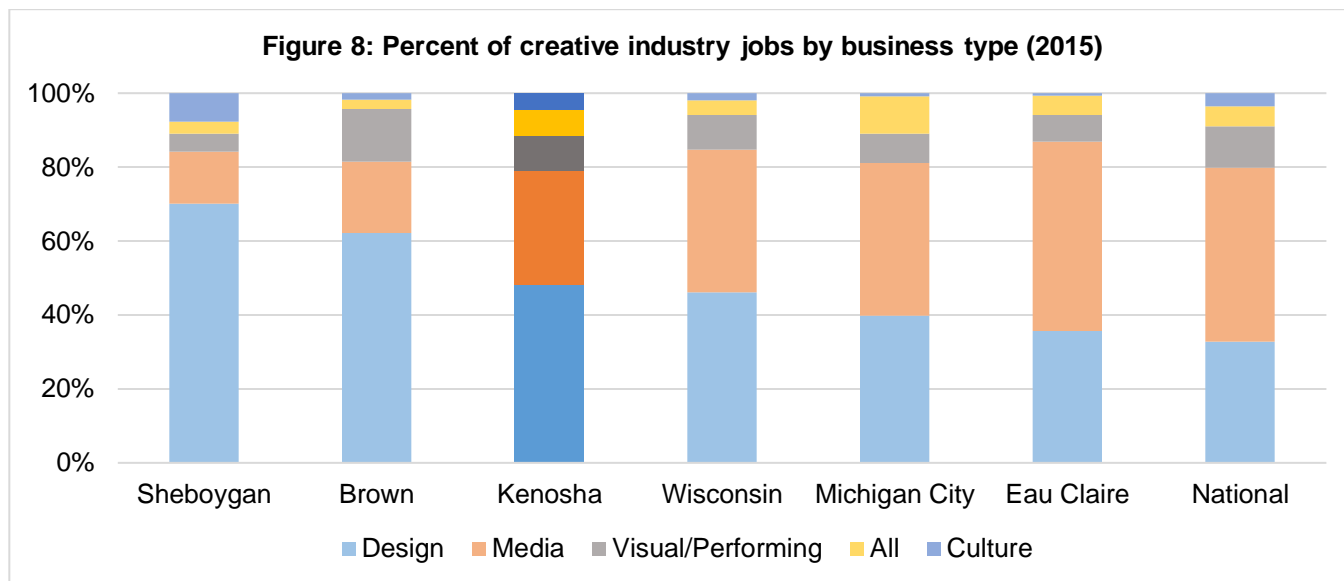
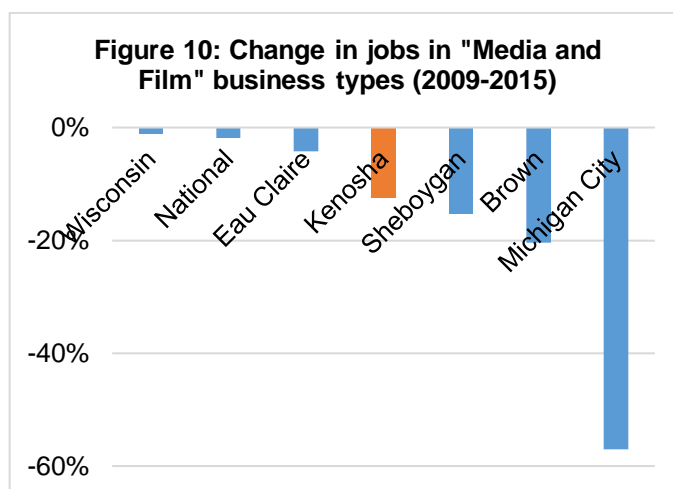
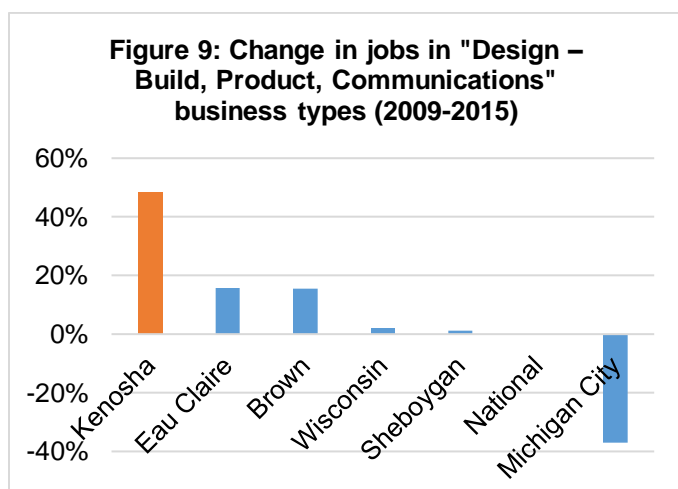
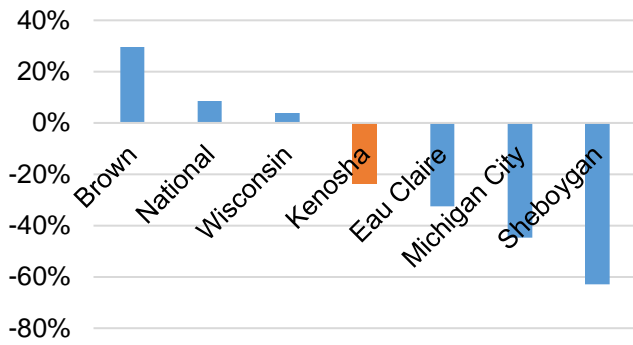


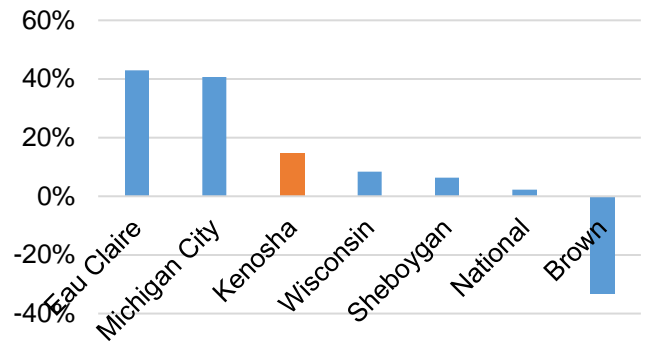
Figure 8 shows that relative to the compared geographic areas, Kenosha County is more balanced in its creative business type distribution than its peers, Wisconsin or the nation in terms of what types of businesses house its creative industry jobs. Kenosha County parallels Wisconsin more closely than other compared locations. See Appendix VII-F for specific percentages for 2015 for each geographic location.



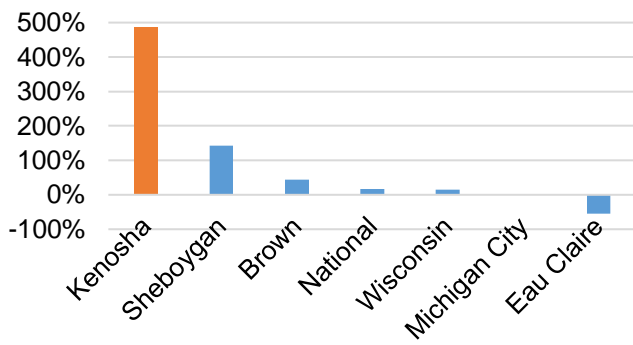
**Figure 11: Change in jobs in "Visual and Performing Arts" business types (2009-2015)**



**Figure 12: Change in Jobs in "Independent" business types (2009-2015)**



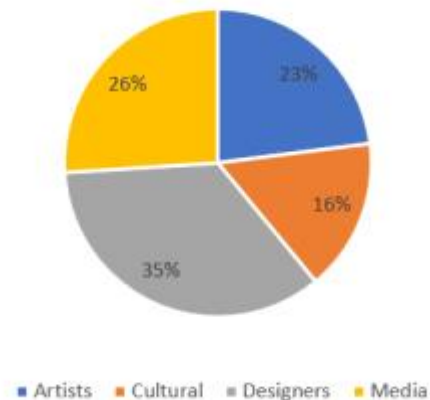
**Figure 13: Change in jobs in "Culture and Heritage" business types (2009-2015)**



The following analysis refers to Figures 9 – 13. Kenosha far exceeds the growth in jobs in the Design business type relative to other compared geographic areas, growing nearly 50% between 2009-2015. Media and Film business type jobs have declined across all compared geographic areas. Kenosha's Media and Film jobs have declined at a rate similar to that of Sheboygan County, but exceeding the pace with which Wisconsin and the nation have seen. While not as significant a decline as other Wisconsin counties we compared, Kenosha has seen a loss in jobs in the Visual and Performing Arts business type, however Wisconsin and the nation have both seen an increase in these job types. Eau Claire has seen large growth in jobs categorized as Independent. Kenosha has too, and is ahead of Wisconsin and the nation on this measure. Kenosha has seen a significant increase unmatched by any of its peers, Wisconsin, or the Nation, in growth of jobs in the Culture and Heritage business type. Specifically, it added 39 jobs between 2009-2015 (Brown added 31 jobs, Sheboygan added 71 jobs, Michigan City remained the same, and Eau Claire lost 12 jobs). The majority of the jobs added were in "Museums". See Appendix VII-G for specific data for each compared geographic area.

