ChicagoMade Chicago Creative Industry Economic Impact Study

Full Materials

May 23, 2019
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PROJECT CONTEXT AND OBJECTIVES

> World Business Chicago’s ChicageMade initiative works to support entrepreneurs in the Creative Industry and serve as a **connector to the broader ecosystem** of Creative Industry resources in the region

> As part of this mission, ChicageMade aims to enhance the profile of Creative Industry in Chicago, given their role as a **driver of both innovation and culture** to the local and national economy

> ChicageMade has engaged Next Street and Development Strategies to conduct a study that **demonstrates the economic impact** that the Creative Industry have in Chicago and its economy

> Our work includes a **fact base assessment**, comprised of upfront alignment on the definition for the “Creative Industry”, quantitative and qualitative analyses, best practices research on peer cities, and **recommendations on areas of opportunity** to better elevate creative entrepreneurs

Our project objective is to deliver a fact base **assessment of entrepreneurs in the Creative Industry in Chicago**, thereby identifying areas of opportunity to better support and articulate the impact of these entrepreneurs

The outcomes of this assessment will be used to inform World Business Chicago’s business plan and the broader economic development strategy of the City of Chicago
**PROJECT TIMELINE**

<table>
<thead>
<tr>
<th>Phase 1: Fact Finding</th>
<th>Feb</th>
<th>Mar</th>
<th>Apr</th>
<th>May</th>
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</thead>
<tbody>
<tr>
<td>Alignment &amp; definition</td>
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<tr>
<td>Quantitative assessment</td>
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<tr>
<td>Profile of Creative Industries &amp; small businesses</td>
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<tr>
<td>Assessment of Creative Industries compared to other industries in Chicago</td>
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<tr>
<td>Profile of occupations and talent</td>
<td></td>
<td></td>
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<tr>
<td>Profile of Creative Industries’ role in neighborhood economies</td>
<td></td>
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<td></td>
<td></td>
</tr>
<tr>
<td>Comparison of Chicago’s creative economy to comparable cities</td>
<td></td>
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<td></td>
<td></td>
</tr>
<tr>
<td>Qualitative assessment</td>
<td></td>
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<tr>
<td>Best practices research</td>
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</tbody>
</table>

**Phase 2: Synthesis & Recommendations**

<table>
<thead>
<tr>
<th>Feb</th>
<th>Mar</th>
<th>Apr</th>
<th>May</th>
</tr>
</thead>
<tbody>
<tr>
<td>Strategy Profile Development</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Final recommendations</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bi-weekly Check-ins with Project Team</td>
<td></td>
<td></td>
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</tr>
<tr>
<td>Milestone Meetings with Working Group</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

- **Fact-base Readout (4/1)**
- **Recommendations & Synthesis (5/22)**

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# CHICAGOMADE STRATEGIC PLAN RECAP

ChicagoMade’s previous Strategic Plan highlighted several strengths, weaknesses, and opportunities for Chicago’s creative economy that we have begun to test through our fact-base assessment.

## ChicagoMade Strategic Plan Takeaways

1. **Chicago has a strong creative entrepreneur support infrastructure to build from, including numerous museums, network of innovation spaces, City of Chicago incentives and SBDCs, among others**

2. **Creative Industry contributes significant economic impact to Chicago's economy and impart unique cultural identities to neighborhoods across the city**

3. **Unequal access to business assistance amongst creative entrepreneurs, and opportunity to elevate creativity of neighborhoods locally and globally**

4. **Incubator cited as potential solution for providing creative entrepreneurs with a single location for accessing and learning about relevant resources**

## Preliminary Insights and Learnings

> While several resources for creative entrepreneurs exist, there is a **general lack of awareness of resources and programs**, and no single source for identifying available programs (to be addressed, to an extent, for small businesses broadly, through ChiBizHub)

> Existing **programs vary in quality and relevance** to creative entrepreneurs; entrepreneurs cited City’s Boombox pop-ups and community-based initiatives (Stony Island Arts Bank, Chicago Urban Art Retreat) as being key resources, whereas others, like City grant programs, are seen as ineffective at benefiting those they aim to support.

