SPARK GGB!
COMMUNITY WIDE ARTS & CULTURE ASSESSMENT PROCESS

A STRATEGIC ASSESSMENT OF GREATER GREEN BAY'S CREATIVE SECTOR

FULL REPORT

Submitted by

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Note: An Executive Summary document is available separately

I. INTRODUCTION

Project Background

In October 2021, the Greater Green Bay Chamber issued an RFP for an Arts and Culture Assessment and Plan. In addition to the Greater Green Bay Chamber, the partners for this project included Bay Area Arts and Culture Alliance (BAACA), the Greater Green Bay Community Foundation, The Greater Green Bay Chamber, the City of Green Bay, University of Wisconsin-Green Bay, Northeast Wisconsin Technical College, and Discover Green Bay.

The interest in an arts and culture assessment stemmed from the “shared belief that arts, culture and heritage can be harnessed as a powerful tool to advance multiple strategic priorities in our community, including:

- Stimulate downtown and urban vitality, while recognizing the needs of rural communities right outside city limits.
- Enhance quality of place and life for residents, workers, and tourists.
- Strengthen equity, diversity and inclusion efforts and opportunities community wide.
- Invest in the creative economy by supporting local artists, creatives, and arts culture organizations.
- Identify municipal, utility, or other public entities not currently investing in the arts that may benefit from engagement with the arts, culture, and heritage.
- Increase visibility to this sector of our community so that it is accessible to all people and businesses in our region.”

The RFP expected assessment methodology to include interviews with stakeholders, community engagement and outreach, aggregation of existing and new data. The objectives for the project were identified as:

- Develop a shared vision and vocabulary for the role of arts and culture in our community both in the immediate future and during the projected growth for our region.
- Identify current arts and culture assets and make recommendations with an eye toward strengthening and sustaining the sector.
- Build on existing community plans to highlight where the arts can act as an accelerator, or a strategy to accelerate.
- Develop recommendations for a funding structure to support the arts into the future.

The partnership’s goal was to ***“better harness arts and culture as a powerful tool to help advance multiple community strategic priorities”***.

With the updating of the Green Bay Chamber's Economic Development Strategic Plan in 2021 to include prioritizing arts and culture to enhance quality of life in the community and the updated community LIFE Study released Winter 2021, it was an opportune time to align and integrate the creative sector within and across community life.

The community priorities framing this project were identified in the RFP as:

- Stimulate downtown and urban vitality, while recognizing needs of Brown County's rural areas;
- Enhance quality of place and life for residents, workers and tourists;
- Strengthen equity, diversity and inclusion efforts community wide;
- Invest in the creative economy of arts and culture organizations, individual artists and other creatives;
- Identify municipal, utility, or other public entities not currently investing in the arts who may benefit from such engagement;
- Increase visibility to this sector so that it is accessible to all people and businesses in the region.

Just after this assessment commenced, the 2021 LIFE Study (sponsored by the Greater Green Bay Community Foundation and Brown County United Way) results were published. In the area of Arts and Culture, the areas of Strength and Opportunity were identified[1]:

STRENGTH: many affordable arts and entertainment options

OPPORTUNITY:

- Many see Brown County as an area in need of improved arts and culture
- There is room for greater support for artists, creative professionals, and art performances
- More than any other leading indicator, there is a clear opportunity and desire to improve cultural offerings

The Context

Greater Green Bay (through the Mosaic organization) participated in the Americans for the Arts (AFTA) national *Arts and Economic Prosperity 5 Study* (AEP 5) in 2015. This showed that the Greater Green Bay area generated more than $36 million in total spending by the arts and culture industry supported more than 1,300 jobs and generated more than $2.1 million in state and local tax revenues.[2] Arts and culture organizations are not charities!

For the next AFTA study, AEP 6, the Wisconsin Arts Board invited BAACA to spearhead Greater Green Bay's participation. The AEP 6 study, which commenced in 2022, is set to publish results in October 2023. This national study was billed as the most robust and far-reaching analysis of

[1] Brown County LIFE STUDY, Leading Indicators for Excellence, A Community Assessment for Brown County, Wisconsin 2021

[2] Americans for the Arts "Arts and Economic Prosperity 5 (2015) Study, released 2017

the organizational and audience economic impact ever undertaken. The updating of the AEP 5 study will be immensely valuable to understanding the impact of arts and culture in Brown County.

Although not articulated in this RFP, there was interest in what had been happening across the broader creative sector. Exploring individual for-profit creative businesses (ranging, for example, between a single graphic artist or architect hanging out a shingle to a large advertising or printing company) as well as those companies who employed highly creative talent (such as the product designer in a manufacturer). Creative businesses and the creative employees across all types of businesses contributed significantly to the local economy. Looking at the larger creative eco-system *(defined as inclusive of the arts and culture infrastructure, independent professional artist community, and for-profit creative business sector)* within the Greater Green Bay area was an important aspect of this assessment.

The consultant team of Christine Harris Connections and Reinders Research believed that this assessment needed to encompass the make-up of the larger creative ecosystem and the economic impact of the broader sector.

Green Bay people roll up their sleeves and get it done; more about actions than words with a bit of humility thrown in; don't wear achievements on their sleeves.
(community and business leader interview)

The Consultant Approach

The consultants believed that the initial focus must include a thorough, multi-perspective assessment of the perceived value, role, impact and growth potential of the creative sector; and considering all of this from the creative sector's relationship with community priorities and the breadth of its citizenry.

While the RFP called for a strategic plan, the consultants believed that until there was a thorough assessment of the 'state of the creative sector' it would not be prudent to conduct a strategic planning process. The consultants first needed to study major issues facing the sector including:

- Breadth, depth and quality of assets,
- Visions of the members of the creative community,
- Existing and required support for working arts and culture professionals,
- Perceptions of civic, corporate and funding leaders, and their desired roles in supporting the creative community,
- Impact of the arts on the community at the grass roots level,
- Conversation and awareness of the role and impact of arts and culture both now and potential in the future,
- Fit and desired roles of public entities in the future development of the creative sector.

Each of the above question areas carried enormous weight in framing the context, alignment, opportunities, and the future role of the creative sector. Results reported herein form the base for the strategic planning process for the creative sector.

This assessment also stretched its scope to include Greater Green Bay's for-profit creative sector. The burgeoning 'creative economy' around the globe compels this research to cast a wider net over creative enterprises and creative workers.

Therefore, this was constructed as a deep and broad assessment of the arts, culture and wider creative sector to produce a set of findings, recommendations, priorities, and the basic architecture for the subsequent strategic planning process.

For purposes of this assessment, the creative sector was defined as inclusive of non-profit arts and culture organizations, independent artists (e.g. musician, visual artist, sculptor), sole proprietor creatives (e.g. graphic designer, architect, sound engineer) and for-profit creative enterprises (e.g. PR or advertising agency, printing, broadcasting, graphic design agency). For more information on these categories, please see Appendix C.

II. PROJECT MANAGEMENT

The consulting team was comprised of Christine Harris Connections and Reinders Research, along with research associates. Christine Harris and Mary Reinders each have decades of experience in researching and facilitating community-wide arts and culture initiatives. Their bios can be found in Appendix A.

The Managing Consultant was Christine Harris, in partnership with Mary Reinders. Kelli Strickland, of the Bay Area Arts and Culture Alliance served as the Project Lead and Lauren Axell of the Greater Green Bay Chamber served as the Project Manager.

The Steering Committee

The consultants recommended the enlistment of a representative Steering Committee to oversee the project and serve as the community's "eyes and ears" for the process. Based on the already developed partnership, a Steering Committee was formed which consisted of 14 community members, co-chaired by Dennis Buehler of the Greater Green Bay Community Foundation, and Alex Zacarias of the Boys and Girls Clubs. A roster of Steering Committee member is Appendix B.

The Steering Committee met four times between March and October, with a sub-set Leadership Structure Task Force meeting in August. In addition, there were many interviews and group conversations with Steering Committee co-chairs and members throughout the project. Their role was to review the assessment process, promote the project, open doors for community interviews, provide strategic community advice and insights, provide feedback on research findings, and participate in determining next steps.

Research Strategy and Project Scope

The consultants designed an integrated research plan, drawing upon existing data resources, qualitative interviews with core stakeholders, broader based town halls/roundtable discussions, and a representative survey of the community segments under analysis. This is known as a 'funnel approach', where concepts are built upon and tested as the sample grows larger and fans out from the core. In this case, the research began qualitatively with leaders and close relationships across the community to understand perspective and priorities. Those perspectives were explored in town halls and roundtable sessions. After analyzing findings, those trends, insights, and concepts were used to develop quantitative community surveys in both Spanish and English. More details are included in the Research Results section.

Between late January 2022 and the conclusion in October 2022, the assessment process consisted of the following tasks:

- Project Initiation and Discovery
- Orientation Interviews with Project Leaders
- Steering Committee Facilitation
- Economic Impact Review
- Secondary Community Research
- Creative Sector, Business Sector and Community-at-Large Input
    - Interviews
    - Town halls
    - Survey
- Government Officials Interviews
- Educators Roundtable
- Funders Roundtable
- Youth Leaders Roundtable
- Community Assets Inventory and Mapping

People have no idea what creative assets are available in Green Bay.
(business executive interview)

III. CURRENT STATE OF CREATIVE SECTOR IN GREATER GREEN BAY

The assessment of Greater Green Bay's arts, culture and creative sector began with a profile of the current environment. Adding the for-profit creative sector (individual creatives and enterprises) to the mandate of study of arts and culture organizations, along with independent artists, broadened the scope, research approach, and definition of the 'creative sector'.

Overall Profile

Greater Green Bay has been proud of its history and regional cultural heritage over the years. Research shows that the community highly values its arts and culture offerings (as reported in both the 2016 and 2021 Brown County LIFE studies). There are several strong larger cultural institutions (e.g. the Weidner, Neville Museum, Botanical Gardens, the Library system, the Meyer Theatre, and the upcoming Mulva Center) as well as a robust and growing independent artist and gallery scene. However, there are also gaps in size, type and quality of cultural offerings that have impeded Greater Green Bay's capacity to have a fully formed arts and culture sector. Developing a more fully formed arts and culture sector will mean more investment in the incubation of young organizations and talent, training and mentorship opportunities, sustained exposure of the growing creative scene, and longer-term investment strategies. As Greater Green Bay attracts more professional talent and businesses, the region will benefit from a more robust professional arts and culture scene that aligns and enhances other community offerings and amenities, such as a top NFL team, great natural resources, and a burgeoning innovation/start-up scene.

Prior to this project, the community hadn't explored the potential of connecting the burgeoning for-profit creative enterprises (e.g., Khrome, Elevate 97, and Titletown Tech) to its cultural infrastructure. It was agreed that integrating the non-profits, independent artists and for-profit creative enterprises in a more cohesive manner would begin to formulate a 'creative economy' to help fuel Greater Green Bay's growth and development.

A profile of Greater Green Bay's current creative sector led to the following conclusions:

- More nationally recognized artists than known, appreciated, or employed,
- Many artists are more successful selling their art online or out of town,
- Narrow arts/culture organizational profile – a very few large organizations over $300K with most organizations under $150K and many under $50K,
- Wide variety of quality across the sector,
- No strategic, long-term funding or development strategy from the community for arts and culture,
- The for-profit creative enterprises are plentiful, varied, highly professional and make a significant contribution to the economic development of the region.

In addition to Greater Green Bay better connecting arts, culture and all creative enterprises, it would be very valuable to ensure full sector participation in local civic agendas and community development.

For this assessment, the consultants collated the Greater Green Bay Chamber's provided list of arts/culture, entertainment, and creative businesses from the State of Wisconsin Department of Workforce Development's WisConomy web portal (based on industry NAICS codes classifications), information pulled together by Professor Alan Kopischke's Arts Management class at UW Green Bay, and other information collected from the consultants. While these results need to be merged/purged for complete accuracy, the approximate numbers are:

- 80+ Non-profit arts and culture organizations
- 225 creative businesses, including individual artists

Most non-profit arts and culture organizations in greater Green Bay have small revenues and staffing sizes. Only a handful of organizations have budgets more than $300,000. Greater Green Bay's profile contained a limited number of very large organizations paired with a myriad of much smaller and more grassroots organizations. Results point to a fragmented, disconnected arts and culture community with capacity to expand partnership, impact, and growth in professional quality, size and community engagement.

Rationale for Including All Creative Businesses in This Assessment

Since the early 2000's, there has been significant interest around the globe about the role of creativity in economic development The term 'creative economy' first appeared in John Howkins' 2001 book *The Creative Economy*. He defined it as *the transactions of creative products that have an economic good or service that results from creativity and has economic value.* Since then, there have been many variations on this definition as the industry cluster has evolved, with the most used definition today being *the measured economic value of the businesses and workers in creative enterprises and occupations*. This definition includes revenue and wage value of non-profit arts and culture organizations, independent artists, sole proprietor creative businesses, businesses specializing in creative product, and the wages of creative occupations across all industries. Probably most significant in understanding the scope of this area, the United Nations Conference on Trade and Development (UNCTAD) has been measuring the impact of the creative economy around the world for many years. Their report "Creative Economy Outlook 2022" [3] continues to report that the "*creative economy is one of the world's fastest-growing sectors. Creative industries create employment and income, promote innovation, and contribute to societies' well-being".* In 2020, creative goods and services represented 21% of global exports, representing $524 million in the US alone.

Consultants see the relevance to the assessment because of the potential benefits to GGB in the exploration of the entire creative sector's assets for three reasons: 1.) the community is very dedicated to innovation and is putting resources behind being an innovative/start-up business and development hub; 2.) creativity is a key component of a sustainable, resilient, and growing community; and 3.) research showed that the community defines arts and creativity in the broadest terms possible, using imagination and a desire for inclusion, unity, entertainment, education, and business growth to lead the way. All humans are creative. Creativity can grow our quality of life while helping us tackle many of the challenges we face –uniting us through cultural and creative expression.

[3] This report can be found at https://unctad.org/webflyer/creative-economy-outlook-2022

While the business models of the non-profit arts and culture community and for-profit creative enterprises differ and there may not be an established pattern of interface between the two (not just in Green Bay but around the country) - they are bound by a common dedication to the role of creative expression and the production of creative goods and services in connecting the community. This connection is further explored in the Recommendations section of this report, and there is more language information in Appendix H: Glossary of Terms.

The creative sector can help meet the other needs within the community.
(business executive interview)

Economic Snapshot

While there is no definitive inventory of the non-profit arts and culture organizations, individual artists and for-profit creative businesses in Greater Green Bay, this assessment produced pieces of insightful information. In the future, it will be important to continue leveraging tools and information gathered throughout this process to compile an annually updated public inventory of all creative assets.

Currently, there is no comprehensive economic database inclusive of arts and culture organizations, independent artists, individual for-profit creatives and for-profit creative enterprises for the nation as a whole or for individual geographies. Across the country, communities are assessing and championing their creative economy using multiple research strategies. Economic data on the impact and value of Greater Green Bay's arts, culture and creative sector came from two primary sources. The first source included data from the Americans for the Arts *and Economic Prosperity 5* study based on 2015 data, and WESTAF's Creative Vitality Index (CVI), the only national creative economy database available for individual regions.[4]

Americans for the Arts' data are compiled from a national survey of arts and culture organizations. The CVI measures a set of non-profit arts organizations, creative industries as defined with the US Census Bureau's NAICS codes, and creative occupations defined within Department of Labor Standard Occupations Codes. The CVI creative industry and creative occupation data does not differentiate between non-profit and for-profit businesses. So, researchers were compelled to collate the data available and construct a narrative utilizing disparate information sources.

[4] Creative Vitality Index https://cvsuite.org/

AEP 5 Data:

Of the 92 non-profit organizations considered eligible for this study by MOSAIC in 2015, 41 participated, resulting in a 45% response rate for greater Green Bay.

Direct Economic Activity

Table 1 below shows the total economic impact of arts and culture industry spending, including organizational expenditures and audience spending. Organizational spending includes all revenue and expenses of a non-profit arts or culture organization, which includes collected audience ticket revenue. This information was gathered from fiscal reporting and audience spending detail is illustrated in Table 2.

Data below demonstrate that Greater Green Bay's arts and culture industry impact was $36 million, as of 2015.

TABLE 1

Direct Economic Activity	Arts and Cultural Organizations	Arts and Cultural Audiences	Total Industry Expenditures
Total Industry Expenditures	**$23,392,446**	**$12,925,635**	**$36,318,081**

Audience spending, reported in Table 2, includes expenses related to attendance of arts and culture events their attending an arts/culture event – travel, parking, meals, babysitting, etc. This information was collected from audience intercept surveys.

Event-Related Spending by Arts And Culture Audiences

TABLE 2

Attendance to Arts and Culture Events	Resident Attendees	Non-Resident Attendees	All Cultural Audiences
Total attendance to arts and culture events	246,861	131,760	378,621
Percentage of total attendance	65.2%	34.8%	100.0%
Ave event-related spending per person	$28.87	$44.01	$34.15
Total Event-Related Expenditures	**$7,126,877**	**$5,798,758**	**$12,925,635**

Data in Table 2 shows that total cultural audience attendance was 378,000 in 2015. Further, more than one-third (35%) of those audiences were *non-residents*, traveling into the Greater Green Bay area for cultural consumption (i.e., cultural tourists). According to Americans for the Arts, cultural tourism continues to grow and represents higher stay and spending rates than other types of tourism.

<u>Economic Impact of Spending by Arts and Culture Organizations & Audiences</u>

Data in the following Table 3 show the calculation of economic impact of arts and culture spending in the greater Green Bay area. The industry shows its power in fueling the workforce as well with the production of over 1,300 FTE jobs in 2015.

TABLE 3

Total Economic Impact of Expenditures	Economic Impact of Organizations	Economic Impact of Audiences	Total Economic Impact
Full-Time (FTE) jobs supported	962	349	1311
Household income paid to residents	$18,269,000	$7,348,000	$25,617,000
Revenue generated to local government	$919,000	$450,000	$1,369,000
Revenue generated to state government	$1,102,000	$718,000	$1,820,000

More detail from AFTA's AEP 5 study can be found in Appendix C.

You see economic impact studies all day and your eyes sort of glaze over, so I respond best to passion, so I think that is the most honest way to approach the value communication
(city leader interview)

The Creative Vitality Suite

The Creative Vitality Suite, developed by WESTAF, is an interactive online data tool designed to measure the for and non-profit creative sectors. This tool was created for the benefit of arts agencies and economic development offices. Data are available at the regional, state, and local levels to help gain insight into a region's creative economy.

The Creative Vitality Index compares the *per capita* concentration of creative activity in two regions. Data on creative industries, occupations, and cultural non-profit revenues are indexed using a population-based calculation. The resulting CVI Value shows a region's creative vitality compared to other regions.

The CVI is built from four indicators, including: number of jobs within specific creative occupations (40%), industry sales from specific industries (40%), and arts and culture non-profit revenues (20%). These indicators give a broad picture of a region's overall creative economic health. Choosing the exact indicators stemmed from conversations around combining economic development and non-profit sector methodologies to help the field better understand the creative economy. Once thought to be independent areas of study, the for-profit and non-profit indicators were chosen due to their correlation with a region's overall creative economic health. [5]

As part of this assessment, Bay Area Arts and Culture Alliance purchased a one year's subscription for access to all CVI data for Green Bay, Brown County, and 4 comparison regions. This database allows for significant flexibility in exploring data relevant to the health and potential of the creative economy in Brown County.

Economic Value of the Creative Economy in Brown County

The following table provides a snapshot of the economic value generated by Brown County's creative economy.

TABLE 4

CREATIVE ACTIVITY in 2020	GREEN BAY zip codes	BROWN COUNTY
Creative Occupations	1,732	3,783
Creative Industry Jobs	2,772	6,471
Creative Industry Sales	$465.5 million	$1.2 billion
Cultural Non-Profits Revenue	$4.7 million	$11.7 million

Source: Creative Vitality Index for Brown County

Among the 3,783 creative occupations listed above are individuals working in jobs defined as 'creative' within any industry. This can include any title from product designer in a manufacturer, to a musician in a church, or an actor in a theatre company. Creative industry jobs are all of the jobs that make up a creative industry (e.g. receptionist at a graphic design firm, accountant in an orchestra, account executive in a PR agency).

The data shows that Green Bay zip codes accounted for almost half (46%) of Brown County's occupations, but only 39% of creative industry sales and 40% of the cultural non-profits revenue.

The following comparison pairs the creative industry cluster with other selected Greater Green Bay industries, as posted on the Greater Green Bay Chamber website. This data was for 2020.

[5] Creative Vitality Index, https://cvsuite.org/

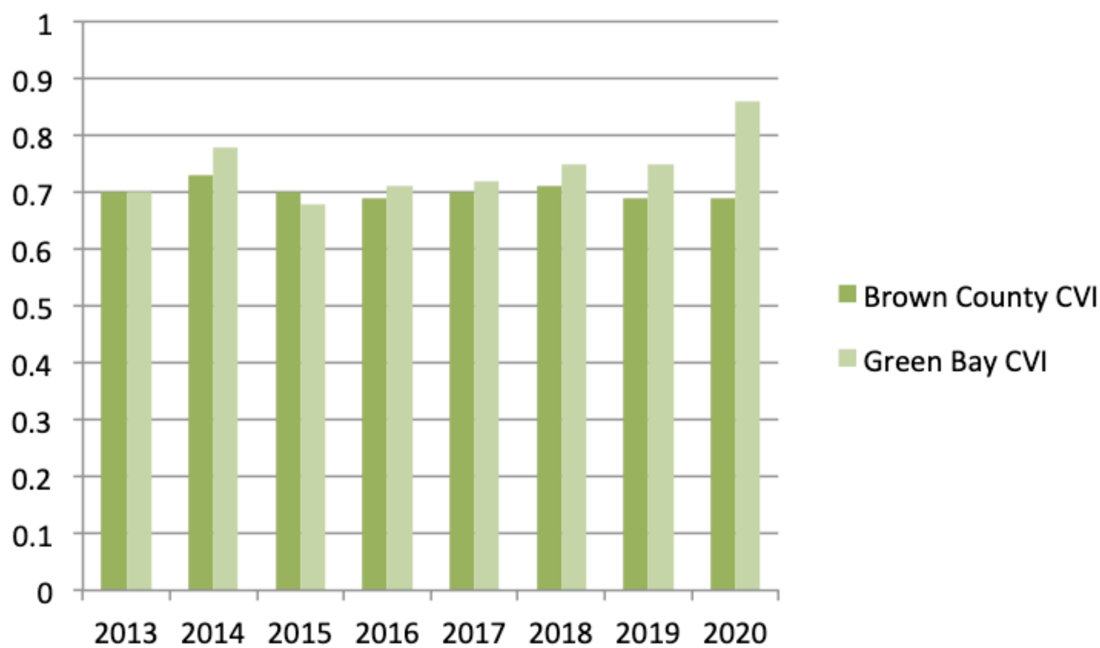
Industry Jobs in Greater Green Bay	Number
CREATIVE SECTOR	6,471
Educational services	2,914
Wholesale trade	7,791
Agriculture, forestry, fishing, hunting	4,595
Accommodation and Food Services	11,284

The Creative Vitality Index

The Creative Vitality Index compares the *per capita* concentration of creative activity in two regions. It is based on a US National index being of 1.0 as shown on the following chart scale.

Chart 1 compares the CVI rankings for Brown County and Green Bay for the last 5 years available in this research.

CHART 1



This chart shows both Brown County and Green Bay are UNDERPERFORMING in creative activity compared to the US National Index. However, the city of Green Bay has been increasing its performance in each of the past 5 years, showing growth in *both* production and demand of its creative products.

Creative Occupations and Creative Industry Comparisons

As previously mentioned, creative occupations are jobs that are defined as 'creative' and exist in any industry. Table 5 shows that both Green Bay and Brown County have lost a significant percentage of creative jobs between 2012 and 2020. This represents a steady decline year over year, independent of losses due to the 2019/2020 pandemic.

TABLE 5

Geographic Area	Creative Occupations 2020	% change 2012-2020
GREEN BAY	1547	-17%
BROWN COUNTY	3831	-14%

As noted, creative industry jobs are inclusive of all occupations within the creative industry. Again, data in Table 5 shows that both Brown County and Green Bay have experienced a downturn in creative industry jobs over the last nine years, although the decline in industry jobs was not as steep as in actual creative occupations. It seems creative industries remained stable compared to creative occupations across all industries.

TABLE 6

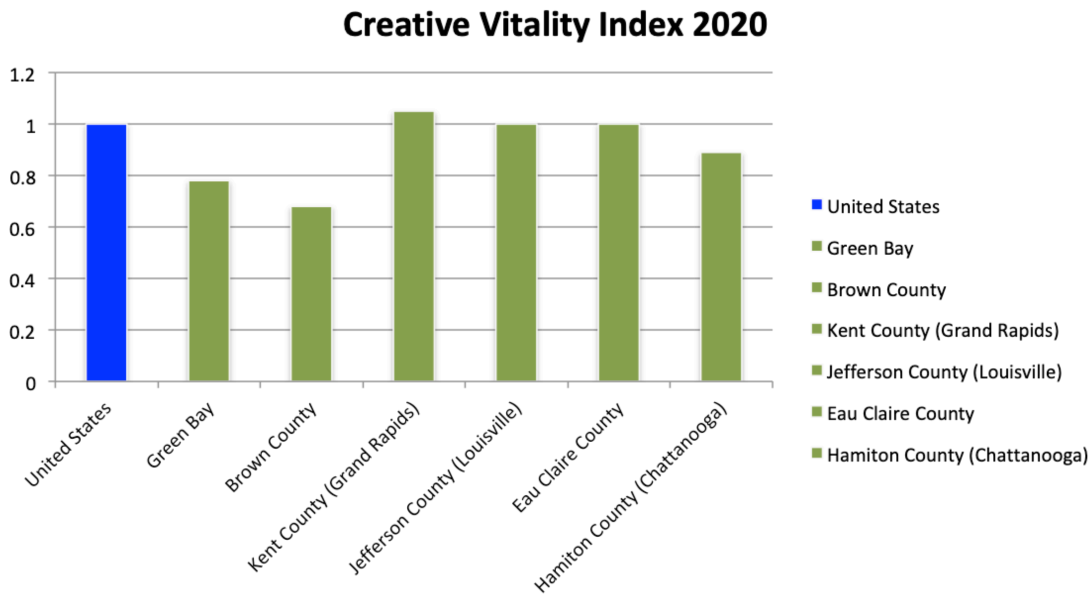
Geographic Area	Creative Industry Jobs 2020	% ± 2012-2020
GREEN BAY	2772	-11%
BROWN COUNTY	6471	-9%

Results tell us that, overall, Brown County and Green Bay were behind the national average for level of creative activity. What's more, the community has seen losses in creative talent across industries and throughout the county. Some of these same job loss trends were seen in the Greater Green Bay Chamber Economic Dashboard that can be viewed on its website.

The CVI Suite also provided a comparison between the creative vitality of Green Bay and Brown County with selected peer regions, including Eau Claire, WI; Grand Rapids (Kent County), MI; Louisville (Jefferson County), KY; Chattanooga (Hamilton County), TN. The Project Manager and Project Lead chose these comparison counties based on economic and community analyses.

Data in CHART 2 below shows the Creative Vitality Index across all of these regions in 2020 compared to the US index of 1.0. Only Grand Rapids, Louisville, and Eau Claire meet or exceed the creative activity of the US index.

CHART 2



While the CVI suite does not provide analysis of the data, some clues to the better creative performance of these other counties could be related to higher earnings per year for creative occupations, fewer creative jobs per capita which may actually lead to higher service demand, and a more robust general economy. It would be helpful to review other information the Greater Green Bay community has collected on these peer regions for more analysis.

A more complete analysis of the Creative Vitality Suite is located in Appendix C.

Key Green Bay Assets

Upfront interviews also focused on the topic of Green Bay's greatest assets – inside and outside the arts and culture realm. Interestingly, Steering Committee members (health, education, public servants, business, and creative leaders alike) highlighted many assets that create a unique sense of place, attract visitors and residents, align closely with arts and culture, and lead to a higher quality of life for area residents.

The following is a listing of Greater Green Bay's greatest assets, arranged in order of reference:

- Educational institutions
- Packers and Titletown
- Outdoor/nature/Fox River/Bay opportunities
- Growing entertainment and arts opportunities
- Small town feel with low cost of living and strong work ethic
- Good medical institutions

- Breweries/wineries/distillery
- Growing diverse population and awareness of DEI
- Growing energy to try new things

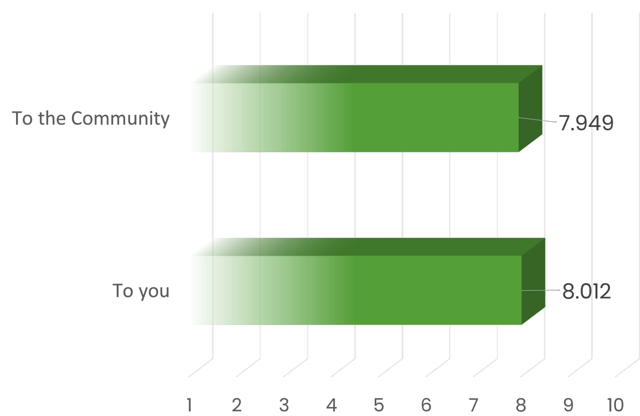
Note that specific entities mentioned more than once, included: UW – Green Bay, NWTC, The public school system, The Packers, The Weidner Center, Neville Public Museum, The Automobile Gallery and Event Center, Oneida Nation Museum, Packer Hall of Fame (Titletown and Stadium), Railroad Museum, Children's Museum, Green Bay Botanical Garden, the Wildlife Sanctuary, and Oneida Casino.

<u>Creative Treasures</u>

Comprehensive data gathered through interviews, town halls and the community survey revealed a shared "high" public value placed on the arts. Respondents placed emphasis on public arts activities, e.g. murals, festivals – Echoing The Greater Green Bay Community Foundation's Brown County 2021 Life Study findings - our survey respondents agreed arts are a leading priority.

The following 'Value of the Arts' bar chart shows that, on average, Green Bay residents rate art as being extremely important (8 out of 10) to *both* individuals and the broader community.

<u>CHART 3</u>



During interviews, focus groups, and Town Hall discussions, participants agreed with a characterization of local arts as "fun" and "enriching" to individuals. Beyond individuals, the arts add to the "quality of life for the broader Greater Green Bay community". According to respondents, the arts stimulate and add to our lives in a in a number of ways, including: education, commerce, innovation/start-ups, employee attraction/retention, tourism, diversity, neighborhood revitalization, community building (in and out of town), history, story-telling, and creating new ways to engage with nature were leading ways arts were highlighted.

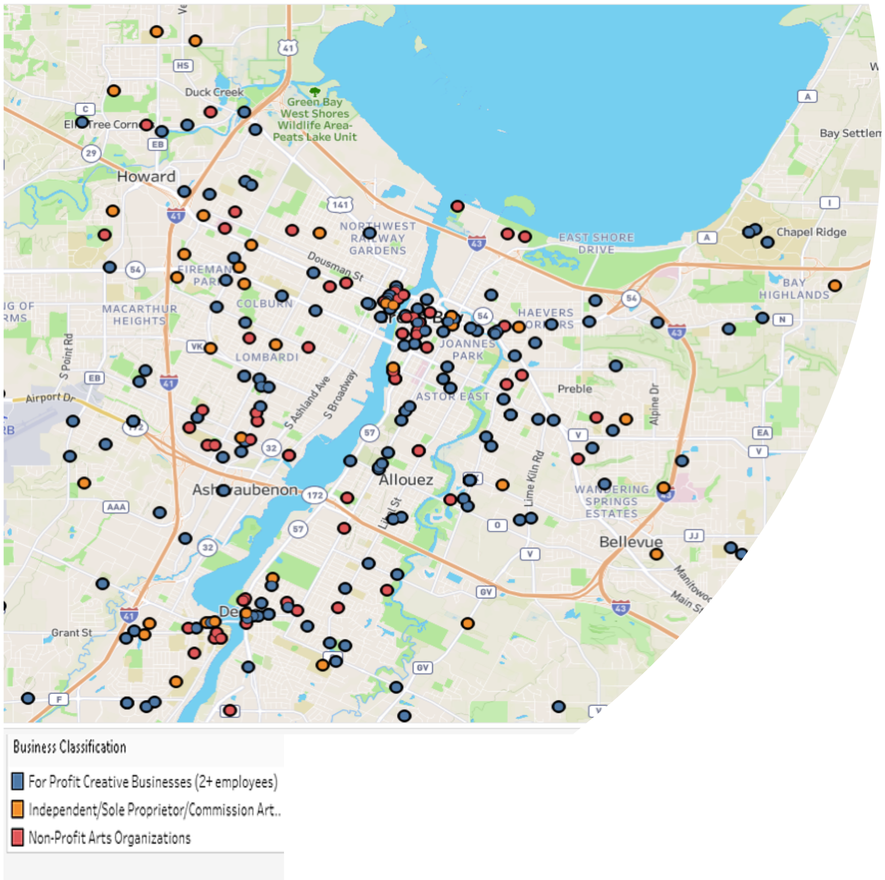
Respondents were also asked about local arts and culture assets that they value most. Below are the leading trends and commonalities in specific offerings available in and around the area:

- **Farmers Markets** including Downtown Green Bay, DePere Farmers Market, and Seafood Market
- **Festivals** music festivals, jazz festivals, Broadway festivals, Green Bay Film Festival, Mural & Busker Festival, regional shows & festivals
- **Murals & Statues** located in public area in East and West Green Bay
- **Area Performance Centers** Weidner Center, Meyer Theater, Ashwaubenon Performing Arts Center, Evergreen Theater, Green Bay Community Theater (GBCT), Theatre Z, Play-by-Play, Let me be Frank Productions, Tarlton Theatre, SNC Theatre, Fox Performing Arts Center[6]
- **Food/Drink** Restaurant week, Soup walk, food trucks, De Pere beer garden, Broadway beer and wine walks
- **Live Music** concerts, local bands, vocal concerts, live jazz concerts
- **Outdoor activities** Green Bay Botanical Garden, 4th of July fireworks, Fox River trail, Mountain State Park, Bay Beach Park, skatepark, football games, Knights on the Fox, Bay Wildlife Sanctuary
- **Art/Craft Shows and Events** Artstreet, Artigras Fine Arts Festival, IgNight market, Art Garage, private showings/gallery, Oneida Nation Arts program, Northeast Wisconsin Technical College (NWTC) Artisan Center
- **Green Bay Packers** Packers family night, Titletown activities/offerings, kids/Packers run, spring training
- **Museums** Oneida National Museum, Neville Public Museum, historical houses, Central Neville Public Museum, maritime museum

[6] Note that not all 'area' creative assets are located in Brown County, proper. However, references are included here to show a) that travel outside the area for arts attendance is common; and b) areas, like Door County, serve as popular attractions for outside audiences. National statistics show that attending the arts crosses geographic boundaries.

Research participants value art and culture treasures (for-profit, non-profit, and independent artists) that are located all around the Greater Green Bay area, as indicated in the map graphic below. Clustering shows hubs and hotspots in downtown locations:

GRAPHIC 1



Note: See Full Interactive Maps at:
https://public.tableau.com/app/profile/jack.peters5968/viz/SparkGGBProject/Sheet1

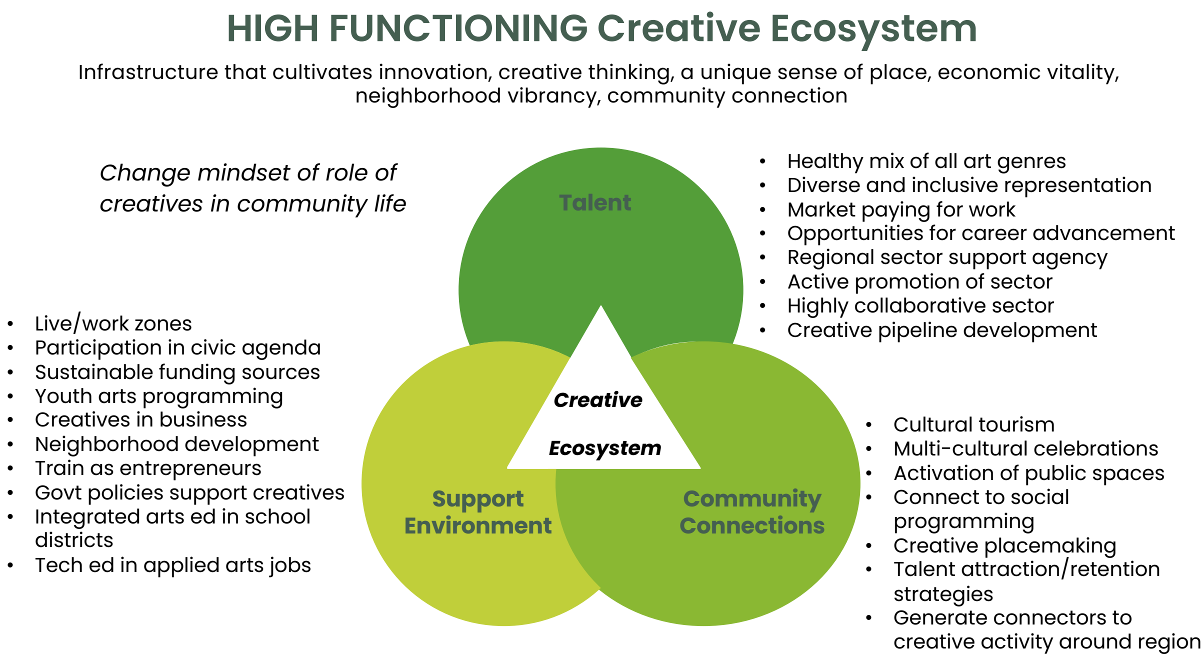
I believe that arts and culture are not extras, but 'part of' and not 'apart from', and should be integrated into school curriculum. (GBAPSD executive interview)

IV. THE CREATIVE ECOSYSTEM

The RFP called for building a shared vision and vocabulary for the arts and culture sector. To that end, the consultants introduced the concept of a High Functioning Creative Ecosystem. The graphic below outlines the mutually reinforcing components of the ecosystem.