**Figure 14: Kenosha Creative Job Makeup by Occupation Type (2015)**

**Kenosha Creative Job Makeup**



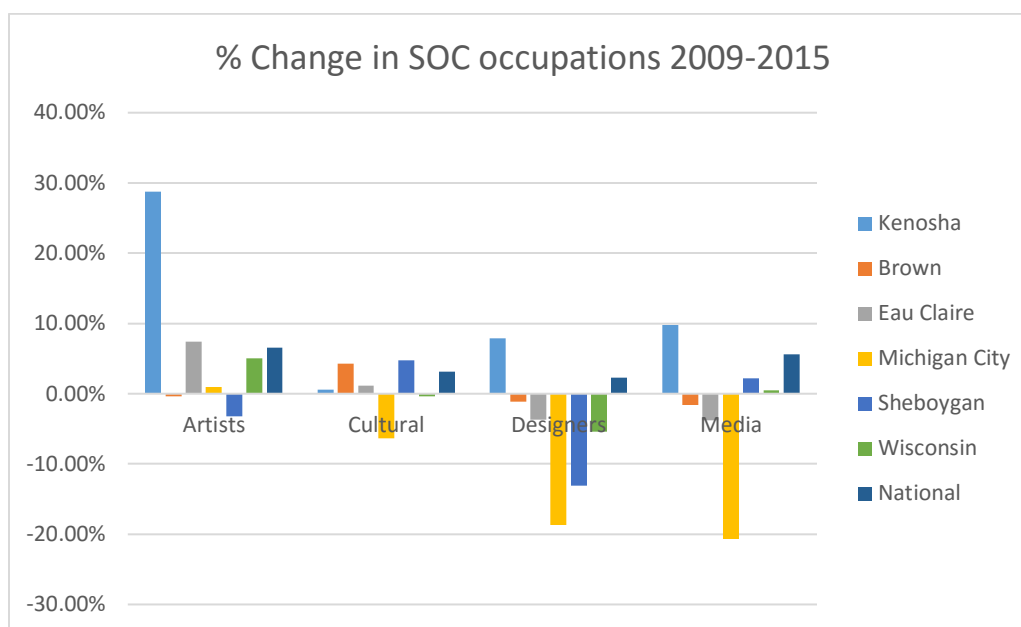
**Table 3: Occupation Type Growth in Kenosha, as a Percent of All Creative Occupations**

	<b>2015 Jobs</b>	<b>2009 Jobs</b>	<b>% change 2009-2015</b>	<b>% of total jobs</b>
<i>Artists</i>	290	225	29%	23%
<i>Cultural</i>	197	196	1%	16%
<i>Designers</i>	443	410	8%	35%
<i>Media</i>	323	294	10%	26%

Figure 14 and Table 3 show that designers make up the largest percentage of creative occupation jobs with 35%. Cultural jobs only make up 16% of total jobs and Media and Artists are approximately equal with 24%. Between 2009-2015, Artists saw the greatest job growth (29%). While all categories saw overall job growth, if individual occupations are examined, Artists is the only category to not see a decrease in any occupation, contributing to it having the greatest overall job growth.

Merchandise Displayers and Window Trimmers (Designers) hold the largest percentage of any individual occupation with 16.6% and saw a 15% increase between 2009-2015.

**Figure 15: Percent Change in SOC Occupations (2009-2015).** See Appendix VII-C for specific data



**Table 4: SOC Codes with positive % change in jobs (2009-2015)**

Category	SOCs	% Change Jobs 2009-2015
Artists	Art Directors	72.09%
Media	Public Relations and Fundraising Managers	37.50%
Media	Advertising and Promotions Managers	36.36%
Media	Technical Writers	33.33%
Artists	Craft Artists	30.00%
Media	Photographers	27.27%
Media	Audio and Video Equipment Technicians	23.33%
Media	Sound Engineering Technicians	18.18%
Artists	Fine Artists, Including Painters, Sculptors, and Illustrators	18.18%
Artists	Musicians and Singers	15.38%
Designers	Merchandise Displayers and Window Trimmers	14.92%
Artists	Writers and Authors	14.71%
Artists	Music Directors and Composers	13.64%
Designers	Interior Designers	11.11%
Media	Public Relations Specialists	7.69%
Cultural	Library Technicians	3.05%
Designers	Graphic Designers	2.22%

Figure 15 and Table 4 show that Kenosha County demonstrates the largest total growth in occupations, especially compared to the other counties. It is important to note that Wisconsin shows a 0% growth from 2009-2015 because the state experienced a decrease in jobs from 2009-2012 and then an increase back to its 2009 levels over the last three years. The “Artists” and “Media” groups exhibited the greatest growth in Kenosha which may indicate an increasing need for occupations in those groups and therefore could benefit from an increased focus on training in

higher education institutions for these occupations. 41% of the occupations that exhibited positive change between 2009-2015 belong in the “Media” group and 35% are from the “Artists” group.

**Table 5: SOC's with Location Quotients >1 (2015)**

<b>SOCs</b>	<b>Kenosha</b>	<b>Wisconsin</b>
<i>Merchandise Displayers and Window Trimmers</i>	4.59077	1.08361
<i>Art Directors</i>	2.94622	0.734906
<i>Library Technicians</i>	2.65549	1.29601
<i>Craft Artists</i>	2.21354	0.907889
<i>Audio and Video Equipment Technicians</i>	2.14136	0.563302
<i>Radio Operators</i>	1.77968	0.747839
<i>Sound Engineering Technicians</i>	1.592	0.649921
<i>Landscape Architects</i>	1.50565	0.903103
<i>Artists and Related Workers, All Other</i>	1.49082	0.968128
<i>Interior Designers</i>	1.4622	0.780287
<i>Fine Artists, Including Painters, Sculptors, and Illustrators</i>	1.11089	0.772712
<i>Advertising and Promotions Managers</i>	1.08596	0.608796
<i>Audio-Visual and Multimedia Collections Specialists</i>	1.07317	0.808886
<i>Set and Exhibit Designers</i>	1.06192	0.442287

Industries with a location quotient (LQ) greater than one indicate a higher density of jobs than nationally. There are two ways to look at these industries which show a high density of jobs; they may indicate opportunities for competitive advantage in the region due to their concentration or, they may indicate industries that may have been slow to evolve as business trends and industries change over time.

Table 5 contains all the SOC occupations that have a location quotient greater than 1 in Kenosha County, indicating the density of the occupations is greater than the national average. Only two of the SOC's also have a location quotient greater than 1 in Wisconsin: Merchandise Displayers and Window Trimmers and Library Technicians.

**Table 6: SOC's with % change in Location Quotient >10%**

<b>SOCs- Kenosha</b>	<b>Location Quotient</b>	<b>Location Quotient % change</b>	<b>% Change Jobs 2009-2015</b>
<i>Agents and Business Managers of Artists, Performers, and Athletes</i>	0.458964	49.33%	0.00%
<i>Dancers</i>	0.568467	39.91%	0.00%
<i>Film and Video Editors</i>	0.0860525	39.90%	0.00%
<i>Museum Technicians and Conservators</i>	0.135967	32.65%	0.00%
<i>Marketing Managers</i>	0.304788	30.14%	-18.18%
<i>Producers and Directors</i>	0.157391	26.88%	0.00%
<i>Camera Operators, Television, Video, and Motion Picture</i>	0.139874	23.27%	0.00%
<i>Reporters and Correspondents</i>	0.520612	22.67%	-33.33%
<i>Media and Communication Equipment Workers, All Other</i>	0.18457	22.32%	0.00%
<i>Audio-Visual and Multimedia Collections Specialists</i>	1.07317	12.82%	0.00%
<i>Entertainers and Performers, Sports and Related Workers, All Other</i>	0.591396	12.79%	0.00%
<i>Librarians</i>	0.898158	11.34%	-5.66%
<i>Floral Designers</i>	0.538387	10.23%	-14.29%

Table 6 shows that these occupations all demonstrated a positive change greater than 10% in their location quotient from 2009-2015. However, only Audio-Visual and Multimedia Collections Specialists had a location quotient greater than 1. While the other occupations' density increased, the increase was not more significant than the national average. It is interesting to examine the job growth over the same time period. None of the occupations exhibit positive job change and four demonstrate job loss. This appears to suggest that these SOC codes experienced an even larger decrease in jobs on a national scale which shifted the relative location quotient of 1 and lead to a misleading representation of growth.

## A Summary of Kenosha's Creative Economy

Figure 16: Size of Creative Economy for Kenosha County, Wisconsin and the nation

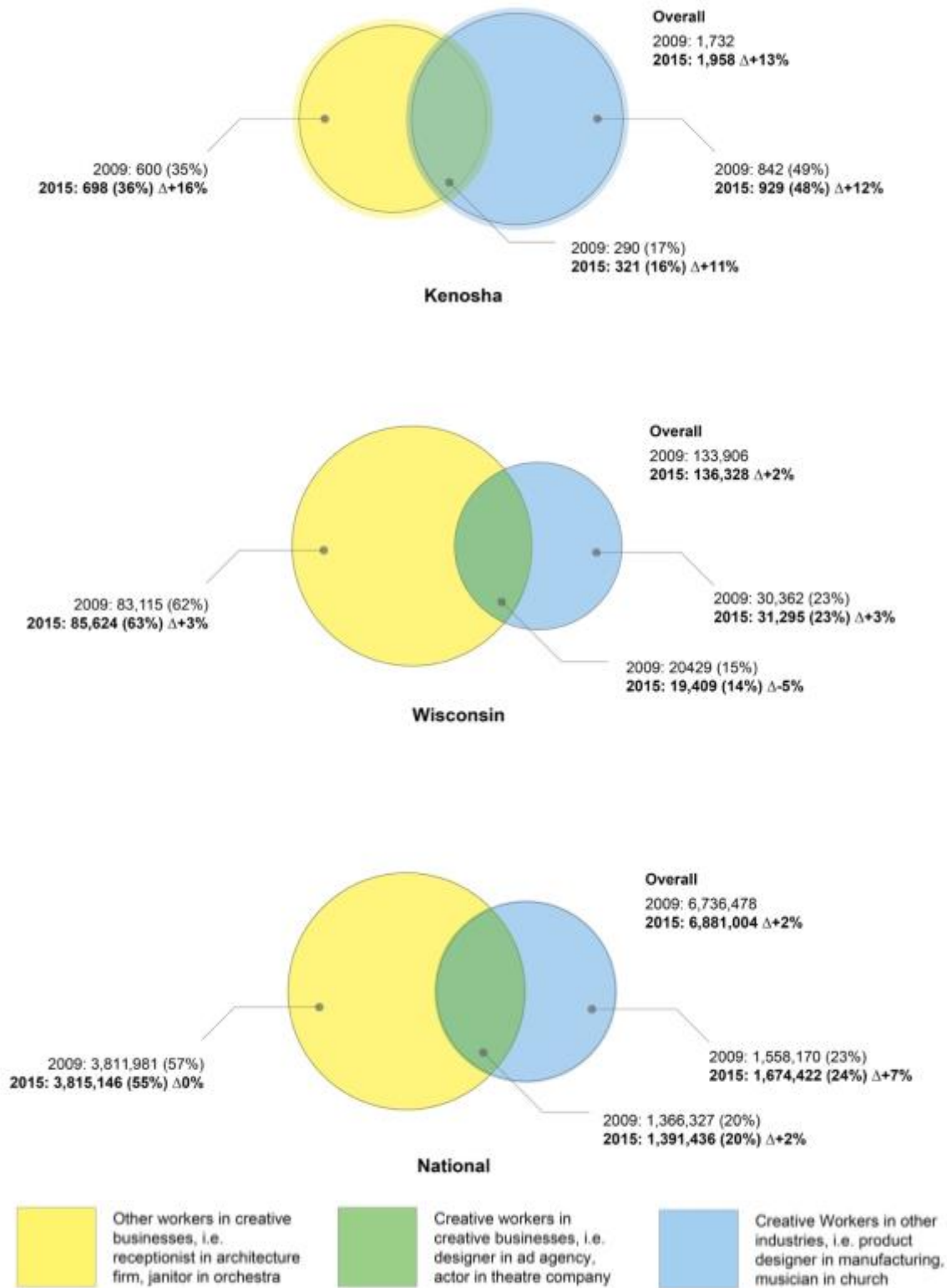


Figure 16 highlights an interesting case particular to Kenosha County. Both in Wisconsin and the nation, there are more other workers in creative businesses than there are creative workers in other businesses, however in Kenosha County, there are more creative occupations than creative businesses (the blue circle is bigger). This may reflect Kenosha's history as a manufacturing hub, with many businesses employing a handful of creative workers each. Due to this phenomenon, Kenosha's creative workers may be more siloed or isolated than their creative counterparts in other geographic areas. Also notably, Kenosha County showed significant growth in all three areas (between 11 – 16%), while Wisconsin and the nation grew much slower (0 – 7%).