> **Alignment from entrepreneurs and other stakeholders that industry impact should capture not only quantitative impact, but also cultural influence on neighborhood level**; community development, political activism, and neighborhood pride were cited as key motivators for engaging in Creative Industry

> **Unequal access to resources and customers is rooted in systemic racism in South Side and West Side neighborhoods; future initiatives should be community-driven and focus on alleviating risk and financial burden, and driving foot traffic to businesses in underserved neighborhoods**

> **Incubator could fill a significant gap in “back-office” / business needs** – both through direct training to entrepreneurs and connecting creatives with existing service providers; these services would alleviate commonly cited bandwidth issues and enable entrepreneurs to focus more attention on creative aspects of their business

> In addition to business training and resources, an incubator or similar model could serve as **hub for networking, mentor relationships, partnerships, and career exposure programs** to further cultivate Chicago’s collaborative, creative entrepreneur landscape

> Continued research on needs of creative entrepreneurs is underway, and we anticipate solutions set could be **broader than incubator model**
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EXECUTIVE SUMMARY: CHICAGO’S CREATIVE ECONOMY

Chicago’s Creative Economy is large, integral to the economic health of the city, and can be defined through six core industry clusters:

**Chicago’s Creative Economy Employs More than 250,000 Employees in More than 37,000 Businesses**

<table>
<thead>
<tr>
<th>Total Creative Economy employees</th>
<th>Creative Economy establishments by number of employees</th>
</tr>
</thead>
<tbody>
<tr>
<td>253,511</td>
<td>24,496</td>
</tr>
<tr>
<td>229,016</td>
<td>10,276</td>
</tr>
<tr>
<td>3,043</td>
<td>3,043</td>
</tr>
</tbody>
</table>

- **Non-Employer Businesses**
- **Employees of Businesses**
- **Non-Employers**
- **Micro (1-9)**
- **Small (10-49)**

**The Creative Industry’s Economic Impact**

- **$144B** of total direct and indirect economic output equates to **nearly four times** Healthcare and Social Assistance revenues in Cook County ($40B in 2012)
- **$34B** in total direct and indirect wages is equivalent to **11% of personal income** in Cook County ($300B)
- **$2B** in state tax revenue generated is equivalent to **5% of state tax revenue** in 2016
- **$144B of total direct and indirect economic output**
- **Creative Goods and Fashion Design and Manufacturing**
- **Creative Culinary Businesses**

**The Industry Clusters of Chicago’s Creative Economy**

- **Design and Planning Services**
- **Creative Goods and Fashion Wholesale**
- **Creative Culinary Businesses**
- **Entertainment, Digital Media, and Creative Professional Services**
- **Fine Arts and Performing Arts**

**Key Data Points**

1. U.S. Census, County Business Patterns, Cook County (2012, 2016); Nonemployer Statistics (2012, 2016); 2. U.S. Census County Business Patterns; Bureau of Economic Analysis; IL Dept. of Employment Security; IL Dept. of Revenue

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EXECUTIVE SUMMARY: WHO CHICAGO CREATIVES ARE

Chicago’s Creative Economy is not demographically representative of Chicago as a whole; women and People of Color are underrepresented and face barriers to inclusion.

Business Ownership in Chicago’s Creative Economy

Ownership by race for businesses with paid employees:
- White: 87%
- Black: 1%
- Asian: 19%
- Some Other Race: 2%
- Not Hispanic or Latinx: 95%
- Hispanic or Latinx: 5%

Ownership by gender for businesses with paid employees:
- Female: 25%
- Male: 62%
- Equal Male-Female Ownership: 13%

"The people making decisions about arts funding need to look like artists. They need to look like the city and the people who live here.”
[arts center director]

"The food industry is so male dominated. People write me off, don’t necessarily respect me as a business owner or chef. Have to fight for respect.”
[catering company, formerly food truck]

"We had a meeting with the mayor: 12 organizations were represented. I was the only Latino, and the only one whose organization wasn’t based in the Loop.”
[museum director]

"When black people aren’t a part of the conversation about what’s going to happen, it doesn’t go well. People avoid inclusion because it means working outside of our ego.”
[designer and architect]
EXECUTIVE SUMMARY: HOW CHICAGO COMPARES

Chicago’s Creative Industry employs nearly 10% of all Chicagoans, but peer cities offer helpful examples in how to grow Chicago’s Creative Economy and make it a more inclusive and supportive industry for all.