The consultants chose the rubric because of the community's interests in both excellence and monitoring progress against a set of measurable goals, like the LIFE Study and the Chamber's Economic Development Plan. Setting up the creative sector to understand how well it is functioning currently, then identifying where it can be made stronger, offers a blueprint for a leadership agency with specific goal and priority setting opportunities.

CHART 4



The rubric also informed research strategy, the analysis of research results, and in identification of thematic connections to the city, Chamber, and community priorities. The High Functioning Creative Ecosystem is described in the graph below.

CHART 5

The research involved the identification of assets and challenges within the Talent, Support Environment, and Community Connections components of the current creative ecosystem.

The Steering Committee was asked to rate how well the components of the current creative ecosystem were performing on a scale from 1-5, with 5 being 'already there'. The results showed:

TALENT rating average	2.04
SUPPORT ENVIRONMENT rating average	2.22
COMMUNITY CONNECTIONS rating average	2.19

In summary, the Steering Committee believed that the current creative ecosystem is hovering around 2 to 2.5, or "just starting out" to "fair". Shared perceptions point to significant room for improvement and development. Moving ahead, this rubric (and results) provide a roadmap of potential priorities to reach higher functioning status with a set of benchmarks to chart progress along the way.

Graphs depicting the assets and challenges for each of the component areas and their current ratings can be found in Appendix D.

I would like to see it connected to the Chamber framework – let's weave it in and layer it on. The creative sector should be one of the strategic planks. (business executive interview)

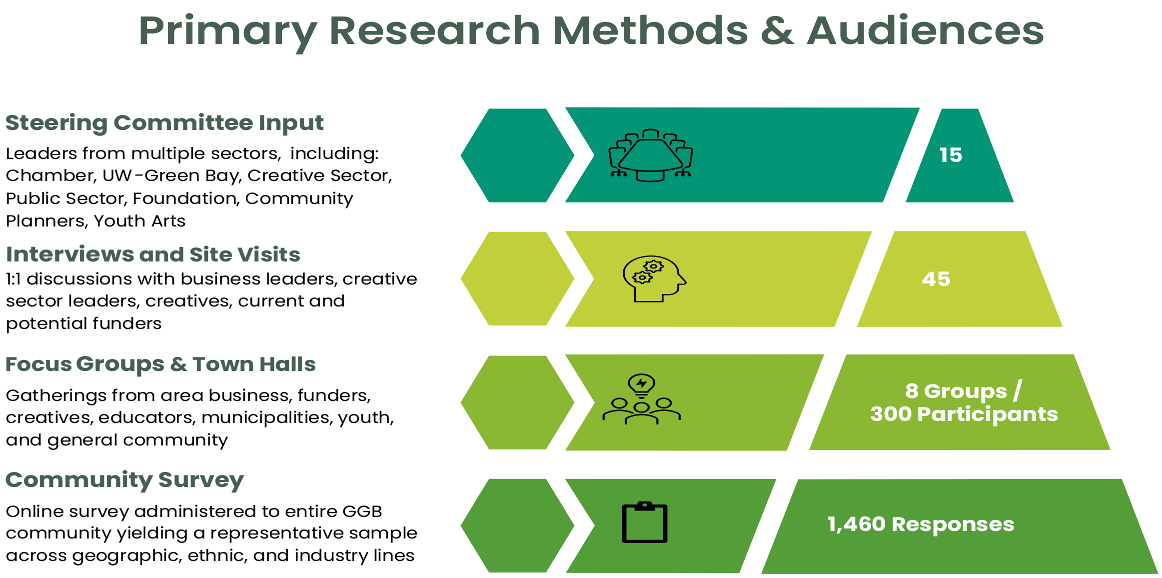
V. RESEARCH METHODOLOGY AND RESULTS

The research team employed integrated methods in a 'funnel approach' to gathering research in a continual process. This approach helped identify and test concepts with unique groups (within sectors) and larger, more representative groups within the area population. While summary results are reported in this section, the reader can view deeper statistical detail in the attached Databook (in Appendix E).

In total, the research included feedback from 1,820 residents who work in the areas of community leadership, business, education, public service, artists/creatives, health care, Oneida, religious institutions, and non-profit organizations. In addition to these industries, the primary research and survey also included retirees, students, and unemployed individuals.

The chart below provides an overview of secondary, qualitative, and quantitative research methods along with total participants included in each, between February and August of 2022.

CHART 6

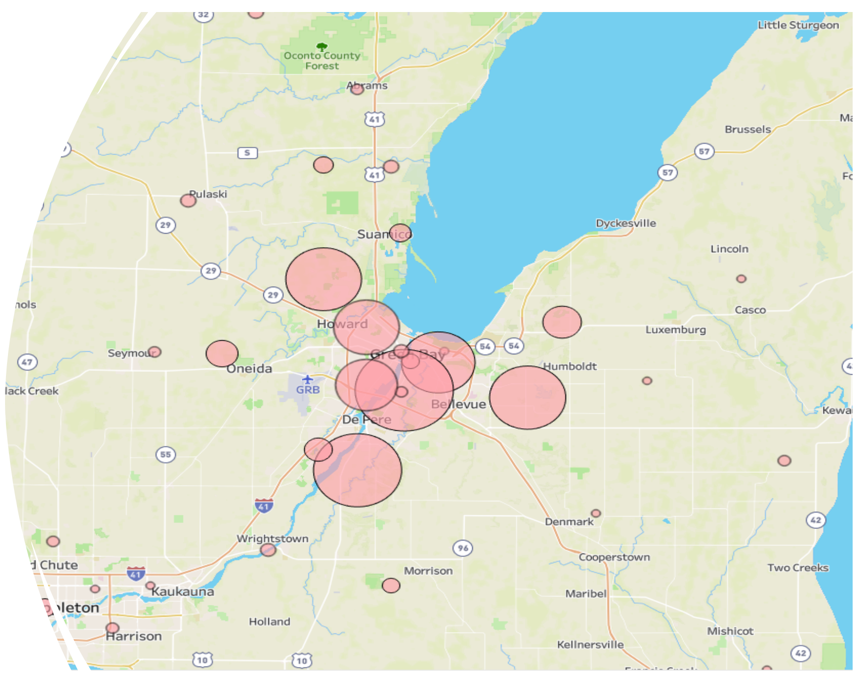


Information gathered from secondary and primary sources was analyzed and concepts were compiled and put into an online community survey (in Spanish and English). See survey tool in Appendix F for broader testing with a statistically valid sample of 1,460 individuals.

Respondent Profile

The survey sample was comprised of individuals from the Greater Green Bay Area. The graphic map below illustrates areas with the highest concentrations of respondents (based on zip code analysis).

GRAPHIC 2

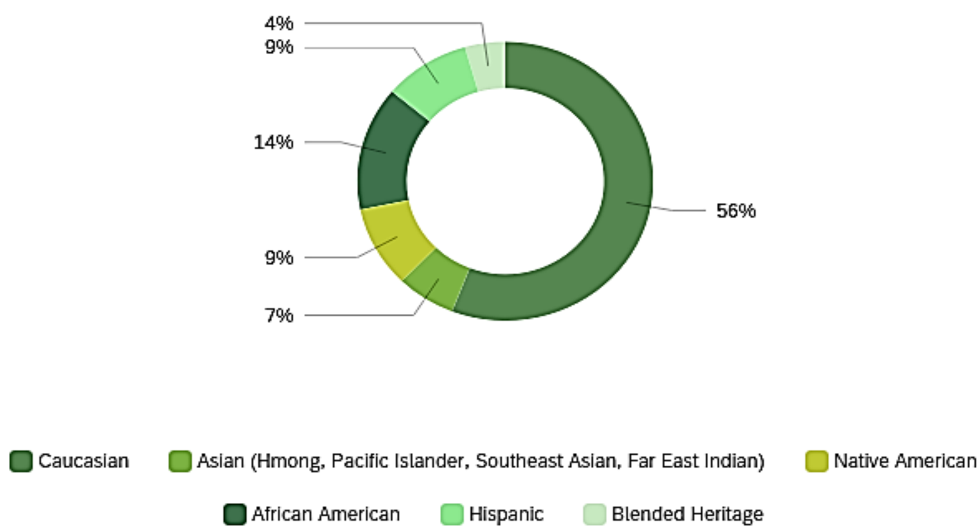


On average the typical survey respondent was…

- Younger to Middle Aged: 70% aged 18-39/30% aged 40+
- A balanced blend of genders: 45% Men/51% Women/2% Non-binary/2% Prefer not to say
- Highly educated: 77% Associates- Ph.D. degree holders/23% High School to some college
- A parent living with children: 65% Some Kids at Home/35% No kids
- A longer-term resident: 38% have Lived in GGB Area for 6-18 Years
- An individual who has *lived somewhere else before settling in Green Bay*: 62% Born here, moved away, moved back **OR** relocated from an urban area

The community survey sample is ethnically diverse with 44% representing Greater Green Bay's persons of color. The remaining portion is Caucasian (56%). The pie chart below provides a full breakout for more detail on the racial/ethnic mix of respondents:

CHART 7



A comparison with Green Bay's demographics (from 2022 US Census population estimates), survey respondents are more diverse *and* somewhat more highly educated than the population at large. This is likely due, in part, to the topical nature of the survey, focusing on local arts and culture.

When tests for survey self-selection (pro-arts) bias was performed, however, data showed similar participation rates from respondents who a.) seek out more arts and; b.) those reportedly seeking zero additions to local arts and culture. This shows that respondents did not exclusively participate with a singular desire to vote for their favorite arts additions. Rather, they shared thoughts and insights on how existing assets can be better leveraged, supported, and connected to meet larger community priorities (like diversity and inclusion) for the future.

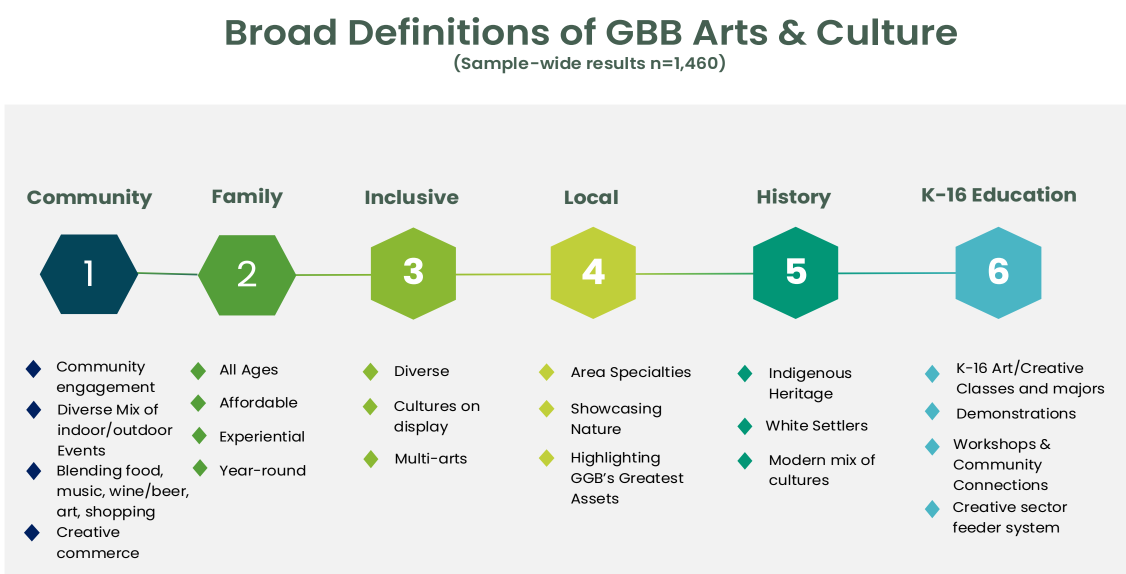
Research Results

Results reported below include overall survey statistics and segmented comparisons, and supporting qualitative data (from interviews, focus groups, and Town Halls/Roundtables). Reporting includes respondent descriptions, wherever appropriate.

One of the key takeaways from this work is the vast concept of art. Data points to broad views and descriptions of arts and culture across Greater Green Bay. Partially reflective of current trends (and likely direct experiences living/experiencing art and culture in other areas) where community activities are commonly enjoyed alongside with cultural traditions, food, drink, arts/music, sports/games, and history

Through themes in discussions and survey data (illustrated below), researchers quickly discovered that the community seeks broad diversity in the arts as well as the artists themselves.

CHART 8



The above categories characterize what Green Bay area residents mean when they talk about arts and culture. Data show that, in the minds of locals, high quality arts and culture are intentionally focused on: *fun, community, commerce, family, inclusivity, community engagement, historical representation, and a pathway to meet larger goals tied to education/attracting tourists and residents.*

Themes in responses to the question of what an expanded arts and culture scene can do for Greater Green Bay are illustrated in the graphic below. Analysis pointed to these "higher order" objectives (illustrated in the graphic below) we termed *arts imperatives* with a core objective of increasing the area's *quality of life*.

<u>CHART 9</u>

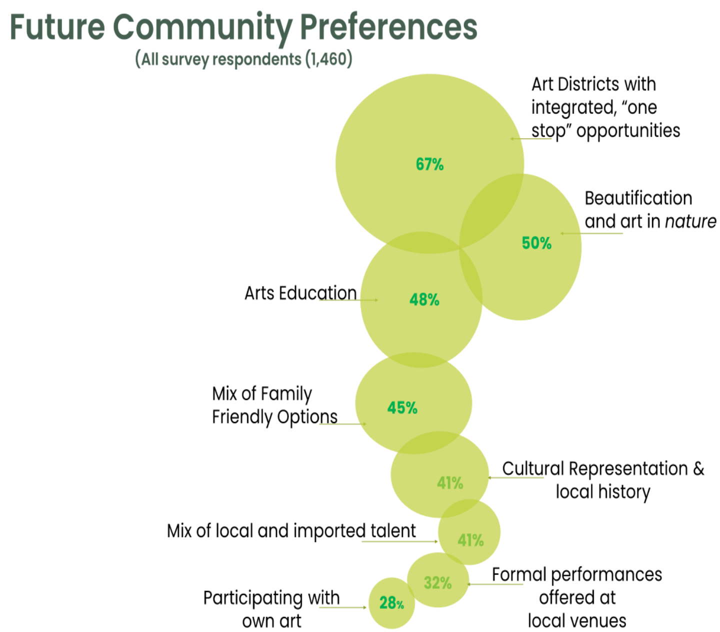
Survey results yielded high agreement (at or above and average of "4 out of 5") that the arts and culture expansion (according to broad definitions outlined previously) can indeed lead to a higher quality of life. Contributing factors, according to respondents, include*: unification of community, increased access to year-round creative activities, showcasing local talent/history/culture, and arts districts with blended offerings.*

These findings are echoed in interview findings with individuals of all ages across sectors. For example, this creative leader, who emphasized, "arts and creative development *can* have a longer-term impact of celebrating diversity, growing the economy, education, health, and happiness of the people that live here." A young participant in the youth group observed, "more time for creativity at school would help us stay interested and do better in other subjects". The graphic above illustrates *how* those changes can happen.

Survey results also confirmed what we heard in interviews and discussions – more arts and culture is needed in Green Bay – expressed either through a desire to integrate and connect existing arts (for those with greater arts awareness) or a desire for brand new arts opportunities. In fact, 9 out of 10 residents (94%) agree that arts additions would enhance or enliven Greater Green Bay's existing assets. The following graphic illustrates the specific selections sought by area residents:

This isn't about supporting starving artists; this is about citizens being able to enjoy, engage, and learn a multitude of creative activities. (artist interview)

CHART 10

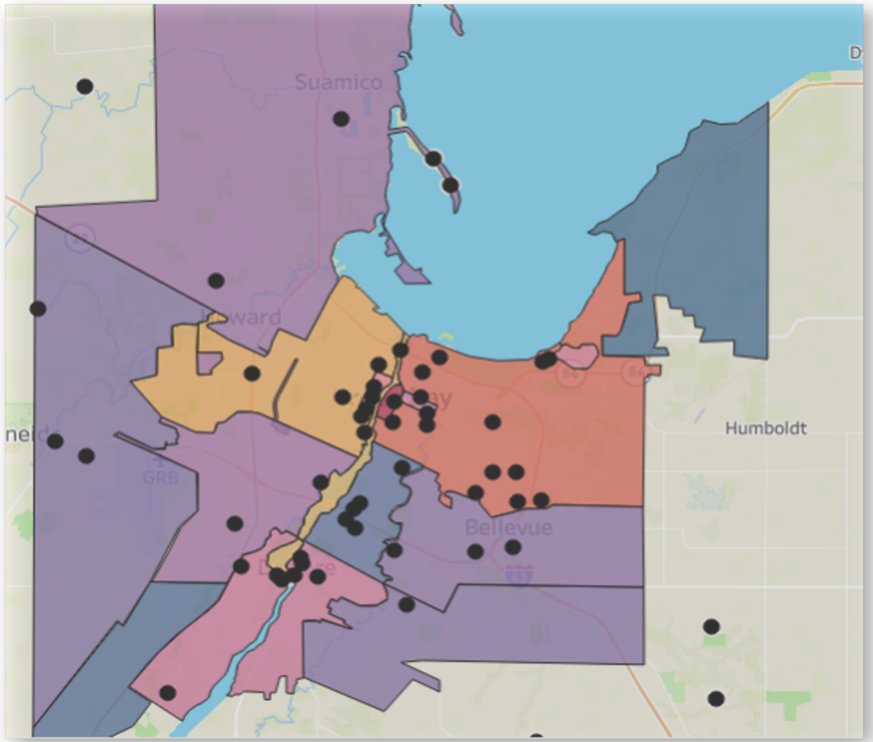


Note: Multiple response question so totals will not add up to 100%

As the graphic illustrates, the top five choices among residents include *art districts with blended and integrated activities, the use of art and creative additions to enhance nature and local trails, arts education, a mix of family friendly options, and cultural representation and offerings that share local history.*

Locations of where new and integrated art and culture is desired is illustrated in the map graphic below.

<u>GRAPHIC 3</u>



Above data, illustrated in black dots, shows clustering in the desire for new art and culture downtown Green Bay area with specific focus on the east and west sides of town. Also notable are the points around individual communities where many interviewees and survey respondents talked about the need to "highlight" or "differentiate" these areas, adding character and individual identity with representative arts and culture. In addition to community locations – respondents also point to the need for additional arts and culture within nature, trails, parks as well as communities, to create a sense of unique identity.

As one respondent observed, "I think the representation that should be prioritized is the history/experiences of indigenous peoples and other marginalized groups in the community (ex: people of color, LGBTQ+ community, etc.)." Another explained, "Arts can weave into every aspect of community if supported. The arts and creativity naturally support curiosity and consciousness. Working within the Oneida, Hmong and other communities to share art experiences will bring communities together."

De Pere was also identified as a community for activity as it already showcases a unique affinity for the arts, galleries, and a growing arts scene. Regardless of location, most residents we spoke with and surveyed agreed that the art should fit the area it lives in without being contrived or duplicating what is offered elsewhere. To be truly unique, arts and culture must reflect the people, culture, and history. As one respondent explained, “Include the public…locals are the ones who have to look at and live with the art we create. Designers are vessels for community members to give ideas, themes, values and priorities that they want displayed in their public spaces. Art brings people together when the people are the makers/the brain behind the meaning making.”

Segmented Research Results

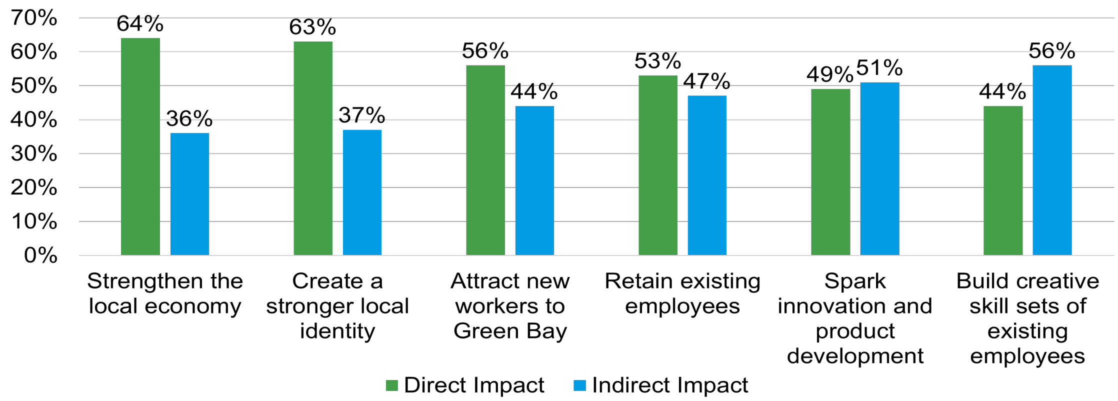
There is universal agreement that more arts is needed. However, some area residents champion full arts integration and expansion. Linear regression analysis showed that the sub-group of residents who have relocated to GGB from urban areas emerge as the strongest supporters of the arts. This group view and value arts in a more holistic way. Having directly experienced the benefits of full-scale creative investments, they are knowledgeable about the myriad ways that arts can be leveraged, integrated, and embedded into area businesses, organizations, educational institutions, natural resources, and existing community events/offerings.

In addition to urban relocators, the analysis also reveals a typology for art supporters within Greater Green Bay. ANOVA analysis shows that, in general they tend live in double income households, no kids, aged 40+. This represents Greater Green Bay’s core group of ‘art embracers’ who fully understand the arts resourcing piece (govt funding, corporate funding, partnerships, equal pay, jobs/marketing for artists). With the development of a stronger arts and culture sector, these individuals represent patrons, potential funders, leaders and the movers and shakers who will connect arts leaders to key partners across government and beyond.

By all accounts, the broader community is not alone in the high value they place on the arts. Feedback from other industry leaders, shows agreement about the value a*nd* high expectations on the return of arts investment. Notably, business executive feedback helps to formulate a strong business case for supporting the arts. As one executive shared, “Green Bay *can* be a hub for innovation and start-ups. We have the access here you cannot get in other communities. We need to create an ecosystem for start-ups…including creative businesses.” In a Town Hall discussion, another agreed, “We want people to move here because of the community…not just the job. To want to come here they need to see diversity of the people, our foodie scene, the arts, our culture, and the easy access to natural resources.”

The survey tested these concepts among 290 business leaders by asking them, *How Can an Expanded Arts and Culture Scene Directly and Indirectly Benefit* their businesses:

CHART 11



The results above show that leaders underscore the business appeal of the arts with top three direct impacts: strengthening local economy (64% agreement), creating a stronger local identity (63% agreement), and attracting (and retaining) new workers to Greater Green Bay (56% agreement). What's more, business leaders see a host of indirect impacts on their own businesses, including sparking innovation (51% agreement) and building creative skill sets of existing employees (56% agreement).

The business impacts harken back to Green Bay's economic development goals of population growth and reinforcement of the local economy[7]. Undeniably, business leaders view the arts as a worthy investment – toward an increased quality of life but also as a tool to strengthen the economic outlook for themselves and the broader community.

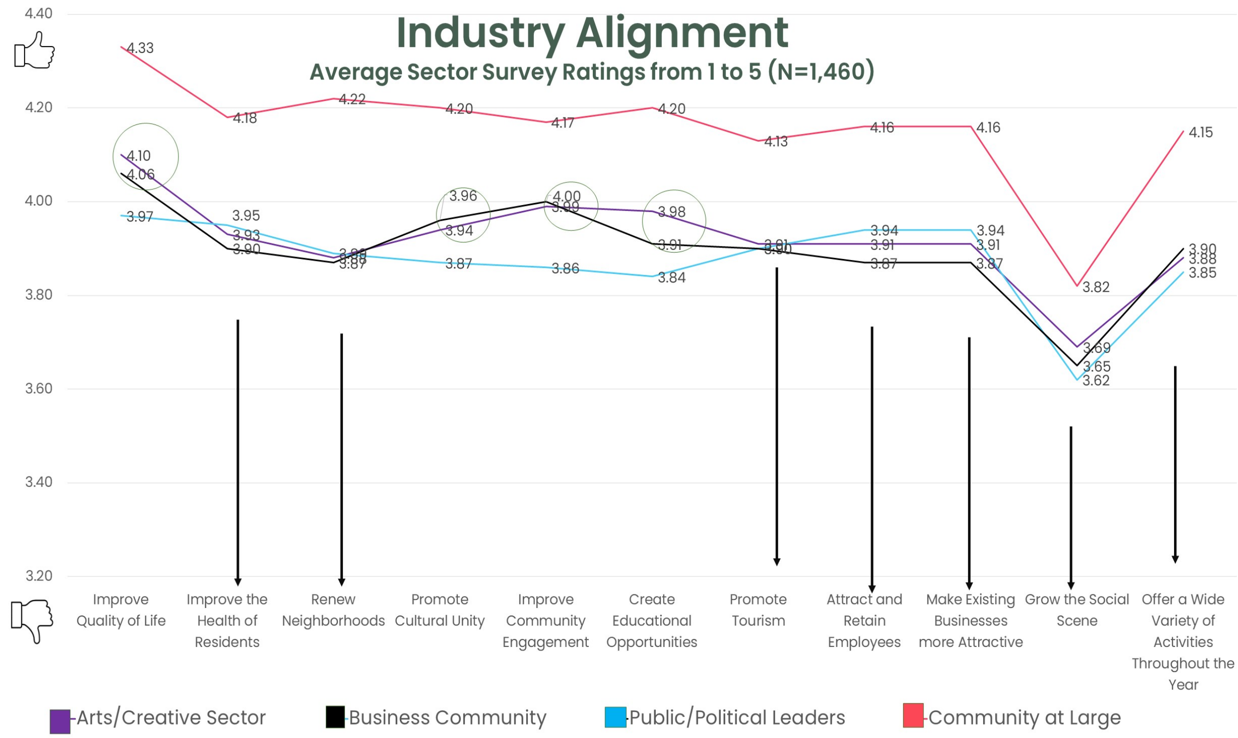
Attracting remote workers is key; businesses are still competing for employees but now communities are competing for workers. These workers want to be in a place that is 'interesting, welcoming, dynamic'. (business CEO interview)

Interviews with public leaders suggest a slightly different take on the benefits associated with expanding the arts and culture sector. For example, interviews with Green Bay city leaders commonly reflect questions about the financial 'return on arts investments' from other geographic areas. Public leaders tend to highlight for-profit creative businesses in the conversation about arts and culture expansion. Research participants support the business side of the arts and view the strides in Green Bay's own Khrome, Elevate 97, and LiveX as examples of "creative assets" and "innovative start-ups" that are able to flourish locally (without public support) while contributing to the economy and job market.

[7] 2021 Economic Development Strategic Plan Update, Greater Green Bay Chamber

In this vein, survey data point to statistical differences in perceptions of what an expanded arts and culture sector *can* do for Greater Green Bay. The following line graph, Chart 12, shows the relative space between sector attitudes on a scale from 1 (totally disagree) to 5 (totally agree).

CHART 12



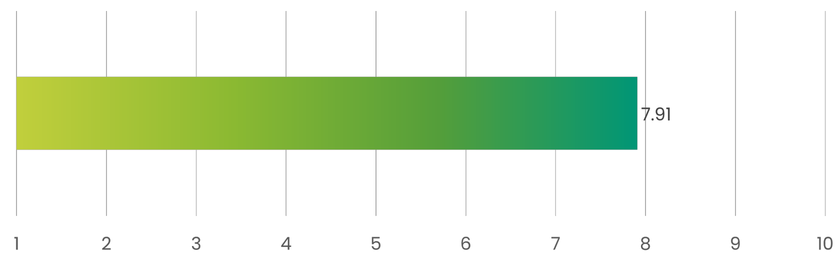
Overall, the broader community feedback indicates significantly higher arts ideals on all fronts – particularly in impacts to quality of life, renewal and unity and the specific goals of tourism, attraction/retention of employees, businesses, and year-round offerings.

Industry Sub-groups differences point to opportunities for cooperative work, partnerships, and alliances between local artists and area corporations/businesses. At the same time, however, data show that public leaders lag in the belief that the "return on arts" investment will realistically lead to all of these outcomes. Most notably, quality of life, cultural unity, community engagement, educational opportunities for area residents. In the future, arts and business leaders can and should work together to educate, engage and show *public leaders* evidence of arts and culture benefits. This will bring greater public alignment with arts initiatives that intentionally work to achieve Greater Green Bay's shared vision to grow the local economy, stimulate tourism, and enrich the area's quality of life for the current and future population.

Support for Arts and Culture

The research also tested the question of how an expanded arts and culture scene could be supported to help fuel and sustain sector growth for the future. While many interviewees, focus group and Town Hall participants pointed to a diverse array of funding sources – there was broad agreement that local government can play an active role in supporting the sector. The survey tested this ideal among a representative population of respondents and found a high average level of agreement (7.91 on a scale from 1-10) with the statement that, **Government Investment is a Responsible Way to Improve the Quality of Life for All Green Bay Residents** (results are shown in the chart below):

CHART 13



Scale: 1=totally disagree to 10=strong agreement
N=1,460

Sample-wide, data show nearly 8 out of 10 (78%) all respondents agree or strongly agree with the use of government or tax dollars to support arts, culture and creative offerings.

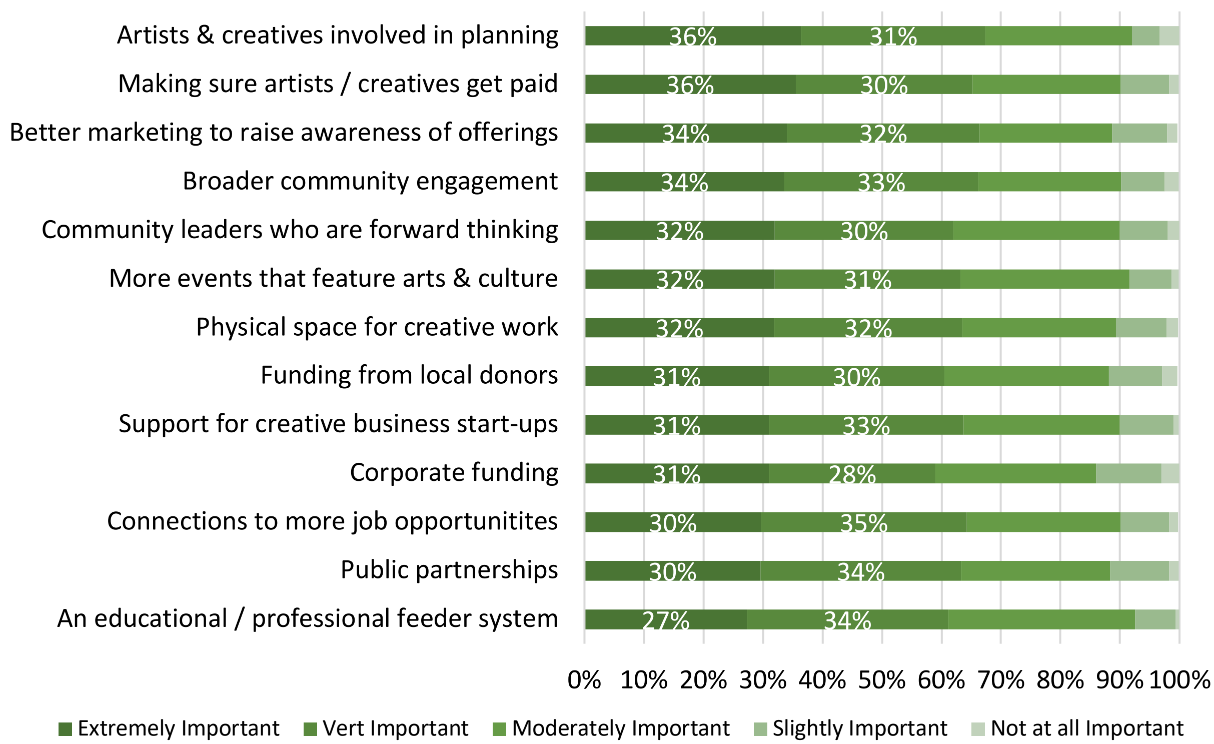
Not surprisingly, statistical ANOVA means comparisons reveal that not all survey sub-groups share this same perspective. Though not a dramatic difference, political leaders and public servants surveyed stand out by reporting lower levels (7.6) of agreement than other sub-groups in the sample. Qualitative data, analyzed above, suggest that the result is not reflective of an "anti-art" agenda but rather due to persistent questions about direct financial benefits of the arts, the 'return on arts investment', and lower belief that an expanded art and culture scene can accomplish lofty goals such as enriching the quality of life while building the local economy. Understanding varying perspectives and responding to the desires of the broader community will be the leading agenda item for public leaders who strive to make Greater Green Bay an inviting place to live, visit, work, and thrive.

Greater Green Bay Creatives

As previously mentioned, the analysis of Greater Green Bay's arts and culture sector revealed a wealth of creative assets with low community awareness and support for the industry. These themes transcended our 1:1 and group discussions with local artists and creative workers and reemerged in the survey.

Throughout, the research process, artists and creatives told us about what the arts can accomplish (as analyzed above), with appropriate supports to help it grow and flourish into the future. The survey received 575 responses to the question of, **How important is it to support the growth of arts, culture, and the creative industries in Greater Green Bay, in each of the following ways?**

CHART 14



Data above show the top five priorities (measured in "very" to "extremely important" ratings) related to arts advancement, specifically:

- *Artist Involvement in Planning*
- *Ensuring that Artists Get Paid (market value) For Their Work*
- *Increasing Awareness of Creative Offerings (hey I am over here!)*
- *Stimulating Broader Community Engagement*
- *Forward Thinking Leaders (and increasing partnerships with them)*
- *More Events that Showcase Local Arts*

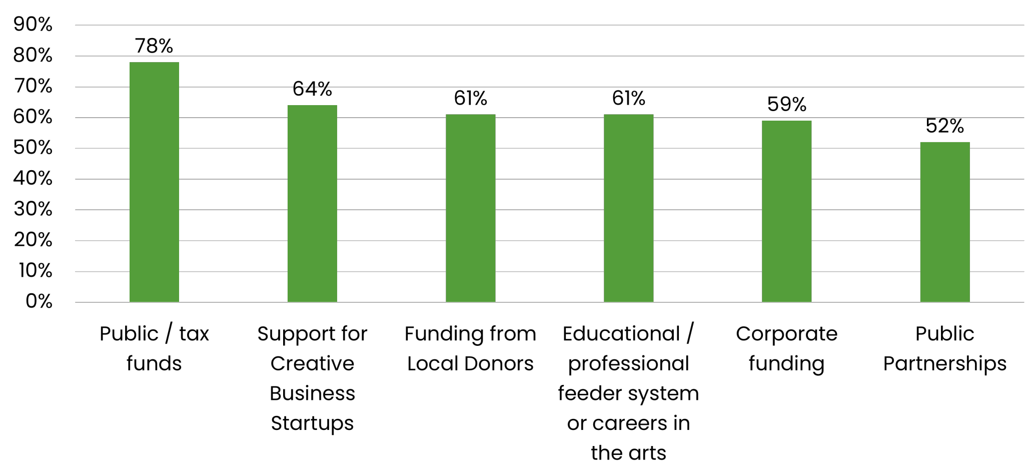
First and foremost, the needs above point to the entrepreneurial nature of area creatives and underscore the need to first, focus on assisting artists from a business perspective (marketing assistance, star-ups, education, and access to a broader market for goods and services). These priorities can help inform the general agenda of a future arts organization that will be focusing on uniting, building and engaging the sector.

However, ANOVA tests show that industry perspective and type of employment plays a significant role in (p=.000) differing responses to the above question. Particularly, as it pertains to funding from external sources. For example, full-time artists/creatives (in both for-profit and non-profit worlds) also place significantly higher emphasis on *corporate funding, community leaders who are forward thinking, physical space for creative work.*

On the other hand, creatives who also work in other industries, namely healthcare, education, and business place significantly (p=.001) higher emphasis on attracting direct funding and partnerships in support of the arts, including: *corporate funding, public partnerships, funding from local donors, broader community engagement, and educational/professional feeder system.*

When we compare results on desired funding sources, we see that, aside from a desire for government investment in the arts, creatives seek entrepreneurial supports toward industry advancement.