**Table 7: Creative Industries Businesses with High Potential (Location Quotient > 1)**

NAICS Code	Description	2015 Jobs (Kenosha)	% Change in Jobs (2009 – 2015)			Location Quotient (2015)					
			Kenosha	National	Wisconsin	Kenosha	Eau Claire	Sheboygan	Brown	Michigan City	Wisconsin
541850	Outdoor Advertising	114	<b>660%</b>	9%	57%	<b>6.6</b>	0.14	3.27	0.59	0.05	0.75
337212	Custom Architectural Woodwork and Millwork Manufacturing	52	<b>63%</b>	12%	-3%	<b>5.8</b>	0.06	0.29	0.98	0	1.19
332323	Ornamental and Architectural Metal Work Manufacturing	67	<b>123%</b>	9%	39%	<b>3.9</b>	0	0.18	0.2	0.13	1.41
511110	Newspaper Publishers	171	<b>-25%</b>	-31%	-41%	<b>2.0</b>	0.93	0.77	0.6	0.81	1.12
339950	Sign Manufacturing	65	<b>Insf. Data</b>	6%	-1%	<b>1.8</b>	1.6	8.66	3.11	0.25	1.67
451211	Book Stores	65	<b>35%</b>	-33%	-38%	<b>1.8</b>	1.78	0.54	0.7	0.74	0.77
451140	Musical Instrument and Supplies Stores	22	<b>-50%</b>	-6%	-5%	<b>1.5</b>	1.18	0.65	0.93	0.08	1.24
512240	Sound Recording Studios	<10	<b>Insf. Data</b>	-10%	3%	<b>1.3</b>	0.28	0.42	0.29	0.2	0.37
712110	Museums	43	<b>Insf. Data</b>	18%	13%	<b>1.1</b>	0.28	2.99	0.32	0.07	0.83
512199	Other Motion Picture and Video Industries	<10	<b>Insf. Data</b>	-6%	Insf. Data	<b>1.1</b>	0	0	0	0	0.07
541430	Graphic Design Services	56	<b>0%</b>	2%	-12%	<b>1.0</b>	0.22	0.51	0.41	0.25	0.81

Referring to Table 7, in general, several of Kenosha's concentrated industries reflect industries that are also above the national concentration in Wisconsin. These LQs are marked with green. Yellow highlighted industries indicate those for which Kenosha has a higher density than our compared counties. These may be areas of competitive advantage, or relics from a different economic era. Light blue highlighted industries indicate Kenosha has a higher



density, however the compared counties have even more density indicating while Kenosha has a strength, it may not have the competitive advantage over this area.

**Table 8: Businesses with a LQ <1 but growing**

<b>NAICS Code</b>	<b>Type of Business</b>	<b>Description</b>	<b>2009 LQ</b>	<b>2015 LQ</b>	<b>% Change (2009-2015)</b>
711510	All	Independent Artists, Writers, and Performers	0.55	0.59	7.3%
541922	Design	Commercial Photography	0.29	0.34	17.2%
517110	Media	Wired Telecommunications Carriers	0.03	0.04	33.3%
515112	Media	Radio Stations	0.43	0.61	41.9%
541820	Design	Public Relations Agencies	0.06	0.11	83.3%
711320	Visual/Performing	Promoters of Performing Arts, Sports, and Similar Events without Facilities	0.25	0.51	104.0%
541921	Visual/Performing	Photography Studios, Portrait	0.32	0.68	112.5%
323113	Design	Commercial Screen Printing	0.04	0.09	125.0%
541890	Design	Other Services Related to Advertising	0.1	0.37	270.0%
511130	Media	Book Publishers	0.19	0.87	357.9%

Table 8 highlights businesses that are deepening their concentration in Kenosha. The most significant growth appears to be in Book Publishers, Other Services Related to Advertising, Photography Studios-Portrait, Promoters of Performing Arts, Sports, and Similar Events without Facilities, and Radio Stations. Many of these industries are services that artists, writers, musicians, and other creative individuals can take advantage of to advance their work; that they are growing in concentration is a good sign that there are businesses locating in Kenosha that support artists.

Table 9: Inverse Staffing Patterns for Kenosha County

NAICS Code	Description	Occupation Group Jobs in Industry (2015)	% of Occupation Group in Industry (2015)	% of Total Jobs in Industry (2015)	% Change in Jobs (2009-2015)		
					Kenosha	National	Wisconsin
903611	Elementary and Secondary Schools (Local Government)	76	6.1%	1.8%	-4.4%	-5.2%	-5.3%
611310	Colleges, Universities, and Professional Schools	38	3.0%	2.4%	39.0%	8.4%	11.3%
903999	Local Government, Excluding Education and Hospitals	113	9.0%	3.7%	-1.6%	-1.8%	-1.2%
551114	Corporate, Subsidiary, and Regional Managing Offices	72	5.7%	4.5%	122.2%	43.7%	22.2%
452112	Discount Department Stores	38	3.0%	5.5%	-15.4%	-35.7%	-8.2%
813110	Religious Organizations	68	5.4%	9.3%	18.4%	1.0%	2.0%
511110	Newspaper Publishers	47	3.8%	27.7%	-25.6%	-39.3%	-31.2%
541850	Outdoor Advertising	44	3.5%	38.3%	744.8%	54.5%	10.3%
541430	Graphic Design Services	41	3.3%	73.8%	-1.8%	-19.3%	0.9%
711510	Independent Artists, Writers, and Performers	60	4.7%	83.6%	12.5%	8.5%	0.3%

Table 9 shows us the industries that employ the most creative occupations. Not surprising, the top four industries with the highest percentage of creative jobs are considered “creative” industries. It is exciting to see the high percentage of growth, both absolute and relative to Wisconsin and the nation, in creative occupations in “Colleges, Universities, and Professional Schools” as well as “Corporate, Subsidiary, and Regional Managing Offices” (highlighted in yellow). These are good indicators that the presence of creative workers in Kenosha County is spreading into typically industries that are not typically considered creative.

**Table 10: Comparison of Top Five Businesses in Various Categories for Kenosha County (2015)**

<b>Location Quotient</b>		
<b>NAICS Code</b>	<b>Business Type</b>	<b>Description</b>
541850	Design	Outdoor Advertising
337212	Design	Custom Architectural Woodwork and Millwork Manufacturing
332323	Design	Ornamental and Architectural Metal Work Manufacturing
511110	Media & Film	Newspaper Publishers
339950	Design	Sign Manufacturing
<b>Jobs</b>		
<b>NAICS Code</b>	<b>Business Type</b>	<b>Description</b>
511110	Media & Film	Newspaper Publishers
541850	Design	Outdoor Advertising
711510	Independent	Independent Artists, Writers, and Performers
332323	Design	Ornamental and Architectural Metal Work Manufacturing
339950	Design	Sign Manufacturing
<b>Increase in Jobs</b>		
<b>NAICS Code</b>	<b>Business Type</b>	<b>Description</b>
541850	Design	Outdoor Advertising
332323	Design	Ornamental and Architectural Metal Work Manufacturing
337212	Design	Custom Architectural Woodwork and Millwork Manufacturing
515112	Media & Film	Radio Stations
451211	Media & Film	Book Stores

Table 10 shows that Outdoor Advertising and Architecture Woodwork, Millwork, and Metal Work appear in across these categories, indicating they are growing, have a high number of jobs, and are densely concentrated.

## *Kenosha Creative Economy Strategic Plan*

### **Appendices**

- I. Steering Committee Members
- II. Community Participants
- III. Raw SWOC Data
- IV. Kenosha Area Creative Assets Map
- V. Steering Committee Retreat Implementation Matrix
- VI. Stakeholder Interview Questions
- VII. Economic Analysis Appendices
  - a. Creative Occupations (SOC Codes) in 2015
  - b. SOC Job Growth from 2009-2015
  - c. Percent Change in SOC Occupations (2009-2015)
  - d. Profile of NAICS Businesses by Business Type
  - e. Kenosha County's Creative Industry Makeup by Business Type
  - f. Percent of Creative Industry Jobs by Business Type (2015)
  - g. Changes in Jobs in Creative Business Types (2009-2015) in Compared Geographies
  - h. Profile of SOC Occupations
  - i. Size of Creative Economy for Kenosha County, Wisconsin, and the nation

## Appendix I - Steering Committee Members

### Co-Chairs:

- Pamela Thomey, HR Director – [Snap-on](#)
- Dan Joyce, Executive Director – [Kenosha Museum System](#)