Share of Creative Industry Employment to Total Employment by Primary County, 2016

- **Chi** (Chicago): 9.5%
- **USA**: 8.1%
- **NY**: 20%
- **LA**: 5%
- **Det**: 5%
- **Hou**: 20%
- **Phil**: 5%

Learnings from four peer cities (New York, Los Angeles, Philadelphia, and Detroit)

1. Support offerings for artists in the Creative Economy should be flexible and adaptable to meet artists’ needs.
2. Robust business support services for the Creative Industry can elevate artists within a city’s economy, creating downstream economic and cultural impact.
3. Organizations providing support to creative entrepreneurs should leverage the expertise of partners to extend their reach and provide a holistic set of services.
4. Charging a reasonable fee for business support services can help subsidize costs and ensure uptake of services by dues-paying members.
5. Organizations that serve and support artists must be purposefully accepting and non-discriminatory, creating a support environment where artists feel welcome.

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1. American Community Survey, Bureau of Economic Analysis
EXECUTIVE SUMMARY: WHAT CHICAGO CREATIVES NEED

While resources exist for creative entrepreneurs, support is concentrated in the Loop and on the North Side; there are opportunities to expand and improve these offerings while expanding access throughout the Creative Economy, particularly within underrepresented communities.

1. Many existing business support programs do not provide relevant, industry specific knowledge to creatives: Those that do are perceived as low quality, are concentrated downtown or on the North Side, or are not well-known outside small networks of entrepreneurs.

2. Current career pathways, networking opportunities, and mentorship are insufficient: Stronger pathways are needed to enable People of Color and women to overcome historical networking barriers and gain employment, entrepreneurship, and partnership opportunities, particularly in high growth and high wage creative clusters (e.g., Digital Media and Entertainment).

3. Few capital options are suitable for creatives: When seeking funding, Chicago’s creative entrepreneurs find that banks require multiple years of financial statements, city grants require upfront capital, or expectations for business health and history are not in line with the realities of the Creative Economy.

4. The current structures of Chicago’s Creative Economy neglect the strengths of Chicago’s communities and neighborhoods: Creatives are rarely engaged in development efforts in a way that builds trust and ensures resident needs are at forefront of efforts, and creative corridors in South and West side neighborhoods are under-marketed and under-trafficked.
EXECUTIVE SUMMARY: OPPORTUNITIES FOR WBC

World Business Chicago has an opportunity to serve as the backbone organization for Chicago’s Creative Economy by developing a transformative hub for creative entrepreneurs and taking on a series of incremental wins to work with and influence other stakeholders.

Transformative Initiative

WBC can create a hub that has place-based and satellite offerings on the far West Side focused on helping creatives start up, scale, and sustain their businesses and projects.

Place-based offerings:

> Workshops and 1-on-1 Support
> Networking and Mentorship Facilitation
> Shared Space
> Arts Marketplace

Satellite / city-wide offerings:

> Shared Services Subscription Program
> Matchmaking Network
> Partnerships & Programming Across City

Incremental Wins

Opportunities that WBC can either strategically own or advocate for and support to improve Chicago’s Creative Industry in the short-term.

Strategically Own

- Dedicate section of ChiBizHub to creatives
- Increase visibility of creative activity in neighborhoods outside of the Loop
- Convene a committee of creatives committed to community development

Advocate / Support

- Coordinate with Chicago SMB Working Group around capital products
- Advocate for initiatives to strengthen pathways into higher-value creative fields
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We leveraged the industries defined in the 2019 Otis Report on the Creative Economy and further evolved the framework into six clusters that resonate with the national understanding of the Creative Economy as well as feedback from local Chicago stakeholders.

**Design and Planning Services**
Sector captures firms that specialize in physical place design, such as architectural services, interior design, landscape design, and drafting services.

**Fine Arts and Performing Arts**
Sector includes theater and dance companies, art galleries, musical groups, performing arts companies, and museums.