CHART 15



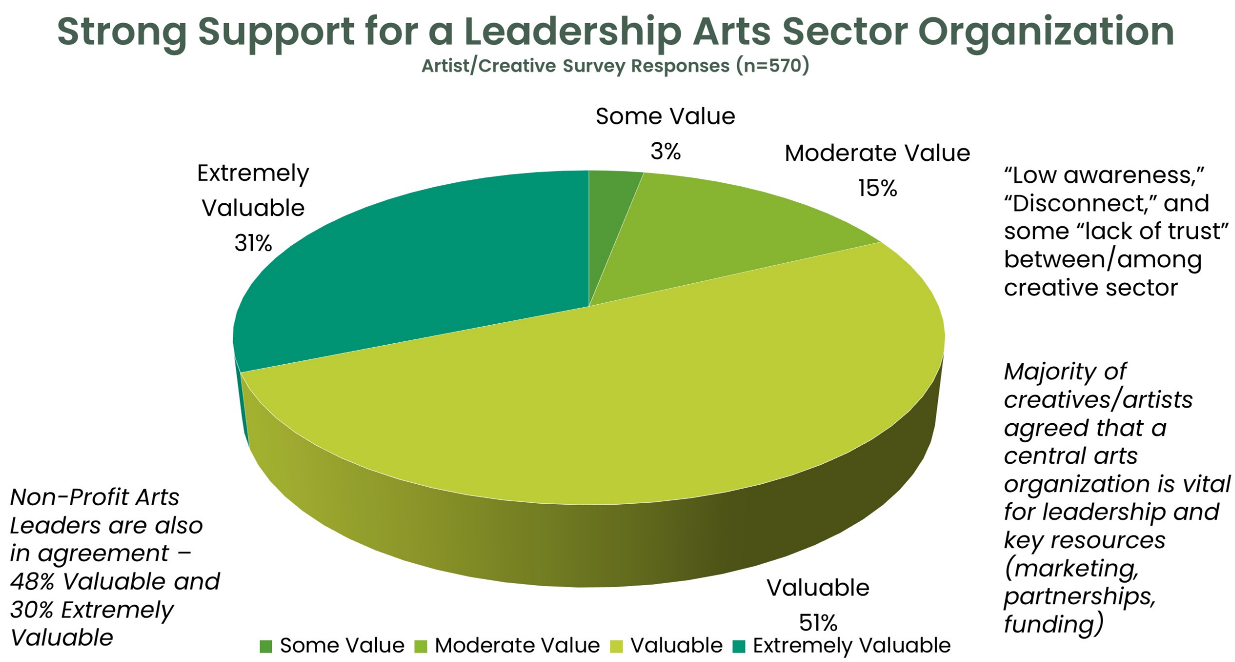
Data make clear that creatives prefer empowerment to external funding, reflecting alignment with Green Bay's start up culture. What's more, creatives see the future with a desire for an educational feeder system that is about self-sufficiency for the industry sustainability.

Overall, as we heard in the qualitative discussions, creatives' desire for external funding, is dependent on the nature of the work. For example, creatives pointed to the need for public funds for public art, funding from donors to community and non-profit arts, corporate funding for contracts, residencies, and internships. Future fundraising for the arts in Greater Green Bay must be cognizant of the desires of creatives to be self-sustaining while attracting partnerships and funding for specific types of projects.

Arts Leadership

Artists and creatives agree that the future advancement of the arts and creative industries in Green Bay depends on a leadership structure that unites, broadens and attracts partnerships, and funding to the sector. Their feedback shows agreement that high quality creative offerings will require investment and a unified leadership structure can help the sector grow faster, and more efficiently than artists/creatives representing themselves or working in small, niche groups.

CHART 16



Data in the above pie-chart shows strong support for the foundation of an arts leadership agency for the Greater Green Bay Community. Among 570 creative/artist survey responses, 82% view the organization as being "valuable" or "extremely valuable." This agreement stretches across the sector. Sub-group analysis showed no significant differences between for-profit and non-profit artist/creative attitudes on this topic.

From artist/creative perspective, the first form of support must come from a leadership structure. Given low awareness and some competing priorities, uniting area artists and creatives will be an absolute first step. With the right engagement, the broad agreement above indicates the organization's formation will be met with readiness for collaboration.

What they are looking to get out of affiliation emerges from responses to data analyzed in the previous section. For example, ensuring fair market pay for creative work, getting creatives involved in decision-making (and in leadership roles), raising awareness of events/offerings, encouraging broader community engagement, support for creative businesses, and getting creatives connected to more job opportunities can be viewed as foundational organizational priorities.

The arts need to tell their own story (community leader interview)

VI. KEY ASSESMENT FINDINGS

These findings are divided into the three categories of the High Functioning Creative Ecosystem structure.

TALENT

1. Uniting artists will be the absolute first step in growing the sector. There is broad agreement among most creatives about the need for a leadership organization.
2. There is universal agreement that more art is needed by all members of the Green Bay community. However, analysis unveils a profile or typology of art champions. Statistically, they tend to be urban relocators, double income, no kids, 40+. These are the core group that, through experience, understands the community-wide need for art and the requirement of a diversified resourcing mix (i.e., government funding, corporate funding, major gifts from individuals, partnerships, equal pay, jobs/marketing education for artists).
3. The public's definition of the arts is *extremely broad* and focused on commerce, entertainment, and community engagement. Looking at new arts desired, the public desires an integrated mix of year-round and family friendly offerings. This includes everything from visual and performing arts to the healing arts, horse shows, farmers markets to arts districts, more galleries, hands-on demonstrations.
4. At the same time, the small number of active arts/culture non-profit organizations need continued engagement to ensure involvement in sector unification and advancement. The Greater Green Bay community will benefit from a robust non-profit organizational infrastructure as will the future health of the creative sector.

SUPPORT ENVIRONMENT

5. There is universal agreement that more art is needed by all members of the Green Bay community. However, analysis unveils a profile or typology of art champions. Statistically, they tend to be urban relocators, double income, no kids, 40+. These are the core group that understand both the need for art and the arts resourcing component (i.e., government funding, corporate funding, partnerships, equal pay, jobs/marketing for artists).

6. While many interviewees, focus group and Town Hall participants pointed to a diverse array of funding sources – there was broad agreement that local government can play an active role in supporting the sector. The survey tested this ideal among a representative population of respondents and found a high average level of agreement (7.91) with the statement that, Government Investment is a Responsible Way to Improve the Quality of Life for All Green Bay Residents.
7. At this point in time, there is no strategic, cohesive, long-term fund planning for the creative sector.
8. The business case for arts/cultural expansion is clear and should be made to fit the perspective, information needs, and language of various segments (e.g., public leaders). Green Bay's corporate executives understand the business appeal of the arts, underscored in their agreement with the top three direct impacts: Strengthen local economy (67% agreement), Attract new workers to GGB (58% agreement), Retain Existing Employees (55% agreement).

COMMUNITY CONNECTIONS

9. Green Bay citizens across sectors, ages, and ethnicities place a commonly high value on the arts and creative activities. Building arts for a higher purpose lies in a hierarchy with ***Quality of Life*** at the core, fanning outward toward specific purposes and goals (e.g., education, community events, growing local economy, tourism, attracting residents, etc.).
10. New arts and creative initiatives should focus on the integration of multi-arts activities based in **Downtown Green Bay** (as well as the Eastern and Western parts of the city). The sector should also focus on initiatives and events that unite arts/culture with local resources (Packers, Oneida, trails, riverfront, UWGB/NWTC).

Arts are a unifying force – a community connector. There is tremendous opportunity to integrate arts with social services. (social service leader interview)

The creative sector identified its key priorities for a High Functioning Creative Ecosystem as:

a. Representation and collaborative engagement in the civic agenda
b. Strong united central creative sector agency
c. Stable government support strategies
d. Long term investment from corporate and philanthropic communities
e. A K-16 arts education strategy and creative pipeline development
f. Expanded neighborhood creative engagement

We need to find ways to represent ourselves culturally; we work hard to find ways to represent ourselves in a cultural context. There hasn't been a community effort to implement Latino *culture under a community umbrella. Need genuine representation and contribution, seeing yourself in the narrative of making a contribution.* (Hispanic community leader interview)

VI. BUILDING A HIGH FUNCTIONING CREATIVE ECOSYSTEM

The goal of this assessment was to "***better harness arts and culture as a powerful tool to help advance multiple community strategic priorities"***. To do that, the consultants have used the rubric of the High Functioning Creative Ecosystem, as illustrated above. The creative ecosystem was defined as the inclusion of non-profit arts and culture organizations, independent artists, sole proprietor creatives, and for-profit creative enterprises. An ecosystem reaches its best potential when acting as an interconnected network – of education, training/development, promotion, communication, collaborations within and outside of the network, visibility, and sustainability.

It is critical for a high functioning creative ecosystem to operate in alignment with the overarching priorities of the community or region in which it operates. The research process revealed a set of priorities for the creative sector across each of the ecosystem components as well as the main priorities for the City of Green Bay, Brown County and the Greater Green Bay Chamber.

Creative Sector Priorities

The research showed what the creative sector believed its most significant priorities were across the three components of a High Functioning Creative Ecosystem – Talent, Support Environment, Community Connections. Table 7 details those results.

TABLE 7

TALENT
Market pay for work
More diverse community representation
Sustained engagement in civic agenda
More collaborations and partnerships
Sustained promotion of creatives
Arts education feeder system K-16
Strong united central creative sector agency
SUPPORT ENVIRONMENT
Stable government support strategy for sector
Engagement of the sector in civic agenda
Broader corporate support for arts/culture
Long term philanthropic strategy for sector, Inc. individual artists
Community support for creative sector agency
Funded K-16 strategy for arts education

Cultivate opportunities for mentorships
Develop a creative resource/directory
COMMUNITY CONNECTIONS
Business sector partnership with creative sector
Expand neighborhood creative activities
Focus on advancing diversity, equity, inclusion
Develop integrated arts districts
Incorporate creative activity in public and nature spaces
More family oriented, cross-community programming

The above priorities were focused on how the sector could build its capacity to operate as a more effective and efficient ecosystem. While there was clearly strong interest in sustainable funding, the funding priority was not predominantly linked to straight funding handouts. Rather the creative sector showed interest in the type of support that would help them build their own professional capacity – better training, more promotion, more mentorships, identifiable strategy for including the creative economy in city and county level decision making, partnership building, and coalitions for mutual development, etc.

City, Community and Chamber Priorities

The city and community priorities were identified from interviews, the Greater Green Bay Chamber's *Economic Development Strategic Plan* and the LIFE Study 2021 results. They are detailed in Table 8 below.

TABLE 8

CITY PRIORITIES	COMMUNITY/CHAMBER PRIORITIES
place-based creative activities	quality of life
space activation	community seeking inclusion and more diverse opportunities
public art	building a strong local identity rich in arts, culture and engaging creative activities
local tourism	attracting and retaining talent
economic enhancement	increasing neighborhood connections
	accelerate downtown and urban development
	ecosystem for innovation and entrepreneurship

These priorities were heavily focused on quality of life; economic development through talent and business attraction, innovation, and space activation; urban development; and neighborhood connectivity. As Greater Green Bay worked on integrating these priorities, the creative sector believed it offered significant contributions to helping build a stronger, healthier, and more innovative region.

Priority Alignment

Following development of these priorities, the Steering Committee completed an exercise identifying how well creative sector priorities (across Talent, Support Environment, Community Priorities) aligned with city and community priorities.

A summary of the most highly identified alignment across the creative sector priorities and city/community priorities follows below.

- The strongest alignment between creative sector TALENT priorities and *CITY* priorities identified that these *CITY* priorities:
    - Economic enhancement
    - Place based creative activities
    - Space activation

  would be best supported by:
    - a united sector agency
    - collaborations/partnerships
    - engagement in the civic agenda
    - sustained talent promotion

- The strongest alignment between creative sector TALENT priorities and *COMMUNITY* priorities identified that these *COMMUNITY* priorities:
    - Ensuring a strong local identity rich in arts and culture
    - Attracting and retaining talent
    - More inclusion and diversity
    - Being part of the ecosystem for innovation and entrepreneurship

  would be best supported by:
    - a united sector agency
    - sustained talent promotion
    - diverse representation
    - appropriate market pay

- The strongest alignment between creative sector SUPPORT ENVIRONMENT priorities and *CITY* priorities identified that these *CITY* priorities:
    - Economic development
    - Local tourism
    - Public art

  would be best supported by:
    - stable government strategy
    - engagement in civic agenda
    - long term funding strategies
    - creative resources directory

- The strongest alignment between creative sector SUPPORT ENVIRONMENT priorities and *COMMUNITY* priorities identified that these *COMMUNITY* priorities:
    - Strong local identity rich in arts and culture
    - Accelerate downtown and urban development
    - Ecosystem for innovation and entrepreneurship

  would be best supported by:
    - stable government strategy
    - engagement in civic agenda
    - long term funding strategies
    - united sector agency

- The strongest alignment between creative sector COMMUNITY CONNECTIONS priorities and *CITY* priorities identified that these *CITY* priorities:
    - Place based creative activities
    - Space activation
    - Local tourism
    - Public art

  would be best supported by:
    - expanded neighborhood creative activities
    - more diversity/equity/inclusion
    - integrated and multi-faceted arts districts and incorporating creative activity in public and nature spaces

- The strongest alignment between creative sector COMMUNITY CONNECTIONS priorities and *COMMUNITY* priorities identified that these *COMMUNITY* priorities:
    - Quality of life
    - Strong local identity rich in arts and culture
    - More inclusion and diversity
    - Accelerate downtown and urban development

  would be best supported by:
    - expanded neighborhood creative activities
    - more diversity/equity/inclusion
    - incorporating creative activity in public and nature spaces
    - integrated multi-faceted arts districts

This exercise revealed strong alignment between the creative sector priorities below and the city and broader community priorities identified above:

- An agency serving a united creative sector
- Engagement in the civic agenda
- Stable and long term strategies for government, philanthropic and corporate investment
- Expanded neighborhood creative activities
- Integrated, multi-faceted arts districts
- Incorporated creative activity in public and nature spaces

- Collaborations and partnerships across the community
- Sustained promotion of creatives and creative activity
- Increased emphasis on diversity, equity and inclusion

Please see full priorities spreadsheet in Appendix G.

Someone (individual or corporation) needs to really step out and make a large investment – we need a visionary or two to invest in raising all boats for all of us who live here.
(community leader interview)

VII. RECOMMENDATIONS

The consultant recommendations have been framed in the context of building a high functioning creative ecosystem that is unique to Greater Green Bay. Given the early stage of its development, we recommend that the ecosystem grow from the foundation of a strong, united leadership coalition.

These recommendations will serve as the base structure for developing a strategic direction for Greater Green Bay's creative sector. There are two phases recommended – Phase One: Present Assessment Results, and Phase Two: Establish a Creative Sector Leadership Coalition.

PHASE ONE: PRESENT ASSESSMENT RESULTS to the COMMUNITY

The first priority is to communicate and discuss the results of this assessment to:

- develop a shared understanding of the current state and potential of the creative sector with members of the creative sector,
- establish shared information about the sector across the community,
- increase awareness of the creative sector,
- support broad-based community investment in the success of the sector.

Key members of the Steering Committee and BAACA leadership should oversee this communication plan. BAACA's leadership role in this process will support establishing BAACA, or another organization like it, as the sector leadership coalition.

To keep momentum going, <u>Phase One would ideally conclude by end January – mid February</u>. The agenda for these communications would include:

- reasons for the assessment and who organized it
- purpose and goals of the assessment
- why the broad definition of the creative sector
- research highlights
- key findings
- recommendations
- call to action/next steps, particularly the new leadership structure

Below is the recommended order of activities to ensure that when Phase Two moves into high gear it has significant input from relevant constituencies and has established a presence and credibility from the start.

1. **Produce a Press Release Announcing the Conclusion of the Assessment**

A press release from BAACA and the Steering Committee Co-Chairs to be distributed announcing the end of the assessment. The release would list the Steering Committee members, reference numbers of people involved in the process, announce the purpose and timing of the *Spark GGB! Assessment Results Tour,* and the establishment of a leadership coalition to advance the recommendations of the assessment.

This release would invite people to sign up for learning more information, or direct them to the report on a website, or you could see if there is any interest in an open community town hall to discuss the assessment results. Inviting the community "inside the process" for deeper engagement would not only enhance the awareness of the role arts and culture plays in Greater Green Bay but also increase broad-based support for the sector.

2. **Create a Graphic-Rich Presentation of Assessment Results**

While there is considerable value in having the full report and executive summary available for anyone to review on multiple websites, the best communication tool will be a graphic-rich, at-a-glance, summary presentation and *call to action* designed specifically to communicate the assessment results to the Greater Green Bay constituencies. The consultants with BAACA shared examples of how a printed approach was used in other communities.

This summary needs to be directly aligned with the communication approach of other larger, community-wide research projects. Key members of the Steering Committee led by Kelli Strickland need to determine the communication objectives and data points that will best connect to the potential audiences for this assessment report. A graphic design specialist from the creative community, who is connected to the project, will be best suited to converting this information into a strong summary presentation.

3. **Conduct a Town Hall for the Arts and Culture Community**

The most significant audience to connect with immediately is the non-profit arts and culture organizations and the independent artists who comprise the arts and culture community. The driving force for this assessment work has been understanding the state of this arts and culture community and determining how to maximize the potential of its future by these organizations and the artists they serve. They deserve to know the details of this assessment and its recommendations as well as have full freedom to discuss the implications for next steps toward their desired future. Feedback revealed significant fragmentation, disconnect, and mistrust across the creative community. The first step will be connecting the community and building communal trust in collective discussion and action planning.

An open Town Hall for all non-profit arts and culture organizations and independent artists is recommended *as soon as practicable*. Led by BAACA and other key members of the Steering Committee, and sponsored by a Steering Committee organization, would ensure audience with community leadership and research credibility. The agenda would include items highlighted above along with discussion on their role in advancing the cultural sector in Greater Green Bay. A significant item would be engagement with the for-profit creative sector – why, how, how, and what.

It will be important for this to reach a wide number of members of this arts and culture sector, but also making sure that it only includes those individuals directly engaged in a non-profit arts/cultural organization or working as an independent artist to ensure relevant, candid, comprehensive, far-reaching discussion. In other words, be careful about including people who aren't directly active in the arts and culture community (e.g. friends of an artist, or an uninvolved board member) because it could derail the scope and impact of the discussion. The feedback in this Town Hall will be critically important to the credibility, engagement, and overriding agenda for the leadership organization.

The Town Hall could conclude with a focused discussion on the development of the leadership organization and the alignment of this organization with the assessment recommendations. This discussion, at its highest potential, will provide the leadership organization with significant input for its development. <u>Coalition building and long-term cohesiveness of the arts and culture community *is the most important objective* coming from this assessment.</u>

4. <u>Host a Roundtable for Key Leaders in the Creative Community</u>

As noted in the assessment report, there is no cohesive 'creative sector' in Greater Green Bay. Chiefly, because the arts and culture community operates singularly vs. as a well-connected community with networking and engagement with other sectors. Introducing the currently non-engaged for-profit creative enterprises into the mix will build a stronger foundation for advancing a unified structure. At the same time, it adds a complexity that requires serious and strategic exploration. In practice, this broader definition of the creative sector may or may not align with the goals of the greater community.

Key Steering Committee leaders could construct a list of potential key leaders in the for-profit creative community. This can begin naturally with leaders who have participated in this assessment (already expressing interest, ideas, and opportunities for the expansion of the creative sector), including *owners of large creative enterprises like ad or pr agencies or printing firms, founders of boutique creative service businesses, highly reputed sole proprietor creative artists, heads of professional creative agencies like the PRSA Northeast Wisconsin, head of Design Arts at UW-Green Bay, AAF Fox River, etc*. Selected leaders would be invited to a private roundtable presentation of the assessment results. Discussion objectives would include soliciting study feedback along with determining the role for-profit creative enterprises could play in arts and culture community alignment.

Results of this roundtable will provide key information for the formation of the sector leadership organization. It should establish if, where and how to connect the non-profit arts and culture community and the for-profit creative enterprises.

5. <u>Host a Roundtable of Key Greater Green Bay Chamber Leadership</u>

Given the Greater Green Bay Chamber's role on the Steering Committee and hosting the Business Sector Town Hall, it makes sense for the Chamber to host a roundtable with key business and community leaders to present assessment results. The agenda would include presentation while soliciting feedback on recommendations, stimulating discussion on the implications for the relationship between the creative sector and the priorities of the larger business community. In particular, the discussion could focus on the role of the *creative economy* for Greater Green Bay's economic development strategy. It will be important for this audience to understand the Creative Vitality Index (CVI) data on the information on Greater Green Bay's creative economy and its impact on the larger economy, workforce, and vitality. The creative economy is generally defined as *the measured economic value of the businesses and workers in creative enterprises and occupations.* While every community defines it differently, it generally includes the output the non-profit arts and culture community, the for-profit creative businesses, and the earnings of creativity-based occupations across all industry clusters.

Bringing results of the research into this discussion will be instructive for broadening awareness, formulating the scope, and uncovering opportunities of the leadership coalition. The discussion will likely yield potential partnership and fruitful investment opportunities.

6. <u>Host a *Creative Sector Philanthropic Investment Summit* with Greater Green Bay Community Foundation</u>

The assessment revealed that there are no significant long-term strategies for investing in the arts and culture community by most of the traditional funding vehicles (e.g. corporate sponsorships, foundations, public funding) for arts and culture. The leadership of the Greater Green Bay Community Foundation, both in this assessment as well as community initiatives, demonstrated their capacity to host this investment summit. The agenda would be to present the assessment results, solicit feedback on the recommendations, and discuss how to harness the area's rich resources and assets in support of the long term financial success of the arts and culture sector.

Summit participants need to include key community philanthropy funders (individual and foundation) as well as venture capital investors to ensure an appropriately broad discussion of the role of the community in funding arts and culture in Greater Green Bay. The initial topic should be how to fund the new leadership coalition for its initial 2-3 start-up years of operation.

7. <u>Meet with the Green Bay City Mayor and the Brown County Executive</u>

Connecting with the region's public leadership about the assessment results will be important for maximizing understanding of the vast potential of arts and culture to contribute to the region's priorities.

Interviews with the Green Bay Mayor and the Brown County Executive revealed strong interest in ensuring a healthy and productive arts and culture sector. However, it was also clear that public leaders would benefit from a better understanding of how arts and culture as well as the larger creative sector provides a positive economic and community development impact for the region.

The Steering Committee co-chairs, along with 1 or 2 other key influencers, could present an agenda including assessment results, soliciting feedback on recommendations, and discussing the role of government in supporting the vision and mission of a sector leadership organization. This would include a review of 1.) ways in which the city and county are currently supporting arts and culture; 2.) the potential benefits of having a city and county liaison sponsored by the leadership coalition. Those liaisons would be responsible for a.) inventorying all policies and regulations affecting the creative sector for the purpose of maximizing the potential for the success of the sector to strengthen the region; b.) helping all government departments understand the potential of engaging with the creative sector; c) reviewing potential for ArtsSpace and other creative space development; d.) building partnership with the Public Arts Commission; and e.) developing liaisons with the other regional municipalities.

PHASE TWO: ESTABLISH A SECTOR LEADERSHIP COALITION

Research demonstrated that all sectors in the community believed that having an arts and culture leadership organization would be valuable. And, in fact, *this is the most important priority for sector development.* Local government, the Greater Green Bay Chamber, Discover Green Bay, and the Greater Green Bay Community Foundation (among others) are seeking partnership with the sector that only an organizing coalition can provide. Additionally, close to 70% of the creative sector wish to see the sector better represented in community planning and community engagement.

A leadership structure task force has been formed from the Steering Committee to begin development of a sector leadership structure. Currently, the Bay Area Arts and Culture Alliance is the sponsor of this assessment and has been performing the role of creative cultural leader. Some work on structure has already commenced. The consultants shared with this task force examples of other relevant arts and culture leadership structures around the country.

If the community is ready to install BAACA as the leadership organization, this board can move forward with development of a business model. If the community disagrees, key leadership from the assessment process should form a strategic task force to develop a new coalition and leadership structure.

1. Define the Creative Businesses to be Served by the Leadership Coalition

Leaders of this work must determine their definition of the creative sector for purposes of establishing a coalition. Results of Phase One will inform the strategic direction Greater Green Bay pursues in its leadership infrastructure.

For some national perspective, the last decade saw challenges for communities to form viable coalitions between arts and culture organizations, independent artists, sole proprietor creatives and for-profit creative enterprises. Contributing factors include: a.) this is not a naturally formed alliance with common intersections of activity – their link is the contribution of creativity to a community rather than a collection of similar business models, and b.) the non-profit operating model is uniquely and heavily dependent on public support. Therefore, merging the interests and mindset of for- and non-profit business models is challenging when seeking common ground vision and direction.

Leadership structure options include service to: a.) all creative businesses; b.) the non-profit arts and culture organizations only; c.) the non-profit arts and culture community and independent/individual artists; and d.) the non-profit arts and culture community and independent artists while also establishing a formal alliance with the for-profit creative business community for addressing mutual issues and goals.

2. Construct Mission and Vision Statements

Once the audience to be served is determined, it will be important to revisit the 'why' for this coalition to be created. Establishing the reason for its existence will provide the backbone of continued engagement and developing common mission and vision statements.

Vision and mission statements should be constructed together with key leadership involved in establishing the leadership organization.

3. Develop a High Functioning Creative Ecosystem Model

The High Functioning Creative Ecosystem (HFCE) rubric has been instrumental in the strategy of this assessment process. A starting reference point was determined by the Steering Committee, which sets the stage for the new structure to establish strategic measurement goals. The rubric and the starting reference point are explained in Section IV of this report.

The following are the building blocks of a high functioning creative ecosystem – *talent, support environment, and community connections*. The development and priorities for each of these components are identified below.

CELEBRATE TALENT

……by identifying, promoting, and engaging the multi-faceted talent pool throughout the region to reach its highest potential as creatives and contributors to community life.

Priorities:

- **QUICK WIN**: Build out the asset map to include all individual and organizational creatives and produce a directory of resources. Link creatives with current space occupation.
- Educate the public and the sector about the breadth of talent and broad perceptions of the arts across Greater Green Bay.
- Develop a career talent pipeline of resources; education, training, mentorship, entrepreneurship.
- **QUICK WIN**: Invite creatives (of all types) onto government and other community committees to be actively engaged in problem solving and advancing the civic agenda more innovatively.
- Connect creatives to the corporate sector for artists-in-residence, creative activities to draw workers back into offices, art collections in workplaces, etc.
- **QUICK WIN:** Establish a promotional awareness campaign focusing on the range and availability of creative talent in the region – a 'create locally' message.
- Develop an 'artists fund' to sustain and advance broad and deep creative talent.
- Support K-16 creative arts educational tracts and continual infusion of arts into the larger curriculum.
- Ensure that the leadership coalition places high priority on creative artist development.
- **QUICK WIN:** Invite creatives of all types and sectors to engage and contribute to the organization of the leadership structure.

CULTIVATE SUPPORT ENVIRONMENT

……by strategizing, sustaining, and expanding the commitment and mechanisms to ensure the resources required to build sector capacity are structured for the longer term, reviewed regularly, and supported within the sector leadership entity.

Priorities:

- **QUICK WIN:** Establish a creative sector leadership organization.
- Rigorously review the range of non-profit arts and culture organizations for gaps in size, quality, type of art, etc. and determine how best to support building a more well-rounded and robust sector.
- In addition to incorporating a standalone strategy for the creative sector, integrate arts, culture and creative activities throughout the Greater Green Bay Chamber's *Economic Development Strategic Plan* based on assessment findings.
- Greater Green Bay Community Foundation host a *Creative Sector Philanthropic Summit* (including venture capital investors) to review assessment results and discuss short and longer-term investment needs – exploring potential range of

funding mechanism from a community united arts fund to investment capital. (see Phase One #6 above)

- Greater Green Bay Chamber and City of Green Bay host a *Creative Sector Development Summit*, in partnership with new leadership coalition, to review assessment findings, and economic impact studies to establish a strategy for elevating awareness of the creative sector as a strong and active participant in regional development. (see Phase One #5 above)
- Establish a 'creative education task force' to review current K-16 creative curriculum and career opportunities to establish a strategy of expanding commitment and resources to build and support a creative talent pipeline (including technical arts employment and arts administration) of exposure, education, mentorship and career development.
- **QUICK WIN:** Provide a "creative resources" database that allows open public access to find calendar information, a link to the directory (for hiring creatives), talent recruitment information for Greater Green Bay, future event plans to support building collaborations and partnerships and finding talent.
- City of Green Bay and Brown County discuss assessment findings with their departments and strategize how to easily access creatives for decision-making and support the creative sector agenda within government planning.

INTEGRATE COMMUNITY CONNECTIONS
……by including, collaborating, and activating activities across the region that develop partnerships and activities designed to deepen resident inclusion, access, celebration, engagement, and civic pride.

Priorities:

- **QUICK WIN:** Integrate more creative activities into community events to raise awareness, directly market artists and showcase talent and creative options available.
- Provide access to a wider array of integrated creative activities year-round.
- Develop partnerships with local businesses, neighborhood associations and cultural associations to build a creative agenda together with the sector's leadership entity.
- Strategize and develop integrated arts districts across the region – opportunity to build connection across a community divided by water and railroad tracks.
- City to develop an artist live/workspace program.
- Involve creative sector leadership entity when planning neighborhood development.
- Utilize the creative sector asset map to include neighborhood organizations, festivals, and events – identify gaps and opportunities to bring together individuals of diverse backgrounds, cultures and belief systems.

It will be critical to review the priorities identified herein alongside the results of the community presentation of the assessment. From this review, the leadership structure can establish its priorities. Establishing priorities congruent with the rubric of the HFCE will form the underpinning of a strategic plan.

4. Develop a Strategic Plan

With the background of the assessment results, community communications, establishment of the HFCE rubric, along with the mission and vision statements, the leadership team can work on development of a strategic plan.

It will be valuable to begin looking at a three-year timeline for a number of reasons – 1.) the pace of change within Greater Green Bay and within the cultural community post-COVID makes it pretty impossible to predict or plan beyond that length of time 2.) this timing is excellent for setting a fundraising goal to provide the operating support necessary for this three-year timeframe, and 3.) the organization needs this time to focus on getting itself operative and continuing in-depth communications with the sector it is serving versus feverishly to meet short-term funding demands.

5. Announce the New Leadership Structure

When the leadership coalition's purpose, structure, and priorities are clear, it will be time to announce the new structure and its action plans. It will be very important to circle back to everyone involved in the Phase One communication strategy for priority with this announcement.

VIII. MEASURES OF SUCCESS

The Steering Committee discussed how to measure the success of this assessment. The committee completed the following exercise at its October meeting.

The creative sector will be high functioning and successfully integrated within the community life of Greater Green Bay when…….. . Note, the results are listed in the order of priority given.

- There is a sector leadership entity
    - Strong coalition advocates for engagement of culture
- There is a funding mechanism that is robust and accessible
    - The philanthropic community fully embraces its value through annual support for an organization that creates a strategic alignment of resources to reconcile community values with support, coordinates inbound funding efforts and outbound investments to support artists and organizations
- We have a unified definition and vision for creative sector
    - The broader public rallies behind a unified definition of the arts and the impact the arts have on everyone's quality of life
- We have a thriving, interactive map of the arts
    - Including a database of artists in the community
- Arts and culture is inclusive and broadly understood enough to expand understanding of ROI and all members of the sector have an equal voice

- Artists in all disciplines are pursuing arts opportunities and careers in Greater Green Bay
- We have a thriving, interactive and comprehensive calendar of arts events
- There are initiatives/events etc. that fill creative needs locally
- Artists, creatives, makers actively move here for thriving creative job opportunities
- Businesses understand value of arts/creatives and actively invest to continue improvement of the sector
- There is healthy collaboration between individual artists and arts-based groups

Their feedback reveals a deep commitment among Steering Committee members to ensure the success of the creative sector because of its role and potential to improve the quality of life and positively support the overall development of the Greater Green Bay region.

The above measures of success need to be incorporated within the business model of the sector leadership coalition.

IX. CONCLUSION

This strategic assessment of the creative sector of Greater Green Bay reveals a community that highly values its arts and culture and is deeply committed to ensuring its sustainability. Yet it also unveiled a number of competing dichotomies. For example, while research pointed to a deep appreciation for arts and culture there is persistently low awareness of what is available in the community and how to effectively connect and integrate with the creative community.

Both the Chamber's and the Community Foundation's studies demonstrated that a) residents want to better engage and enjoy more arts, culture and creativity in their lives, b) residents and tourists don't know how to find information easily about creative activities/offerings, and c) most activities are only available in a few sections of town (at specific times of the season). These factors lead to participation barriers that, if overcome, community leaders and residents agree will lead to more creative connections that will improve the quality and vibrancy of community life.

While the community values its arts and culture, it is unaware of the breadth and depth of its creative talent. Also, the community tends to view arts and culture as a 'nice to have' for quality of life without recognizing the multi-pronged economic and community development impacts.

There is high potential for Greater Green Bay to achieve a robust, productive high functioning creative ecosystem that becomes a valuable and visible asset for community growth. The keys come from partnership – from coalescing the creative talent into an integrated network, developing a strategic vision for long-term success, and aligning creative sector priorities with city and community priorities. Spark GGB! has ignited the fire and now it is up to the broader community to fan the flames of creativity!

APPENDIX A

Christine Harris, Christine Harris Connections – MANAGING CONSULTANT
Christine is a national leader in creative economic and cultural community development. She works with communities and organizations of all sizes that are dedicated to building more creative and innovative communities for the purpose of higher value living. Her involvement in cultural and creative community planning and development has spanned the country. She has been working with creative enterprises and community development for over 30 years. After founding and running the Creative Alliance Milwaukee, Ms. Harris became a leader in the national creative economy field, having done the first national research on defining the creative economy and designing the national creative economy summit. Her background includes over 25 years of executive non-profit administration and corporate marketing experience including being CEO of the United Performing Arts Fund in Milwaukee from 2003 - 2008. Ms. Harris has been an advisor and presenter for both the Americans for the Arts and the National Endowment for the Arts.

Current and recent projects:

- ✓ National Endowment for the Arts *(presenter on creative economy and designer of research America's Creative Economy: A Study of Recent Conceptions, Definitions and Approaches to Measurement Across the USA)*
- ✓ City of Hillsboro, OR (*city-wide cultural plan with Arts Consulting Group)*
- ✓ *BRAVO Greater Des Moines, IA (city-wide assessment and cultural plan)*
- ✓ City of Lawrence, KS *(city-wide cultural plan with Creative Community Builders)*
- ✓ City of Kansas City, MO *(creative economy profile)*
- ✓ City of Austin, TX *(creative sector needs assessment with WolfBrown, Inc.)*
- ✓ Arts United, Fort Wayne, IN *(strategic assessment and development of cultural and strategic plans with Raven Consulting)*
- ✓ City of Marquette, MI *(master ten year arts and culture plan with Creative Community Builders)*
- ✓ Creative Alliance Milwaukee *(Creative Milwaukee Experience tour program; executive consultant)*

Mary Reinders, President of Reinders Research Co. Mary has more than twenty years of experience serving mission driven organizations across the country. Projects include work in the fields of arts/culture, healthcare, higher education, and human services. Over the last several years, Mary has provided comprehensive research and evaluation services to a variety of foundations, arts educators, and social service organizations. Clients include: First Stage Children's Theater, Northwestern Mutual Foundation, Arts @ Large, Milwaukee Youth Symphony Orchestra, the United Performing Arts Foundation, the MPS Partnership for the Arts & Humanities, and Milwaukee Institute of Art & Design.

Project examples include community asset mapping, attitudinal research, organizational assessment, program evaluation, fundraising performance studies, market and trend research, compensation studies, enrollment projections, wealth screening and predictive modeling. Mary's role in projects is comprehensive, involving senior oversight throughout the initial discovery phase, design of the service strategy, team management, data collection, analysis, report writing, and presentation of key findings with recommendations.

Over the last several years, Mary has also served several collaborative efforts with the creation logic models, evaluation measures, benchmarking metrics, survey tools, and continues to provide ongoing analysis for clients. For several clients, engagement is repeated or ongoing, informing further program development and expansion.

Mary holds Bachelors and Masters Degrees, with an emphasis in research methods from the University of Wisconsin. She also sits on the Wisconsin Arts Board and holds a certification in emotional intelligence evaluation from Six Seconds, a San Francisco research and training firm.

APPENDIX B

STEERING COMMITTEE ROSTER

Kelly Armstrong	VP Econ Development, Greater Green Bay Chamber
Dennis Buehler, Co-Chair	President and CEO, Community Foundation
Kent Hutchison	Freelance Visual Artist, founder and current commissioner on the Green Bay Public Arts Commission and founder of United Arts (work group under Bay Area Arts and Culture Alliance
Brian Johnson	Executive Director of On Broadway, City Councilman
Jackie Krutz	Titletown residential and programs manager
Chue Lor-San	Artist
Jen Metcalf	Assistant Director at Downtown Green Bay/Olde Maine
Gabriel Metoxen	Arts and Community Coordinator, Oneida Nation
Chuck Rybak	Dean of College of Arts, Humanities and Social Sciences at UW Green Bay
Laura Schley	Coordinator for the city's Public Arts Commission and Visual Artist
Jan Scoville	Dean of Regional Learning at Northeast Wisconsin Technical College
Kelli Strickland	Executive and Artistic Director of the Weidner; Project Manager for BAACA on this initiative.
Brad Toll	President and CEO, Discover Green Bay
Alex Zacarias, Co-Chair	Director of BGCGB's EDI initiatives. Documentary filmmaker, former teaching artist and head of Boys and Girls Club of Greater Green Bay's Youth Arts Initiative.
Lauren Axell, Project Manager	Greater Green Bay Chamber

APPENDIX C

ECONOMIC DATA ANALYSIS

OVERALL PROFILE

No definitive inventory of the non-profit arts and culture organizations, individual artists and for-profit creative businesses currently exists for Greater Green Bay. Several sources provide various pieces of information but it would be helpful in the future to compile an annually updated inventory of these creative businesses.