### Members:

- Tim Roberts, CEO – [Catalyst Exhibits](#)
- Matthew Monroe, V.P. – [Tri-City National Bank](#)
- Brock Portillia, Director of Finance & Administration – [Kenosha Area Business Alliance](#)
- Barbara Brattin, Director – [Kenosha Library System](#)
- Flora Doody, Special Projects Coordinator – [Anderson Arts Center](#)
- Mary Matthews, Volunteer and Managing / Director of Theater Company – [Kenosha Symphony Orchestra](#)
- Lesley Walker, Commissioner, Dean of Arts and Humanities Department – [UW-Parkside](#)
- Scott Plank, Commissioner, Director of Fine Arts – [Kenosha Unified School District](#)
- Amy Greil, Chairperson. Local Project Manager, “Staff Person” – [Kenosha County UW-Extension](#)
- Francisco Loyola, Project Manager – [Kenosha Creative Space](#)
- Jennifer Moran, Owner [LMI Packaging](#) and [Greenola Style](#)
- Jayne Herring – [Various Affiliations](#)
- John Zehren – [Various Affiliations](#)
- Beth Dary, Director – [Lemon Street Gallery](#)
- Brent Mitchell, – [Various Affiliations](#)
- Chet Griffith, Owner – [Artworks](#)
- Julie Housaman, Assistant Superintendent for Teaching and Learning – [Kenosha Unified School District](#)
- Ed Kupka, Coordinator of Student Support – [Kenosha Unified School District](#)
- Cara Piccolo, Art Teacher (Visual Arts) – [Kenosha Unified School District](#)
- Dr. John Thibodeau, Assistant Provost and VP for Institutional Effectiveness and Student Services – [Gateway Technical College](#)
- Dr. Michele Gee, Professor of Business, Strategic Management and Planning – [UW-Parkside](#)
- Deanna Byrnes, Dean of the Division of Professional Studies – [Carthage College](#)
- Peter Boyd, Volunteer and BOD – [Lemon Street Gallery](#), [Mahone Fund Harbor Park Jazz, Rhythm and Blues Fest](#)
- Jennie Tunkieicz, Chief of Staff – [Kenosha County Executive](#)

## Appendix II - Community Participants

This includes participants in stakeholder interviews, focus groups, town hall “community conversations”, and the steering committee retreat and kick-off meeting.

David Andrea	Justin Hauke	Becky Noble
Kathryn Andrea	Margaret Heller	Salome Ormsby
John Martin Antaramian	Racheal Hernandez	Christopher Parisey
Madelynn Austin	Randy Hernandez	Cara Piccolo
Todd Battle	Jayne Herring	Scott Plank
Tatjana Bicanin	Julie Housaman	Michael Polzin
John Bloner Jr	Melanie Hovey	Brock Portillia
Maureen Bolog	Cody Iario	Jacob D. Powell
Keith Bosman	Brooke Infusino	Jean Preston
Peter Boyd	Mike Johnson	Danielle Price
Barbara Brattin	David Jones	Marilyn Propp
Ben Brenton	Kurt Jorgensen	Roberta Puntillo
Lucy Brown	Dan Joyce	Rae Punzel
Annie Bruss	David Kaley	Lindsay Pytel
Scott Buell	Heather Kamikawa	Nancy Retana
Peggy Burke	Debra Karp	Randy Rickman
Temple Burling	Diane Kastelic	Bob Riley
Deanna Byrnes	Katharine Kennan	Tim Roberts
Franca Carls	Thea Keshavarzi	Summer Scharringhausen
Juwan Chavers	Ed Kupka	Julia Schiller
Jen Conrad	Bob Leick	Bob Schneider
Linda Crafton	Francisco Loyola	Marcia Siehr
Amber Danyus	Steve Lund	Ajay Singh Bedi
Beth Dary	Tim Mahone	Heather Stockholm
Melissa Daughenbaugh	Katherine Marks	Joseph Szabo
Marcus Davis	Yesenia Martinez-Hall	Clara Tappa
Steve Deller	Nancy Mathews	Deanna Tawwater
Dan Detweiler	Mary Matthews	Dean Tawwater
Flora Doody	James McPhaul	Nick Terrell
Lisa Dreske	Marjorie Meyer	John Thibodeau
Carley Duchac	Jan Michalski	Pam Thomey
Matt Dufek	Don Miller	Kristina Tranel
Michele Gee	Brent Mitchell	Jennie Tunkieicz
Nathan Gonzalez	Mary Modder	Kate Walker
Deanna Goodwin	Matthew Monroe	Lesley Walker
Amy Greil	Jordan Moon	Phil Wilcox
Chet Griffith	Jennifer Moran	Kelly Wilson
Al Gromacki	Kenneth Murray	John Zehren
Pam Halbach	Corinne Ness	

## Appendix III - Complete SWOC data

### Introduction

During November and December 2016, Artful Business Consultants conducted research to gather information about the current state of the creative economy in Kenosha. This research involved a Strengths, Weaknesses, Opportunities, and Challenges assessment (SWOC), conducted with the Kenosha Creative Economy Strategic Plan Steering Committee (Steering Committee) on November 22, 2016, as well as several phone and in-person interviews with community leaders. Below, we have combined the Steering Committee's SWOC results with pertinent insights from these interviews and grouped the feedback into relevant themes. Please note that in the Phase II Summary Report, some of these same SWOC results are highlighted.

\* indicates this is also reflected in the KenoshaRising report

### Strengths

#### Education

- Public schools' emphasis on arts (broad definition of arts, including graphic design and engineering)
- Education system as a whole, including KUSD and higher education.\*
- Despite being the third largest school district in Wisconsin, KUSD feels connected and small

#### Geographic Location

- Location\*
- Natural resources, including the lakefront and the parks\*
- Small town feel
- Summer tourism and recreation, including a strong relationship with tourists coming from northern Illinois and

#### People

- Enthusiasm and energy\*
- Human capital – there is a reservoir of creativity
- Resourceful, innovative, do-it-yourself types
- Bringing new thinking – diversity of thought
- Entrepreneurial spirit of both individuals and organizations
- Welcoming community to newcomers
- Skills and work ethic

#### Building Infrastructure

- Good bones – downtown buildings, etc.\*

#### Community

- Community spirit and pride
- Community support – financial and showing up
- Strong community leadership
- Traditions and values – Harbor Market, school district, music festivals, etc

### Public Assets

- Arts institutions, including museums\*
- Public library system
- Community media engagement
- Street car

### Low-Cost

- Cost advantage\*
- Low cost of living and low costs for businesses
- For entrepreneurs, barriers to entry and costs are low

### Civic Leadership

- Buy-in by local government – Kenosha Commission on the Arts, City of Kenosha’s park plans, etc.

### Cross-Sector Collaboration

- Arts and artists infused throughout different sectors
- Inter-agency cooperation

### **Weaknesses**

#### Representation

- Struggle with inclusivity and diversity
- Leadership of the creative economy not representing the entire community

#### Perception

- Awareness – marketing efforts and communication, etc.
- Changing sense of place
- Internal and external perception

#### Talent Retention and Attraction

- Hard to attract millennials
- Retention of graduating students and talent
- Scarcity of talent and a skills-gap
- Wages not competitive; growth in low-wage jobs

#### Hospitality Industry

- Lack of culinary and food culture
- Lack of hotel space, especially downtown

#### Layout and Infrastructure

- Entrances into town
- Transportation and transit
- Lack of density
- Lack of nodes



## Creative Economy

- Creatives not connecting across sectors\*
- Legislation and advocacy – creative economy getting pushed down\*
- Difficulty to explain connection between creative economy and economy
- Lack of implementation and follow-through on other plans
- Question of where does creative economy fall relative to other concerns
- Inertia outside of the core group of leaders

## **Opportunities**

### Education (Connect higher Ed, KUSD, Downtown, YPs)

- Educate the community about the value of existing programs and traditions (KUSD)
- Build relationship between KUSD and higher education
- Higher education students
- Expose students to creative careers – KUSD

### Strengthen Collaboration Across Sectors\*

- Strengthen collaboration between sectors, work together to grow resources (identify these resources)

### Existing Buildings + Vacant Spaces\*

- Chrysler property
- Downtown Kenosha
- Depressed areas
- Use existing resources
- Talk about existing buildings and vacant spaces- how to use/renovate them

### Branding\*

- Niche marketing – set Kenosha apart from Chicago and Milwaukee
- Go-local trend
- Culinary arts
- Sense of place
- Community outreach
- Media, changing technology around communication (public access TV, free WiFi)

### Transportation

- Corridor to Milwaukee
- Commuting
- Timing of trains and bus schedules
- Expand bus lines to business park
- City bikes and connect biking infrastructure
- Leisure and tourism transportation

### Build on Previous Work Done

- Collected data – analyze it and put it to use
- Growth & momentum

### Coordination of Events + Activities\*

- Coordinate, market and brand
- Harbor Market – year-round
- Seasonal arts activities
- Expand venues for bigger gatherings, e.g. national tours/arts, conventions
- Awareness about recreation and harbor
- Public art; engaging youth in making it

### Business and Entrepreneurial Climate

- Competition; money to be made

### Neighborhoods

#### **Threats**

#### Perception

- Old mentality – “Kenowhere”
- Fear of change
- Conformity is rewarded/risk aversion

#### Geographic Location

- Winter
- Smog, air and water pollution

#### Political Climate (State, national, local)

- National, state, and local politics
- Slow speed of legislation

#### Economy (Manufacturing)

- Macro-economic challenges
- Not knowing what jobs will be in 10 years
- Tension between education and job training
- Lack of investment in technological infrastructure

#### Demographics

- Age demographic – declining young people
- Diversity
- Decreasing enrollment in public schools
- Lack of consensus in community – is this a place for millennials?