**Entertainment, Digital Media, and Creative Professional Services**
Major subsectors include film, publishers, broadcasting, podcasts, and sound production and recording. This sector also includes independent performers, such as comedians and actors, and writers, in addition to professional services like advertising and marketing.

**Creative Goods and Fashion Design and Manufacturing**
Sector captures the manufacture and design of furniture, as well as textile mills and apparel, china and pottery producers, and industrial designers, including independent artisans and boutiques. Also includes untraditional manufacturers and sellers of creative goods, such as pop-up shops.

**Creative Goods and Fashion Wholesale**
Sector captures the warehouse, import, and export of large quantities of furniture, as well as textile mills and apparel, china and pottery producers.

**Creative Culinary Businesses**
Sector captures independent food and beverage businesses, including full-service restaurants, snack and nonalcoholic beverage bars, bakeries, and food trucks.

*NAICS codes by cluster listed on following pages.*
CREATIVE INDUSTRY FRAMEWORK (1 OF 4)

We leveraged the industries defined in the 2019 Otis Report on the Creative Economy and further evolved the framework into six clusters that resonate with the national understanding of the Creative Economy as well as feedback from local Chicago stakeholders.

### Design and Planning Services (5 included sectors)

Sector captures firms that specialize in physical place design, such as architectural services, interior design, landscape design, and drafting services.

<table>
<thead>
<tr>
<th>Service</th>
<th>NAICS Code</th>
</tr>
</thead>
<tbody>
<tr>
<td>Architectural services</td>
<td>54131</td>
</tr>
<tr>
<td>Landscape design</td>
<td>54132</td>
</tr>
<tr>
<td>Drafting services</td>
<td>54134</td>
</tr>
<tr>
<td>Interior design</td>
<td>54141</td>
</tr>
<tr>
<td>Ornamental and architectural metal work manufacturing</td>
<td>332323</td>
</tr>
</tbody>
</table>

### Fine Arts and Performing Arts (7 included sectors)

Sector includes theater and dance companies, art galleries, musical groups, performing arts companies, and museums.

<table>
<thead>
<tr>
<th>Category</th>
<th>NAICS Code</th>
</tr>
</thead>
<tbody>
<tr>
<td>Theater companies</td>
<td>71111</td>
</tr>
<tr>
<td>Dance companies</td>
<td>71112</td>
</tr>
<tr>
<td>Musical groups</td>
<td>71113</td>
</tr>
<tr>
<td>Other performing arts companies</td>
<td>71119</td>
</tr>
<tr>
<td>Museums</td>
<td>71211</td>
</tr>
<tr>
<td>Art galleries</td>
<td>45392</td>
</tr>
<tr>
<td>Fine arts schools</td>
<td>61161</td>
</tr>
</tbody>
</table>
**CREATIVE INDUSTRY FRAMEWORK (2 OF 4)**

We leveraged the industries defined in the 2019 Otis Report on the Creative Economy and further evolved the framework into six clusters that resonate with the national understanding of the Creative Economy as well as feedback from local Chicago stakeholders.

<table>
<thead>
<tr>
<th><strong>Entertainment, Digital Media, and Professional Creative Services (31 included sectors)</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Major subsectors include film, publishers, broadcasting, podcasts, and sound production and recording. This sector also includes independent performers, such as comedians and actors, and writers, in addition to professional services like advertising and marketing.</em></td>
</tr>
<tr>
<td><strong>Category</strong></td>
</tr>
<tr>
<td>Printing and support activities</td>
</tr>
<tr>
<td>Book, periodical, newspaper wholesalers</td>
</tr>
<tr>
<td>Book publishers</td>
</tr>
<tr>
<td>Greeting card publishers</td>
</tr>
<tr>
<td>All other publishers</td>
</tr>
<tr>
<td>Libraries and archives</td>
</tr>
<tr>
<td>Agents and managers of artists, etc.</td>
</tr>
<tr>
<td>Independent artists, writers, etc.</td>
</tr>
<tr>
<td>Motion picture/video production</td>
</tr>
<tr>
<td>Motion picture distribution</td>
</tr>
<tr>
<td>Post production services</td>
</tr>
<tr>
<td>Television broadcasting</td>
</tr>
<tr>
<td>Cable broadcasting</td>
</tr>
<tr>
<td>Software publishers</td>
</tr>
<tr>
<td>Graphic design</td>
</tr>
<tr>
<td></td>
</tr>
</tbody>
</table>
CREATIVE INDUSTRY FRAMEWORK (3 OF 4)

We leveraged the industries defined in the 2019 Otis Report on the Creative Economy and further evolved the framework into six clusters that resonate with the national understanding of the Creative Economy as well as feedback from local Chicago stakeholders.