For the Spark GGB! Strategic Assessment, the consultants collated the Chamber of Commerce's provided list of arts, entertainment and creative businesses from the State of Wisconsin Department of Workforce Development's WisConomy web portal (based on industry NAICS codes classifications), information pulled together by Alan Kopischke's Arts Management class at UW Green Bay, and other information collected from the consultants. While these results need to be merged/purged for complete accuracy, the approximate numbers are:

- 80+ Non-profit arts and culture organizations
- 225 For-profit creative businesses, including individual artists

The vast majority of non-profit arts and culture organizations in greater Green Bay have small revenues and staffing sizes. Only a handful of organizations have budget sizes in excess of $300,000. The profile contains a few number of very large organizations and then a myriad of much smaller and more grassroots organizations.

These numbers differ from the databases in both the Americans for the Arts "Arts and Economic Prosperity 5 Study" and the Creative Vitality Index Suite due to their definitions of which type of businesses they include in their national data formulas. An explanation of those numbers is included in the analyses below.

AMERICANS FOR THE ARTS – ARTS AND ECONOMIC PROSPERITY

This information was collated by MOSAIC for Americans for the Arts' Arts and Economic Prosperity 5 national study in 2015. The AEP study documents the economic impact of the non-profit arts and culture industry. It does NOT include individual artists or for-profit creative businesses. Brown County was one of 341 participating communities in 2015. AEP 6 is now underway and will be published in 2023. BAACA is spearheading the Brown County efforts.

Of the 92 non-profit organizations considered eligible for this study by MOSAIC at the time, 41 actually participated, a participation rate of 45% for greater Green Bay.

DIRECT ECONOMIC ACTIVITY

TABLE 1

Direct Economic Activity	Arts and Cultural Organizations	Arts and Cultural Audiences	Total Industry Expenditures
Total Industry Expenditures	**$23,392,446**	**$12,925,635**	**$36,318,081**

Organizational spending includes all revenue and expenses of a non-profit arts or culture organization, which includes collected audience ticket revenue. This information is collected from fiscal reporting.

Audience spending includes expenses related to their attending an arts/culture event – travel, parking, meals, babysitting, etc. This information is collected from audience intercept surveys.

ECONOMIC IMPACT of SPENDING by ARTS and CULTURE ORGANIZATIONS & AUDIENCES

TABLE 2

Total Economic Impact of Expenditures	Economic Impact of Organizations	Economic Impact of Audiences	Total Economic Impact
Full-Time (FTE) jobs supported	962	349	1,311
Household income paid to residents	$18,269,000	$7,348,000	$25,617,000
Revenue generated to local government	$919,000	$450,000	$1,369,000
Revenue generated to state government	$1,102,000	$718,000	$1,820,000

The above chart shows the calculation of economic impact of arts and culture spending in the greater Green Bay area. It’s important to note that in 2015, it produced over 1,300 FTE jobs.

EVENT-RELATED SPENDING BY ARTS AND CULTURE AUDIENCES

TABLE 3

Attendance to Arts and Culture Events	Resident Attendees	Non-Resident Attendees	All Cultural Audiences
Total attendance to arts and culture events	246,861	131,760	378,621
Percentage of total attendance	65.2%	34.8%	100.0%
Ave event-related spending per person	$28.87	$44.01	$34.15
Total Event-Related Expenditures	**$7,126,877**	**$5,798,758**	**$12,925,635**

What the above table is telling us is that cultural audience attendance was over 375,000 in 2015 in total. And, that 35% of those audiences were non-residents, i.e. cultural tourists.

NON-PROFIT ARTS AND CULTURE EVENT RELATED ATTENDEE SPENDING

TABLE 4

Event Spending Category	Resident Attendees	Non-Resident Attendees	All Cultural Audiences
Meals/refreshments	$14.88	$19.03	$16.33
Souvenirs/gifts	$9.67	$10.43	$9.93
Ground transportation	$1.55	$4.14	$2.45
Overnight lodging	$0.57	$8.19	$3.33
Other/misc.	$2.20	$2.22	$2.21
Ave Event Spending per person	**$28.87**	**$44.01**	**$34.15**

The table above shows that the average expenditure per person attending events was $34.15 in 2015. It also shows that **non-residents, i.e. tourists, spent over 50%** more than local residents on arts and culture.

PROJECTED REVENUES

In 2015, the population was given for Greater Green Bay as 312,676. The current population is approximately 321,591 – an increase of 3%.

There were 378,600 attendees during 2015. If those attendees just increased by the 3% of population growth to 390,000, or 11,000, then multiplying 11,000 audience members by average spend of $34.15 would **yield $375,650 more dollars** for Greater Green Bay.

Clearly, if Green Bay were to attract a higher proportion of tourists, the economic impact would be much higher.

THE CREATIVE VITALITY SUITE

Creative Vitality Suite is an interactive online data tool designed to measure the for-profit and non-profit creative sectors, which was developed by WESTAF. This tool was specifically designed for arts agencies and economic development offices. Data are available at the regional, state, and local levels to help gain insight into a region's creative economy.

The Creative Vitality™ Index compares the *per capita* concentration of creative activity in two regions. Data on creative industries, occupations, and cultural non-profit revenues are indexed using a population-based calculation. The resulting CVI Value shows a region's creative vitality compared to another region.

The CVI is built from four indicators: number of jobs within specific creative occupations (40%), industry sales from specific industries (40%), and arts and culture non-profit revenues (20%). These indicators give a broad picture of the health of a region's overall creative economic health. Choosing the exact indicators stemmed from conversations around combining economic development and non-profit sector methodologies to help the field better understand the creative economy. Once thought to be independent areas of study, the for-profit and non-profit indicators were chosen due to their correlation with a region's overall creative economic health.

A full description of the Creative Vitality Index can be found at https://cvsuite.org.

The CVI Profile

For purposes of this assessment, the client purchased the data for Brown County, the 4 selected zip codes (54302, 54303, 54304, 54311) that make up Greater Green Bay, and also the comparison counties of Louisville, Grand Rapids, Eau Claire, Chattanooga.

The CVI Database

The CVI suite's database of creative industries includes 81 industries (NAICS codes) and 36 non-profit arts and culture organizations (with annual budget of $50K or more from National Center for Charitable Statistics) for Brown County.

The data base for the Green Bay zip codes: 81 industry codes and 9 non-profit arts and culture organizations.

The Creative Vitality Index Research in Brown County and Green Bay

Economic Value of the Creative Economy in Brown County

TABLE 5

CREATIVE ACTIVITY	GREEN BAY zip codes	BROWN COUNTY
Creative Occupations	1,732	3,783
Creative Industry Sales	$465.5 million	$1.2 billion
Cultural Non-Profits Revenue	$4.7 million	$11.7 million

It is interesting to note that the Green Bay zip codes account for 46% of Brown County's occupations, 39% of creative industry sales and 40% of the cultural non-profits revenue.

The Creative Vitality Index

The Creative Vitality Index compares the *per capita* concentration of creative activity in two regions. It is based on the US National index being 1.0.

This chart compares the CVI for Brown County and Green Bay for the last 5 years available in this research.

CHART 1

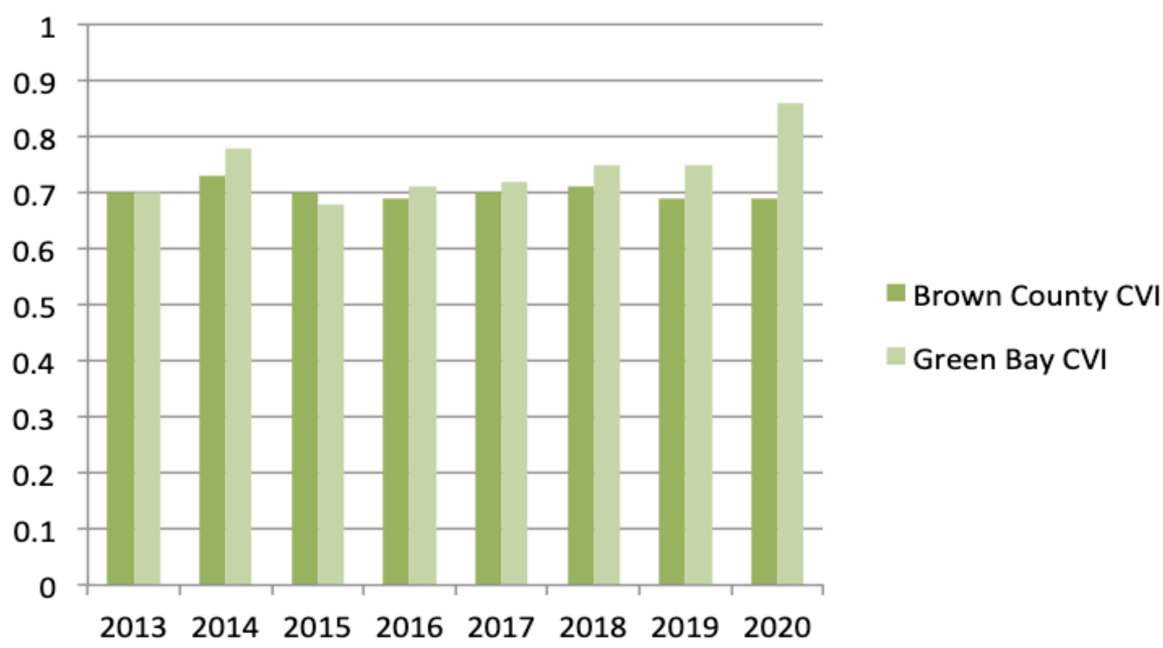


Chart 1 shows both Brown County and Green Bay are UNDERPERFORMING in creative activity compared to the national index. Green Bay has been increasing its performance in each of the past 5 years.

Creative Occupations and Industry Revenues Comparisons

The following tables show the Top Ten in creative occupations, creative industry jobs, and non-profit revenues.

This information will facilitate the community understanding where the strengths and opportunities are within the creative job and creative industry markets.

TABLE 6

TOP 10 CREATIVE OCCUPATIONS - 2020	BROWN COUNTY	GREEN BAY
Graphic designers	316	134
Cabinet makers/carpenters	232	
Ushers, ticket takers	221	141
Public relations spec	187	75
Producers and directors	163	68
Library technicians	160	60
Photographers	145	56
Marketing managers	144	49
Musicians and Singers	-	54
Advertising sales agents	-	51
Floral designers	131	-

Table 6 shows the number of creative occupations (irrespective of industry) in the region. There is a strong creative field of graphic designers in the county. Clearly this is a creative strength of the region.

TABLE 7

TOP TEN CREATIVE INDUSTRY JOBS - 2020	BROWN COUNTY	GREEN BAY
Commercial Printing	2,231	583
Civic and Social Organizations	475	276
Television Broadcasting	369	135
Used Merchandise Stores	313	265
Advertising Agencies	241	134
Promoters of Performing Arts, Sports, and Other Similar Events	214	165
Architectural Services	181	-
Florists	171	-
Independent Artists, Writers, Performers	166	-
Commercial Screen Printing	152	-
Other Services Related to Advertising	-	86
Jewelry Stores	-	74
Jewelry and Silverware Manufacturing	-	65
Glass and Glazing Contractors	-	65

Table 7 demonstrates the number of jobs within identified creative industries. Not surprisingly, commercial printing is the strongest category. The table also shows that there are some categories have a stronger showing in Brown County than Green Bay and vice versa.

Table 8 continues the review of creative industry jobs through the lens of annual wage earnings. So, even though Commercial Printing is the top creative industry job leader, it is not the highest earning category.

TABLE 8

TOP 10 CREATIVE INDUSTRY JOBS WITH HIGHEST EARNINGS PER JOB - 2020	BROWN COUNTY	GREEN BAY
Software Publishers	$113,613	$113,492
Architectural Services	$109,979	$111,496
Media Buying Agencies	$96,332	$96,332
Wired Telecommunications Carriers	$88,351	$88,536
Teleproduction/Other postproduction	$78,208	$78,208
Sound Recording Studios	$75,738	$80,969
Support Activities for Printing	$75,065	$75,120
Radio Stations	$74,725	$74,750
Pottery, Ceramics Manufacturing	$74,223	$74,223
Zoos and Botanical Gardens	$73,153	
Drafting Services	-	$73,862

It is also helpful to review what has happened in creative jobs and creative industries over the past years. The following tables illustrate the change in creative occupation jobs and creative industry jobs.

Creative occupations are those jobs which are defined as 'creative' and exist in any industry. Table 9 shows that both Green Bay and Brown County have lost a significant percentage of creative jobs between 2012 and 2020. This actually represents a steady decline year over year, not a cliff from 2019 to 2020 due to the pandemic.

TABLE 9

Geographic Area	Creative Occupations 2020	% change 2012-2020
GREEN BAY	1,547	-17%
BROWN COUNTY	3,831	-14%

Creative industry jobs are all of those jobs within a creative industry. Again, Table 10 shows that both Brown County and Green Bay have seen a decline in creative industry jobs over the last nine years, although the decline in industry jobs was not as steep as in actual creative occupations. It seems creative industries have stayed somewhat stronger than creative occupations across all industries.

TABLE 10

Geographic Area	Creative Industry Jobs 2020	% change 2012-2020
GREEN BAY	2,772	-11%
BROWN COUNTY	6,471	-9%

The Creative Vitality Index Research in Comparison Regions

The following regions were chosen to compare with Green Bay's 4 zip codes and Brown County: Eau Claire County, Chattanooga, TN (Hamilton County), Louisville, KY (Jefferson County), Grand Rapids, MI (Kent County).

The Creative Vitality Index compares the *per capita* concentration of creative activity in these six regions. It is based on the US National index being 1.0.

Chart 2 below compares the CVI's for the six regions included in the study in 2020. Only Grand Rapids has a CIV above the national index, while Louisville and Eau Claire meet the national CVI. Green Bay and Brown County rank the lowest of all six regions – meaning they are significantly underperforming in creative activity compared with peer regions.

CHART 2

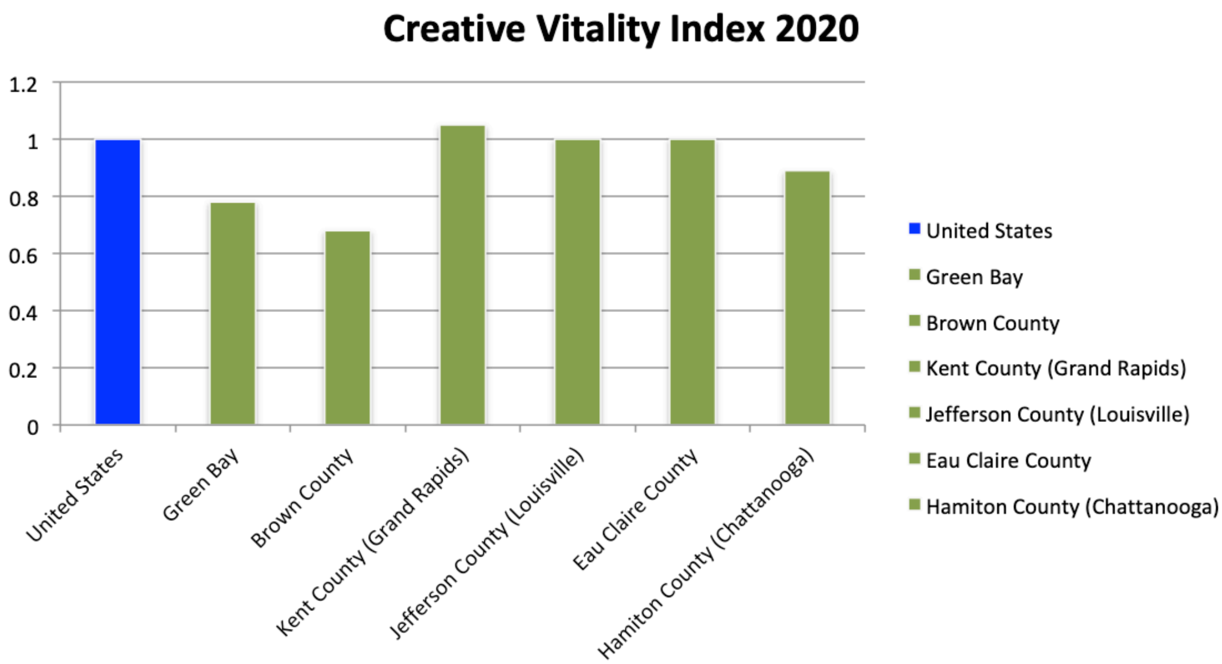


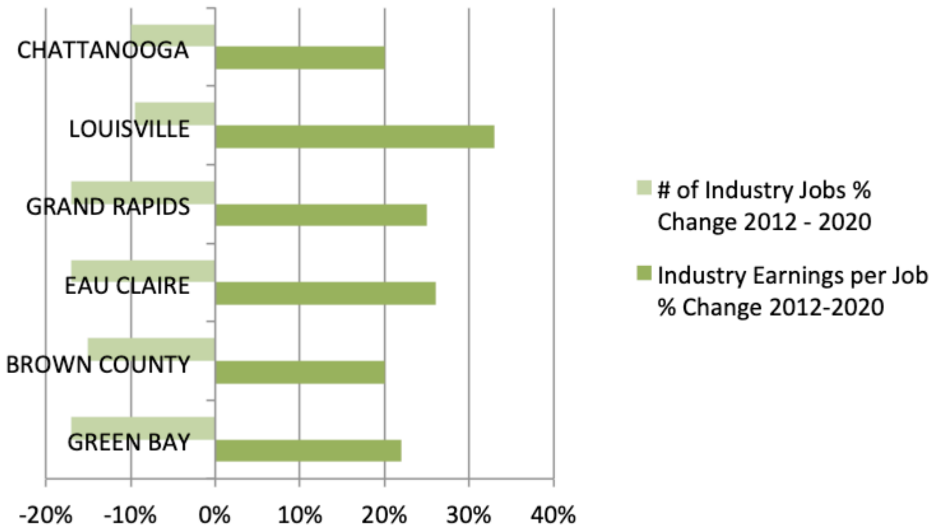
Table 11 provides a snapshot of the creative economy composition across the six regions. Louisville is the largest creative market in sales and jobs, while Eau Claire is the smallest in creative industries and jobs but Green Bay is the smallest in cultural non-profits revenue.

Table 11

2020	Creative Occupations	Creative Industry Jobs	Creative Industry Sales	Cultural Non-Profits Revenue
GREEN BAY	1,732	2,772	$465.5 million	$4.7 million
BROWN COUNTY	3,783	6,471	$1.2 billion	$11.7 million
EAU CLAIRE	1,198	1,752	$328 million	$23 million
GRAND RAPIDS	11,192	12,350	$2.3 billion	$61 million
LOUISVILLE	12,208	16,451	$3.7 billion	$113 million
CHATTANOOGA	5,328	7,491	$1.4 billion	$47.5 million

Chart 3 below shows the change in earnings per job in the creative industries and the change in number of industry jobs between 2012 and 2020 in each of the researched regions. All of the regions' recorded earnings increase by 20% or more while also recording losses in creative industry jobs. Louisville showed the most growth in industry earnings and the smallest loss of jobs. Brown County and Green Bay were on pace with the other regions. What this demonstrates is that while jobs have suffered, wages have more than kept up. This might reflect more concentration of earnings with fewer people employed.

CHART 3



What the above information demonstrates is that the comparison regions that were used as benchmarks for this project generally have stronger creative economies. How this compares with other industry clusters between and among these regions is unknown but might be worth reviewing. It would be worthwhile to explore the growing industries and occupations in the Creative Vitality Suite further to determine where the industry and occupation growth is coming from across these regions. Is there something that can be learned by reviewing where the creative economy is growing more successfully.

<u>Creative Sector Descriptions</u>

The following sections describe the government's creative occupations SOC categories and the government's creative industries NAICS categories and codes.

CREATIVE OCCUPATIONS

11-2011	Advertising and promotions managers	Plan, direct, or coordinate advertising policies and programs or produce collateral materials, such as posters, contests, coupons, or giveaways, to create extra interest in the purchase of a product or service for a department, an entire organization, or on an account basis.	Advertising and promotions mgrs.
11-2021	Marketing managers	Plan, direct, or coordinate marketing policies and programs, such as determining the demand for products and services offered by a firm and its competitors, and identify potential customers. Develop pricing strategies with the goal of maximizing the firm's profits or share of the market while ensuring the firm's customers are satisfied. Oversee product development or monitor trends that indicate the need for new products and services.	Marketing managers
11-2031	Public Relations and Fundraising Managers	Plan, direct, or coordinate activities designed to create or maintain a favorable public image or raise issue awareness for their organization or client. Plan, direct, or coordinate activities to solicit and maintain funds for special projects or non-profit organizations.	Public relations mgrs.
13-1011	Agents and business managers of artists, performers, and athletes	Represent and promote artists, performers, and athletes in dealings with current or prospective employers. May handle contract negotiation and other business matters for clients.	Agents & Business Mngers
15-1251	Computer Programmers	Create, modify, and test the code and scripts that allow computer applications to run. Work from specifications drawn up by software and web developers or other individuals. May develop and write computer programs to store, locate, and retrieve specific documents, data, and information.	Computer programmers
15-1256	Software Developers and Software Quality Assurance Analysts and Testers	Research, design, and develop computer and network software or specialized utility programs. Analyze user needs and develop software solutions, applying principles and techniques of computer science, engineering, and mathematical analysis. Update software or enhance existing software capabilities. May work with computer hardware engineers to integrate hardware and software systems, and develop specifications and performance requirements. May maintain databases within an application area, working individually or coordinating database development as part of a team. Develop and execute software tests to identify software problems and their causes. Test system modifications to prepare for implementation. Document software and application defects using a bug tracking system and report defects to software or web developers. Create and maintain databases of known defects. May participate in software design reviews to provide input on functional requirements, operational characteristics, product designs, and schedules.	Software developers
15-1257	Web Developers and Digital Interface Designers	Develop and implement websites, web applications, application databases, and interactive web interfaces. Evaluate code to ensure that it is properly structured, meets industry standards, and is compatible with browsers and devices. Optimize website performance, scalability, and server-side code and processes. May develop website infrastructure and integrate websites with	Web developers

		other computer applications. Excludes "Special Effects Artists and Animators" (27-1014). Design digital user interfaces or websites. Develop and test layouts, interfaces, functionality, and navigation menus to ensure compatibility and usability across browsers or devices. May use web framework applications as well as client-side code and processes. May evaluate web design following web and accessibility standards, and may analyze web use metrics and optimize websites for marketability and search engine ranking. May design and test interfaces that facilitate the human-computer interaction and maximize the usability of digital devices, websites, and software with a focus on aesthetics and design. May create graphics used in websites and manage website content and links. Excludes "Special Effects Artists and Animators" (27-1014) and "Graphic Designers" (27-1024).	
17-1011	Architects, except landscape and naval	Plan and design structures, such as private residences, office buildings, theaters, factories, and other structural property. Excludes "Landscape Architects" (17-1012) and "Marine Engineers and Naval Architects" (17-2121).	Architects (with exceptions)
17-1012	Landscape architects	Plan and design land areas for projects such as parks and other recreational facilities, airports, highways, hospitals, schools, land subdivisions, and commercial, industrial, and residential sites.	Landscape Architects
17-1021	Cartographers and photogrammetrists	Research, study, and prepare maps and other spatial data in digital or graphic form for one or more purposes, such as legal, social, political, educational, and design purposes. May work with Geographic Information Systems (GIS). May design and evaluate algorithms, data structures, and user interfaces for GIS and mapping systems. May collect, analyze, and interpret geographic information provided by geodetic surveys, aerial photographs, and satellite data.	Cartographers
17-3011	Architectural and civil drafters	Prepare detailed drawings of architectural and structural features of buildings or drawings and topographical relief maps used in civil engineering projects, such as highways, bridges, and public works. Use knowledge of building materials, engineering practices, and mathematics to complete drawings.	Architectural Drafters
19-3091	Anthropologists and archeologists	Study the origin, development, and behavior of human beings. May study the way of life, language, or physical characteristics of people in various parts of the world. May engage in systematic recovery and examination of material evidence, such as tools or pottery remaining from past human cultures, in order to determine the history, customs, and living habits of earlier civilizations.	Anthropologists & Archeologists
19-3093	Historians	Research, analyze, record, and interpret the past as recorded in sources, such as government and institutional records, newspapers and other periodicals, photographs, interviews, films, electronic media, and unpublished manuscripts, such as personal diaries and letters	Historians
21-2021	Directors, religious activities and education	Coordinate or design programs and conduct outreach to promote the religious education or activities of a denominational group. May provide counseling, guidance, and leadership relative to marital, health, financial, and religious problems.	Directors of Religious Ed

25-1099	Postsecondary teachers	All postsecondary teachers (Details)	Postsecondary Teachers
25-4011	Archivists	Appraise, edit, and direct safekeeping of permanent records and historically valuable documents. Participate in research activities based on archival materials.	Archivists
25-4012	Curators	Administer collections, such as artwork, collectibles, historic items, or scientific specimens of museums or other institutions. May conduct instructional, research, or public service activities of institution.	Curators
25-4013	Museum technicians and conservators	Restore, maintain, or prepare objects in museum collections for storage, research, or exhibit. May work with specimens such as fossils, skeletal parts, or botanicals; or artifacts, textiles, or art. May identify and record objects or install and arrange them in exhibits. Includes book or document conservators.	Museum Techs & Conservators
25-4022	Librarians and Media Collections Specialists	Administer and maintain libraries or collections of information, for public or private access through reference or borrowing. Work in a variety of settings, such as educational institutions, museums, and corporations, and with various types of informational materials, such as books, periodicals, recordings, films, and databases. Tasks may include acquiring, cataloging, and circulating library materials, and user services such as locating and organizing information, providing instruction on how to access information, and setting up and operating a library's media equipment.	Librarians
25-4031	Library technicians	Assist librarians by helping readers in the use of library catalogs, databases, and indexes to locate books and other materials; and by answering questions that require only brief consultation of standard reference. Compile records; sort and shelve books or other media; remove or repair damaged books or other media; register patrons; and check materials in and out of the circulation process. Replace materials in shelving area (stacks) or files. Includes bookmobile drivers who assist with providing services in mobile libraries.	Library Techs
27-1011	Art directors	Formulate design concepts and presentation approaches for visual productions and media, such as print, broadcasting, video, and film. Direct workers engaged in artwork or layout design. Excludes "Set and Exhibit Designers" (27-1027).	Art Directors
27-1012	Craft artists	Create or reproduce handmade objects for sale and exhibition using a variety of techniques, such as welding, weaving, pottery, and needlecraft.	Craft Artists
27-1013	Fine artists, including painters, sculptors, and illustrators	Create original artwork using any of a wide variety of media and techniques.	Fine Artists
27-1014	Special Effects Artists and Animators	Create special effects or animations using film, video, computers, or other electronic tools and media for use in products, such as computer games, movies, music videos, and commercials.	Special Effects Artists
27-1019	Artists and related workers, all other	All artists and related workers not listed separately.	Artists & Related Workers

27-1021	Commercial and industrial designers	Design and develop manufactured products, such as cars, home appliances, and children's toys. Combine artistic talent with research on product use, marketing, and materials to create the most functional and appealing product design.	Commercial & Industrial Dsgnrs.
27-1022	Fashion designers	Design clothing and accessories. Create original designs or adapt fashion trends.	Fashion Designers
27-1023	Floral designers	Design, cut, and arrange live, dried, or artificial flowers and foliage.	Floral Designers
27-1024	Graphic designers	Design or create graphics to meet specific commercial or promotional needs, such as packaging, displays, or logos. May use a variety of mediums to achieve artistic or decorative effects. Excludes "Web and Digital Interface Designers" (15-1255).	Graphic Designers
27-1025	Interior designers	Plan, design, and furnish the internal space of rooms or buildings. Design interior environments or create physical layouts that are practical, aesthetic, and conducive to the intended purposes. May specialize in a particular field, style, or phase of interior design. Excludes "Merchandise Displayers and Window Trimmers" (27-1026).	Interior Designers
27-1026	Merchandise displayers and window trimmers	Plan and erect commercial displays, such as those in windows and interiors of retail stores and at trade exhibitions	Merch & Wndw Displayers
27-1027	Set and exhibit designers	Design special exhibits and sets for film, video, television, and theater productions. May study scripts, confer with directors, and conduct research to determine appropriate architectural styles.	Set & Exhibit Designers
27-1029	Designers, all other	All designers not listed separately.	Designers, all others
27-2011	Actors	Play parts in stage, television, radio, video, or film productions, or other settings for entertainment, information, or instruction. Interpret serious or comic role by speech, gesture, and body movement to entertain or inform audience. May dance and sing.	Actors
27-2012	Producers and directors	Produce or direct stage, television, radio, video, or film productions for entertainment, information, or instruction. Responsible for creative decisions, such as interpretation of script, choice of actors or guests, set design, sound, special effects, and choreography.	Producers
27-2031	Dancers	Perform dances. May perform on stage, for broadcasting, or for video recording	Dancers
27-2032	Choreographers	Create new dance routines. Rehearse performance of routines. May direct and stage presentations.	Choreographers
27-2041	Music directors and composers	Conduct, direct, plan, and lead instrumental or vocal performances by musical artists or groups, such as orchestras, bands, choirs, and glee clubs; or create original works of music.	Music Directors
27-2042	Musicians and singers	Play one or more musical instruments or sing. May perform on stage, for broadcasting, or for sound or video recording.	Musicians & Singers
27-2099	Miscellaneous Entertainers and Performers, Sports	All entertainers and performers, sports and related workers not listed separately.	Entertainers and related workers

	and Related Workers		
27-3011	Broadcast Announcers and Radio Disc Jockeys	Speak or read from scripted materials, such as news reports or commercial messages, on radio, television, or other communications media. May play and queue music, announce artist or title of performance, identify station, or interview guests. Excludes “News Analysts, Reporters, and Journalists” (27-3023).	Radio & TV Announcers
27-3023	News Analysts, Reporters, and Journalists	Narrate or write news stories, reviews, or commentary for print, broadcast, or other communications media such as newspapers, magazines, radio, or television. May collect and analyze information through interview, investigation, or observation.	Broadcast news analysts
27-3031	Public relations specialists	Promote or create an intended public image for individuals, groups, or organizations. May write or select material for release to various communications media. May specialize in using social media.	Public Relations Spelst
27-3041	Editors	Plan, coordinate, revise, or edit written material. May review proposals and drafts for possible publication.	Editors
27-3042	Technical writers	Write technical materials, such as equipment manuals, appendices, or operating and maintenance instructions. May assist in layout work.	Technical Writers
27-3043	Writers and authors	Originate and prepare written material, such as scripts, stories, advertisements, and other material. Excludes “News Analysts, Reporters, and Journalists” (27-3023), “Public Relations Specialists” (27-3031), and “Technical Writers” (27- 3042).	Writers & Authors
27-3091	Interpreters and translators	Interpret oral or sign language, or translate written text from one language into another.	Interpreters & Translators
27-3099	Media and Communication Workers, All Other	All media and communication workers not listed separately.	Media Comm, All Other
27-4011	Audio and Video Technicians	Set up, maintain, and dismantle audio and video equipment, such as microphones, sound speakers, connecting wires and cables, sound and mixing boards, video cameras, video monitors and servers, and related electronic equipment for live or recorded events, such as concerts, meetings, conventions, presentations, podcasts, news conferences, and sporting events. Excludes “Sound Engineering Technicians” (27-4014), “Lighting Technicians” (27- 4015), and “Audiovisual Equipment Installers and Repairers” (49-2097).	AV Equipment Techs
27-4012	Broadcast technicians	Set up, operate, and maintain the electronic equipment used to acquire, edit, and transmit audio and video for radio or television programs. Control and adjust incoming and outgoing broadcast signals to regulate sound volume, signal strength, and signal clarity. Operate satellite, microwave, or other transmitter equipment to broadcast radio or television programs.	Broadcast Techs
27-4014	Sound engineering technicians	Assemble and operate equipment to record, synchronize, mix, edit, or reproduce sound, including music, voices, or sound effects, for theater, video, film, television, podcasts, sporting events, and other productions. Excludes “Audio and Video Technicians” (27-4011).	Sound Engineering Techs

27-4021	Photographers	Photograph people, landscapes, merchandise, or other subjects. May use lighting equipment to enhance a subject's appearance. May use editing software to produce finished images and prints. Includes commercial and industrial photographers, scientific photographers, and photojournalists. Excludes "Camera Operators, Television, Video, and Film" (27-4031).	Photographers
27-4031	Camera Operators, Television, Video, and Film	Operate television, video, or film camera to record images or scenes for television, video, or film productions.	Camera Ops, TV, Video, & Film
27-4032	Film and video editors	Edit moving images on film, video, or other media. May work with a producer or director to organize images for final production. May edit or synchronize soundtracks with images. Excludes "Sound Engineering Technicians" (27- 4014).	Film & Video Editors
27-4098	Lighting Technicians and Media and Communication Equipment Workers, All Other	This broad occupation is the same as the detailed occupation: 27-4099 Media and Communication Equipment Workers, All Other	Media Comm Equp. Workers
35-1011	Chefs and head cooks	Direct and may participate in the preparation, seasoning, and cooking of salads, soups, fish, meats, vegetables, desserts, or other foods. May plan and price menu items, order supplies, and keep records and accounts.	Chefs and head cooks
35-1012	First-line supervisors of food preparation and serving workers	Directly supervise and coordinate activities of workers engaged in preparing and serving food.	First-line food supervisors
35-2013	Cooks, private household	Prepare meals in private homes. Includes personal chefs.	Cooks private
35-2014	Cooks, restaurant	Prepare, season, and cook dishes such as soups, meats, vegetables, or desserts in restaurants. May order supplies, keep records and accounts, price items on menu, or plan menu.	Cooks restaurant
35-2015	Cooks, short order	Prepare and cook to order a variety of foods that require only a short preparation time. May take orders from customers and serve patrons at counters or tables. Excludes "Cooks, Fast Food" (35-2011).	Cooks short order
35-3031	Waiters and waitresses	Take orders and serve food and beverages to patrons at tables in dining establishment. Excludes "Fast Food and Counter Workers" (35-3023).	Waiters and waitresses
35-9031	Hosts and hostesses, restaurant, lounge, and coffee shop	Welcome patrons, seat them at tables or in lounge, and help ensure quality of facilities and service.	Hosts and hostesses, restaurants
39-3031	Ushers, lobby attendants, and ticket takers	Assist patrons at entertainment events by performing duties, such as collecting admission tickets and passes from patrons, assisting in finding seats, searching for lost articles, and helping patrons locate such facilities as restrooms and telephones.	Ushers, Lobby Att., Tkt Takers
39-3092	Costume attendants	Select, fit, and take care of costumes for cast members, and aid entertainers. May assist with multiple costume changes during performances.	Costume Attendants
39-3099	Entertainment attendants and related workers, all other	All entertainment attendants and related workers not listed separately.	Entertainment Attendants

39-5091	Makeup artists, theatrical and performance	Apply makeup to performers to reflect period, setting, and situation of their role.	Make-up Artists
41-3011	Advertising sales agents	Sell or solicit advertising space, time, or media in publications, signage, TV, radio, or Internet establishments or public spaces.	Advertising Sales Agents
43-2099	Communications Equipment Operators, All Other	All communications equipment operators not listed separately.	Radio operators
43-4121	Library assistants, clerical	Compile records, and sort, shelve, issue, and receive library materials such as books, electronic media, pictures, cards, slides and microfilm. Locate library materials for loan and replace material in shelving area, stacks, or files according to identification number and title. Register patrons to permit them to borrow books, periodicals, and other library materials. Excludes "Library Technicians" (25-4031).	Library Assistants
47-2044	Tile and Stone Setters	Apply hard tile, stone, and comparable materials to walls, floors, ceilings, countertops, and roof decks.	Tile and marble setters
47-2161	Plasterers and stucco masons	Apply interior or exterior plaster, cement, stucco, or similar materials. May also set ornamental plaster.	Plasterers and masons
49-9063	Musical instrument repairers and tuners	Repair percussion, stringed, reed, or wind instruments. May specialize in one area, such as piano tuning. Excludes "Audiovisual Equipment Installers and Repairers" (49-2097) who repair electrical and electronic musical instruments.	Musical Inst. Rprs & Tuners
51-6041	Shoe and leather workers and repairers	Construct, decorate, or repair leather and leather-like products, such as luggage, shoes, and saddles. May use hand tools.	Leather workers and repairers
51-6051	Sewers, hand	Sew, join, reinforce, or finish, usually with needle and thread, a variety of manufactured items. Includes weavers and stitchers.	Sewers
51-6052	Tailors, dressmakers, and custom sewers	Design, make, alter, repair, or fit garments.	Custom sewers
51-7011	Cabinetmakers and bench carpenters	Cut, shape, and assemble wooden articles or set up and operate a variety of woodworking machines, such as power saws, jointers, and mortisers to surface, cut, or shape lumber or to fabricate parts for wood products. Excludes "Woodworking Machine Setters, Operators, and Tenders" (51-7040).	Cabinetmakers and carpenters
51-7021	Furniture finishers	Shape, finish, and refinish damaged, worn, or used furniture or new high-grade furniture to specified color or finish.	Furniture finishers
51-7031	Model makers, wood	Construct full-size and scale wooden precision models of products. Includes wood jig builders and loft workers.	Model makers
51-9051	Furnace, kiln, oven, drier, and kettle operators and tenders	Operate or tend heating equipment other than basic metal, plastic, or food processing equipment. Includes activities such as annealing glass, drying lumber, curing rubber, removing moisture from materials, or boiling soap.	Furnace and kiln operators
51-9071	Jewelers and precious stone and metal workers	Design, fabricate, adjust, repair, or appraise jewelry, gold, silver, other precious metals, or gems. Includes diamond polishers and gem cutters, and persons who perform precision casting and modeling of molds, casting metal in molds, or setting precious and semiprecious stones for jewelry and related products.	Jewelers

51-9151	Photographic process workers and processing machine operators	Perform work involved in developing and processing photographic images from film or digital media. May perform precision tasks such as editing photographic negatives and prints.	Photographic process workers
51-9194	Etchers and engravers	Engrave or etch metal, wood, rubber, or other materials. Includes such workers as etcher-circuit processors, pantograph engravers, and silk screen etchers. Photoengravers are included in “Prepress Technicians and Workers” (51-5111).	Etchers and engravers
51-9195	Molders, shapers, and casters (except metal and plastic)	Mold, shape, form, cast, or carve products such as food products, figurines, tile, pipes, and candles consisting of clay, glass, plaster, concrete, stone, or combinations of materials.	Molders, shapers, and casters

CREATIVE INDUSTRY CODES

238150	Glass and glazing contractors	This industry comprises establishments primarily engaged in installing glass panes in prepared openings i.e., glazing work and other glass work for buildings. The work performed may include new work, additions, alterations, maintenance, and repairs.
238340	Tile and terrazzo contractors	This industry comprises establishments primarily engaged in setting and installing ceramic tile, stone (interior only), and mosaic and/or mixing marble particles and cement to make terrazzo at the job site. The work performed may include new work, additions, alterations, maintenance, and repairs.
238390	Other building finishing contractors	This industry comprises establishments primarily engaged in building finishing trade work (except drywall, plaster, and insulation work; painting and wall covering work; flooring work; tile and terrazzo work; and finish carpentry work). The work performed may include new work, additions, alterations, maintenance, and repairs.
311340	Non-chocolate confectionery manufacturing	This industry comprises establishments primarily engaged in manufacturing nonchocolate confectioneries. Included in this industry are establishments primarily engaged in retailing nonchocolate confectionery products not for immediate consumption made on the premises.
311423	Dried and dehydrated food manufacturing	This U.S. industry comprises establishments primarily engaged in (1) drying (including freeze-dried) and/or dehydrating fruits, vegetables, and soup mixes and bouillon and/or (2) drying and/or dehydrating ingredients and packaging them with other purchased ingredients, such as rice and dry pasta.
311612	Meat processed from carcasses	This U.S. industry comprises establishments primarily engaged in processing or preserving meat and meat byproducts (except poultry and small game) from purchased meats. This industry includes establishments primarily engaged in assembly cutting and packing of meats (i.e., boxed meats) from purchased meats.