### Philanthropy and Funding Diversity\*

- Lacking major philanthropic leader
- Precedent of free events

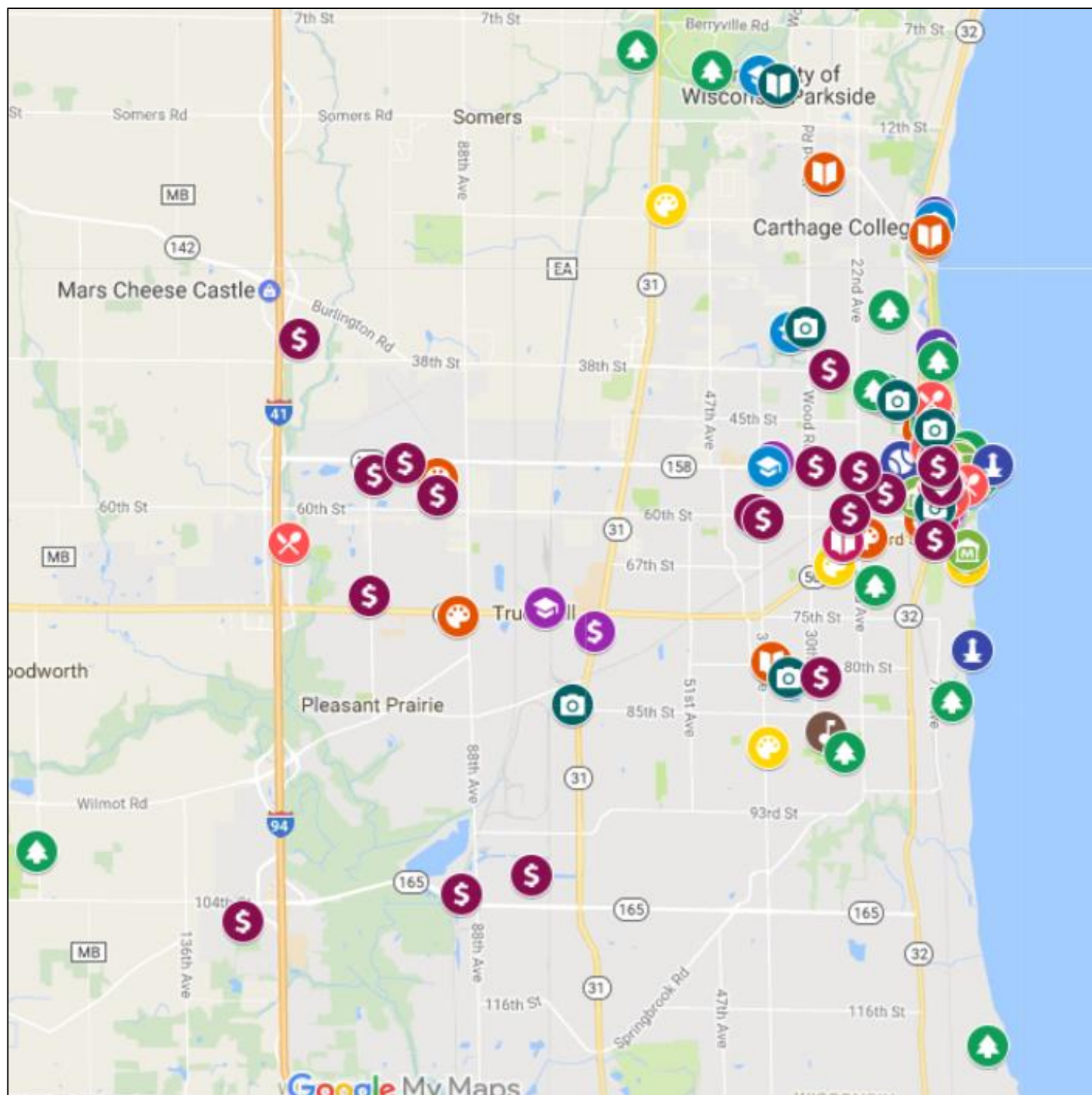
### Neighborhoods and Development Patterns

- Existing construction and development patterns
- East-West divide
- Isolation of higher education from center of community – not accessible – no college town feel, not bikeable/walkable
- Physical appearance of corridors, access route to downtown
- Downtown is separate from rest of community

### Competition

- Competition from Milwaukee and Chicago events
- Workforce

## Appendix IV - Kenosha Area Creative Assets Map



The Kenosha Creative Map was created in Google Maps and can be edited and shared at the link below:

<https://www.google.com/maps/d/viewer?mid=1m1E6hHPwHsPcqNZNsMLP6vqAhJY&usp=sharing>

## **Visual Arts**

### Studios

- Mudhaus Studio
- Kenosha Art Association
- Anderson Arts Center
- Alpaca Art
- Avenue A Arts
- Kenosha Creative Space, Inc.
- Kathy Laybourn & Jamie Cassar Studios
- Lemon Street Gallery
- Agnes Friedlander Art Studio
- Southport Quilters Guild
- Kenosha Lighthouse Studio

### Galleries

- H. F. Johnson Center for the Fine Arts at Carthage
- Mosquitoe Gallery
- Re:Vision Gallery & Artist Studios
- Pollard Gallery & Gifts
- Seebeck Gallery
- Artworks
- DeBerge's Framing & Gallery
- Fine Arts at the First
- UW Parkside Galleries
- Left of the Lake Gallery

## **Parks**

- Hawthorn Hollow Nature
- HarborPark
- Union Park
- Pennoyer Park
- Petrifying Springs Park
- Lincoln Park
- Kenosha Union Park Project
- Petzke Park
- Chiwaukee Prairie State Natural Area
- Kenosha Sand Dunes
- Washington Park Velodrome
- Washington Park Pool
- Anderson Park
- Pringle Nature Center
- Simmons Island Park

## **Performing Arts**

### Venues

- GiGhive's 616 Music Venue
- The Rita at UW Parkside
- Pennoyer Park Band Shell
- Fusion - Kenosha Performing Arts Association
- Kenosha Theatre
- Wartburg Auditorium at Carthage

### Studios

- Stolfe's Portside Percussion Studio
- Garin Piano Studio

### Groups

- Kenosha Chamber Choir / St Matthews Episcopal Church
- Kenosha Symphony Orchestra
- Tremper Golden Strings
- Lakeside Players
- Parkside Community Orchestra
- Actor's Craft, LLC

### Schools

- Kenosha Conservatory of Music
- Kenosha Academy of Dance, Music & Drama
- Kenosha Band Boosters

### Businesses

- Pacetti's Music Unlimited
- Music Center Inc. (Official)

## **Education + Libraries**

### Schools

- Gateway Technical College Kenosha
- Carthage College
- University of Wisconsin-Parkside
- KUSD Administration Building

### Community Centers

- Boys & Girls Club of Kenosha

### Libraries

- Southwest Library – Kenosha Public Library
- Kenosha Literacy Council
- Simmons Library – Kenosha Public Library
- Northside Library – Kenosha Public Library

## **Museums + Historical Sites**

### Museums

- Southport Light Station
- Museum
- Dinosaur Discovery Museum
- Kenosha Public Museum
- Kenosha History Center
- Civil War Museum
- Kemper Center

### Historical Sites

- North Pierhead Light
- Southport Beach House

## **Community Partners + Businesses**

### Non-profits / Government Organizations

- Kenosha Community Foundation
- United Way of Kenosha County
- Kenosha Area Business Alliance

### Businesses

- Against the Grain Carpentry
- Dooley & Associates
- Partners In Design Architects
- Equity Creative
- Uline Corporate Headquarters
- Jockey International Inc
- Snap-on
- Catalyst Exhibits, Inc.
- LMI Packaging Solutions
- United Hospital System
- Kenosha Medical Center Campus
- Aurora Hospital
- Kenall Manufacturing
- Riley Construction Co Inc
- Amazon Fulfillment Center
- Johnson Bank
- Midwest Graphic Services Inc.
- Creative Designs Custom Signs, LLC
- J EWENS DESIGN, INC.
- Skyprint LLC - Printing Copies Design
- Bryon Bilger Graphics

## **Eating + Drinking**

- Harborside Common Grounds
- Coffee Pot
- tg's Restaurant & Pub
- Sazzy B - Kenosha Restaurant
- Kenosha HarborMarket
- PUBLIC Craft Brewing Co
- Captain Mike's
- Mike's Chicken & Donut Bar
- Wine Knot
- Kaiser's Pizza & Pub
- Rustic Road Brewing Company
- R'Noggin Brewing Co
- The Buzz Cafe
- Franks Diner
- Sandy's Popper
- Robin's Nest Cakery

## **Media, Publishing, and Literary Arts**

### Literary Arts

- Fiction Writers Group
- Kenosha Writers Guild
- Kenosha Writers Guild
- Kenosha Writers Guild
- Kenosha/Racine Poet Laureates Program

### Media and Publishing

- Straylight Literary Magazine
- Kenosha Community Media
- Left of the Lake
- WGTD-FM Kenosha
- Kenosha News
- WLIP
- PhotoKenosha Group

## Appendix V - Steering Committee Retreat Matrix

VISION STATEMENT: To positively impact the way people think about Kenosha, by cultivating a cooperative spirit where creativity is celebrated by all.						
Action / Goal / Strategy	Statement	Partners	Priority (High, Medium, Low)	Timeframe: EARLY (1-2 yrs); MID (3-5 yrs); LATER (after 5 yrs)	Resources Needed	Notes
<b>STRATEGY A</b>	Develop community's connection to downtown places.					
<b>GOAL A.1.</b>	Define "downtown"					
<b>Action A.1.a</b>	Create wayfinding/signage to define downtown and direct highway traffic downtown	DKI		Early		Finding the route from the highway to downtown was identified as a challenge through SWOC and Town Halls.  Follow up with DKI concerning ordered signage to ensure it is posted
<b>Action A.1.b.</b>	Market/brand downtown as a "Lakefront" cultural district	Universities (Carthage, Gateway, UW-Parkside)		Early - Mid (ongoing)		The lake was identified as an asset of Kenosha in the SWOC and Town Halls. Branding downtown as a "Lakefront District" leverages and showcases the importance of the lake. Integrate with Strategy 5 - Community Marketing  Improve distribution of downtown map Create parking map
<b>Action A.1.c</b>	Create downtown membership program			Mid		Based off of Appleton's Downtown "Placemaker" membership program (from the Appleton's Creative Downtown plan)
<b>GOAL A.2.</b>	Make downtown more accessible and desirable to HS & college students					
<b>Action A.2.a.</b>	Appoint 3 people to understand what brings students downtown from both the student and parent perspective	Universities (Carthage, Gateway, UW-Parkside) KUSD		Early		
<b>Action A.2.b.</b>	Develop institution-led projects downtown for students	Kemper		Early (establish); Mid (continue to develop)		Ex. performances, public art projects
<b>Action A.3.c.</b>	Increase transportation to/from schools/universities	KUSD, Carthage		Early		Transportation by schools, not city