<table>
<thead>
<tr>
<th>Creative Goods and Fashion Design and Manufacturing (22 included sectors)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sector captures the manufacture and design of furniture, as well as textile mills and apparel, china and pottery producers, and industrial designers, including independent artisans and boutiques. Also includes untraditional manufacturers and sellers of creative goods, such as pop-up shops.</td>
</tr>
<tr>
<td>Textile mills manufacturing</td>
</tr>
<tr>
<td>Textiles mills manufacturing (except apparel)</td>
</tr>
<tr>
<td>Apparel manufacturing</td>
</tr>
<tr>
<td>Furniture manufacturing</td>
</tr>
<tr>
<td>Footwear manufacturing</td>
</tr>
<tr>
<td>Women’s handbag manufacturing</td>
</tr>
<tr>
<td>All other leather good and allied product manufacturing</td>
</tr>
<tr>
<td>Cosmetics manufacturing</td>
</tr>
<tr>
<td>China plumbing fixtures, china, earthenware manufacturing</td>
</tr>
<tr>
<td>Other china, fine earthenware, pottery manufacturing</td>
</tr>
<tr>
<td>Pressed, blown glass, glassware manufacturing</td>
</tr>
<tr>
<td>Other miscellaneous nonmetallic mineral product manufacturing</td>
</tr>
<tr>
<td>Electric lighting fixtures</td>
</tr>
<tr>
<td>Toy manufacturing</td>
</tr>
<tr>
<td>Jewelry manufacturing</td>
</tr>
<tr>
<td>Musical instrument manufacturing</td>
</tr>
<tr>
<td>Other Direct Selling Establishments</td>
</tr>
<tr>
<td>Other specialized design services</td>
</tr>
<tr>
<td>Industrial design services</td>
</tr>
<tr>
<td>Hobby, toy, and game stores</td>
</tr>
<tr>
<td>Furniture stores</td>
</tr>
<tr>
<td>Clothing and clothing accessories stores</td>
</tr>
</tbody>
</table>

* Indicates industries added to OTIS Report definition
CREATIVE INDUSTRY FRAMEWORK (4 OF 4)

We leveraged the industries defined in the 2019 Otis Report on the Creative Economy and further evolved the framework into six clusters that resonate with the national understanding of the Creative Economy as well as feedback from local Chicago stakeholders.

### Creative Goods and Fashion Wholesale (5 included sectors)

Sector captures the warehouse, import, and export of large quantities of furniture, as well as textile mills and apparel, china and pottery producers.

<table>
<thead>
<tr>
<th>Industry</th>
<th>NAICS Code</th>
</tr>
</thead>
<tbody>
<tr>
<td>Furniture wholesaling</td>
<td>4232</td>
</tr>
<tr>
<td>Jewelry wholesaling</td>
<td>42394</td>
</tr>
<tr>
<td>Toy wholesaling</td>
<td>42392</td>
</tr>
<tr>
<td>Apparel wholesaling</td>
<td>4243</td>
</tr>
<tr>
<td>Footwear wholesaling</td>
<td>42434</td>
</tr>
</tbody>
</table>

### Creative Culinary Businesses (5 included sectors)

Sector captures independent food and beverage businesses, including full-service restaurants, snack and nonalcoholic beverage bars, bakeries, and food trucks.