311710	Seafood product preparation and packaging	This industry comprises establishments primarily engaged in one or more of the following: (1) canning seafood (including soup); (2) smoking, salting, and drying seafood; (3) eviscerating fresh fish by removing heads, fins, scales, bones, and entrails; (4) shucking and packing fresh shellfish; (5) processing marine fats and oils; and (6) freezing seafood. Establishments known as "floating factory ships" that are engaged in the gathering and processing of seafood into canned seafood products are included in this industry.
311830	Tortilla manufacturing	This industry comprises establishments primarily engaged in manufacturing tortillas.
311920	Coffee and tea manufacturing	This industry comprises establishments primarily engaged in one or more of the following: (1) roasting coffee; (2) manufacturing coffee and tea concentrates (including instant and freeze-dried); (3) blending tea; (4) manufacturing herbal tea; and (5) manufacturing coffee extracts, flavorings, and syrups.
311930	Flavoring syrup and concentrate manufacturing	This industry comprises establishments primarily engaged in manufacturing flavoring syrup drink concentrates and related products for soda fountain use or for the manufacture of soft drinks.
311941	Mayonnaise, dressing, and other prepared sauce manufacturing	This U.S. industry comprises establishments primarily engaged in manufacturing mayonnaise, salad dressing, vinegar, mustard, horseradish, soy sauce, tarter sauce, Worcestershire sauce, and other prepared sauces (except tomato-based and gravy).
311942	Spice and extract manufacturing	This U.S. industry comprises establishments primarily engaged in (1) manufacturing spices, table salt, seasonings, flavoring extracts (except coffee and meat), and natural food colorings and/or (2) manufacturing dry mix food preparations, such as salad dressing mixes, gravy and sauce mixes, frosting mixes, and other dry mix preparations.
312120	Breweries	This industry comprises establishments primarily engaged in brewing beer, ale, lager, malt liquors, and nonalcoholic beer.
323111	Commercial gravure printing	This U.S. industry comprises establishments primarily engaged in commercial printing (except screen printing, books printing) without publishing (except grey goods printing). The printing processes used in this industry include, but are not limited to, lithographic, gravure, flexographic, letterpress, engraving, and various digital printing technologies. This industry includes establishments engaged in commercial printing on purchased stock materials, such as stationery, invitations, labels, and similar items, on a job-order basis. Establishments primarily engaged in traditional printing activities combined with document photocopying services (i.e., quick printers) or primarily engaged in printing graphical materials using digital printing equipment are included in this industry.
323113	Commercial screen printing	This U.S. industry comprises establishments primarily engaged in screen printing without publishing (except books, grey goods, and manifold business forms). This industry includes establishments engaged in screen printing on purchased stock materials, such as stationery, invitations, labels, and similar items, on a job-order basis. Establishments primarily engaged in printing on apparel and textile products, such as T-shirts, caps, jackets, towels, and napkins, are included in this industry.
323117	Books printing	This U.S. industry comprises establishments primarily engaged in printing or printing and binding books and pamphlets without publishing.

323120	Support activities for printing	This industry comprises establishments primarily engaged in performing prepress and postpress services in support of printing activities. Prepress services may include such things as platemaking, typesetting, trade binding, and sample mounting. Postpress services include such things as book or paper bronzing, die cutting, edging, embossing, folding, gilding, gluing, and indexing.
327110	Pottery, ceramics, and plumbing fixture manufacturing	This industry comprises establishments primarily engaged in shaping, molding, glazing, and firing pottery, ceramics, plumbing fixtures, and electrical supplies made entirely or partly of clay or other ceramic materials.
327212	Other pressed and blown glass and glassware manufacturing	This U.S. industry comprises establishments primarily engaged in manufacturing glass by melting silica sand or cullet and making pressed, blown, or shaped glass or glassware (except glass packaging containers).
332323	Ornamental and architectural metal work manufacturing	This U.S. industry comprises establishments primarily engaged in manufacturing ornamental and architectural metal work, such as staircases, metal open steel flooring, fire escapes, railings, and scaffolding.
337212	Custom architectural woodwork and millwork manufacturing	This U.S. industry comprises establishments primarily engaged in manufacturing custom designed interiors consisting of architectural woodwork and fixtures utilizing wood, wood products, and plastics laminates. All of the industry output is made to individual order on a job shop basis and requires skilled craftsmen as a labor input. A job might include custom manufacturing of display fixtures, gondolas, wall shelving units, entrance and window architectural detail, sales and reception counters, wall paneling, and matching furniture.
339910	Jewelry and silverware manufacturing	This industry comprises establishments primarily engaged in one or more of the following: (1) manufacturing, engraving, chasing, or etching jewelry; (2) manufacturing, engraving, chasing, or etching metal personal goods (i.e., small articles carried on or about the person, such as compacts or cigarette cases); (3) manufacturing, engraving, chasing, or etching precious metal solid, precious metal clad, or pewter flatware and other hollowware; (4) stamping coins; (5) manufacturing unassembled jewelry parts and stock shop products, such as sheet, wire, and tubing; (6) cutting, slabbing, tumbling, carving, engraving, polishing, or faceting precious or semiprecious stones and gems; (7) recutting, repolishing, and setting gem stones; and (8) drilling, sawing, and peeling cultured and costume pearls. This industry includes establishments primarily engaged in manufacturing precious solid, precious clad, and precious plated jewelry and personal goods.
339992	Musical instrument manufacturing	This U.S. industry comprises establishments primarily engaged in manufacturing musical instruments (except toys).
423940	Jewelry, watch, precious stone, and precious metal merchant wholesalers	This industry comprises establishments primarily engaged in the merchant wholesale distribution of jewelry, precious and semiprecious stones, precious metals and metal flatware, costume jewelry, watches, clocks, silverware, and/or jewelers' findings.
424920	Book, periodical, and newspaper merchant wholesalers	This industry comprises establishments primarily engaged in the merchant wholesale distribution of books, periodicals, and newspapers.

443142	Electronic stores	This U.S. industry comprises: (1) establishments known as consumer electronics stores primarily engaged in retailing a general line of new consumer-type electronic products such as televisions, computers, and cameras; (2) establishments specializing in retailing a single line of consumer-type electronic products; (3) establishments primarily engaged in retailing these new electronic products in combination with repair and support services; (4) establishments primarily engaged in retailing new prepackaged computer software; and/or (5) establishments primarily engaged in retailing prerecorded audio and video media, such as CDs, DVDs, and tapes.
445210	Meat markets	This industry comprises establishments primarily engaged in retailing fresh, frozen, or cured meats and poultry. Delicatessen-type establishments primarily engaged in retailing fresh meat are included in this industry.
445220	Fish and seafood markets	This industry comprises establishments primarily engaged in retailing fresh, frozen, or cured fish and seafood products.
445230	Fruit and vegetable markets	This industry comprises establishments primarily engaged in retailing fresh fruits and vegetables.
448310	Jewelry stores	This industry comprises establishments primarily engaged in retailing one or more of the following items: (1) new jewelry (except costume jewelry); (2) new sterling and plated silverware; and (3) new watches and clocks. Also included are establishments retailing these new products in combination with lapidary work and/or repair services.
451130	Sewing, needlework, and piece goods stores	This industry comprises establishments primarily engaged in retailing new sewing supplies, fabrics, patterns, yarns, and other needlework accessories or retailing these products in combination with selling new sewing machines.
451140	Musical instrument and supplies stores	This industry comprises establishments primarily engaged in retailing new musical instruments, sheet music, and related supplies; or retailing these new products in combination with musical instrument repair, rental, or music instruction.
451211	Book stores	This U.S. industry comprises establishments primarily engaged in retailing new books.
453110	Florists	This industry comprises establishments known as florists primarily engaged in retailing cut flowers, floral arrangements, and potted plants purchased from others. These establishments usually prepare the arrangements they sell.
453310	Used merchandise stores	This industry comprises establishments primarily engaged in retailing used merchandise, antiques, and secondhand goods (except motor vehicles, such as automobiles, RVs, motorcycles, and boats; motor vehicle parts; tires; and mobile homes).
453920	Art dealers	This industry comprises establishments primarily engaged in retailing original and limited edition art works. Included in this industry are establishments primarily engaged in displaying works of art for retail sale in art galleries.
511110	Newspaper publishers	This industry comprises establishments known as newspaper publishers. Establishments in this industry carry out operations necessary for producing and distributing newspapers, including gathering news; writing news columns, feature stories, and editorials; and selling and preparing advertisements. These establishments may publish newspapers in print or electronic form.

511120	Periodical publishers	This industry comprises establishments known either as magazine publishers or periodical publishers. These establishments carry out the operations necessary for producing and distributing magazines and other periodicals, such as gathering, writing, and editing articles, and selling and preparing advertisements. These establishments may publish magazines and other periodicals in print or electronic form.
511130	Book publishers	This industry comprises establishments known as book publishers. Establishments in this industry carry out design, editing, and marketing activities necessary for producing and distributing books. These establishments may publish books in print, electronic, or audio form.
511140	Directory and Mailing List Publishers	This industry comprises establishments primarily engaged in publishing directories, mailing lists, and collections or compilations of fact. The products are typically protected in their selection, arrangement and/or presentation. Examples are lists of mailing addresses, telephone directories, directories of businesses, collections or compilations of proprietary drugs or legal case results, compilations of public records, etc. These establishments may publish directories and mailing lists in print or electronic form.
511191	Greeting card publishers	This U.S. industry comprises establishments primarily engaged in publishing greeting cards.
511199	All other publishers	This U.S. industry comprises establishments generally known as publishers (except newspaper, magazine, book, directory, database, music, and greeting card publishers). These establishments may publish works in print or electronic form.
511210	Software publishers	This industry comprises establishments primarily engaged in computer software publishing or publishing and reproduction. Establishments in this industry carry out operations necessary for producing and distributing computer software, such as designing, providing documentation, assisting in installation, and providing support services to software purchasers. These establishments may design, develop, and publish, or publish only. These establishments may publish and distribute software remotely through subscriptions and downloads.
512110	Motion picture and video production	This industry comprises establishments primarily engaged in producing, or producing and distributing motion pictures, videos, television programs, or television commercials.
512120	Motion picture and video distribution	This industry comprises establishments primarily engaged in acquiring distribution rights and distributing film and video productions to motion picture theaters, television networks and stations, and exhibitors.
512131	Motion picture theaters (except drive-Ins)	This U.S. industry comprises establishments primarily engaged in operating motion picture theaters (except drive-ins) and/or exhibiting motion pictures or videos at film festivals, and so forth.
512132	Drive-in motion picture theaters	This U.S. industry comprises establishments primarily engaged in operating drive-in motion picture theaters.
512191	Teleproduction and other postproduction services	This U.S. industry comprises establishments primarily engaged in providing specialized motion picture or video postproduction services, such as editing, film/tape transfers, subtitling, credits, closed captioning, and animation and special effects.
512199	Other motion picture and video industries	This U.S. industry comprises establishments primarily engaged in providing motion picture and video services (except motion picture and video production, distribution, exhibition, and teleproduction and other postproduction services).

512230	Music publishers	This industry comprises establishments primarily engaged in acquiring and registering copyrights for musical compositions in accordance with law and promoting and authorizing the use of these compositions in recordings, radio, television, motion pictures, live performances, print, or other media. Establishments in this industry represent the interests of the songwriter or other owners of musical compositions to produce revenues from the use of such works, generally through licensing agreements. These establishments may own the copyright or act as administrator of the music copyrights on behalf of copyright owners. Publishers of music books and sheet music are included in this industry.
512240	Sound recording studios	This industry comprises establishments primarily engaged in providing the facilities and technical expertise for sound recording in a studio. This industry includes establishments that provide audio production and postproduction services to produce master recordings. These establishments may provide audio services for film, television, and video productions.
512250	Record Production and Distribution	This industry comprises establishments primarily engaged in record production (e.g., tapes, CDs) and/or releasing, promoting, and distributing sound recordings to wholesalers, retailers, or directly to the public. These establishments contract with artists, arrange and finance the production of original master recordings, and/or produce master recordings themselves, such as audio tapes/cassettes and compact discs. Establishments in this industry hold the copyright to the master recording, or obtain reproduction and distribution rights to master recordings produced by others, and derive most of their revenues from the sales, leasing, licensing, or distribution of master recordings.
512290	Other sound recording industries	This industry comprises establishments primarily engaged in providing sound recording services (except record production, distribution, music publishing, and sound recording in a studio). Establishments in this industry provide services, such as the audio recording of meetings and conferences.
515111	Radio networks	This U.S. industry comprises establishments primarily engaged in assembling and transmitting aural programming to their affiliates or subscribers via over-the-air broadcasts, cable, or satellite. The programming covers a wide variety of material, such as news services, religious programming, weather, sports, or music.
515112	Radio stations	This U.S. industry comprises establishments primarily engaged in broadcasting aural programs by radio to the public. Programming may originate in their own studio, from an affiliated network, or from external sources.
515120	Television broadcasting	This industry comprises establishments primarily engaged in broadcasting images together with sound. These establishments operate television broadcasting studios and facilities for the programming and transmission of programs to the public. These establishments also produce or transmit visual programming to affiliated broadcast television stations, which in turn broadcast the programs to the public on a predetermined schedule. Programming may originate in their own studio, from an affiliated network, or from external sources.

515210	Cable and other subscription programming	This industry comprises establishments primarily engaged in operating studios and facilities for the broadcasting of programs on a subscription or fee basis. The broadcast programming is typically narrowcast in nature (e.g., limited format, such as news, sports, education, or youth-oriented). These establishments produce programming in their own facilities or acquire programming from external sources. The programming material is usually delivered to a third party, such as cable systems or direct-to-home satellite systems, for transmission to viewers.
517311	Wired telecommunications carriers	This U.S. industry comprises establishments primarily engaged in operating and/or providing access to transmission facilities and infrastructure that they own and/or lease for the transmission of voice, data, text, sound, and video using wired telecommunications networks. Transmission facilities may be based on a single technology or a combination of technologies. Establishments in this industry use the wired telecommunications network facilities that they operate to provide a variety of services, such as wired telephony services, including VoIP services; wired (cable) audio and video programming distribution; and wired broadband Internet services. By exception, establishments providing satellite television distribution services using facilities and infrastructure that they operate are included in this industry.
519110	News syndicates	This industry comprises establishments primarily engaged in supplying information, such as news reports, articles, pictures, and features, to the news media.
519120	Libraries and archives	This industry comprises establishments primarily engaged in providing library or archive services. These establishments are engaged in maintaining collections of documents (e.g., books, journals, newspapers, and music) and facilitating the use of such documents (recorded information regardless of its physical form and characteristics) as required to meet the informational, research, educational, or recreational needs of their user. These establishments may also acquire, research, store, preserve, and generally make accessible to the public historical documents, photographs, maps, audio material, audiovisual material, and other archival material of historical interest. All or portions of these collections may be accessible electronically.
519130	Internet publishing and broadcasting and web search portals	This industry comprises establishments primarily engaged in (1) publishing and/or broadcasting content on the Internet exclusively or (2) operating Web sites that use a search engine to generate and maintain extensive databases of Internet addresses and content in an easily searchable format (and known as Web search portals). The publishing and broadcasting establishments in this industry do not provide traditional (non-Internet) versions of the content that they publish or broadcast. They provide textual, audio, and/or video content of general or specific interest on the Internet exclusively. Establishments known as Web search portals often provide additional Internet services, such as email, connections to other Web sites, auctions, news, and other limited content, and serve as a home base for Internet users.
541310	Architectural services	This industry comprises establishments primarily engaged in planning and designing residential, institutional, leisure, commercial, and industrial buildings and structures by applying knowledge of design, construction procedures, zoning regulations, building codes, and building materials.

541320	Landscape architectural services	This industry comprises establishments primarily engaged in planning and designing the development of land areas for projects, such as parks and other recreational areas; airports; highways; hospitals; schools; land subdivisions; and commercial, industrial, and residential areas, by applying knowledge of land characteristics, location of buildings and structures, use of land areas, and design of landscape projects.
541340	Drafting services	This industry comprises establishments primarily engaged in drawing detailed layouts, plans, and illustrations of buildings, structures, systems, or components from engineering and architectural specifications.
541410	Interior design services	This industry comprises establishments primarily engaged in planning, designing, and administering projects in interior spaces to meet the physical and aesthetic needs of people using them, taking into consideration building codes, health and safety regulations, traffic patterns and floor planning, mechanical and electrical needs, and interior fittings and furniture. Interior designers and interior design consultants work in areas, such as hospitality design, health care design, institutional design, commercial and corporate design, and residential design. This industry also includes interior decorating consultants engaged exclusively in providing aesthetic services associated with interior spaces.
541420	Industrial design services	This industry comprises establishments primarily engaged in creating and developing designs and specifications that optimize the use, value, and appearance of their products. These services can include the determination of the materials, construction, mechanisms, shape, color, and surface finishes of the product, taking into consideration human characteristics and needs, safety, market appeal, and efficiency in production, distribution, use, and maintenance. Establishments providing automobile or furniture industrial design services or industrial design consulting services are included in this industry.
541430	Graphic design services	This industry comprises establishments primarily engaged in planning, designing, and managing the production of visual communication in order to convey specific messages or concepts, clarify complex information, or project visual identities. These services can include the design of printed materials, packaging, advertising, signage systems, and corporate identification (logos). This industry also includes commercial artists engaged exclusively in generating drawings and illustrations requiring technical accuracy or interpretative skills.
541490	Other specialized design services	This industry comprises establishments primarily engaged in providing professional design services (except architectural, landscape architecture, engineering, interior, industrial, graphic, and computer systems design).
541810	Advertising agencies	This industry comprises establishments primarily engaged in creating advertising campaigns and placing such advertising in periodicals, newspapers, radio and television, or other media. These establishments are organized to provide a full range of services (i.e., through in-house capabilities or subcontracting), including advice, creative services, account management, production of advertising material, media planning, and buying (i.e., placing advertising).
541820	Public relations agencies	This industry comprises establishments primarily engaged in designing and implementing public relations campaigns. These campaigns are designed to promote the interests and image of their clients. Establishments providing lobbying, political consulting, or public relations consulting are included in this industry.

541830	Media buying agencies	This industry comprises establishments primarily engaged in purchasing advertising time or space from media outlets and reselling it to advertising agencies or individual companies directly.
541840	Media representatives	This industry comprises establishments of independent representatives primarily engaged in selling media time or space for media owners.
541850	Display advertising	This industry comprises establishments primarily engaged in creating and designing public display advertising campaign materials, such as printed, painted, or electronic displays; and/or placing such displays on indoor or outdoor billboards and panels, or on or within transit vehicles or facilities, shopping malls, retail (in-store) displays, and other display structures or sites.
541860	Direct mail advertising	This industry comprises establishments primarily engaged in (1) creating and designing advertising campaigns for the purpose of distributing advertising materials (e.g., coupons, flyers, samples) or specialties (e.g., keychains, magnets, pens with customized messages imprinted) by mail or other direct distribution and/or (2) preparing advertising materials or specialties for mailing or other direct distribution. These establishments may also compile, maintain, sell, and rent mailing lists.
541870	Advertising Material Distribution Services	This industry comprises establishments primarily engaged in the direct distribution or delivery of advertisements (e.g., circulars, coupons, handbills) or samples. Establishments in this industry use methods, such as delivering advertisements or samples door-to-door, placing flyers or coupons on car windshields in parking lots, or handing out samples in retail stores.
541890	Other services related to advertising	This industry comprises establishments primarily engaged in providing advertising services (except advertising agency services, public relations agency services, media buying agency services, media representative services, display advertising services, direct mail advertising services, advertising material distribution services, and marketing consulting services).
541921	Photography studios, portrait	This U.S. industry comprises establishments known as portrait studios primarily engaged in providing still, video, or digital portrait photography services.
541922	Commercial photography	This U.S. industry comprises establishments primarily engaged in providing commercial photography services, generally for advertising agencies, publishers, and other business and industrial users.
611610	Fine arts schools (private)	This industry comprises establishments primarily engaged in offering instruction in the arts, including dance, art, drama, and music.
711110	Theater companies and dinner theaters	This industry comprises (1) companies, groups, or theaters primarily engaged in producing the following live theatrical presentations: musicals; operas; plays; and comedy, improvisational, mime, and puppet shows and (2) establishments, commonly known as dinner theaters, engaged in producing live theatrical productions and in providing food and beverages for consumption on the premises. Theater groups or companies may or may not operate their own theater or other facility for staging their shows.
711120	Dance companies	This industry comprises companies, groups, or theaters primarily engaged in producing all types of live theatrical dance (e.g., ballet, contemporary dance, folk dance) presentations. Dance companies or groups may or may not operate their own theater or other facility for staging their shows.

711130	Musical groups and artists	This industry comprises (1) groups primarily engaged in producing live musical entertainment (except theatrical musical or opera productions) and (2) independent (i.e., freelance) artists primarily engaged in providing live musical entertainment. Musical groups and artists may perform in front of a live audience or in a studio, and may or may not operate their own facilities for staging their shows.
711190	Other performing arts companies	This industry comprises companies or groups (except theater companies, dance companies, and musical groups and artists) primarily engaged in producing live theatrical presentations.
711310	Promoters of performing arts, sports, and similar events with facilities	This industry comprises establishments primarily engaged in (1) organizing, promoting, and/or managing live performing arts productions, sports events, and similar events, such as state fairs, county fairs, agricultural fairs, concerts, and festivals, held in facilities that they manage and operate and/or (2) managing and providing the staff to operate arenas, stadiums, theaters, or other related facilities for rent to other promoters.
711320	Promoters of performing arts, sports, and similar events without facilities	This industry comprises promoters primarily engaged in organizing, promoting, and/or managing live performing arts productions, sports events, and similar events, such as state fairs, county fairs, agricultural fairs, concerts, and festivals, in facilities that are managed and operated by others. Theatrical (except motion picture) booking agencies are included in this industry.
711410	Agents and managers for artists, athletes, entertainers, and other public figures	This industry comprises establishments of agents and managers primarily engaged in representing and/or managing creative and performing artists, sports figures, entertainers, and other public figures. The representation and management includes activities, such as representing clients in contract negotiations; managing or organizing clients' financial affairs; and generally promoting the careers of their clients.
711510	Independent artists, writers, and performers	This industry comprises independent (i.e., freelance) individuals primarily engaged in performing in artistic productions, in creating artistic and cultural works or productions, or in providing technical expertise necessary for these productions. This industry also includes athletes and other celebrities exclusively engaged in endorsing products and making speeches or public appearances for which they receive a fee.
712110	Museums	This industry comprises establishments primarily engaged in the preservation and exhibition of objects of historical, cultural, and/or educational value.
712120	Historical sites	This industry comprises establishments primarily engaged in the preservation and exhibition of sites, buildings, forts, or communities that describe events or persons of particular historical interest. Archeological sites, battlefields, historical ships, and pioneer villages are included in this industry.
712130	Zoos and botanical gardens	This industry comprises establishments primarily engaged in the preservation and exhibition of live plant and animal life displays.
712190	Nature parks and other similar institutions	This industry comprises establishments primarily engaged in the preservation and exhibition of natural areas or settings.

722320	Caterers	This industry comprises establishments primarily engaged in providing single event-based food services. These establishments generally have equipment and vehicles to transport meals and snacks to events and/or prepare food at an off-premise site. Banquet halls with catering staff are included in this industry. Examples of events catered by establishments in this industry are graduation parties, wedding receptions, business or retirement luncheons, and trade shows.
722330	Mobile food services	This industry comprises establishments primarily engaged in preparing and serving meals and snacks for immediate consumption from motorized vehicles or nonmotorized carts. The establishment is the central location from which the caterer route is serviced, not each vehicle or cart. Included in this industry are establishments primarily engaged in providing food services from vehicles, such as hot dog carts and ice cream trucks.
722511	Full-service restaurants	This U.S. industry comprises establishments primarily engaged in providing food services to patrons who order and are served while seated (i.e., waiter/waitress service) and pay after eating. These establishments may provide this type of food service to patrons in combination with selling alcoholic beverages, providing carryout services, or presenting live nontheatrical entertainment.
811420	Reupholstery and furniture repair	This industry comprises establishments primarily engaged in one or more of the following: (1) reupholstering furniture; (2) refinishing furniture; (3) repairing furniture; and (4) repairing and restoring furniture.
812921	Photofinishing laboratories (except one-hour)	This U.S. industry comprises establishments (except those known as "one-hour" photofinishing labs) primarily engaged in developing film and/or making photographic slides, prints, and enlargements.
812922	One-hour photofinishing	This U.S. industry comprises establishments known as "one-hour" photofinishing labs primarily engaged in developing film and/or making photographic slides, prints, and enlargements on a short turnaround or while-you-wait basis.
813410	Civic and social organizations	This industry comprises establishments primarily engaged in promoting the civic and social interests of their members. Establishments in this industry may operate bars and restaurants for their members.

LOCAL DATA COLLECTION

There were two sets of data collected locally. The first was a survey and inventory of non-profit arts and cultural organizations in Brown County by Arts Management students from the University of Wisconsin-Green Bay, led by Alan Kopischke. The second was a set of creative enterprise data provided by Lauren Axell of the Greater Green Bay Chamber, using data available on Wisconsin's Department of Workforce Development through the WisConomy portal.

The challenge with this local collection is that because government data does not differentiate between non-profit and for-profit businesses in creative industry/occupation codes, it is virtually impossible to compare the statistics accurately. The only way to truly establish an accurate inventory of creative businesses across the for-profit and non-profit sectors is to review if the business is still active and the tax status for each individual business.

UW-Green Bay Arts and Culture Organizations List

This team reviewed many secondary resources as well as websites to collate information on type of organization, founding, the website location, contact information, budget (where available), geographic reach, mission, NTEE (National Taxonomy of Exempt Entities), the CVI code. The number on this list was 89, broken down into these main categories:

Historical Agencies	14
Art Schools	14
Promoters	
- with facilities	12
- without facilities	11
Music	10
Museums	10
Theaters	6
Art galleries/dealers	4

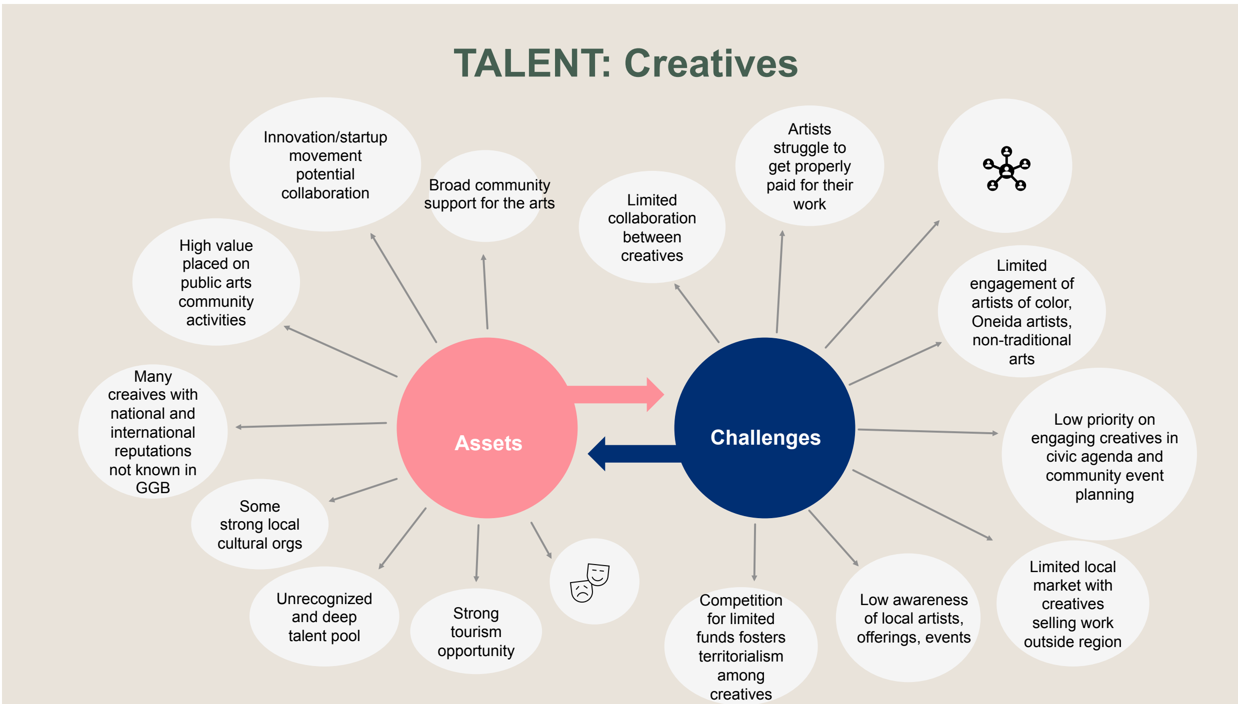
The State of Wisconsin DWD WisConomy List

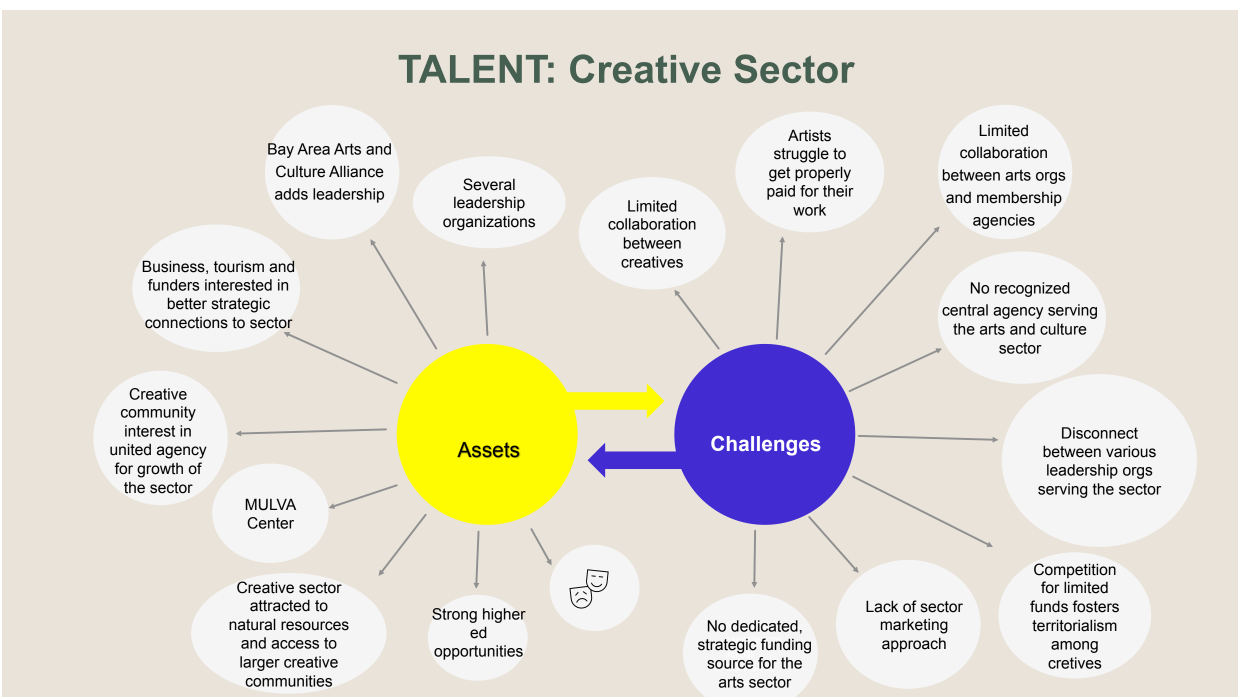
The DWD WisConomy analysis yielded 75 non-profit organizations and 228 for-profit creative enterprises. These organizations generally followed the above categorization but the numbers for each varied slightly.

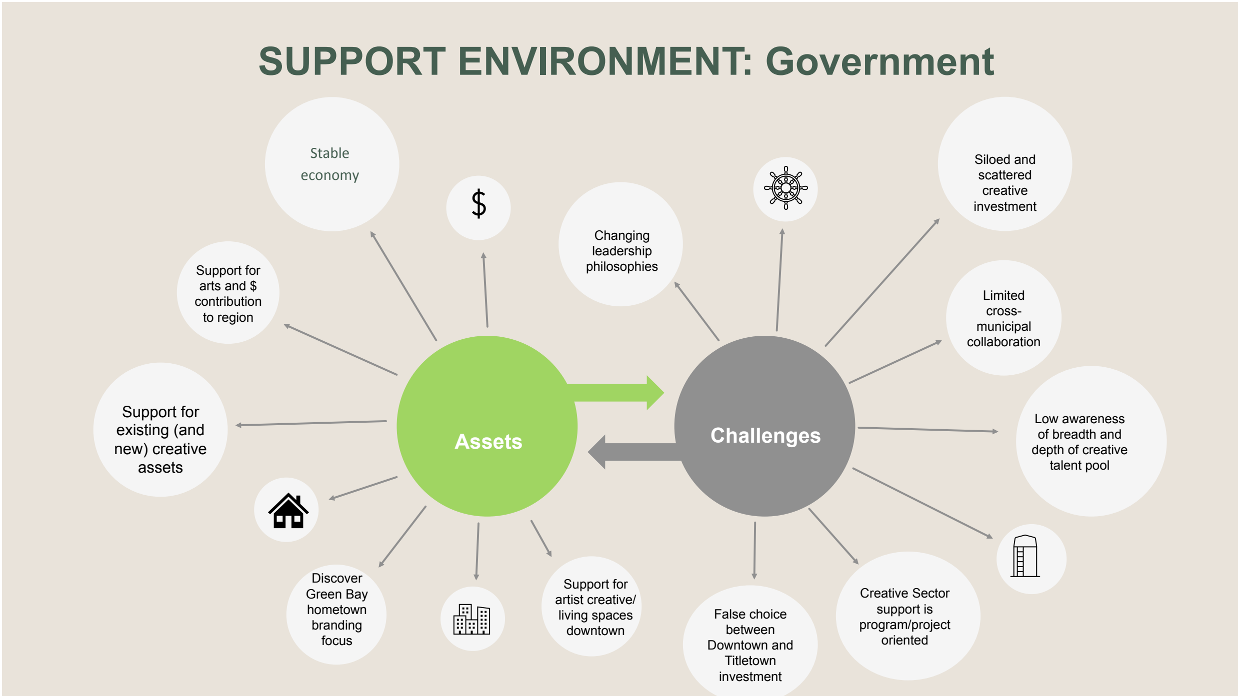
Both of these lists can be found on the Asset Map referenced in the Research Results section, and/or requested from the Bay Area Arts and Culture Alliance.