<b>STRATEGY B</b>	<b>Bolster art/culture funding through philanthropy.</b>					
<b>Goal B:1</b>	<b>By 2020, Establish a clearinghouse for arts and cultural funding</b>	City Corporate partners Higher Ed Institutions United Way - have a measure of credibility Kenosha Community Foundation	High	Mid - by 2020		important the clearinghouse is not directly affiliated with city to avoid funders wary of putting dollars into government entities  registry of artists and projects that could be funded to show to funders as options.  allows individuals to pool money to have a bigger impact
<b>Action B.1.a</b>	Convene for conversation major regional funders	Wisconsin Energy Kenosha Community Foundation United Way ? Estimated 5-10 funders available		Early		Address fears from other philanthropies about getting fewer dollars as a result of the clearinghouse taking "more of the pie"  Help build a collaborative funding model/conversation and avoid silo-ing arts funders as separate from other social investment/philanthropy
<b>Action B.1.b</b>	Build relationship with United Way by 2018 to learn from their expertise			Early		
<b>Action B.1.c</b>	Undertake succession planning for community grantmaking leadership	KCF	High	Mid		
<b>Goal B.2</b>	<b>Identify and evaluate various arts funding models (e.g. Power to Give, Cultural Trust, 100 Women Give, participatory budgeting) by end of 2018</b>					
<b>Action B.2.a</b>	Identify engaged volunteer(s) to research and evaluate models			Early	Volunteer researchers	Assign 1-2 commission members to oversee this process
<b>Goal B.3</b>	<b>Create a case statement for corporate/private funding the arts in Kenosha</b>			Early		Document should align the goals of the creative economy with the goals of available funders and quantitatively demonstrate the impact of investment in the arts  who would be using this?
<b>Action B.3.a</b>	Research local corporate and institutional giving priorities,			Early		



	understand how they do/don't align with creative economy objectives			
<b>Action B.3.b</b>	Identify metrics and pull data that demonstrate the benefits and impact of the creative economy in Kenosha		Early	Compelling data should be included in the final case statement. Metrics that demonstrate an impact on quality of life and economic renewal aligns with priorities of other development plans identified in Phase II. Data may be available from Phase IV Economic Analysis
<b>Action B.3.c</b>	Identify specific investment, sponsorship, and/or donor opportunities for Kenosha's creative economy that align with corporate/institutional giving goals		Mid	Examples might include sponsorship of events. Example- to address downtown vacancies / businesses could sponsor an artist-in-residence in a vacant building. Look at Shunpike Storefronts as example
<b>STRATEGY C</b>	<b>Secure partnerships between artists and businesses.</b>			American for the Arts Business Volunteers for the Arts and Employee Engagement program/resources <a href="http://www.americansforthearts.org/by-program/networks-and-councils/business-volunteers-for-the-arts-and-employee-engagement">http://www.americansforthearts.org/by-program/networks-and-councils/business-volunteers-for-the-arts-and-employee-engagement</a>
<b>GOAL C.1</b>	<b>Facilitate symbiotic relationships between culture and commerce</b>			
<b>Action C.1.a</b>	Create cultural database			Start with the asset map; advocates to fill in the blanks <a href="#">Inventory project in Toledo</a>
<b>Action C.1.b</b>	Make the database accessible to the community	UW- Parkside and other higher ed to create an app	define the rollout first	app, website, calendar as final deliverables
<b>Action C.1.c</b>	Create seminar/workshop series to highlight creative talents	space provided by companies; artists/creative businesses signing up to lead		Help small businesses understand how they can provide something - free publicity. Artist-in-residence programs in Duluth
<b>Action C.1.d</b>	Highlight businesses of all sizes which are currently partnering with creatives	Kenosha News? Somewhere online - Kenosha Rising, KABA		Ties into marketing efforts - another way to get the word out about what's going on currently
<b>GOAL C.2</b>	<b>Educate both large and small businesses about the benefits of cultural</b>			

partnerships for community development and increasing capacity for talent acquisition				
<b>Action C.1.a</b>	Conduct data collection to support the benefits	Look at previous data from Kenosha development plans, Bolz research, other field research on this topic	KABA Toolkit: "Company culture is a competitive advantage for both attracting and retaining top talent." These partnerships are a way to develop a more meaningful culture. - Millennials are looking for more engagement out of their organizations. This is a unique opportunity to offer that	NASAA: <a href="http://www.nasaa-arts.org/Research/Key-Topics/Creative-Economic-Development/index.php">http://www.nasaa-arts.org/Research/Key-Topics/Creative-Economic-Development/index.php</a> NEA: <a href="https://www.arts.gov/artistic-fields/research-analysis/arts-quadrants/arts-economy">https://www.arts.gov/artistic-fields/research-analysis/arts-quadrants/arts-economy</a>
<b>Action C.2.b:</b>	Develop a marketing and communications plan for large and small businesses	need to identify all businesses in the area in order to distribute	goal is a common vocabulary. need different data and benefits for large vs. small organizations	Many individuals who came to the town halls don't work in the creative sector. Perhaps they can be the first ambassadors to their organizations to begin these partnerships
<b>STRATEGY D</b>	<b>Improve community marketing.</b>			
<b>GOAL D.1.</b>	<b>Coordinate existing marketing efforts</b>	Goal is supported by findings from both Town Halls- lack of unity/alignment in marketing efforts was identified as a challenge and coordination was identified as a requirement for community marketing. In the interview analysis, collaboration between arts organizations was identified as essential for moving the creative economy forward. In Phase I comparable city analysis, collaboration and coordination between arts organizations was a theme in other cities' development plans. Developing partnerships was an identified as a benefit of the Community Marketing strategy in both Town Halls		
<b>Action D.1.a</b>	Identify the players	Commission on the Arts	Early	Suggest starting with educational institutions
<b>Action D.1.b.</b>	Develop a list of event	Library IT	Early	

	posting opportunities for arts groups/creative organizations	professionals/staff; joint venture with Kenosha Community Media		
<b>Action D.1.c.</b>	Establish professional network for marketing professionals	Commission on the Arts	Meetings can happen on a monthly/quarterly or other agreed-upon basis	
<b>GOAL D.2.</b>	<b>Create a marketing plan (3-4 years)</b>	Universities (Carthage, Gateway, UW-Parkside)		<p>Could be a project for university students (Project Mgmt. program need to meet a specific number of hours)</p> <p>Interview analysis in Phase III identified lack of unified community identity as a challenge for Kenosha, a marketing plan can help address this.</p>
<b>Action D.2.a.</b>	Identify who/orgs to be involved		Early	
<b>Action D.2.b.</b>	Identify media partners	Kenosha News VisitKenosha	Early	
<b>Action D.2.c.</b>	Identify audience(s)/target market segment		Early	
<b>Action D.2.d.</b>	Identify funding source (including sponsor, partnership \$)		Early	
<b>STRATEGY E</b>	<b>Foster creative entrepreneurship.</b>			
<b>GOAL E.1.</b>	<b>Establish a physical space for business incubation and professional development</b>	City	Midterm - 2022	
<b>Action E.1.a.</b>	Get representatives on the Chrysler site development team	Mayor, KABA, developer	MID 3-5 years	Phase II research shows aligned goals between Chrysler Site plan and growing creative economy resources
<b>Action E.1.b.</b>	Explore an incubator space for three higher education institutions downtown to add credibility to concept	3 Education Institutions City	EARLY 1-2 years	Developing a space for students of the 3 educational institutions to have training and entrepreneurial resources downtown -- serves as "proof of concept" for future incubators. This taps into the underutilized college student population, addresses downtown development, and offers a value proposition and collaboration among the 3 education institutions
<b>Action E.1.c.</b>	Re-engage Artspace to	Mayor, Artspace, Arts		Build on Artspace preliminary feasibility study

	examine building artist live/work space with common space/incubator component or working studios in Kenosha	Commission, KCF				
<b>GOAL E.2.</b>	<b>Develop and disseminate communications around resources available in the community</b>	WWBIC, Edu Institutions, KABA, City		Short term		
<b>Action E.2.a.</b>	Have conversations with WWBIC to identify gaps in services and resources	WWBIC, KABA				
<b>Action E.2.b.</b>	Compile list of entrepreneurial programming, resources, and incubation services currently available in Kenosha area	Higher education institutions, WWBIC, business associations, Kenosha Creative Space		Early - 1 year		Identify existing incubators and what resources they could bring to bear or how they could be put to use. E.g. Training is available through gateway, small business association, carthage for entrepreneurs and small businesses, but unknown if this is widely understood or affordable  Resource center - is Kenosha Creative Space going to offer some incubation center resources?
<b>Action E.2.c.</b>	Develop and distribute a postcard/materials on entrepreneurial resources to banks and lending institutions in Kenosha	WWBIC, Parkside, Carthage, Gateway	Medium	Early - 1 year	Design, printing and collection of information	
<b>GOAL E.3.</b>	<b>Better market/communicate to regional entrepreneurs the benefits of being based in Kenosha</b>			LATER - after 5 years		This is a way to capitalize on the key finding that Kenosha's location is both one of its greatest strengths and challenges
<b>Action E.3.a.</b>	Develop marketing materials or advertising plan for MKE and Chicago metro entrepreneurs					These could include a summary of business tax benefits, cost of living comparisons, examples of successful Kenosha entrepreneurs
<b>STRATEGY F</b>	<b>Revitalize neighborhoods through the arts.</b>					Artspace Feasibility Study: "...the presence of artists in a neighborhood can be a powerful magnet for urban revitalization."
<b>GOAL F.1:</b>	<b>Provide resources for neighborhoods to develop and support their own projects</b>					Town Hall #2: participants said they don't want "imposed gentrification" - process should be more organic to integrate and celebrate what's already happening in the communities; Chrysler Plan:

			neighborhood revitalization is a recommendation	
<b>Action F.1.a:</b>	Help navigate city processes and permits	city attorney; Aldermen; CDBG	Who in each department can be a resource?	Town Hall #2: Public Works Department should be a part of the conversation
<b>Action F.1.b:</b>	Create toolkits to access funding and leadership development	Find who has the knowledge/is in charge of the departments that manage	Work with partners in government to pull together resources to explain the process	Look at KABA Talent Retention toolkits
<b>Action F.1.c:</b>	Identify conduits to act as task force/strategists between neighborhood associations and civic sector			Once a month at Commission meetings, have an open session where individuals can bring their challenges and the Commission can assign someone to take on their case and help
<b>Action F.1.d:</b>	Collate database of neighborhood associations/grassroots agencies	Look to individuals who came to the town halls as possible ambassadors		Ensure that all information about organizations serving neighborhoods is available
<b>GOAL F.2:</b>	<b>Active engagement and networking between neighborhoods</b>			Town Hall #2: Worry that neighborhood organizations are disorganized, not ready to take on this responsibility  Town Hall #2: Connecting neighborhoods to each other seen as a benefit
<b>Action F.2.a:</b>	Conduct series/workshops to share ideas	Find spaces to host these events	need to identify key leaders from each neighborhood to be involved	Successes of Union Park and Lincoln Park/Uptown; the parks are leading the way with initiatives already - piggyback on those successes and excitement  Think about indoor vs. outdoor space, especially in winter. Town Hall #2: see what's already happening, build off of that
<b>Action F.2.b:</b>	Determine what neighborhoods want and what is possible		Town Hall #2: Schools should be partners, either tap resources or space as community gathering; libraries	Town Hall #2: Creates buy-in from neighbors