<table>
<thead>
<tr>
<th>Industry</th>
<th>NAICS Code</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mobile food services</td>
<td>722330</td>
</tr>
<tr>
<td>Full-Service Restaurants</td>
<td>722511</td>
</tr>
<tr>
<td>Snack and Nonalcoholic Beverage Bars</td>
<td>722515</td>
</tr>
<tr>
<td>Drinking Places (Alcoholic Beverages)</td>
<td>722410</td>
</tr>
<tr>
<td>Baked Goods Stores</td>
<td>445291</td>
</tr>
</tbody>
</table>

* Indicates industries added to OTIS Report definition
**FRAMEWORK AND PARAMETERS: SMALL BUSINESS SEGMENTS**

The quantitative analysis organizes small businesses into three main segments in order to capture more nuanced insights across the Creative Industry; we also leveraged qualitative research to explore trends for unregistered entrepreneurs who are not reflected in U.S. Census data.

<table>
<thead>
<tr>
<th>Nonemployers</th>
<th>Microbusinesses</th>
<th>Small Businesses</th>
</tr>
</thead>
<tbody>
<tr>
<td>Businesses with no paid employees (i.e., nonemployer businesses)</td>
<td>Establishments with between 1 and 9 employees</td>
<td>Establishments with between 10 and 49 employees</td>
</tr>
</tbody>
</table>

According to US Census, *most self-employed individuals are nonemployers*, which enables triangulation of data sources for economic impact analysis.

- Data on nonemployers is sourced from Nonemployer Statistics (NES) Survey
- Data (i.e., wages) for self-employed individuals is sourced from American Community Survey (ACS) PUMS Survey

The U.S. Census tracks business data using “establishments”, defined as “a single physical location at which business is conducted or where services or industrial operations are performed. It is not necessarily identical with a company or enterprise, which may consist of one establishment or more”.

As such, analysis of establishments is limited because one business may be comprised of several establishments. We have addressed this data limitation by *applying a factor to establishment types with high prevalence of larger chains* (clothing stores and food businesses), enabling us to achieve a more accurate view of small businesses – detailed methodology notes can be found in Appendix.
### FRAMEWORK AND PARAMETERS: U.S. CENSUS DEMOGRAPHIC CATEGORIES

Our analysis leverages the race and ethnicity categories provided by the U.S. Census Bureau and the U.S. Office of Management and Budget (OMB); this data is based on self-identification.

<table>
<thead>
<tr>
<th>Race</th>
<th>Definition</th>
</tr>
</thead>
<tbody>
<tr>
<td>White</td>
<td>A person having origins in any of the original peoples of Europe, the Middle East, or North Africa.</td>
</tr>
<tr>
<td>Black or African American</td>
<td>A person having origins in any of the Black racial groups of Africa.</td>
</tr>
<tr>
<td>American Indian or Alaska Native</td>
<td>A person having origins in any of the original peoples of North and South America (including Central America) and who maintains tribal affiliation or community attachment.</td>
</tr>
<tr>
<td>Asian</td>
<td>A person having origins in any of the original peoples of the Far East, Southeast Asia, or the Indian subcontinent including, for example, Cambodia, China, India, Japan, Korea, Malaysia, Pakistan, the Philippine Islands, Thailand, and Vietnam.</td>
</tr>
<tr>
<td>Native Hawaiian or Other Pacific Islander</td>
<td>A person having origins in any of the original peoples of Hawaii, Guam, Samoa, or other Pacific Islands.</td>
</tr>
<tr>
<td>Two or More Race Groups</td>
<td>A person who reports more than one race. (specific to Longitudinal Employer-Household Dynamics (LEHD) Survey)</td>
</tr>
<tr>
<td>Some Other Race</td>
<td>Includes all other responses not included race categories described above. (specific to Survey of Business Owners)</td>
</tr>
</tbody>
</table>

#### Ethnicity

<table>
<thead>
<tr>
<th>Ethnicity</th>
<th>Definition</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hispanic or Latino</td>
<td>A person of Cuban, Mexican, Puerto Rican, South or Central American, or other Spanish culture or origin regardless of race.</td>
</tr>
<tr>
<td>Not Hispanic or Latino</td>
<td>A person who is not of Cuban, Mexican, Puerto Rican, South or Central American, or other Spanish culture or origin regardless of race.</td>
</tr>
</tbody>
</table>

In line with these definitions, our analysis separates racial breakdown from ethnic breakdown, and Hispanic or Latino employees may be counted in any of the above race categories. The term “Hispanic or Latinx” has been used to include all gender identities.
INDUSTRY ANALYSIS METHODOLOGY: ACCOUNTING FOR CHAIN STORES

> U.S. Census data is limited and does not enable nuanced analysis of independent establishments vs. chains

> The Census tracks “establishments”, defined as: “A single physical location at which business is conducted or where services or industrial operations are performed. It is not necessarily identical with a company or enterprise, which may consist of one establishment or more.”