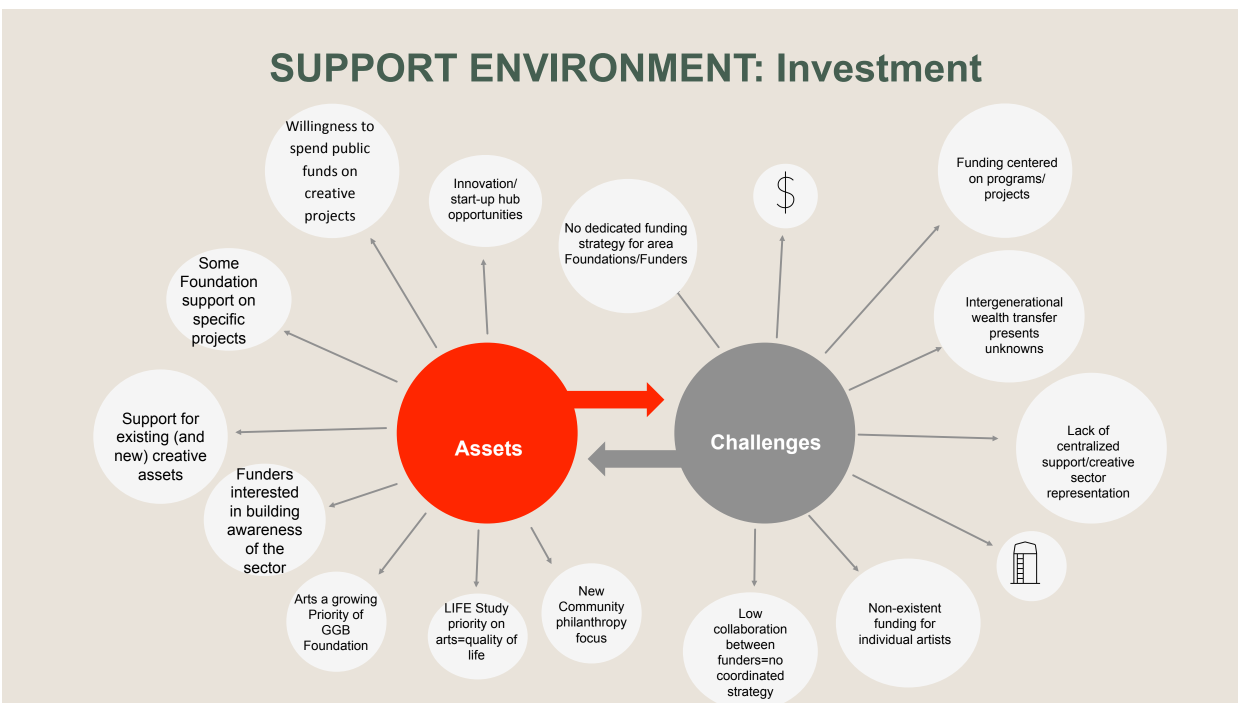
APPENDIX D

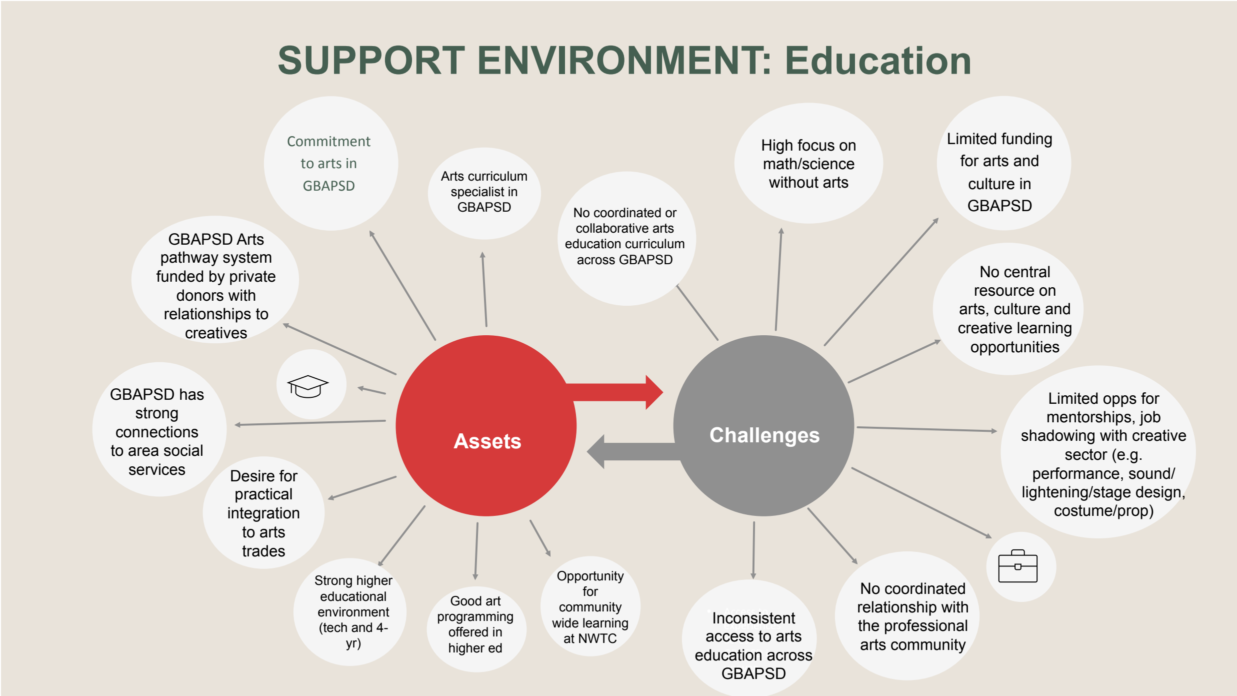
CREATIVE ECOSYSTEM ASSETS and CHALLENGES

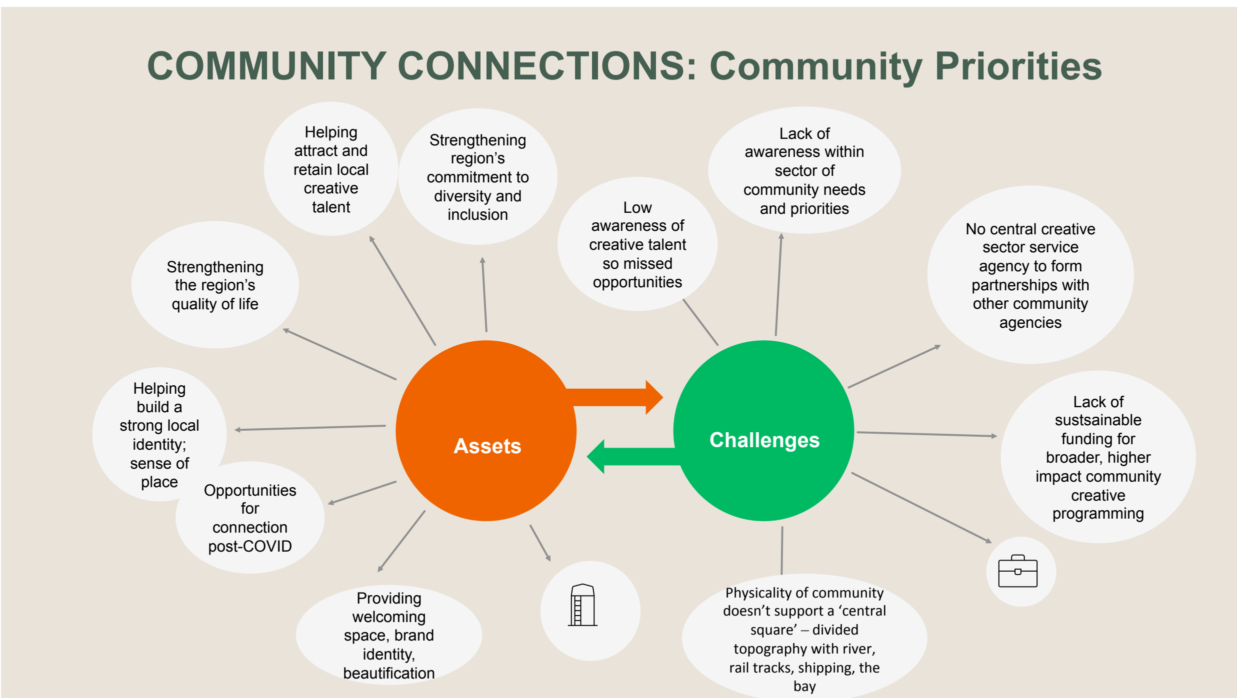


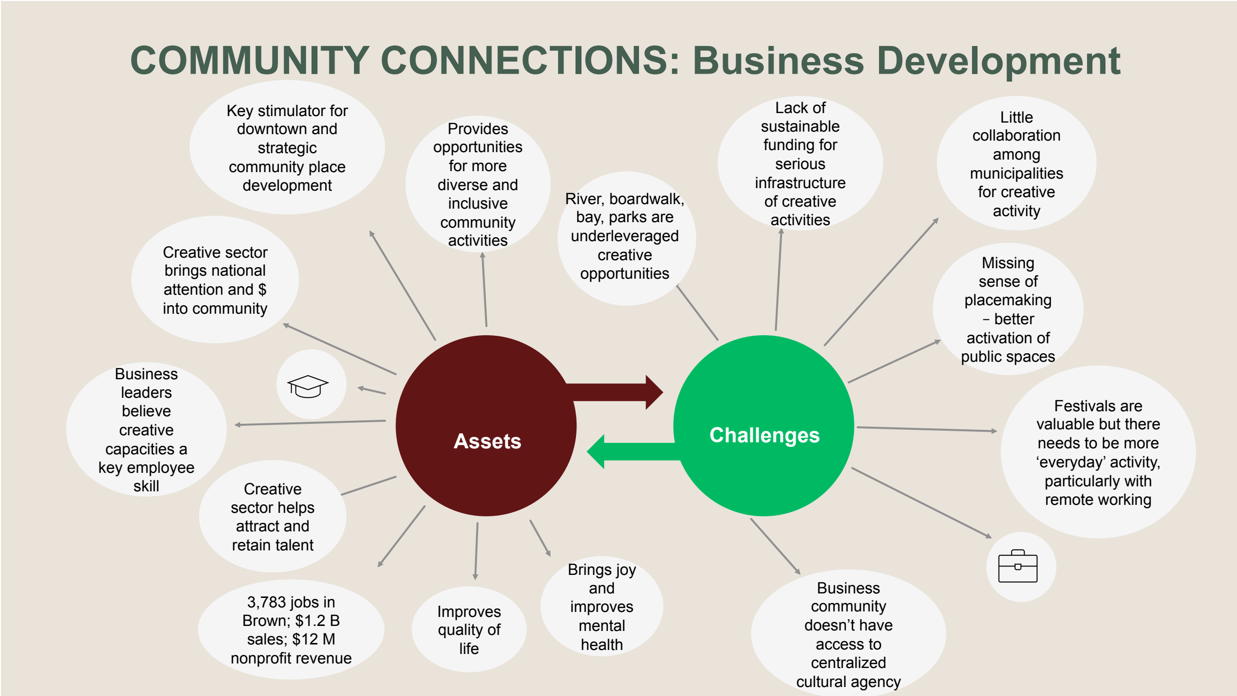


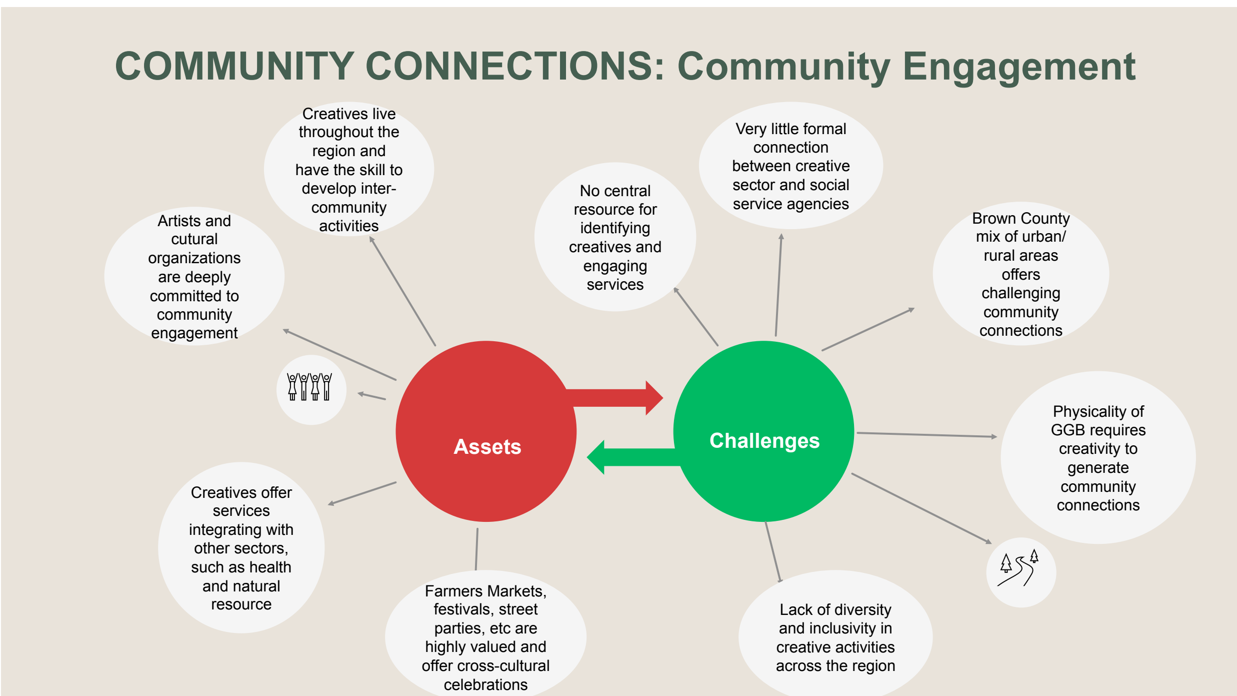

SUPPORT ENVIRONMENT: Government
Stable economy
Support for arts and $ contribution to region
Support for existing (and new) creative assets
Discover Green Bay hometown branding focus
Support for artist creative/ living spaces downtown
Assets
Challenges
Changing leadership philosophies
Siloed and scattered creative investment
Limited cross-municipal collaboration
Low awareness of breadth and depth of creative talent pool
Creative Sector support is program/project oriented
False choice between Downtown and Titletown investment


SUPPORT ENVIRONMENT: Investment
Willingness to spend public funds on creative projects
Innovation/ start-up hub opportunities
Some Foundation support on specific projects
Support for existing (and new) creative assets
Funders interested in building awareness of the sector
Arts a growing Priority of GGB Foundation
LIFE Study priority on arts=quality of life
New Community philanthropy focus
Assets
Challenges
No dedicated funding strategy for area Foundations/Funders
Funding centered on programs/ projects
Intergenerational wealth transfer presents unknowns
Lack of centralized support/creative sector representation
Non-existent funding for individual artists
Low collaboration between funders=no coordinated strategy


SUPPORT ENVIRONMENT: Education
Commitment to arts in GBAPSD
Arts curriculum specialist in GBAPSD
No coordinated or collaborative arts education curriculum across GBAPSD
High focus on math/science without arts
Limited funding for arts and culture in GBAPSD
GBAPSD Arts pathway system funded by private donors with relationships to creatives
No central resource on arts, culture and creative learning opportunities
GBAPSD has strong connections to area social services
Assets
Challenges
Limited opps for mentorships, job shadowing with creative sector (e.g. performance, sound/ lightening/stage design, costume/prop)
Desire for practical integration to arts trades
Strong higher educational environment (tech and 4-yr)
Good art programming offered in higher ed
Opportunity for community wide learning at NWTC
Inconsistent access to arts education across GBAPSD
No coordinated relationship with the professional arts community


COMMUNITY CONNECTIONS: Community Priorities
Helping attract and retain local creative talent
Strengthening region's commitment to diversity and inclusion
Low awareness of creative talent so missed opportunities
Lack of awareness within sector of community needs and priorities
Strengthening the region's quality of life
No central creative sector service agency to form partnerships with other community agencies
Helping build a strong local identity; sense of place
Assets
Challenges
Lack of sustainable funding for broader, higher impact community creative programming
Opportunities for connection post-COVID
Providing welcoming space, brand identity, beautification
Physicality of community doesn't support a 'central square' – divided topography with river, rail tracks, shipping, the bay


COMMUNITY CONNECTIONS: Business Development
Key stimulator for downtown and strategic community place development
Provides opportunities for more diverse and inclusive community activities
River, boardwalk, bay, parks are underleveraged creative opportunities
Lack of sustainable funding for serious infrastructure of creative activities
Little collaboration among municipalities for creative activity
Creative sector brings national attention and $ into community
Missing sense of placemaking – better activation of public spaces
Business leaders believe creative capacities a key employee skill
Assets
Challenges
Festivals are valuable but there needs to be more 'everyday' activity, particularly with remote working
Creative sector helps attract and retain talent
Brings joy and improves mental health
3,783 jobs in Brown; $1.2 B sales; $12 M nonprofit revenue
Improves quality of life
Business community doesn't have access to centralized cultural agency


COMMUNITY CONNECTIONS: Community Engagement
Creatives live throughout the region and have the skill to develop inter-community activities
Very little formal connection between creative sector and social service agencies
No central resource for identifying creatives and engaging services
Artists and cutural organizations are deeply committed to community engagement
Brown County mix of urban/ rural areas offers challenging community connections
Assets
Challenges
Physicality of GGB requires creativity to generate community connections
Creatives offer services integrating with other sectors, such as health and natural resource
Farmers Markets, festivals, street parties, etc are highly valued and offer cross-cultural celebrations
Lack of diversity and inclusivity in creative activities across the region

APPENDIX E

GREATER GREEN BAY COMMUNITY ARTS SURVEY RESULTS

Christine Harris

Christine Harris Connections

Greater Green Bay Community Arts Assessment Survey Databook

Section 1 – All Responses from 1,460 Completed Surveys

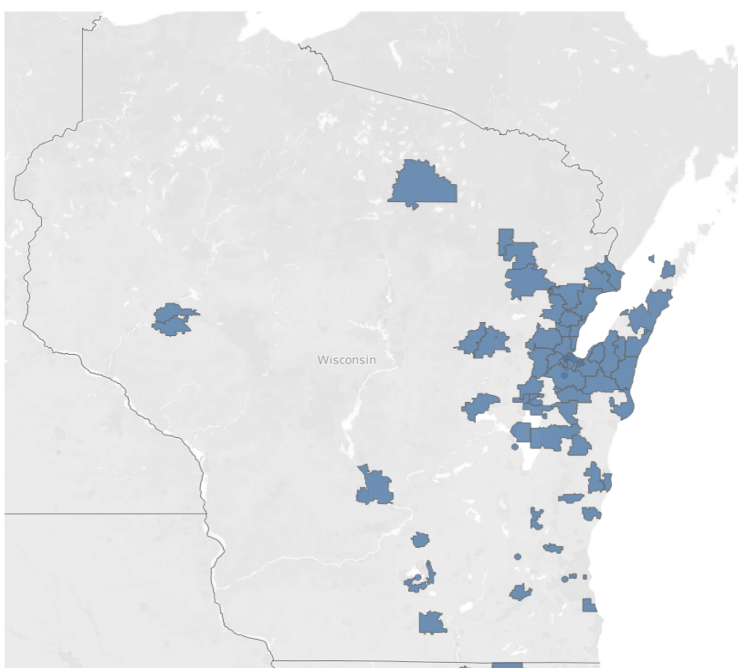
1) How many years have you lived in the Greater Green Bay area?

	% of All Responses
1-5 Years	22%
6-12 Years	23%
11-18 Years	15%
19-24 Years	12%
25 Years or More	29%
Total	100%

2) Which one of the following best describes your connection with Greater Green Bay?

	% of All Responses
Moved here from an urban area	31%
Grew up here, moved away, then moved back	29%
Lived here all my life, never left	24%
Relocated from the surrounding area	16%
Total	100%

3) What is your zip code? – Respondents locations from Inside Brown County and other parts of Wisconsin (below)



3) Please use the slider to tell us how important the arts, culture, and other creative activities are to YOU? How important are they to the COMMUNITY?
Ranking on a scale of 1 to 10 where 1 is Not at all Important and 10 is Extremely Important.

	Average Score
To you	8.012
To the Community	7.949

4) In our discussions we heard many ways that more arts, culture, and creative opportunities can improve Greater Green Bay and help its citizens. Please use the scale to indicate your level of agreement with each.
Ranking on a scale from 1 to 5 where 1 is Strongly Disagree and 5 is Strongly Agree

	Average Score
Improve the overall quality of life for citizens	4.135
Improve community engagement	4.020
Promote unity among people of all backgrounds, beliefs, and cultural identities	4.010
Improve the health of residents	4.006
More educational opportunities	4.004
Help to attract and retain employees and residents	3.988
Make existing businesses more attractive (e.g., by uniting food, wine, music, and art galleries)	3.980
Neighborhood renewal and revitalization (e.g., parks and old buildings)	3.977
Promote tourism	3.972
Offer a wide variety of creative activities throughout the entire year	3.963
Growth of new creative businesses	3.955
Expand nightlife and build an active social scene	3.709

5) In the space provided, please name existing arts, culture, and creative activities, outlets, or resources in the Greater Green Bay area that you currently enjoy most.
   - **Farmers Markets** including Downtown Green Bay, DePere Farmers Market, and seafood market
   - **Festivals** music festivals, jazz festivals, Broadway festivals, Green Bay Film Festival, Mural & Busker Festival, regional shows & festivals
   - **Murals & statues** located in East and West Green Bay
   - **Area Performance Centers** Weidner Center, Meyer Theater, Ashwaubenon Performing Arts Center, Evergreen Theater, Green Bay Community Theater (GBCT), Theatre Z, Play-by-Play, Let me be Frank Productions, Tarlton Theatre, SNC Theatre, Fox Performing Arts Center
   - **Outdoor activities** Green Bay Botanical Garden, 4th of July fireworks, Fox River trail, Mountain State Park, Bay Beach Park, skatepark, football games, Knights on the Fox, Bay Wildlife Sanctuary
   - **Art/craft shows and events** Artstreet, Artigras Fine Arts Festival, IgNight market, Art Garage, private showings/gallery, Oneida Nation Arts program, Northeast Wisconsin Technical College (NWTC) Artisan Center
   - **Green Bay Packers** Packers family night, Titletown activities/offerings, kids/Packers run, spring training
   - **Museums** Oneida National Museum, Neville Public Museum, historical houses, Central Neville Public Museum, maritime museum
   - **Food / drink** Restaurant week, Soup walk, food trucks, DePere beer garden, Broadway beer & wine walks
   - **Live music** concerts, local bands, vocal concerts, live jazz concerts

6) Which of the following types of offerings would you like to see Greater Green Bay offer more of in the future (please select all that apply)?

	% of All Responses
Arts districts that offer blended music, food, shopping, galleries, and other entertainment	67%
Beautification and creative activities on the riverfront and trails	50%
Arts educational opportunities at schools, colleges, churches, and libraries, and community centers	48%
A broad mix of family friendly options	45%
Representation of local history (Tribes, Early Settlers, Packers, Cheese, Paper, etc.)	41%
Offerings with a mix of local and imported talent	41%
Representation of today's mix of local cultures and community diversity	34%
Formal offerings at indoor venues / performance halls	32%
Chances to participate with my own art (e.g., hobbies, crafts, and skills)	30%
Immersion activities that offer demonstrations, hands-on experiences, and games	28%
More affordable entertainment options	25%

7) Please describe other types of arts, culture, and creative offerings that would appeal to you (not included in the list above).
    - **Food** Permanent food truck site with outdoor stage for live music, food competitions (like the City Museum in St. Louis), art through food, cultural food and storytelling via food, weekly food truck and local musician venue at a park, aquatic product market, open air markets, farmers market, culinary arts (baking, chocolate making, cooking & brewing), wine tasting
    - **Culture** events with cultural dances, culture festival downtown where farmer's market takes place – featuring food of Green Bay residents (Hmong, Hispanic, Native American, Caucasian, etc.), cultural events crafts, cultural city museum, cultural representation (including ethnic, gender/sexuality), culture lectures, culture festival downtown where the farmer's market takes place
    - **Outdoor activities** Amusement park, children's amusement park, activities square, camping, boating, fishing, water activities, parks and gardens, street art, wildlife, walking tours, art in the park (people bring arts & crafts to a park area to make and sell), creative bus shelters, picnics and parties in the field, sport shooting, accessible beach, picking fruits & vegetables
    - **Sports** ice skating rink, football, basketball court, badminton, skiing, street basketball, street ballet, volleyball court, indoor gym, bowling, golf, darts, disc golf tournament at TSA, re-shaping Perkins disc golf course, swimming competitions, gymnastics for all ages
    - **Music** original live music, music festival, celebrity concerts, Broadway shows, symphony, opera, folk music, violin demonstrations, opera performances, free public band concerts, classical music performances, rap performances, rock concerts, country concerts, choirs, orchestra performances, opera
    - **Art / Crafts** Artstreet, Artigras, art exhibitions, art classes on the river, art seminars / training, art school downtown, art museums and galleries, art activities for kids, art crawl (like a pub crawl but a walk or bike ride to different spots - Art Garage to the Premier, etc.), non-typical art classes (i.e. eco-friendly Chinese lanterns that you make at Leicht park and set off at sunset), calligraphy classes, ceramic and woodworking classes, graffiti-art, handmade art, oil painting, watercolor classes, sculpture art, sketch drawing, murals in public spaces/highway underpasses/large white towers on bridge in DePere, ethnic art, basket weaving, art made from recycled materials, sidewalk murals, painting everyday objects like benches on Broadway, diverse art such as painting, music, dance, poetry & comedy, ekphrastic poetry, Native American art & art opportunities for Native artists, murals by multiple artists or having opportunity to participate in group mural, rooftop concerts (in the Broadway district), public art in parks, flower art training, live art in park (artist demos), visual arts, media arts including photography & cinematography
    - **Games** board game nights for adults (with wine and snacks), chess game, board role-play games (BRPG), Weiqi competition
    - **Social** weekly social groups for LGBT adults, Oneida culture learning, Glee club, NBA Finals live broadcast or gathering, social events about national culture, educational nights at Northland Hotel, video games, virtual game activities
    - **Performance / Exhibit** all-ages drag show (both performers and audience), all-ages performance by various ethnic groups (like Oneida groups did with Artstreet / Arti-Gras years ago), Native American performances, live theater, fashion shows, museum that focuses on visual arts, laser shows, Chinese New Year lion dance
    - **Businesses** boutiques selling art/local artisan made items, large supermarket, massage, upscale dining, tourist attractions, black artists & businesses, circus, individual galleries and shops

8) In what general areas and specific locations would you like to see more arts, culture, and creative offerings in and around Greater Green Bay (select all that apply)?

	% of All Responses
Downtown Green Bay	58%
East Green Bay	46%
West Green Bay	35%
Public Parks	33%
Fox River	33%
Trails	28%
On Broadway District	26%
UW Green Bay	23%
Olde Main Street District	22%
DePere	22%
NWTC	18%
Ashwaubenon	17%
Howard-Suamico	16%
Bellevue	15%
Ledgeview	14%
Hobart	14%
Titletown Tech	14%
Wrightstown	14%
Allouez	11%
As links between key metro areas (general)	10%
Lawrence	9%
Pulaski	9%
Denmark	8%
Town of Scott	8%
Other areas	4%

9) Please use the slider to tell us how much you agree with the following statement
Government investment in arts, culture, and creative offerings is a responsible way to improve Greater Green Bay's quality of life for all citizens.
Ranking on a scale of 1 to 10 where 1 (strongly disagree) and 10 (strongly agree)

	Score	% of All Responses
Strongly Agree	10	25%
	9	16%
Agree	8	21%
	7	17%
Somewhat Agree	6	15%
	5	2%
Somewhat Disagree	4	2%
	3	1%
Strongly Disagree	2	1%
	1	1%
Average Score		**7.907**

10) Which of the following best describes the industry you currently work in (check all that apply)?

	% of All Responses
The arts, culture, or creative industries (for-profit)	28%
Non-profit arts or cultural organization	26%
Business (e.g., manufacturing, retail, service corporation, tech, shipping, paper, etc.)	26%
Public service and/or political office	20%
Other Non-Profit	17%
Education	12%
Green Bay Packers	12%
Oneida Nation / Tribal	10%
Healthcare	10%
Church or religious organization	8%
I am not employed at this time	6%
Other	4%

11) Which of the following titles best describes your role at work?

	% of All Responses
Staff person	32%
Manager	26%
Executive	18%
Director	10%
Other	6%
Owner	6%
Student	2%

12) What is your age?

	% of All Responses
18-24	10%
25-39	59%
40-54	19%
55-69	10%
70-84	2%

13) How many children do you have living at home, at or below the age of 18?

	% of All Responses
No Children	34%
1-2 Children	59%
3-4 Children	6%
5+ Children	0%

14) Which of the following describes your race / ethnicity?

	% of All Responses
Caucasian	56%
African American	14%
Hispanic	9%
Native American	9%
Asian (Hmong, Pacific Islander, Southeast Asian, Far East Indian)	7%
Blended Heritage	4%

15) Which of the following best describes your gender?

	% of All Responses
Male	45%
Female	51%
Non-binary / third gender	2%
Prefer not to say	2%

16) Which of the following options describes your educational level (highest degree received)?

	% of All Responses
High School Diploma	4%
Some College	19%
Associates Degree	15%
Bachelor's Degree	41%
Master's Degree	16%
Doctorate Degree (or higher)	6%
Other	1%

17) How important is it to support the growth of arts, culture, and the creative industries in Greater Green Bay, in each of the following ways? **(scale of 1 (not at all important) to 5 (extremely important)**

*Asked only of respondents working in arts, culture, or creative industries as well as those who work in non-profit arts or cultural organizations (N=575)

	Not At All Important (1)	Slightly Important (2)	Moderately Important (3)	Very Important (4)	Extremely Important (5)	Average Score
Getting artists and creatives involved in planning and decision making	3%	5%	25%	31%	36%	3.925
Making sure artists / creatives get paid for their work	2%	8%	25%	30%	36%	3.895
Better marketing to raise awareness of events / offerings	2%	9%	22%	32%	34%	3.883
Broader community engagement	2%	7%	24%	33%	34%	3.876
More events that feature arts, culture, and creative offerings	1%	7%	28%	31%	32%	3.857
Support for creative business start-ups	1%	9%	26%	33%	31%	3.840
Community leaders who are forward thinking	2%	8%	28%	30%	32%	3.831
Physical space for creative work	2%	9%	26%	32%	32%	3.828
Connections to more job opportunities	2%	8%	26%	34%	30%	3.828
An educational / professional feeder system for careers in the arts	1%	7%	31%	34%	27%	3.803
Public partnerships	2%	10%	25%	34%	30%	3.795
Funding from local donors	3%	9%	28%	30%	31%	3.778
Corporate funding	3%	11%	27%	28%	31%	3.720

18) Some artists told us about the need for a central organization to provide leadership, structure, and helpful resources (e.g., links to partners, work opportunities, support for marketing, and general leadership). **On a scale from 1 (No Value) to 5 (Extremely Valuable), how valuable would this be to you?**
*Asked to respondents who are in arts, culture, or creative industries as well as those who work in non-profit arts or cultural organizations (N=570)

	% of All Responses
Extremely Valuable (5)	31%
4	51%
Somewhat Valuable (3)	15%
2	3%
Not At All Valuable (1)	0%
Average Rating	4.104 out of 5

19) To what extent could each outcome of a thriving arts, culture, and creative ecosystem affect your business? (either directly or indirectly)?
*Asked of respondents who work in business (manufacturing, retail, service corporations, tech, shipping, paper, etc.), and self-identify as an Executive, Director or Manager (N=498)

		% of All Responses
Build creative skill sets of existing employees	Indirect Impact	56%
	Direct Impact	44%
Strengthen the local economy	Indirect Impact	36%
	Direct Impact	64%
Spark innovation and product development	Indirect Impact	51%
	Direct Impact	49%
Attract new workers to Green Bay	Indirect Impact	44%
	Direct Impact	56%
Retain existing employees	Indirect Impact	47%
	Direct Impact	53%
Create a stronger local identity	Indirect Impact	37%
	Direct Impact	63%

20) How important is it for local businesses and corporations to support the grown of arts, culture, and creative industries in Greater Green Bay? **On a scale from 1 (not at all important) to 5 (extremely important).**
*Asked of respondents who work in business (manufacturing, retail, service corporations, tech, shipping, paper, etc.), and self-identify as an Executive, Director, or Manager (N=495)

	% of All Responses
Extremely Important (5)	28%
Very Important (4)	57%
Moderately Important (3)	13%
Somewhat Important (2)	2%
Not At All Important (1)	0%
Average Rating	4.117 out of 5

<u>Section 2: Cross-Tabulations Displaying Segmented Responses on Key Questions</u>

Question 4: **Please use the slider to tell us how important art arts, culture, and other creative activities to YOU? How important are they to the COMMUNITY?**
Scale: Ranking on a scale of **1 to 10 where 1=Not at all Important** and **10=Extremely Important**

Broken out by Q1: How many years have you lived in the Greater Green Bay area?

	1-5 years	6-12 years	11-18 years	19-24 years	25 years or more
To you	8.158	7.610	7.786	8.081	8.299
To the Community	8.158	7.601	7.908	7.988	8.065

Broken out by Q2: Which of the following best describes your connection with Greater Green Bay?

	Lived here all my life, never left	Grew up here, moved away, then moved back	Moved here from an urban area	Relocated from the surrounding area
To you	7.682	7.719	8.395	8.262
To the Community	7.757	7.692	8.305	8.018

Broken out by Q12: Which of the following best describes your role at work?

	Executive	Director	Manager	Staff Person	Owner	Student	Other
To you	8.100	7.195	7.868	8.066	8.347	8.105	8.487
To the Community	8.068	7.364	7.913	8.166	7.880	7.000	7.779

Broken out by Q13: What is your age?

	18-24	25-39	40-54	55-69	70-84
To you	7.331	7.822	8.295	8.844	9.000
To the Community	7.479	7.931	8.100	8.304	8.464

Broken out by Q14: How many children do you have, living at home, at or below the age of 18?

	No Children	1-2 Children	3-4 Children	5+ Children
To you	8.698	7.631	7.671	8.000
To the Community	8.436	7.772	7.367	8.000

Broken out by Q15: Which of the following describes your race / ethnicity?

	Asian	Native American	African American	Hispanic	Caucasian	Blended Heritage
To you	7.417	7.605	7.645	7.306	8.341	7.912
To the Community	7.298	7.496	7.929	7.421	8.277	7.368

Broken out by Q16: Which of the following describes your gender?

	Male	Female	Non-binary / third gender	Prefer not to say
To you	7.784	8.229	7.290	8.053
To the Community	7.927	8.095	6.935	7.158

Broken out by Q17: Which one of the following options describes your educational level (highest degree received)?

	High School Diploma	Some College	Associates Degree	Bachelors Degree	Masters Degree	Doctorate Degree or higher	Other
To you	7.396	7.686	7.376	8.256	8.235	8.764	7.400
To the Community	7.906	7.873	7.492	8.271	7.284	8.097	7.000

Question 5 broken out by Demographics

Question 5: **In our discussions we heard many ways that more arts, culture, and creative opportunities can improve Greater Green Bay and help its citizens. Please use the scale to indicate your level of agreement with each.**

Scale: Rankings on a scale of **1 to 5** where **1 is Strongly Disagree** and **5 is Strongly Agree**

Broken out by Q1: How many years have you lived in the Green Bay area?

	1-5 years	6-12 years	11-18 years	19-24 years	25 years or more
Expand nightlife and build an active social scene	3.682	3.483	3.532	3.956	3.900
Offer a wide variety of creative activities throughout the entire year	3.953	3.728	3.621	4.114	4.279
Growth of new creative businesses	3.993	3.688	3.759	4.152	4.161
Make existing businesses more attractive	4.050	3.741	3.740	4.051	4.216
Help to attract and retain employees and residents	3.900	3.784	3.740	4.190	4.271
Promote tourism	3.963	3.767	3.759	4.038	4.231
More educational opportunities	4.067	3.794	3.778	4.127	4.191
Improve community engagement	4.007	3.812	3.787	4.184	4.249
Promote unity among people of all backgrounds, beliefs, and cultural identities	4.027	3.761	3.754	4.190	4.257
Neighborhood renewal and revitalization	3.956	3.741	3.684	4.108	4.284
Improve the health of residents	4.003	3.801	3.828	4.259	4.162
Improve the overall quality of life for citizens	4.154	3.894	3.857	4.304	4.392

Broken out by Q2: Which of the following best describes your connection with Greater Green Bay?