## Appendix VI - Stakeholder Interview Questions

**Bold: Definitely ask**

*Italics: Maybe ask*

1. **Where are the most exciting things happening in the Kenosha area?**
  - a. *What areas are up and coming?*
  - b. *What areas could benefit from more attention or development efforts?*
2. *How do you engage with arts, culture and creative sector?*
  - a. *How, if at all, do you see your engagement with the creative sector changing in the future?*
3. **What are the three biggest challenges facing the Kenosha area (does not need to be arts or culture related)?**
4. **If you had to describe Kenosha's creative economy in three words, what would they be?**
5. **Have you previously been involved in any Kenosha-focused strategic efforts or development plans?**
  - a. *If 'yes', ask them to describe their involvement, (where, etc)*
  - b. *If 'no', ask if it was because they weren't aware, they wanted to participate but couldn't, etc.*
6. **What do you think it would take to support or move forward a creative economy plan.**
  - a. *If they say "they never take off", e.g. follow up with:*
    - i. *What are barriers?*
    - ii. *What do you think is needed for a plan to flourish?*
7. **What sector [civic/government, for-profit, non-profit, education] do you think should take the lead in advancing Kenosha's creative economy?**
  - a. *Follow up this with the appropriate version of this question (i.e. the other sectors they didn't choose as bearing responsibility):*
    - i. *What role do you think \_\_\_\_\_ [civic/government, for-profit, non-profit, education, etc] should play in advancing Kenosha's creative economy? Why?*
8. *What do you value most about living in the Kenosha area (does not need to be arts or culture related)?*
9. **There are many opportunities for community members to engage and have their voice heard. Is there anyone you believe we should reach out to to engage in this process?**

## Appendix VII – Economic Analysis Appendices

### Appendix VII-A: Creative Occupations (SOC Codes) in 2015

<i>Location</i>	<i>Total # of SOC creative occupations jobs in 2015</i>	<i>% change in all creative occupations jobs from 2009-2015</i>	<i>Average hourly earning for creative jobs</i>	<i>Total # of SOC jobs within identified NAICS categories in 2015</i>	<i>Total # of SOC jobs within identified NAICS categories in 2009</i>	<i>% change of SOC jobs within NAICS categories from 2009-2015</i>	<i>SOC occupations as % of all jobs in creative industries</i>	<i>% of creative occupations located outside of creative industries</i>
<b>Kenosha County</b>	1,253	11%	\$27.58	321	290	11%	26%	74%
<b>Eau Claire</b>	864	-1%	\$20.99	349	331	6%	40%	60%
<b>Sheboygan</b>	837	-4%	\$20.49	235	258	-9%	28%	72%
<b>Brown</b>	2,532	-1%	\$19.96	1,132	1,253	-10%	45%	55%
<b>Michigan City</b>	457	-14%	\$18.98	117	182	-36%	26%	74%
<b>Wisconsin</b>	50,704	0%	\$22.98	19,409	20,429	-5%	38%	62%
<b>USA</b>	3,065,858	5%	\$27.66	1,391,436	1,366,327	2%	45%	55%

### Appendix VII-B: SOC Job Growth from 2009-2015

<i>County</i>	<i>2009</i>	<i>2010</i>	<i>2011</i>	<i>2012</i>	<i>2013</i>	<i>2014</i>	<i>2015</i>
<b>Kenosha</b>	1125.81399	1120.74984	1135.92	1139.43	1186.96415	1195.71	1252.98
<b>Eau Claire</b>	869.428921	850.091583	848.937	833.492	837.729259	835.111	863.855
<b>Sheboygan</b>	866.748863	841.886767	817.592	804.237	825.354998	854.709	836.786
<b>Brown</b>	2550.96703	2578.25826	2492.16	2440.64	2482.5426	2497.62	2532.44
<b>Michigan City</b>	528.637046	521.510208	488.751	468.535	458.118516	458.181	457.495
<b>National</b>	2924496.94	2882073.39	2900960	2950331	2965956.71	3023509	3065858
<b>Wisconsin</b>	50791.1109	49838.8542	49134.7	48980.1	49965.6764	50265.8	50704.3

### Appendix VII-C: Percent Change in SOC Occupations (2009-2015)

	<i>Kenosha</i>	<i>Eau Claire</i>	<i>Sheboygan</i>	<i>Brown</i>	<i>Michigan City</i>	<i>Wisconsin</i>	<i>National</i>
<b>Total Growth</b>	10%	-1%	-4%	-1%	-16%	0%	5%
<b>Artists</b>	28.80%	7.38%	-3.18%	-0.33%	0.95%	5.03%	6.54%
<b>Cultural</b>	0.58%	1.17%	4.79%	4.24%	-6.33%	-0.41%	3.16%
<b>Designers</b>	7.91%	-3.69%	-13.12%	-1.12%	-18.66%	-5.43%	2.28%
<b>Media</b>	9.77%	-3.77%	2.20%	-1.62%	-20.69%	0.45%	5.64%

# Appendix VII-D: Profile of NAICS Businesses by Business Type

NAICS Code	Description	2009 Jobs	2015 Jobs	% Change (2009-2015)	% of Total Jobs (2015)
<b>Independent Artists, Writers, and Performers</b>			<b>71</b>	<b>14.5%</b>	<b>6.9%</b>
711510	Independent Artists, Writers, and Performers	62	71	15%	6.9%
<b>Culture and Heritage</b>			<b>47</b>	<b>487.5%</b>	<b>4.6%</b>
712190	Nature Parks and Other Similar Institutions	4	0	Insf. Data	0.0%
519120	Libraries and Archives	0	0	0%	0.0%
712130	Zoos and Botanical Gardens	0	0	0%	0.0%
712120	Historical Sites	0	4	Insf. Data	0.4%
712110	Museums	4	43	Insf. Data	4.2%
<b>Design (Build, Product, Communications)</b>			<b>495</b>	<b>48.2%</b>	<b>48.2%</b>
339910	Jewelry and Silverware Manufacturing	0	0	0%	0.0%
541840	Media Representatives	10	0	-100%	0.0%
323117	Books Printing	0	0	0%	0.0%
511191	Greeting Card Publishers	0	0	0%	0.0%
541830	Media Buying Agencies	0	0	0%	0.0%
323113	Commercial Screen Printing	4	4	Insf. Data	0.4%
541320	Landscape Architectural Services	4	4	Insf. Data	0.4%
541420	Industrial Design Services	4	4	Insf. Data	0.4%
541490	Other Specialized Design Services	4	4	Insf. Data	0.4%
541820	Public Relations Agencies	4	4	Insf. Data	0.4%
541922	Commercial Photography	4	4	Insf. Data	0.4%
541860	Direct Mail Advertising	4	4	Insf. Data	0.4%
323120	Support Activities for Printing	0	4	Insf. Data	0.4%
541810	Advertising Agencies	31	4	Insf. Data	0.4%
541410	Interior Design Services	17	13	-24%	1.3%
541890	Other Services Related to Advertising	4	16	Insf. Data	1.6%
541310	Architectural Services	21	20	-5%	1.9%
337212	Custom Architectural Woodwork and Millwork Manufacturing	32	52	63%	5.1%
323111	Commercial Printing (except Screen and Books)	86	56	-35%	5.5%
541430	Graphic Design Services	56	56	0%	5.5%
339950	Sign Manufacturing	4	65	Insf. Data	6.3%
332323	Ornamental and Architectural Metal Work Manufacturing	30	67	123%	6.5%
541850	Outdoor Advertising	15	114	660%	11.1%
<b>Media and Film</b>			<b>315</b>	<b>-12.5%</b>	<b>30.7%</b>
519110	News Syndicates	0	0	0%	0.0%
511210	Software Publishers	4	0	Insf. Data	0.0%
515111	Radio Networks	4	0	Insf. Data	0.0%
515210	Cable and Other Subscription Programming	4	0	Insf. Data	0.0%
511140	Directory and Mailing List Publishers	0	0	0%	0.0%
511199	All Other Publishers	0	0	0%	0.0%
512120	Motion Picture and Video Distribution	0	0	0%	0.0%



512131	Motion Picture Theaters (except Drive-Ins)	0	0	0%	0.0%
512132	Drive-In Motion Picture Theaters	13	0	-100%	0.0%
512191	Teleproduction and Other Postproduction Services	0	0	0%	0.0%
512210	Record Production	0	0	0%	0.0%
512220	Integrated Record Production/Distribution	0	0	0%	0.0%
512230	Music Publishers	0	0	0%	0.0%
512290	Other Sound Recording Industries	0	0	0%	0.0%
515120	Television Broadcasting	0	0	0%	0.0%
424920	Book, Periodical, and Newspaper Merchant Wholesalers	4	4	Insf. Data	0.4%
512110	Motion Picture and Video Production	4	4	Insf. Data	0.4%
512199	Other Motion Picture and Video Industries	4	4	Insf. Data	0.4%
512240	Sound Recording Studios	4	4	Insf. Data	0.4%
511120	Periodical Publishers	16	4	Insf. Data	0.4%
519130	Internet Publishing and Broadcasting and Web Search Portals	4	4	Insf. Data	0.4%
517110	Wired Telecommunications Carriers	4	10	Insf. Data	1.0%
515112	Radio Stations	14	19	36%	1.9%
511130	Book Publishers	4	26	Insf. Data	2.5%
451211	Book Stores	48	65	35%	6.3%
511110	Newspaper Publishers	229	171	-25%	16.7%
<b>Visual and Performing Arts</b>		<b>98</b>	<b>-23.4%</b>	<b>9.6%</b>	
339992	Musical Instrument Manufacturing	4	0	Insf. Data	0.0%
711190	Other Performing Arts Companies	0	0	0%	0.0%
711110	Theater Companies and Dinner Theaters	4	4	Insf. Data	0.4%
711320	Promoters of Performing Arts, Sports, and Similar Events without Facilities	4	4	Insf. Data	0.4%
711410	Agents and Managers for Artists, Athletes, Entertainers, and Other Public Figures	4	4	Insf. Data	0.4%
453920	Art Dealers	11	4	Insf. Data	0.4%
711120	Dance Companies	4	4	Insf. Data	0.4%
711310	Promoters of Performing Arts, Sports, and Similar Events with Facilities	13	4	Insf. Data	0.4%
711130	Musical Groups and Artists	14	11	-21%	1.1%
541921	Photography Studios, Portrait	4	17	Insf. Data	1.7%
451140	Musical Instrument and Supplies Stores	44	22	-50%	2.1%
611610	Fine Arts Schools	22	24	9%	2.3%

**Appendix VII-E: Kenosha County's Creative Industry Makeup by Business Type (as a Percent of the Kenosha's Creative Industry (2009-2015))**

	<b>2009</b>	<b>2010</b>	<b>2011</b>	<b>2012</b>	<b>2013</b>	<b>2014</b>	<b>2015</b>
<i>Design</i>	37.4%	42.2%	46.5%	49.6%	49.5%	49.1%	48.2%
<i>Media and Film</i>	40.4%	38.1%	36.8%	30.5%	30.8%	28.6%	30.7%
<i>Visual and Performing Arts</i>	14.3%	12.0%	9.4%	11.7%	10.9%	11.5%	9.6%
<i>Independent</i>	7.0%	7.2%	6.3%	5.8%	6.2%	7.2%	6.9%
<i>Culture and Heritage</i>	0.9%	0.5%	1.0%	2.4%	2.6%	3.6%	4.6%

**Appendix VII-F: Percent of Creative Industry Jobs by Business Type (2015)**

	<b>Sheboygan</b>	<b>Brown</b>	<b>Kenosha</b>	<b>Wisconsin</b>	<b>Michigan City</b>	<b>Eau Claire</b>	<b>National</b>
<i>Design</i>	70.1%	62.2%	48.2%	46.1%	39.9%	35.6%	32.8%
<i>Media and Film</i>	14.1%	19.3%	30.7%	38.6%	41.2%	51.2%	47.1%
<i>Visual and Performing Arts</i>	4.9%	14.2%	9.6%	9.3%	8.0%	7.4%	11.1%
<i>Independent</i>	3.2%	2.5%	6.9%	4.0%	10.0%	5.2%	5.5%
<i>Culture and Heritage</i>	7.7%	1.7%	4.6%	1.9%	0.9%	0.6%	3.5%

Appendix VII-G: Changes in Jobs in Creative Business Types (2009-2015) in Compared Geographic Areas

<b>Culture and Heritage</b>	<b>2009</b>	<b>2015</b>	<b>% Change (2009-2015)</b>
<i>Kenosha</i>	8	47	487.5%
<i>Sheboygan</i>	50	121	142.0%
<i>Brown</i>	72	103	43.1%
<i>National</i>	159117	184651	16.0%
<i>Wisconsin</i>	1768	2040	15.4%
<i>Michigan City</i>	4	4	0.0%
<i>Eau Claire</i>	22	10	-54.5%
<b>Visual and Performing Arts</b>	<b>2009</b>	<b>2015</b>	<b>% Change (2009-2015)</b>
<i>Brown</i>	657	851	29.5%
<i>National</i>	534047	579304	8.5%
<i>Wisconsin</i>	9393	9768	4.0%
<i>Kenosha</i>	128	98	-23.4%
<i>Eau Claire</i>	169	114	-32.5%
<i>Michigan City</i>	65	36	-44.6%
<i>Sheboygan</i>	207	77	-62.8%
<b>Media and Film</b>	<b>2009</b>	<b>2015</b>	<b>% Change (2009-2015)</b>
<i>Wisconsin</i>	41059	40575	-1.2%
<i>National</i>	2495995	2450058	-1.8%
<i>Eau Claire</i>	826	791	-4.2%
<i>Kenosha</i>	360	315	-12.5%
<i>Sheboygan</i>	261	221	-15.3%
<i>Brown</i>	1452	1155	-20.5%
<i>Michigan City</i>	430	185	-57.0%
<b>Design (Build, Product, Communications)</b>	<b>2009</b>	<b>2015</b>	<b>% Change (2009-2015)</b>
<i>Kenosha</i>	334	495	48.2%
<i>Eau Claire</i>	476	551	15.8%
<i>Brown</i>	3218	3720	15.6%
<i>Wisconsin</i>	47451	48441	2.1%
<i>Sheboygan</i>	1085	1099	1.3%
<i>National</i>	1708622	1705929	-0.2%
<i>Michigan City</i>	284	179	-37.0%
<b>Independent</b>	<b>2009</b>	<b>2015</b>	<b>% Change (2009-2015)</b>
<i>Eau Claire</i>	56	80	42.9%
<i>Michigan City</i>	32	45	40.6%
<i>Kenosha</i>	62	71	14.5%
<i>Wisconsin</i>	3869	4191	8.3%
<i>Sheboygan</i>	47	50	6.4%
<i>National</i>	280532	286640	2.2%
<i>Brown</i>	228	152	-33.3%

## Appendix VII-H: Profile of SOC Occupations

SOC Code	Description	2009 Jobs	2015 Jobs	Percent Change (2009-2015)	% of Total Jobs
<b>Artists</b>		<b>225</b>	<b>290</b>	<b>28.80%</b>	<b>23.13%</b>
27-2011	Actors	4	4	0.00%	0.32%
27-1011	Art Directors	43	74	72.09%	5.92%
27-1019	Artists and Related Workers, All Other	4	4	0.00%	0.32%
25-9011	Audio-Visual and Multimedia Collections Specialists	4	4	0.00%	0.32%
27-2032	Choreographers	4	4	0.00%	0.32%
27-1012	Craft Artists	20	26	30.00%	2.08%
27-2031	Dancers	4	4	0.00%	0.32%
27-2099	Entertainers and Performers, Sports and Related Workers, All Other	4	4	0.00%	0.32%
27-1013	Fine Artists, Including Painters, Sculptors, and Illustrators	22	26	18.18%	2.08%
27-1014	Multimedia Artists and Animators	4	11	0.00%	0.87%
27-2041	Music Directors and Composers	22	25	13.64%	2.00%
27-2042	Musicians and Singers	52	60	15.38%	4.79%
27-2012	Producers and Directors	4	4	0.00%	0.32%
27-3043	Writers and Authors	34	39	14.71%	3.15%
<b>Cultural</b>		<b>196</b>	<b>197</b>	<b>0.58%</b>	<b>15.75%</b>
25-4011	Archivists	4	4	0.00%	0.32%
25-4012	Curators	4	4	0.00%	0.32%
25-4021	Librarians	53	50	-5.66%	3.99%
25-4031	Library Technicians	131	135	3.05%	10.80%
25-4013	Museum Technicians and Conservators	4	4	0.00%	0.32%
<b>Designers</b>		<b>410</b>	<b>443</b>	<b>7.91%</b>	<b>35.32%</b>
17-1011	Architects, Except Landscape and Naval	43	43	0.00%	3.40%
27-1029	Designers, All Other	4	4	0.00%	0.32%
27-1022	Fashion Designers	4	4	0.00%	0.32%
27-1023	Floral Designers	14	12	-14.29%	0.98%
27-1024	Graphic Designers	90	92	2.22%	7.33%
27-1025	Interior Designers	54	60	11.11%	4.78%
17-1012	Landscape Architects	16	16	0.00%	1.28%
27-1026	Merchandise Displayers and Window Trimmers	181	208	14.92%	16.59%
27-1027	Set and Exhibit Designers	4	4	0.00%	0.32%
<b>Media</b>		<b>294</b>	<b>323</b>	<b>9.77%</b>	<b>25.79%</b>
11-2011	Advertising and Promotions Managers	11	15	36.36%	1.21%
13-1011	Agents and Business Managers of Artists, Performers, and Athletes	4	4	0.00%	0.32%
27-4011	Audio and Video Equipment Technicians	60	74	23.33%	5.95%

<b>27-3021</b>	Broadcast News Analysts	4	4	0.00%	0.32%
<b>27-4012</b>	Broadcast Technicians	4	4	0.00%	0.32%
<b>27-4031</b>	Camera Operators, Television, Video, and Motion Picture	4	4	0.00%	0.32%
<b>27-3041</b>	Editors	37	35	-5.41%	2.81%
<b>27-4032</b>	Film and Video Editors	4	4	0.00%	0.32%
<b>11-2021</b>	Marketing Managers	33	27	-18.18%	2.17%
<b>27-4099</b>	Media and Communication Equipment Workers, All Other	4	4	0.00%	0.32%
<b>27-3099</b>	Media and Communication Workers, All Other	4	4	0.00%	0.32%
<b>27-4021</b>	Photographers	22	28	27.27%	2.23%
<b>11-2031</b>	Public Relations and Fundraising Managers	16	22	37.50%	1.72%
<b>27-3031</b>	Public Relations Specialists	39	42	7.69%	3.36%
<b>27-3011</b>	Radio and Television Announcers	4	4	0.00%	0.32%
<b>27-4013</b>	Radio Operators	4	4	0.00%	0.32%
<b>27-3022</b>	Reporters and Correspondents	15	10	-33.33%	0.82%
<b>27-4014</b>	Sound Engineering Technicians	11	13	18.18%	1.04%
<b>27-3042</b>	Technical Writers	15	20	33.33%	1.61%

Appendix VII-I: Size of Creative Economy for Kenosha County, Wisconsin, and the nation

<b>Kenosha</b>	<b>2009</b>		<b>2015</b>		<b>Change (2009 – 2015)</b>
Other workers in creative businesses	600	35%	698	36%	16%
Creative workers in creative businesses	290	17%	321	16%	11%
Creative occupations in other businesses	842	49%	939	48%	12%
<b>Total</b>	<b>1,732</b>		<b>1,958</b>		<b>13%</b>

<b>Wisconsin</b>	<b>2009</b>		<b>2015</b>		<b>Change (2009 – 2015)</b>
Other workers in creative businesses	83,115	62%	85,624	63%	3%
Creative workers in creative businesses	20,429	15%	19,409	14%	-5%
Creative occupations in other businesses	30,362	23%	31,295	23%	3%
<b>Total</b>	<b>133,906</b>		<b>136,328</b>		<b>2%</b>

<b>National</b>	<b>2009</b>		<b>2015</b>		<b>Change (2009 – 2015)</b>
Other workers in creative businesses	3,811,981	57%	3,815,146	55%	0%
Creative workers in creative businesses	1,366,327	20%	1,391,436	20%	2%
Creative occupations in other businesses	1,558,170	23%	1,674,422	24%	7%
<b>Total</b>	<b>6,736,478</b>		<b>6,881,004</b>		<b>2%</b>