	Lived here all my life, never left	Grew up here, moved away, then moved back	Moved here from an urban area	Relocated from the surrounding area
Expand nightlife and build an active social scene	3.734	3.593	3.782	3.733
Offer a wide variety of creative activities throughout the entire year	3.862	3.904	4.047	4.053
Growth of new creative businesses	3.904	3.884	4.007	4.063
Make existing businesses more attractive	3.974	3.919	3.974	4.117
Help to attract and retain employees and residents	3.917	3.980	4.009	4.063
Promote tourism	3.964	3.916	4.002	4.029
More educational opportunities	3.949	3.947	4.056	4.083
Improve community engagement	3.968	3.964	4.059	4.122
Promote unity among people of all backgrounds, beliefs, and cultural identities	3.955	4.020	4.028	4.029
Neighborhood renewal and revitalization	3.968	3.954	3.993	4.010
Improve the health of residents	3.981	4.005	3.993	4.069
Improve the overall quality of life for citizens	4.103	4.124	4.129	4.214

Question 5 broken out by Demographics

Question 5: **In our discussions we heard many ways that more arts, culture, and creative opportunities can improve Greater Green Bay and help its citizens. Please use the scale to indicate your level of agreement with each.**

Scale: Rankings on a scale of **1 to 5** where **1 is Strongly Disagree** and **5 is Strongly Agree**

Broken out by Q12: Which of the following best describes your role at work?

	Executive	Director	Manager	Staff Person	Owner	Student	Other
Expand nightlife and build an active social scene	3.589	3.398	3.717	3.778	3.787	3.947	3.782
Offer a wide variety of creative activities throughout the entire year	3.749	3.814	3.839	4.074	4.147	4.053	4.256
Growth of new creative businesses	3.849	3.636	3.858	4.092	4.187	4.158	4.115
Make existing businesses more attractive	3.840	3.780	3.916	4.115	4.200	4.368	4.103
Help to attract and retain employees and residents	3.840	3.746	3.916	4.056	4.107	4.158	4.286
Promote tourism	3.881	3.678	3.890	4.067	4.080	4.263	4.260
More educational opportunities	3.849	3.686	3.968	4.117	4.067	3.789	4.403
Improve community engagement	3.886	3.855	3.910	4.133	4.053	4.158	4.377
Promote unity among people of all backgrounds, beliefs, and cultural identities	3.817	3.763	3.910	4.087	4.267	4.421	4.403
Neighborhood renewal and revitalization	3.799	3.686	3.871	4.128	4.133	4.316	4.299
Improve the health of residents	3.826	3.831	3.968	4.112	4.054	4.211	4.260
Improve the overall quality of life for citizens	4.005	3.873	4.405	4.227	4.293	4.421	4.506

Question 5 broken out by Demographics

Question 5: **In our discussions we heard many ways that more arts, culture, and creative opportunities can improve Greater Green Bay and help its citizens. Please use the scale to indicate your level of agreement with each.**

Scale: Rankings on a scale of **1 to 5** where **1 is Strongly Disagree** and **5 is Strongly Agree**

Broken out by Q13: What is your age?

	18-24	25-39	40-54	55-69	70-84
Expand nightlife and build an active social scene	3.528	3.577	3.946	4.104	3.643
Offer a wide variety of creative activities throughout the entire year	3.699	3.748	4.270	4.578	4.714
Growth of new creative businesses	3.795	3.814	4.174	4.363	4.464
Make existing businesses more attractive	3.787	3.876	4.149	4.341	4.429
Help to attract and retain employees and residents	3.664	3.839	4.232	4.440	4.679
Promote tourism	3.713	3.855	4.112	4.410	4.607
More educational opportunities	3.877	3.861	4.192	4.373	4.536
Improve community engagement	3.861	3.892	4.213	4.448	4.643
Promote unity among people of all backgrounds, beliefs, and cultural identities	3.877	3.861	4.178	4.425	4.821
Neighborhood renewal and revitalization	3.885	3.803	4.158	4.440	4.679
Improve the health of residents	3.852	3.871	4.258	4.271	4.571
Improve the overall quality of life for citizens	3.992	3.976	4.369	4.545	4.929

Broken out by Q14: How many children do you have, living at home, at or below the age of 18?

	No Children	1-2 Children	3-4 Children	5+ Children
Expand nightlife and build an active social scene	3.973	3.543	3.684	4.000
Offer a wide variety of creative activities throughout the entire year	4.317	3.744	3.861	4.500
Growth of new creative businesses	4.196	3.815	3.899	4.500
Make existing businesses more attractive	4.219	3.844	3.962	4.500
Help to attract and retain employees and residents	4.256	3.818	3.899	4.000
Promote tourism	4.185	3.845	3.886	4.500
More educational opportunities	4.249	3.874	3.734	3.000
Improve community engagement	4.290	3.869	3.848	4.000
Promote unity among people of all backgrounds, beliefs, and cultural identities	4.306	3.843	3.873	4.000
Neighborhood renewal and revitalization	4.284	3.798	3.797	4.000
Improve the health of residents	4.201	3.887	3.962	4.000
Improve the overall quality of life for citizens	4.400	4.001	3.899	4.500

Question 5 broken out by Demographics

Question 5: **In our discussions we heard many ways that more arts, culture, and creative opportunities can improve Greater Green Bay and help its citizens. Please use the scale to indicate your level of agreement with each.**

Scale: Rankings on a scale of **1 to 5** where **1 is Strongly Disagree** and **5 is Strongly Agree**

Broken out by Q15: Which of the following describes your race / ethnicity?

	Asian	Native American	African American	Hispanic	Caucasian	Blended Heritage
Expand nightlife and build an active social scene	3.381	3.454	3.467	3.475	3.888	3.509
Offer a wide variety of creative activities throughout the entire year	3.738	3.647	3.543	3.770	4.170	3.807
Growth of new creative businesses	3.833	3.714	3.689	3.721	4.120	3.807
Make existing businesses more attractive	3.929	3.748	3.727	3.820	4.127	3.825
Help to attract and retain employees and residents	3.786	3.630	3.645	3.934	4.145	3.895
Promote tourism	3.690	3.647	3.703	3.836	4.144	3.877
More educational opportunities	3.893	3.739	3.765	3.836	4.136	3.947
Improve community engagement	3.976	3.807	3.710	3.744	4.179	3.895
Promote unity among people of all backgrounds, beliefs, and cultural identities	3.881	3.807	3.710	3.918	4.155	3.789
Neighborhood renewal and revitalization	3.798	3.723	3.607	3.787	4.147	3.912
Improve the health of residents	4.012	3.874	3.738	3.893	4.123	3.737
Improve the overall quality of life for citizens	4.023	3.899	3.814	3.902	4.310	4.035

Broken out by Q16: Which of the following describes your gender?

	Male	Female	Non-binary / third gender	Prefer not to say
Expand nightlife and build an active social scene	3.749	3.673	3.484	3.263
Offer a wide variety of creative activities throughout the entire year	3.885	4.020	3.645	3.947
Growth of new creative businesses	3.950	3.976	3.484	3.842
Make existing businesses more attractive	3.997	3.998	3.452	3.632
Help to attract and retain employees and residents	3.978	3.997	3.548	3.632
Promote tourism	4.002	3.969	3.323	3.526
More educational opportunities	3.998	4.018	3.548	3.526
Improve community engagement	3.974	4.071	3.548	3.842
Promote unity among people of all backgrounds, beliefs, and cultural identities	3.967	4.052	3.613	3.842
Neighborhood renewal and revitalization	3.907	4.023	3.645	4.053
Improve the health of residents	4.014	4.011	3.581	3.737
Improve the overall quality of life for citizens	4.153	4.145	3.613	3.737

Question 5 broken out by Demographics

Question 5: **In our discussions we heard many ways that more arts, culture, and creative opportunities can improve Greater Green Bay and help its citizens. Please use the scale to indicate your level of agreement with each.**

Scale: Rankings on a scale of **1 to 5** where **1 is Strongly Disagree** and **5 is Strongly Agree**

Broken out by Q17: Which one of the following options describes your educational level (highest degree received)?

	High School Diploma	Some College	Associates Degree	Bachelors Degree	Masters Degree	Doctorate Degree or higher	Other
Expand nightlife and build an active social scene	3.685	3.675	3.411	3.760	3.755	3.958	3.500
Offer a wide variety of creative activities throughout the entire year	3.833	3.878	3.600	3.988	4.155	4.389	3.600
Growth of new creative businesses	3.741	4.013	3.621	3.967	4.040	4.394	4.000
Make existing businesses more attractive	3.907	4.008	3.795	3.967	4.065	4.296	3.900
Help to attract and retain employees and residents	3.796	4.008	3.705	3.985	4.020	4.465	4.100
Promote tourism	3.944	4.008	3.646	3.971	4.070	4.338	3.900
More educational opportunities	3.755	4.097	3.726	3.954	4.135	4.408	3.900
Improve community engagement	3.642	4.034	3.695	4.050	4.125	4.465	3.800
Promote unity among people of all backgrounds, beliefs, and cultural identities	3.796	4.004	3.705	4.027	4.090	4.437	4.500
Neighborhood renewal and revitalization	4.038	3.886	3.689	3.985	4.075	4.200	4.2
Improve the health of residents	4.038	4.097	3.763	3.973	4.040	4.380	3.800
Improve the overall quality of life for citizens	4.130	4.211	3.832	4.085	4.260	4.618	4.200

Question 7 broken out by Demographics

Question 7: **Which of the following types of offerings would you like to see Greater Green Bay offer more of in the future (please select all that apply)?**

Broken out by Q1: How many years have you lived in the Greater Green Bay area?

	1-5 years	6-12 years	11-18 years	19-24 years	25 years or more
A broad mix of family friendly options	22%	21%	14%	11%	32%
Arts districts that offer blended music, food, shopping, galleries, and other entertainment	24%	19%	15%	12%	30%
Arts educational opportunities at schools, colleges, churches, libraries, and community centers	24%	19%	15%	13%	30%
Representation of local history (Tribes, Early Settlers, Packers, Cheese, Paper, etc.)	23%	19%	15%	10%	33%
Representation of today's mix of local cultures and community diversity	19%	17%	13%	12%	39%
Immersive activities that offer demonstrations, hands-on experiences, and games	24%	18%	9%	11%	38%
Formal offerings at indoor venues/performance halls	21%	19%	13%	12%	34%
Beautification and creative activities on the riverfront and trails	22%	16%	12%	11%	38%
Offerings with a mix of local and imported talent	21%	17%	15%	10%	37%
Chances to participate with my own art (e.g., hobbies, crafts, and skills)	21%	20%	14%	14%	30%
More affordable entertainment options	16%	17%	12%	14%	40%

Question 7 broken out by Demographics
Question 7: **Which of the following types of offerings would you like to see Greater Green Bay offer more of in the future (please select all that apply)?**

Broken out by Q2: Which of the following best describes your connection with Greater Green Bay?

	Lived here all my life, never left	Grew up here, moved away, then moved back	Moved here from an urban area	Relocated from the surrounding area
A broad mix of family friendly options	25%	27%	33%	15%
Arts districts that offer blended music, food, shopping, galleries, and other entertainment	25%	28%	32%	15%
Arts educational opportunities at schools, colleges, churches, libraries, and community centers	21%	26%	35%	18%
Representation of local history (Tribes, Early Settlers, Packers, Cheese, Paper, etc.)	25%	24%	35%	16%
Representation of today's mix of local cultures and community diversity	21%	28%	36%	15%
Immersive activities that offer demonstrations, hands-on experiences, and games	20%	26%	35%	19%
Formal offerings at indoor venues / performance halls	26%	26%	33%	15%
Beautification and creative activities on the riverfront and trails	23%	26%	33%	17%
Offerings with a mix of local and imported talent	22%	27%	34%	17%
Chances to participate with my own art (e.g., hobbies, crafts, and skills)	24%	29%	29%	17%
More affordable entertainment options	23%	31%	27%	19%

Question 7 broken out by Demographics

Question 7: **Which of the following types of offerings would you like to see Greater Green Bay offer more of in the future (please select all that apply)?**

Broken out by Q12: Which of the following best describes your role at work?

	Executive	Director	Manager	Staff Person	Owner	Student	Other
A broad mix of family friendly options	20%	10%	24%	32%	6%	1%	7%
Arts districts that offer blended music, food, shopping, galleries, and other entertainment	21%	10%	22%	34%	6%	2%	7%
Arts educational opportunities at schools, colleges, churches, libraries, and community centers	19%	9%	22%	34%	7%	2%	8%
Representation of local history (Tribes, Early Settlers, Packers, Cheese, Paper, etc.)	20%	7%	21%	37%	5%	1%	8%
Representation of today's mix of local cultures & community diversity	15%	11%	20%	33%	7%	3%	10%
Immersive activities that offer demonstrations, hands-on experiences, and games	16%	7%	20%	36%	10%	2%	10%
Formal offerings at indoor venues/performance halls	20%	11%	21%	31%	8%	1%	9%
Beautification and creative activities on the riverfront and trails	16%	9%	21%	38%	7%	1%	9%
Offerings with a mix of local and imported talent	16%	11%	23%	34%	7%	1%	9%
Chances to participate with my own art (e.g., hobbies, crafts, and skills)	16%	8%	20%	39%	9%	2%	6%
More affordable entertainment options	14%	7%	23%	36%	8%	2%	10%

Broken out by Q13: What is your age?

	18-24	25-39	40-54	55-69	70-84
A broad mix of family friendly options	10%	53%	21%	13%	3%
Arts districts that offer blended music, food, shopping, galleries, and other entertainment	12%	56%	18%	12%	3%
Arts educational opportunities at schools, colleges, churches, libraries, and community centers	8%	58%	19%	11%	4%
Representation of local history (Tribes, Early Settlers, Packers, Cheese, Paper, etc.)	8%	58%	18%	13%	3%
Representation of today's mix of local cultures and community diversity	7%	44%	26%	18%	5%
Immersive activities that offer demonstrations, hands-on experiences, and games	7%	49%	23%	18%	3%
Formal offerings at indoor venues/performance halls	13%	46%	22%	15%	4%
Beautification and creative activities on the riverfront and trails	7%	52%	20%	17%	4%
Offerings with a mix of local and imported talent	5%	51%	22%	18%	4%
Chances to participate with my own art (e.g., hobbies, crafts, and skills)	11%	56%	22%	10%	2%
More affordable entertainment options	8%	42%	28%	17%	5%

Question 7 broken out by Demographics
Question 7: **Which of the following types of offerings would you like to see Greater Green Bay offer more of in the future (please select all that apply)?**

Broken out by Q14: How many children do you have, living at home, at or below the age of 18?

	No Children	1-2 Children	3-4 Children	5+ Children
A broad mix of family friendly options	34%	59%	7%	n/r
Arts districts that offer blended music, food, shopping, galleries, and other entertainment	40%	54%	5%	n/r
Arts educational opportunities at schools, colleges, churches, libraries, and community centers	41%	53%	5%	n/r
Representation of local history (Tribes, Early Settlers, Packers, Cheese, Paper, etc.)	42%	52%	6%	n/r
Representation of today's mix of local cultures and community diversity	50%	44%	7%	n/r
Immersive activities that offer demonstrations, hands-on experiences, and games	52%	40%	8%	n/r
Formal offerings at indoor venues/performance halls	42%	51%	6%	n/r
Beautification and creative activities on the riverfront and trails	44%	50%	6%	n/r
Offerings with a mix of local and imported talent	44%	50%	6%	n/r
Chances to participate with my own art (e.g., hobbies, crafts & skills)	38%	55%	6%	n/r
More affordable entertainment options	49%	44%	6%	n/r

Broken out by Q15: Which of the following describes your race / ethnicity?

	Asian	Native American	African American	Hispanic	Caucasian	Blended Heritage
A broad mix of family friendly options	10%	7%	13%	7%	60%	3%
Arts districts that offer blended music, food, shopping, galleries, and other entertainment	7%	10%	13%	8%	58%	3%
Arts educational opportunities at schools, colleges, churches, libraries, and community centers	4%	10%	13%	8%	62%	3%
Representation of local history (Tribes, Early Settlers, Packers, Cheese, Paper, etc.)	3%	10%	11%	9%	64%	3%
Representation of today's mix of local cultures and community diversity	4%	10%	8%	7%	67%	4%
Immersive activities that offer demonstrations, hands-on experiences, and games	3%	7%	6%	10%	68%	6%
Formal offerings at indoor venues/performance halls	10%	8%	13%	5%	59%	5%
Beautification and creative activities on the riverfront and trails	5%	8%	9%	7%	66%	5%
Offerings with a mix of local and imported talent	5%	11%	10%	7%	64%	3%
Chances to participate with my own art (e.g., hobbies, crafts, and skills)	4%	11%	15%	8%	59%	3%
More affordable entertainment options	4%	6%	6%	12%	67%	5%

Question 7 broken out by Demographics

Question 7: **Which of the following types of offerings would you like to see Greater Green Bay offer more of in the future (please select all that apply)?**

Broken out by Q16: Which of the following describes your gender?

	Male	Female	Non-binary / third gender	Prefer not to say
A broad mix of family friendly options	46%	50%	2%	2%
Arts districts that offer blended music, food, shopping, galleries, and other entertainment	43%	53%	2%	2%
Arts educational opportunities at schools, colleges, churches, libraries, and community centers	41%	55%	2%	1%
Representation of local history (Tribes, Early Settlers, Packers, Cheese, Paper, etc.)	40%	58%	2%	1%
Representation of today's mix of local cultures and community diversity	38%	58%	2%	1%
Immersive activities that offer demonstrations, hands-on experiences, and games	37%	61%	1%	1%
Formal offerings at indoor venues / performance halls	47%	51%	1%	1%
Beautification and creative activities on the riverfront and trails	41%	56%	1%	2%
Offerings with a mix of local and imported talent	43%	54%	2%	1%
Chances to participate with my own art (e.g., hobbies, crafts, and skills)	39%	57%	3%	1%
More affordable entertainment options	44%	53%	2%	1%

Question 7 broken out by Demographics
Question 7: **Which of the following types of offerings would you like to see Greater Green Bay offer more of in the future (please select all that apply)?**

Broken out by Q17: Which one of the following options describes your educational level (highest degree received)?

	High School Diploma	Some College	Associates Degree	Bachelors Degree	Masters Degree	Doctorate Degree or higher	Other
A broad mix of family friendly options	3%	17%	16%	43%	15%	6%	1%
Arts districts that offer blended music, food, shopping, galleries, and other entertainment	4%	18%	14%	42%	16%	6%	1%
Arts educational opportunities at schools, colleges, churches, libraries, and community centers	4%	17%	14%	42%	16%	7%	1%
Representation of local history (Tribes, Early Settlers, Packers, Cheese, Paper, etc.)	4%	16%	13%	44%	17%	5%	0%
Representation of today's mix of local cultures and community diversity	2%	12%	12%	39%	23%	10%	1%
Immersive activities that offer demonstrations, hands-on experiences, and games	4%	17%	12%	43%	16%	8%	1%
Formal offerings at indoor venues / performance halls	2%	15%	14%	43%	18%	7%	1%
Beautification and creative activities on the riverfront and trails	3%	15%	14%	43%	18%	7%	1%
Offerings with a mix of local and imported talent	3%	14%	14%	41%	19%	7%	1%
Chances to participate with my own art (e.g., hobbies, crafts, and skills)	6%	19%	16%	37%	15%	5%	1%
More affordable entertainment options	4%	17%	12%	40%	17%	10%	1%

Question 9 broken out by Demographics

Question 9: **In what general areas and specific locations would you like to see more arts, culture, and creative offerings in and around Greater Green Bay (select all that apply)?**

Broken out by Q1: How many years have you lived in the Greater Green Bay area?

	1-5 years	6-12 years	11-18 years	19-24 years	25 years or more
Downtown Green Bay	25%	18%	13%	13%	31%
East Green Bay	23%	23%	15%	12%	27%
West Green Bay	25%	17%	16%	11%	31%
Fox River	24%	14%	14%	11%	37%
Trails	20%	19%	13%	11%	37%
UW Green Bay	24%	18%	16%	12%	30%
DePere	22%	17%	14%	10%	37%
NWTC	23%	23%	16%	10%	29%
Public Parks	21%	19%	13%	12%	35%
Olde Main Street District	21%	23%	14%	11%	31%
On Broadway District	21%	17%	14%	11%	38%
Titletown Tech	21%	14%	12%	11%	42%
Allouez	22%	11%	11%	9%	47%
Aschwaubenon	21%	19%	17%	12%	31%
Howard-Suamico	24%	19%	19%	11%	26%
Wrightstown	23%	27%	13%	15%	22%
Hobart	21%	25%	17%	16%	20%
Ledgeview	21%	20%	16%	16%	27%
Bellevue	22%	18%	15%	14%	31%
Lawrence	26%	24%	18%	11%	21%
Denmark	20%	19%	17%	16%	28%
Pulaski	18%	21%	11%	22%	28%
Town of Scott	23%	19%	20%	15%	23%
As links between key metro areas	24%	15%	10%	16%	35%

Question 9 broken out by Demographics
Question 9: **In what general areas and specific locations would you like to see more arts, culture, and creative offerings in and around Greater Green Bay (select all that apply)?**

Broken out by Q2: Which of the following best describes your connection with Greater Green Bay?

	Lived here all my life, never left	Grew up here, moved away, then moved back	Moved here from an urban area	Relocated from the surrounding area
Downtown Green Bay	23%	25%	35%	16%
East Green Bay	24%	27%	31%	17%
West Green Bay	26%	25%	32%	16%
Fox River	23%	26%	40%	11%
Trails	23%	27%	34%	15%
UW Green Bay	17%	27%	38%	19%
DePere	20%	27%	40%	14%
NWTC	21%	29%	31%	19%
Public Parks	21%	25%	33%	21%
Olde Main Street District	14%	30%	36%	20%
On Broadway District	18%	30%	35%	17%
Titletown Tech	19%	31%	33%	17%
Allouez	19%	29%	36%	16%
Aschwaubenon	29%	29%	29%	13%
Howard-Suamico	23%	27%	33%	16%
Wrightstown	23%	32%	31%	14%
Hobart	23%	28%	34%	15%
Ledgeview	29%	27%	28%	15%
Bellevue	24%	23%	34%	19%
Lawrence	21%	26%	34%	19%
Denmark	27%	30%	28%	15%
Pulaski	38%	20%	21%	21%
Town of Scott	18%	31%	27%	24%
As links between key metro areas	21%	26%	35%	18%

Question 9 broken out by Demographics

Question 9: **In what general areas and specific locations would you like to see more arts, culture, and creative offerings in and around Greater Green Bay (select all that apply)?**

Broken out by Q12: Which of the following best describes your role at work?

	Executive	Director	Manager	Staff Person	Owner	Student	Other
Downtown Green Bay	22%	8%	19%	35%	7%	2%	7%
East Green Bay	21%	9%	25%	32%	4%	2%	6%
West Green Bay	21%	7%	22%	37%	5%	3%	5%
Fox River	18%	10%	23%	33%	6%	2%	9%
Trails	15%	9%	22%	37%	7%	2%	8%
UW Green Bay	14%	6%	24%	35%	8%	4%	9%
DePere	13%	12%	19%	30%	12%	2%	13%
NWTC	24%	4%	14%	39%	7%	3%	8%
Public Parks	12%	8%	20%	41%	5%	2%	10%
Olde Main Street District	17%	10%	22%	30%	10%	2%	9%
On Broadway District	15%	6%	23%	29%	13%	3%	11%
Titletown Tech	14%	11%	24%	35%	7%	3%	6%
Allouez	10%	10%	15%	36%	14%	1%	14%
Aschwaubenon	20%	17%	15%	28%	10%	2%	7%
Howard-Suamico	17%	11%	24%	27%	9%	2%	11%
Wrightstown	17%	13%	27%	28%	6%	2%	5%
Hobart	14%	14%	26%	29%	8%	4%	6%
Ledgeview	15%	12%	24%	34%	7%	1%	7%
Bellevue	12%	11%	23%	35%	6%	2%	10%
Lawrence	18%	9%	25%	35%	5%	2%	6%
Denmark	22%	10%	25%	24%	8%	4%	7%
Pulaski	16%	9%	23%	37%	6%	4%	6%
Town of Scott	16%	7%	27%	30%	8%	4%	8%
As links between key metro areas	16%	8%	20%	34%	5%	3%	14%

Question 9 broken out by Demographics

Question 9: **In what general areas and specific locations would you like to see more arts, culture, and creative offerings in and around Greater Green Bay (select all that apply)?**

Broken out by Q13: What is your age?

	18-24	25-39	40-54	55-69	70-84
Downtown Green Bay	11%	54%	19%	13%	3%
East Green Bay	12%	61%	17%	9%	2%
West Green Bay	9%	64%	16%	10%	1%
Fox River	7%	52%	21%	16%	4%
Trails	7%	54%	18%	17%	3%
UW Green Bay	10%	49%	22%	15%	4%
DePere	6%	43%	27%	19%	5%
NWTC	6%	62%	18%	12%	2%
Public Parks	8%	49%	23%	17%	3%
Olde Main Street District	6%	48%	22%	19%	4%
On Broadway District	8%	45%	22%	20%	5%
Titletown Tech	6%	43%	31%	15%	4%
Allouez	8%	30%	28%	26%	8%
Aschwaubenon	16%	46%	18%	16%	4%
Howard-Suamico	9%	60%	17%	13%	1%
Wrightstown	7%	68%	18%	6%	1%
Hobart	7%	69%	17%	6%	1%
Ledgeview	11%	58%	19%	11%	1%
Bellevue	10%	58%	17%	13%	2%
Lawrence	7%	65%	16%	11%	1%
Denmark	6%	65%	20%	8%	1%
Pulaski	13%	54%	20%	12%	1%
Town of Scott	4%	62%	19%	13%	2%
As links between key metro areas	6%	48%	27%	16%	2%

Question 9 broken out by Demographics

Question 9: **In what general areas and specific locations would you like to see more arts, culture, and creative offerings in and around Greater Green Bay (select all that apply)?**

Broken out by Q14: How many children do you have, living at home, at or below the age of 18?

	No Children	1-2 Children	3-4 Children	5+ Children
Downtown Green Bay	42%	53%	5%	0%
East Green Bay	36%	59%	6%	0%
West Green Bay	39%	55%	6%	0%
Fox River	46%	47%	7%	0%
Trails	46%	49%	5%	0%
UW Green Bay	40%	56%	4%	0%
DePere	49%	45%	6%	0%
NWTC	33%	58%	8%	0%
Public Parks	44%	50%	5%	0%
Olde Main Street District	50%	44%	6%	0%
On Broadway District	52%	41%	7%	0%
Titletown Tech	50%	42%	8%	0%
Allouez	68%	27%	5%	0%
Aschwaubenon	41%	51%	9%	0%
Howard-Suamico	33%	58%	8%	0%
Wrightstown	22%	67%	11%	0%
Hobart	23%	72%	4%	1%
Ledgeview	30%	65%	4%	1%
Bellevue	39%	55%	6%	0%
Lawrence	33%	65%	2%	0%
Denmark	33%	60%	7%	0%
Pulaski	34%	56%	10%	0%
Town of Scott	31%	64%	5%	0%
As links between key metro areas	49%	44%	7%	0%

Question 9 broken out by Demographics

Question 9: **In what general areas and specific locations would you like to see more arts, culture, and creative offerings in and around Greater Green Bay (select all that apply)?**

Broken out by Q15: Which of the following describes your race / ethnicity?

	Asian	Native American	African American	Hispanic	Caucasian	Blended Heritage
Downtown Green Bay	8%	8%	12%	7%	62%	3%
East Green Bay	8%	10%	18%	9%	53%	2%
West Green Bay	5%	10%	13%	7%	62%	2%
Fox River	5%	10%	11%	6%	63%	5%
Trails	4%	9%	9%	9%	65%	4%
UW Green Bay	3%	10%	13%	10%	61%	3%
DePere	3%	9%	6%	7%	70%	5%
NWTC	4%	16%	11%	9%	56%	4%
Public Parks	5%	7%	9%	7%	68%	3%
Olde Main Street District	2%	6%	7%	15%	64%	5%
On Broadway District	4%	5%	5%	12%	68%	6%
Titletown Tech	4%	9%	8%	8%	65%	6%
Allouez	1%	7%	5%	5%	79%	3%
Aschwaubenon	14%	12%	10%	8%	52%	4%
Howard-Suamico	5%	11%	16%	11%	54%	3%
Wrightstown	8%	18%	17%	20%	34%	3%
Hobart	4%	16%	14%	15%	45%	5%
Ledgeview	5%	13%	13%	15%	50%	4%
Bellevue	4%	11%	12%	10%	58%	5%
Lawrence	6%	18%	8%	13%	50%	4%
Denmark	6%	13%	15%	14%	50%	2%
Pulaski	3%	15%	11%	12%	58%	1%
Town of Scott	6%	13%	14%	16%	45%	5%
As links between key metro areas	3%	8%	8%	8%	66%	6%

Question 9 broken out by Demographics

Question 9: **In what general areas and specific locations would you like to see more arts, culture, and creative offerings in and around Greater Green Bay (select all that apply)?**

Broken out by Q16: Which of the following describes your gender?

	Male	Female	Non-binary / third gender	Prefer not to say
Downtown Green Bay	44%	54%	2%	1%
East Green Bay	44%	51%	3%	2%
West Green Bay	42%	54%	2%	1%
Fox River	38%	59%	2%	1%
Trails	38%	58%	2%	2%
UW Green Bay	44%	51%	4%	1%
DePere	34%	62%	2%	2%
NWTC	47%	50%	2%	1%
Public Parks	43%	53%	2%	1%
Olde Main Street District	47%	50%	2%	1%
On Broadway District	44%	52%	3%	1%
Titletown Tech	46%	51%	2%	1%
Allouez	30%	67%	1%	1%
Aschwaubenon	37%	59%	2%	2%
Howard-Suamico	38%	58%	2%	1%
Wrightstown	41%	52%	5%	2%
Hobart	44%	50%	4%	2%
Ledgeview	43%	49%	7%	1%
Bellevue	37%	59%	4%	1%
Lawrence	40%	55%	3%	2%
Denmark	40%	53%	5%	2%
Pulaski	47%	48%	4%	0%
Town of Scott	44%	53%	2%	1%
As links between key metro areas	44%	53%	1%	2%

Question 9 broken out by Demographics

Question 9: **In what general areas and specific locations would you like to see more arts, culture, and creative offerings in and around Greater Green Bay (select all that apply)?**

Broken out by Q17: Which one of the following options describes your educational level (highest degree received)?

	High School Diploma	Some College	Associates Degree	Bachelors Degree	Masters Degree	Doctorate Degree or higher	Other
Downtown Green Bay	4%	20%	13%	39%	17%	7%	1%
East Green Bay	4%	18%	18%	43%	13%	5%	1%
West Green Bay	4%	20%	14%	45%	12%	4%	1%
Fox River	3%	13%	15%	46%	17%	6%	1%
Trails	3%	14%	12%	44%	19%	8%	1%
UW Green Bay	4%	16%	10%	41%	18%	10%	0%
DePere	5%	10%	10%	39%	25%	10%	1%
NWTC	5%	16%	10%	43%	18%	8%	0%
Public Parks	4%	14%	10%	45%	18%	8%	1%
Olde Main Street District	2%	20%	10%	39%	19%	8%	1%
On Broadway District	2%	17%	10%	39%	22%	8%	2%
Titletown Tech	5%	9%	9%	39%	26%	11%	1%
Allouez	1%	7%	7%	46%	28%	9%	1%
Aschwaubenon	4%	17%	18%	32%	19%	9%	1%
Howard-Suamico	5%	17%	17%	37%	16%	7%	0%
Wrightstown	5%	16%	16%	36%	17%	8%	1%
Hobart	7%	15%	14%	37%	16%	9%	1%
Ledgeview	6%	16%	18%	35%	18%	7%	0%
Bellevue	4%	18%	13%	38%	17%	10%	0%
Lawrence	4%	15%	13%	39%	20%	8%	1%
Denmark	8%	12%	11%	35%	24%	10%	0%
Pulaski	4%	16%	14%	29%	22%	13%	1%
Town of Scott	4%	17%	11%	37%	20%	10%	0%
As links between key metro areas	3%	14%	7%	37%	24%	14%	1%

Question 10 broken out by Demographics
Question 10: **Please use the slider to tell us how much you agree with the following statement: Government investment in arts, culture, and creative offerings is a responsible way to improve Greater Green Bay's quality of life for all citizens.**
Rating on a scale of **1 to 10** where **1-2 is Strongly Disagree, 3-4 is Somewhat Disagree, 5-6 is Somewhat Agree, 7-8 is Agree and 9-10 is Strongly Agree.**

Broken out by Q1: How many years have you lived in the Greater Green Bay area?

	1-5 years	6-12 years	11-18 years	19-24 years	25 years or more
Average Score	8.136	7.556	7.870	7.856	8.044

Broken out by Q2: Which of the following best describes your connection with Greater Green Bay?

	Lived here all my life, never left	Grew up here, moved away, then moved back	Moved here from an urban area	Relocated from the surrounding area
Average Score	7.636	7.631	8.326	7.970

Broken out by Q12: Which of the following best describes your role at work?

	Executive	Director	Manager	Staff Person	Owner	Student	Other
Average Score	8.119	7.229	7.765	8.046	7.853	7.579	8.092

Broken out by Q13: What is your age?

	18-24	25-39	40-54	55-69	70-84
Average Score	7.262	7.923	7.950	8.201	9.071

Broken out by Q14: How many children do you have, living at home, at or below the age of 18?

	No Children	1-2 Children	3-4 Children	5+ Children
Average Score	8.385	7.694	7.500	8.000

Broken out by Q15: Which of the following describes your race / ethnicity?

	Asian	Native American	African American	Hispanic	Caucasian	Blended Heritage
Average Score	7.286	7.521	7.863	7.254	8.231	7.404

Broken out by Q16: Which of the following describes your gender?

	Male	Female	Non-binary / third gender	Prefer not to say
Average Score	7.801	8.069	7.267	7.211

Broken out by Q17: Which one of the following options describes your educational level (highest degree received)?

	High School Diploma	Some College	Associates Degree	Bachelors Degree	Masters Degree	Doctorate Degree or higher	Other
Average Score	7.593	7.819	7.399	8.191	7.875	8.197	6.800

Question 18 broken out by Demographics
Question 18: **How important is it to support the growth of arts, culture, and the creative industries in Greater Green Bay, in each of the following ways?**
Rating on a scale of **1 to 5** where **1 is Not At All Important, 2 is Slightly Important, 3 is Moderately Important, 4 is Very Important and 5 is Extremely Important**

Broken out by Q1: How many years have you lived in the Greater Green Bay area?

	1-5 years	6-12 years	11-18 years	19-24 years	25 years or more
Corporate funding	3.887	3.328	3.608	3.944	3.929
Community leaders who are forward thinking	4.007	3.496	3.667	3.917	4.097
Public partnerships	3.993	3.482	3.657	3.847	4.000
Funding from local donors	3.987	3.467	3.670	3.806	3.956
Physical space for creative work	3.967	3.526	3.641	3.889	4.142
More events that feature arts, culture, and creative offerings	4.040	3.540	3.762	4.000	3.991
Better marketing to raise awareness of events / offerings	4.053	3.518	3.733	4.000	4.159
Broader community engagement	4.053	3.533	3.723	3.847	4.212
Support for creative business start-ups	4.093	3.613	3.624	3.861	3.956
Connections to more job opportunities	4.079	3.518	3.713	3.806	3.982
An educational / professional feeder system for careers in the arts	4.013	3.526	3.604	3.903	3.973
Making sure artists / creatives get paid for their work	4.106	3.518	3.713	4.014	4.159
Getting artists and creatives involved in planning and decision-making	4.139	3.526	3.782	4.153	4.106

Broken out by Q2: Which of the following best describes your connection with Greater Green Bay?

	Lived here all my life, never left	Grew up here, moved away, then moved back	Moved here from an urban area	Relocated from the surrounding area
Corporate funding	3.511	3.559	4.006	3.803
Community leaders who are forward thinking	3.689	3.581	4.136	3.974
Public partnerships	3.630	3.656	3.983	3.974
Funding from local donors	3.588	3.720	3.960	3.816
Physical space for creative work	3.728	3.688	4.001	3.921
More events that feature arts, culture, and creative offerings	3.711	3.747	4.074	3.868
Better marketing to raise awareness of events / offerings	3.733	3.720	4.091	4.053
Broader community engagement	3.800	3.715	4.045	4.000
Support for creative business start-ups	3.770	3.667	4.040	3.908
Connections to more job opportunities	3.719	3.720	3.949	3.987
An educational / professional feeder system for careers in the arts	3.630	3.710	3.949	3.987
Making sure artists / creatives get paid for their work	3.800	3.672	4.114	4.092
Getting artists and creatives involved in planning and decision-making	3.711	3.806	4.142	4.079

Question 18 broken out by Demographics

Question 18: **How important is it to support the growth of arts, culture, and the creative industries in Greater Green Bay, in each of the following ways?**

Rating on a scale of **1 to 5** where **1 is Not At All Important, 2 is Slightly Important, 3 is Moderately Important, 4 is Very Important and 5 is Extremely Important**

Broken out by Q12: Which of the following best describes your role at work?

	Executive	Director	Manager	Staff Person	Owner	Student	Other
Corporate funding	3.800	3.000	3.656	3.721	4.204	3.833	4.310
Community leaders who are forward thinking	3.892	3.317	3.748	3.796	4.408	4.083	4.483
Public partnerships	3.908	3.400	3.718	3.687	4.245	3.833	4.414
Funding from local donors	3.900	3.517	3.682	3.639	4.265	4.167	4.276
Physical space for creative work	3.892	3.483	3.689	3.782	4.347	4.250	4.380
More events that feature arts, culture, and creative offerings	3.874	3.417	3.786	3.878	4.327	4.000	4.345
Better marketing to raise awareness of events / offerings	3.916	3.600	3.840	3.816	4.245	3.750	4.448
Broader community engagement	3.958	3.400	3.863	3.864	4.286	3.667	4.276
Support for creative business start-ups	3.975	3.483	3.824	3.701	4.306	4.083	4.172
Connections to more job opportunities	3.908	3.417	3.855	3.748	4.204	4.083	4.069
An educational / professional feeder system for careers in the arts	3.916	3.433	3.771	3.680	4.306	3.667	4.310
Making sure artists / creatives get paid for their work	4.017	3.450	3.840	3.789	4.367	4.000	4.621
Getting artists and creatives involved in planning and decision-making	3.983	3.500	3.824	3.871	4.306	4.250	4.690

Question 18 broken out by Demographics

Question 18: **How important is it to support the growth of arts, culture, and the creative industries in Greater Green Bay, in each of the following ways?**

Rating on a scale of **1 to 5** where **1 is Not At All Important, 2 is Slightly Important, 3 is Moderately Important, 4 is Very Important and 5 is Extremely Important**

Broken out by Q15: Which of the following describes your race / ethnicity?

	Asian	Native American	African American	Hispanic	Caucasian	Blended Heritage
Corporate funding	3.379	3.366	3.467	3.286	4.039	4.000
Community leaders who are forward thinking	3.345	3.578	3.489	3.393	4.190	3.750
Public partnerships	3.552	3.310	3.598	3.357	4.137	3.250
Funding from local donors	3.655	3.366	3.522	3.446	4.070	3.333
Physical space for creative work	3.638	3.479	3.630	3.429	4.140	2.667
More events that feature arts, culture, and creative offerings	3.603	3.648	3.674	3.554	4.113	3.000
Better marketing to raise awareness of events / offerings	3.655	3.535	3.717	3.446	4.166	3.500
Broader community engagement	3.672	3.620	3.630	3.518	4.148	3.333
Support for creative business start-ups	3.724	3.577	3.522	3.482	4.106	3.667
Connections to more job opportunities	3.707	3.521	3.609	3.571	4.049	3.750
An educational / professional feeder system for careers in the arts	3.621	3.535	3.620	3.500	4.018	3.917
Making sure artists / creatives get paid for their work	3.724	3.577	3.576	3.500	4.194	3.667
Getting artists and creatives involved in planning and decision-making	3.707	3.620	3.609	3.625	4.233	3.250

Broken out by Q16: Which of the following describes your gender?

	Male	Female	Non-binary / third gender	Prefer not to say
Corporate funding	3.679	3.791	3.105	3.857
Community leaders who are forward thinking	3.738	3.949	3.263	3.714
Public partnerships	3.742	3.896	3.105	3.286
Funding from local donors	3.719	3.865	3.263	3.571
Physical space for creative work	3.810	3.892	3.263	3.286
More events that feature arts, culture, and creative offerings	3.785	3.973	3.105	3.571
Better marketing to raise awareness of events / offerings	3.765	4.027	3.421	3.286
Broader community engagement	3.825	3.980	3.105	3.429
Support for creative business start-ups	3.773	3.939	3.211	3.714
Connections to more job opportunities	3.773	3.919	3.158	3.714
An educational / professional feeder system for careers in the arts	3.797	3.855	3.158	3.571
Making sure artists / creatives get paid for their work	3.805	4.017	3.368	3.429
Getting artists and creatives involved in planning and decision-making	3.853	4.027	3.263	4.000

Question 18 broken out by Demographics

Question 18: **How important is it to support the growth of arts, culture, and the creative industries in Greater Green Bay, in each of the following ways?**

Rating on a scale of **1 to 5** where **1 is Not At All Important, 2 is Slightly Important, 3 is Moderately Important, 4 is Very Important and 5 is Extremely Important**

Broken out by Q17: Which one of the following options describes your educational level (highest degree received)?

	High School Diploma	Some College	Associates Degree	Bachelors Degree	Masters Degree	Doctorate Degree or higher	Other
Corporate funding	3.667	3.663	3.339	3.822	3.875	4.438	4.333
Community leaders who are forward thinking	4.000	3.630	3.374	3.976	4.088	4.438	4.333
Public partnerships	3.857	3.522	3.417	3.939	4.000	4.750	3.667
Funding from local donors	3.667	3.696	3.409	3.943	3.815	4.250	4.000
Physical space for creative work	3.667	3.652	3.496	3.964	4.000	4.438	4.000
More events that feature arts, culture, and creative offerings	3.857	3.802	3.496	3.992	3.900	4.500	3.667
Better marketing to raise awareness of events / offerings	3.952	3.637	3.530	4.036	4.088	4.563	2.333
Broader community engagement	4.000	3.648	3.487	4.028	4.025	4.688	3.667
Support for creative business start-ups	3.667	3.681	3.583	3.984	3.875	4.250	4.667
Connections to more job opportunities	3.810	3.802	3.487	3.955	3.900	4.125	3.667
An educational / professional feeder system for careers in the arts	3.571	3.736	3.504	3.903	3.950	4.438	3.333
Making sure artists / creatives get paid for their work	3.714	3.758	3.487	4.081	4.025	4.375	3.333
Getting artists and creatives involved in planning and decision-making	3.857	3.846	3.591	4.044	4.063	4.500	3.000

Question 19 broken out by Demographics

Question 19: **Some artists told us about the need for a central organization to provide leadership, structure, and helpful resources (e.g., link to partners, work opportunities, support for marketing, and general leadership).**

On a scale of 1 (no value) to 5 (extremely valuable), how valuable would this be to you?

*Question asked of respondents working in the arts/cultural industries

Broken out by Q1: How many years have you lived in the Greater Green Bay area?

	1-5 years	6-12 years	11-18 years	19-24 years	25 years or more
Average Score	4.225	3.766	4.152	4.167	4.270

Broken out by Q2: Which of the following best describes your connection with Greater Green Bay?

	Lived here all my life, never left	Grew up here, moved away, then moved back	Moved here from an urban area	Relocated from the surrounding area
Average Score	4.015	3.951	4.286	4.213

Broken out by Q12: Which of the following best describes your role at work?

	Executive	Director	Manager	Staff Person	Owner	Student	Other
Average Score	4.178	3.633	4.091	4.166	4.327	4.167	4.296

Broken out by Q15: Which of the following describes your race / ethnicity?

	Asian	Native American	African American	Hispanic	Caucasian	Blended Heritage
Average Score	3.571	3.972	4.065	3.946	4.279	4.300

Broken out by Q16: Which of the following describes your gender?

	Male	Female	Non-binary / third gender	Prefer not to say
Average Score	4.024	4.184	3.842	4.400

Broken out by Q17: Which one of the following options describes your educational level (highest degree received)?

	High School Diploma	Some College	Associates Degree	Bachelors Degree	Masters Degree	Doctorate Degree or higher	Other
Average Score	4.095	3.956	3.939	4.241	4.099	4.133	4.000

Question 20 broken out by Demographics
Question 20: **To what extent could each outcome of a thriving arts, culture, and creative ecosystem affect your business (either directly or indirectly)?**
*Asked of area business leaders only

Broken out by Q1: How many years have you lived in the Greater Green Bay area?

		1-5 years	6-12 years	11-18 years	19-24 years	25 years or more
Build creative skill sets of existing employees	Indirect Impact	17%	31%	20%	11%	21%
	Direct Impact	24%	29%	16%	7%	24%
Strengthen the local economy	Indirect Impact	15%	27%	23%	9%	26%
	Direct Impact	23%	29%	17%	10%	21%
Spark innovation and product development	Indirect Impact	18%	29%	21%	8%	24%
	Direct Impact	23%	30%	15%	10%	22%
Attract new workers to Green Bay	Indirect Impact	17%	31%	21%	10%	21%
	Direct Impact	23%	27%	17%	9%	24%
Retain existing employees	Indirect Impact	20%	33%	22%	8%	17%
	Direct Impact	20%	26%	16%	10%	28%
Create a stronger local identity	Indirect Impact	12%	32%	24%	9%	23%
	Direct Impact	25%	27%	15%	10%	22%

Broken out by Q2: Which of the following best describes your connection with Greater Green Bay?

		Lived here all my life, never left	Grew up here, moved away, then moved back	Moved here from an urban area	Relocated from the surrounding area
Build creative skill sets of existing employees	Indirect Impact	23%	35%	32%	10%
	Direct Impact	23%	31%	33%	12%
Strengthen the local economy	Indirect Impact	24%	36%	33%	7%
	Direct Impact	23%	32%	33%	13%
Spark innovation and product development	Indirect Impact	25%	36%	30%	10%
	Direct Impact	23%	30%	36%	11%
Attract new workers to Green Bay	Indirect Impact	22%	36%	33%	8%
	Direct Impact	24%	31%	32%	13%
Retain existing employees	Indirect Impact	23%	36%	32%	10%
	Direct Impact	23%	31%	34%	11%
Create a stronger local identity	Indirect Impact	22%	32%	34%	13%
	Direct Impact	23%	35%	32%	10%

Question 20 broken out by Demographics

Question 20: **To what extent could each outcome of a thriving arts, culture, and creative ecosystem affect your business (either directly or indirectly)?**

Broken out by Q12: Which of the following best describes your role at work?

		Executive	Director	Manager	Staff Person	Owner	Student	Other
Build creative skill sets of existing employees	Indirect Impact	9%	28%	63%	0%	0%	0%	0%
	Direct Impact	21%	16%	63%	0%	0%	0%	0%
Strengthen the local economy	Indirect Impact	9%	26%	65%	0%	0%	0%	0%
	Direct Impact	17%	22%	61%	0%	0%	0%	0%
Spark innovation and product development	Indirect Impact	10%	27%	63%	0%	0%	0%	0%
	Direct Impact	19%	19%	62%	0%	0%	0%	0%
Attract new workers to Green Bay	Indirect Impact	11%	21%	68%	0%	0%	0%	0%
	Direct Impact	18%	25%	57%	0%	0%	0%	0%
Retain existing employees	Indirect Impact	13%	24%	62%	0%	0%	0%	0%
	Direct Impact	17%	21%	63%	0%	0%	0%	0%
Create a stronger local identity	Indirect Impact	9%	24%	67%	0%	0%	0%	0%
	Direct Impact	18%	23%	58%	0%	0%	0%	0%

Broken out by Q15: Which of the following describes your race / ethnicity?

		Asian	Native American	African American	Hispanic	Caucasian	Blended Heritage
Build creative skill sets of existing employees	Indirect Impact	8%	14%	23%	11%	38%	6%
	Direct Impact	4%	5%	10%	11%	62%	7%
Strengthen the local economy	Indirect Impact	3%	12%	21%	12%	41%	11%
	Direct Impact	8%	9%	15%	10%	54%	5%
Spark innovation and product development	Indirect Impact	7%	12%	22%	11%	41%	6%
	Direct Impact	4%	8%	14%	10%	56%	8%
Attract new workers to Green Bay	Indirect Impact	4%	13%	23%	9%	45%	7%
	Direct Impact	7%	8%	14%	12%	52%	7%
Retain existing employees	Indirect Impact	7%	14%	23%	11%	38%	6%
	Direct Impact	5%	6%	13%	9%	59%	8%
Create a stronger local identity	Indirect Impact	2%	11%	28%	9%	43%	7%
	Direct Impact	8%	9%	13%	10%	52%	7%

Question 20 broken out by Demographics

Question 20: **To what extent could each outcome of a thriving arts, culture, and creative ecosystem affect your business (either directly or indirectly)?**

Broken out by Q16: Which of the following describes your gender?

		Male	Female	Non-binary / third gender	Prefer not to say
Build creative skill sets of existing employees	Indirect Impact	50%	44%	5%	1%
	Direct Impact	50%	48%	0%	3%
Strengthen the local economy	Indirect Impact	49%	44%	5%	3%
	Direct Impact	49%	47%	2%	2%
Spark innovation and product development	Indirect Impact	47%	47%	4%	2%
	Direct Impact	53%	44%	2%	2%
Attract new workers to Green Bay	Indirect Impact	49%	46%	4%	2%
	Direct Impact	50%	46%	2%	2%
Retain existing employees	Indirect Impact	46%	47%	5%	1%
	Direct Impact	52%	45%	1%	3%
Create a stronger local identity	Indirect Impact	48%	45%	5%	2%
	Direct Impact	50%	47%	1%	2%

Broken out by Q17: Which one of the following options describes your educational level (highest degree received)?

		High School Diploma	Some College	Associates Degree	Bachelors Degree	Masters Degree	Doctorate or higher	Other
Build creative skill sets of existing employees	Indirect Impact	3%	18%	16%	43%	16%	3%	0%
	Direct Impact	2%	17%	9%	52%	14%	5%	0%
Strengthen the local economy	Indirect Impact	2%	13%	13%	48%	16%	6%	1%
	Direct Impact	3%	19%	13%	46%	16%	3%	0%
Spark innovation and product development	Indirect Impact	2%	19%	17%	41%	15%	4%	1%
	Direct Impact	3%	18%	8%	51%	16%	4%	0%
Attract new workers to Green Bay	Indirect Impact	3%	15%	15%	45%	19%	3%	0%
	Direct Impact	2%	18%	11%	49%	13%	6%	0%
Retain existing employees	Indirect Impact	2%	19%	18%	43%	16%	3%	0%
	Direct Impact	3%	16%	8%	51%	15%	6%	0%
Create a stronger local identity	Indirect Impact	2%	12%	18%	47%	16%	5%	1%
	Direct Impact	3%	19%	10%	48%	16%	4%	0%

Question 21 broken out by Demographics
Question 21: **How important is it for local businesses and corporations to support the growth of arts, culture, and creative industries in Greater Green Bay?**
Scale: Rating on a scale from **1 to 5** where **1** is **Not At All Important** and **5** is **Extremely Important**
*Asked of business leaders only

Broken out by Q1: How many years have you lived in the Greater Green Bay area?

	1-5 years	6-12 years	11-18 years	19-24 years	25 years or more
Average Score	4.206	4.014	4.043	4.152	4.202

Broken out by Q2: Which of the following best describes your connection with Greater Green Bay?

	Lived here all my life, never left	Grew up here, moved away, then moved back	Moved here from an urban area	Relocated from the surrounding area
Average Score	4.026	3.970	4.290	4.226

Broken out by Q12: Which of the following best describes your role at work?

	Executive	Director	Manager	Staff Person	Owner	Student	Other
Average Score	4.397	3.949	4.115	N/A	N/A	N/A	N/A

Broken out by Q15: Which of the following describes your race / ethnicity?

	Asian	Native American	African American	Hispanic	Caucasian	Blended Heritage
Average Score	3.767	3.820	4.011	3.894	4.295	4.143

Broken out by Q16: Which of the following describes your gender?

	Male	Female	Non-binary / third gender	Prefer not to say
Average Score	4.119	4.136	n/a	4.111

Broken out by Q17: Which one of the following options describes your educational level (highest degree received)?

	High School Diploma	Some College	Associates Degree	Bachelors Degree	Masters Degree	Doctorate Degree or higher	Other
Average Score	4.154	4.000	3.703	4.235	4.090	4.700	n/a

APPENDIX F

SparkGGB! Greater Green Bay Community Arts Assessment Survey

Start of Block: Complete the survey to enter a drawing to win a $40 Amazon Gift Card!

1 How many years have you lived in the Greater Green Bay area?

- ○ 1-5 Years
- ○ 6-12 Years
- ○ 11-18 Years
- ○ 19-24 Years
- ○ 25 Years or More

---

2 Which one of the following best describes your connection with Greater Green Bay?

- ○ Lived here all my life, never left
- ○ Grew up here, moved away, then moved back
- ○ Moved here from an urban area
- ○ Relocated from the surrounding area

Page Break

3 What is your current zip code?

○ Zip ____

4 Please use the slider to tell us how important are arts, culture, and other creative activities are to YOU? How important are they are to the COMMUNITY? (1, not at all important and 10, extremely important)

	Not at all important				Neutral				Extremely Important		
	1	2	3	4	5	6	6	7	8	9	10
To you											
To the Community											

Page Break

5 In our discussions we heard many ways that more arts, culture, and creative opportunities can improve Greater Green Bay and help its citizens. Please use the scale to indicate your level of agreement with each.

	Strongly disagree	Somewhat disagree	Neither agree nor disagree	Somewhat agree	Strongly agree
Expand nightlife and build an active social scene	○	○	○	○	○
Offer a wide variety of creative activities throughout the entire year	○	○	○	○	○
Growth of new creative businesses	○	○	○	○	○
Make existing businesses more attractive (e.g., by uniting food, wine, music, and art galleries)	○	○	○	○	○
Help to attract and retain employees and residents	○	○	○	○	○
Promote tourism	○	○	○	○	○
More educational opportunities	○	○	○	○	○
Improve community engagement	○	○	○	○	○
Promote unity among people of all backgrounds, beliefs, and cultural identities	○	○	○	○	○
Neighborhood renewal and revitalization (e.g., parks and old buildings)	○	○	○	○	○

Improve the health of residents	○	○	○	○	○
Improve the overall quality of life for citizens	○	○	○	○	○

Page Break

6 In the space provided, please name existing arts, culture, and creative activities, outlets, or resources in the Greater Green Bay area that you currently enjoy most (e.g., Artigras, Artstreet, Farmers Market, Murals, area Performances, and Festivals).

7 Which of the following types of offerings would you like to see Greater Green Bay offer more of in the future (please select all that apply)?

- ☐ A broad mix of family friendly options
- ☐ Arts districts that offer blended music, food, shopping, galleries, and other entertainment
- ☐ Arts educational opportunities at schools, colleges, churches, libraries, and community centers
- ☐ Representation of local history (Tribes, Early Settlers, Packers, Cheese, Paper, etc.)
- ☐ Representation of today's mix of local cultures and community diversity
- ☐ Immersive activities that offer demonstrations, hands-on experiences, and games
- ☐ Formal offerings at indoor venues/performance halls
- ☐ Beautification and creative activities on the riverfront and trails
- ☐ Offerings with a mix of local and imported talent
- ☐ Chances to participate with my own art (e.g., hobbies, crafts, and skills)
- ☐ More affordable entertainment options

---

8 Please describe other types of arts, culture, and creative offerings that would appeal to you (not included in the list above).

____

9 In what general areas and specific locations would you like to see more arts, culture, and creative offerings in and around Greater Green Bay (select all that apply)?

- ☐ Downtown Green Bay
- ☐ East Green Bay
- ☐ West Green Bay
- ☐ Fox River
- ☐ Trails
- ☐ UW Green Bay
- ☐ DePere
- ☐ NWTC
- ☐ Public Parks
- ☐ Olde Main Street District
- ☐ On Broadway District
- ☐ Titletown Tech
- ☐ Allouez
- ☐ Ashwaubenon
- ☐ Howard-Suamico

- ☐ Wrightstown
- ☐ Hobart
- ☐ Ledgeview
- ☐ Bellevue
- ☐ Lawrence
- ☐ Denmark
- ☐ Pulaski
- ☐ Town of Scott
- ☐ As links between key metro areas (general)
- ☐ Other areas, please describe

____

Page Break

10 Please use the slider to tell us how much you agree with the following statement:
Government investment in arts, culture, and creative offerings is a responsible way to improve Greater Green Bay's quality of life for all citizens.

	Strongly disagree	Somewhat disagree	Somewhat agree	Agree	Strongly agree
	1 2	3 4	5 6 6	7 8	9 10
How much to you agree with the statement above?					

Page Break

11 Which of the following best describe the industry you currently work in (check all that apply)?

- ☐ The arts, culture, or creative industries (for-profit)
- ☐ Non-profit arts or cultural organization
- ☐ Other Non-Profit
- ☐ Business (e.g., manufacturing, retail, service corporations, tech, shipping, paper, etc.)
- ☐ Healthcare
- ☐ Education
- ☐ Public service and/or political office
- ☐ Green Bay Packers
- ☐ Oneida Nation/Tribal
- ☐ Church or religious organization
- ☐ I am not employed at this time
- ☐ Other, please describe ____

Page Break

12 Which one of the following titles best describes your role at work?

- ◯ Executive
- ◯ Director
- ◯ Manager
- ◯ Staff person
- ◯ Owner
- ◯ Student
- ◯ Other ____

---

13 What is your age?

____

---

14 How many children do you have, living at home, at or below the age of 18?

____

---

15 Which of the following describes your race/ethnicity?

- ◯ Asian (Hmong, Pacific Islander, Southeast Asian, Far East Indian)
- ◯ Native American
- ◯ African American
- ◯ Hispanic
- ◯ Caucasian
- ◯ Blended Heritage

16 Which of the following best describes your gender?

- ◯ Male
- ◯ Female
- ◯ Non-binary / third gender
- ◯ Prefer not to say

17 Which one of the following options describes your educational level (highest degree received)?

- ◯ High School Diploma
- ◯ Some College
- ◯ Associates Degree
- ◯ Bachelors Degree
- ◯ Masters Degree
- ◯ Doctorate Degree (or higher)
- ◯ Other ____

Page Break

18 How important is it to support the growth of arts, culture, and the creative industries in Greater Green Bay, in each of the following ways?

	Not at all important	Slightly important	Moderately important	Very important	Extremely important
Corporate funding	○	○	○	○	○
Community leaders who are forward thinking	○	○	○	○	○
Public partnerships	○	○	○	○	○
Funding from local donors	○	○	○	○	○
Physical space for creative work	○	○	○	○	○
More events that feature arts, culture, and creative offerings	○	○	○	○	○
Better marketing to raise awareness of events/offerings	○	○	○	○	○
Broader community engagement	○	○	○	○	○
Support for creative business start-ups	○	○	○	○	○
Connections to more job opportunities	○	○	○	○	○
An educational/professional feeder system for careers in the arts	○	○	○	○	○
Making sure artists/creatives get paid for their work	○	○	○	○	○
Getting artists and creatives involved in planning and decision-making	○	○	○	○	○

19 Some artists told us about the need for a central organization to provide leadership, structure and helpful resources (e.g., links to partners, work opportunities, support for marketing, and general leadership) On a scale from 1 (no value) to 5 (extremely valuable), how valuable would this be to you?

	Not At All Valuable 1	2	Somewhat Valuable 3	4	Extremely Valuable 5
Value Rating					

Page Break

20 To what extent could each outcome of a thriving arts, culture, and creative ecosystem affect your business (either directly or indirectly)?

Build creative skill sets of existing employees	☐ Indirect Impact	☐ Direct Impact
Strengthen the local economy	☐ Indirect Impact	☐ Direct Impact
Spark innovation and product development	☐ Indirect Impact	☐ Direct Impact
Attract new workers to Green Bay	☐ Indirect Impact	☐ Direct Impact
Retain existing employees	☐ Indirect Impact	☐ Direct Impact
Create a stronger local identity	☐ Indirect Impact	☐ Direct Impact

Page Break

21 How important is it for local businesses and corporations to support the growth of arts, culture, and creative industries in Greater Green Bay?

	Not at all important	Slightly important	Moderately important	Very important	Extremely important
	1	2	3	4	5
Importance					

End of Block: Complete the survey to enter a drawing to win a $40 Amazon Gift Card!

Start of Block: Block 1

Q23 Thank you so much for your time and valuable input. We welcome you to enter your email for a drawing to **win a $40 Amazon Gift Card**. There will be 3 prizes given. Winners will be announced by August 30. Your email will not be sold or shared with other companies or organizations.

○ Email ____

End of Block: Block 1

APPENDIX G

PRIORITY COMPARISONS

	CITY PRIORITIES					COMMUNITY PRIORITIES						
	1	2	3	4	5	1	2	3	4	5	6	7
CREATIVE PRIORITES	place based creative activities	space activation	public art	local tourism	economic enhancement	quality of life	more inclusion and diverse opportunities	strong local identity rich in creative activities	attracting & retaining talent	increased neighborhood connections	accelerate downtown & urban development	ecosystem for innovation and entrepreneurship
TALENT												
market pay	xx	xxx	x		xxxxxxx	xxx		xxx	xxxxxxxx	xx	xx	xxxxxx
diverse representation	xxxxx	xxx	xxxxx	xx	x	xxxx	xxxxxxxxxx	xxxx	xxxxx	xxxx	xxx	xx
engagement in civic agenda	xx	xxxx	xxx	xxx	xxxxxxx	xxxx	xxxxx	xxxx	xxx	xxxx	xxxx	xx
collaborations and partnerships	xxxxxxxxx	xxxxxxx	xxxxx	xxxxxx	xxxx	x	xxxxxxx	xxxxxx		xxxxx	xx	xx
sustained promotion of creatives	xxxx	xxxxx	xxx	xxxx	xxxxxx	xx	xxxx	xxxxxxxxx	xxx	xx	xxx	xxx
K-16 arts education feeder system	xxxxxx	xx	xxx	x	xxxxx	xxxxxx	xxxx	xxxxx	xxxx	xx		xxx
united central sector agency	xxxxx	xxxxxx	xxx	xxxxx	xxxxxxx	xx	xxxxx	xxxxxxxxxxx	xxxx	xx	xxxxx	xxxxxxx
SUPPORT ENVIRONMENT												
stable gov't support strategy	xxx	xxxx	xxxxxxx	xxxxxxx	xxxxxxxxx	x		xxx	xxx	xxxx	xxxxxxx	xxxxxxxx
engagement of sector in civic agenda	xx	xxx	xxx	xxxxxxx	xxxxxxx	xxxxxx	xxxx	xxxxxxx	xxx	xxx	xxxxxx	xxxxxx
broad corporate support	xxxx	xx	xxx	xxxx	xxxxxx	xxxx	xxx	xxxx	xxxxxxx	xx	xxxxxxx	xxxxx
long term philanthropic strategy	xxxxx	xxxx	xxxx	xx	xxxxxx	xxx	xxx	xxxxxxx	xxxx	xx	xxx	xxxxx
creative sector agency	xxxx	xxx	xxxxx	xx	xx	xxxx	xxxx	xxxxxxx	xxx	xxx	xx	xxx
funded K-16 arts education strategy	xxx	xx	xx	x	xxxxx	xxx	xxxx	xxxxx	xxx	xxx		xx
opportunities for mentorships	xxx	xxx	xxx		xx		xxxxx	xxx	xxxx		x	xxxx
a creative services resource directory	xx	xxxx	xx	xxxxxx	xxxx		xxxx	xxxxx	x	x	xxx	xxxx
COMMUNITY CONNECTIONS												
business partnership with creatives	xxxxx	xxx	xxxxxx	xxx	xxxxxx	x	xx	xxxxxx	xxxxxx		xxxxxx	xxxxxx
expand neighborhood creative activities	xxxxxxxxxxx	xxxxxxx	xxxxxxxx			xxxxxxx	xxxxxx	xxx		xxxxxxxxx		
advance diversity, equity and inclusion	xxxxxxxx	xxxx	xxxxxx	xxx	xx	xxxxxxx	xxxxxxxx	xxxx	xxx	xxxx	x	
integrated, multi-faceted arts districts	xxxxxxx	xxxxxxxx	xxxx	xxxxxxxxxx	xxxxx	xx	xx	xxxxxxxx	xx	xx	xxxxxxxx	xxxx
incorporate creative activity in public and nature spaces	xxxxxxxx	xxxxxxx	xxxxxxxx	xxxxxxx	xx	xxxxxxxx	xx	xxxxxxx		xxxxx	xx	x
more family-oriented, cross-community programming	xxxxxx	xxxxxxx	xxxx	xxx	x	xxxxxxx	xxx	xxxxxxx	xx	xxxxx	x	
represents highest alignment between creative priorities and CITY priorities												
represents highest alignment between creative priorities and COMMUNITY priorities												

APPENDIX H

GLOSSARY of TERMS

Arts and Culture

<u>The sector of economic and social activity that places artistic production at its center and from which culture results</u>. *Those non-profit organizations and individuals who produce, create, distribute and archive artistic production and cultural expression*.

- **Arts** refers to individually or collectively created products of value, with the application of creative skill and imagination <u>Organizations and individuals in theatre, opera, symphony, dance, galleries, films, etc.</u>
- **Culture** refers to the cumulative knowledge, experience, beliefs, values, meanings, hierarchies, religion, and possessions acquired by a group of people in the course of generations through individual and group development. <u>Businesses and individuals in museums, historical sites, libraries, historical societies, zoos, etc.</u>

Arts and Culture Sector

The aggregate of non-profit arts and culture organizations, and individual fine artists.

Creative Economy

Organizations, individuals, and companies that employ culture and creativity to generate wealth and jobs through ideas, products or services. *The measured economic value of the businesses and workers in creative enterprises and occupations.*

- Creative Industries: the set of business enterprises and their workers who make up the creative economy in a particular locale
- Creative Occupations: the workers whose jobs are producing/distributing a creative good or service, either in a creative enterprise or in a different business

Creative Ecosystem

The infrastructure consisting of the creative sector and the environment supporting it(e.g. education, funding, political, communal access). The web or network of connections that facilitate the creative sector to operate effectively and sustainably as a whole.

Creative Sector (or creative assets or creative community)

The aggregate of these businesses and individuals as a whole:

- Non-profit arts and culture organizations, e.g. museum, theatre, music, libraries, historical sites, botanical gardens, zoo, nature parks who operate with non-profit tax status
- Individual creatives as sole proprietors (parttime or fulltime), e.g. visual artists, actors, musicians, graphic designers, dancers, architects, craft artists, photographers
- For-profit creative businesses, e.g. ad/pr agencies, film companies, florists, jewelry makers, sound/recording companies, radio and TV stations

Integrated Arts

Research, development, production, presentation, or artistic creation of work that uses two or more art disciplines. Arts integration also means integrating arts learning within other school curriculum.

Integrated arts also refers to integrating the arts with other offerings (e.g., musical performances at a winery, an art installation at a restaurant that's also featuring farm-to-table dinners, or ice carving at a winter festival).

Public Art

Art created specifically for public consumption. It must be visually and physically accessible to the general population.

APPENDIX J

LIST of PARTICIPANTS

LAST NAME	FIRST NAME	TITLE	AFFILIATION
Aderhold	Craig	Market President	Wisconsin Bank and Trust
Alexander	Michael	Chancellor	UW- Green Bay
Angilello	Pete	Founder and Board member	Canary Fund
Armstrong	Kelly	VP, Economic Development	Greater Green Bay Chamber
Arnold	Alexis	Founder	Art Connective
Bader	Garritt	Principal	GB Real Estate Investments
Behnke	Corey	Owner	LiveX
Beiswenger	April	Assistant Professor of Theater Studies	St. Norbert College
Belschner	Paul	President/CEO	Base Companies
Benson	Jeff	Artist-Blacksmith	Sole Proprietor
Bentley	Veronica	Inclusive Excellence Manager	CONNECT
Benton	Sherrole	Arts Program Supervisor	Oneida Nation
Bernhardt	Josh	Business Development	Somerville architects/engineers
Brennan	Terry	Artist-Musician	Sole Proprietor
Buechse	Oliver	Executive in Residence	UW-Green Bay Cofrin School of Business
Burdette	Sarah	Administrator	Town of Ledgeview
Burgess	Kate	Owner/Founder	Elevate 97
Burkhardt	Stacey	Executive Director	Sage
Bush	Nan	Executive Director	Bellin Health
Conn	Eric	Associate Director Teaching and Learning	Green Bay Area Public School District
Cook	David	Assistant Technical Director	UW-Green Bay
Cujo		Artist-Poet	Sole Proprietor
Danforth	Michelle	Program Director	Oneida Nation
Davis	Robyn	CEO	United Way of Brown County
deHart	Pieter	Associate Vice Chancellor for Graduate Studies and Research	UW-Green Bay
DeKorne	Eric	Business Retention and Expansion Manager	Greater Green Bay Chamber

Delo	Larry	Administrator	City of DePere
Dorski	Carrie	Operations Coordinator	NWTC Artisan and Business Center
Doxtator	Eric	Artist & Educator	Oneida Nation
Dworak	Cathy	Director of Community Outreach	Green Bay Packers
Eliason	Amy	Program Director	Bellin Health BEAM program
Everman	Tommy & Jill	owners	Gather
Evert	Paul	Administrator	Village of Howard
Faltynski	Carol	Executive Director	MOSAIC
Fiebig	Alison	Director of Business Development	Boldt Company
Fleck	Allyson	Executive Director	Midsummer's Music
Franco	Luis	Bilingual Coordinator	Green Bay Area Public School District
Frederic	Gregory	Artist-Painter	Sole Proprietor, Crewl Art
French	Beverly	Board of Directors	Green Bay Packers
Galt	Alex	community resident	
Gaines	Adam	Assoc Professor of Music	UW-Green Bay
Genrich	Eric	Mayor	City of Green Bay
Haddad	Mike	past CEO, Board CEO	Schreiber Foods
Hansen	Michelle	President	Green Bay Packaging and Kress Foundation
Hawkins	Shannon	Artist-Musician, Educator	Sole Proprietor
Heiser	Dan	Dean of Schneider School of Business and Economics	St. Norbert College
High	Eric	Assoc Dean of Visual and Performing Arts	St. Norbert College
Hill	Bill	Artist-Musician	Blue Opus
Honkanen	Kaitlin	Theater Manager	Green Bay Community Theatre
Hostetler	Jane	Artist and President	Wisconsin Visual Artists
Howlett	Kelly	Artist-Illustrator	Sole Proprietor
Huntowski	Kasha	Executive Director	Neville Public Museum Foundation
Hutchison	Kent	lead designer, artist	Fab Collab
Kaker	Alex	Administrator	Village of Suamico
Kawalski	Michael	Public Affairs Mgr	Georgia Pacific

Kee	Matthew	co-founder, manager	Tundra Angels
Knitt	Craig	Youth Arts Initiative	Boys & Girls Clubs
Kopischke	Alan	Lecturer	UW- Green Bay
Kowalski	Beth	Executive Director	Nevllie Public Museum
LaMue	Julian	Market President - NE Wisconsin	WinTrust Commercial Banking
Lange	Brad	Administrator	Village of Allouez
Lara	Maria	Corporate Trainer	NWTC
Larson	Cindy	community resident	
Lindstrom	Daniel	Development Services Director	City of DePere
Lynch	Malik	Owner	Fresh Prints, Green Bay
Mangless	Chris	Executive Chef	335 restaurant
Marbes	Dan	Director	Digital Workplace Solutions
Mirkes	Jeff	Executive Director	Downtown Green Bay
Mullard	Brenda	Arts Coordinator, Washington Middle School	Green Bay Area Public School District
Murley	Steve	Past Superintendent	Green Bay Area Public School District
Murphy	Tom	Infrastructure Engineer Senior	Associated Bank
Naumann	Christopher	Founder and Board member	CMDD, LLC
O'Connor	Bridget	Principal/Owner	O'Connor Connective
O'Malley	Michael	Founder	The Premier
Ostrenga-Ruffell	Rebecca	Owner/Secretary/Treasurer	Ostrenga Excavating
Patton	Jenny	Library Student Assistant	St. Norbert College
Paluch	Amber	Sr. VP of Community Impact	Greater Green Bay Community Foundation
Quigley	Tina	Executive Director	Definitely DePere
Regina	Rudoi	Career Services Team Member	Northeast Wisconsin Technical College
Riordan	Rob	Executive VP	Nsight
Roberts	Lucinda	Fine Arts Coordinator, East High School	Green Bay Area Public School District
Rosewell	Ellen	former Arts Mgmt Professor	UW Green Bay
Rupsch	Stephen	Divisional Dean for Visual and Performing Arts	St. Norbert College

Schlag	Stephanie	Parks and Recreation Director	Town of Ledgeview
Schuchart	Caitlin	Director	Green Bay Film Festival
Schunke	Don	Student	UW-Green Bay
Selner	Susan	President	Village of Denmark
Sigmund	Tom	Executive Director	NEW Water
Sipes	Jen	Principal, Webster Elem	Green Bay Area Public School District
Stile	Christian	Artist	Sole Proprietor
Streckenbach	Troy	County Executive	Brown County
Stroobants	Lea	Events Coordinator	Oneida Nation
Summers	Ivy	Assoc Dirc of Library and Grant Operations Coordinator	St. Norbert College
Sundquist	Janelle	Client Relationship Coordinator	North Star Resource Group
Teske	Cameron	Board member	MOSAIC
Toll	Brad	CEO	Discover Green Bay
Townsend	Wendy	Project and Program Manager	City of Green Bay
Van Lannen	Steve	Pres and COO	American Foods Group
Wachter	Ken	retired president	PMI
Wawrpinski	Terri	Founder	NewARTSpace
Weidner	Ellen	Donor	UW-Green Bay
Wessley	Heather	Community Engagement Manager	Fox Communities Credit Union
Wicklund	Johanna	Chief Operations Officer	Boys & Girls Clubs
Young	Shelley	President and Creative Director	Khrome
Zahn	Christopher	Director of Community Experience	Be Soul Good

There was also a diverse group of 18, 10-17 year old participants from East Arts Program and Boys and Girls Club of Greater Green Bay. Special thanks to Lucinda Roberts and Alex Zacharias for coordinating.

* This list was collated from many interviews, roundtables and town halls and is accurate to the best of the consultants knowledge. If there are any errors, please communicate directly with the consultants. The record will be corrected.