    - **How this may look in practice**: Large chains, such as Old Navy and Starbucks, have several establishments (ie, storefronts). If any of these establishments / storefronts employ fewer than 50 employees, they would be included in an analysis of small establishments

> In an effort to exclude the number of establishments and employees attributed to large chains, and develop a more accurate view of the Creative Industry, we took the following measures:

<table>
<thead>
<tr>
<th>Creative Cluster</th>
<th>Manipulated NAICS</th>
<th>Methodology / Sources</th>
</tr>
</thead>
<tbody>
<tr>
<td>Creative Goods and Fashion Design and Manufacturing</td>
<td>Clothing and clothing accessories stores (448)</td>
<td>50 largest clothing companies comprise 70% of industry revenue in U.S. (dunn &amp; bradstreet)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>&gt; There are at least 100 clothing store chains in U.S. (Chain Store Guide)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>&gt; Assuming 1) continued decreasing market share after first ~20 chains (Statistica), and 2) correlation between market share and establishment count, estimated that 10% of clothing store establishments are independent</td>
</tr>
<tr>
<td></td>
<td></td>
<td>&gt; Therefore, factor of <strong>10%</strong> was applied under assumption that 10% of all clothing store establishments and employment can be attributed to independent stores</td>
</tr>
<tr>
<td>Creative Culinary Businesses</td>
<td>Full-Service Restaurants (722511)</td>
<td>53% of all restaurant units in U.S. are independent (NPD Group)</td>
</tr>
<tr>
<td></td>
<td>Snack and Nonalcoholic Beverage Bars (722515)</td>
<td>&gt; Therefore, factor of <strong>53%</strong> was applied to all establishment and employment counts for these industries</td>
</tr>
<tr>
<td></td>
<td>Drinking Places (Alcoholic Beverages) (722410)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Baked Goods Stores (445291)</td>
<td></td>
</tr>
</tbody>
</table>
The following Creative Occupations include occupations that best align with the Creative Industry focus clusters

**Fine Arts and Performing Arts**

<table>
<thead>
<tr>
<th>Occupation</th>
<th>SOC</th>
</tr>
</thead>
<tbody>
<tr>
<td>Art, Drama, and Music Teachers, Postsecondary</td>
<td>25-1121</td>
</tr>
<tr>
<td>Archivists</td>
<td>25-4011</td>
</tr>
<tr>
<td>Curators</td>
<td>25-4012</td>
</tr>
<tr>
<td>Museum Technicians and Conservators</td>
<td>25-4013</td>
</tr>
<tr>
<td>Audio-Visual and Multimedia Collections Specialists</td>
<td>25-9011</td>
</tr>
<tr>
<td>Art Directors</td>
<td>27-1011</td>
</tr>
<tr>
<td>Fine Artists, Including Painters, Sculptors, and Illustrators</td>
<td>27-1013</td>
</tr>
<tr>
<td>Multimedia Artists and Animators</td>
<td>27-1014</td>
</tr>
<tr>
<td>Artists and Related Workers, All Other</td>
<td>27-1019</td>
</tr>
<tr>
<td>Set and Exhibit Designers</td>
<td>27-1027</td>
</tr>
<tr>
<td>Dancers</td>
<td>27-2031</td>
</tr>
<tr>
<td>Choreographers</td>
<td>27-2032</td>
</tr>
<tr>
<td>Music Directors and Composers</td>
<td>27-2041</td>
</tr>
<tr>
<td>Musicians and Singers</td>
<td>27-2042</td>
</tr>
</tbody>
</table>

**Creative Culinary Businesses**

<table>
<thead>
<tr>
<th>Occupation</th>
<th>SOC</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chefs and Head Cooks</td>
<td>35-1011</td>
</tr>
<tr>
<td>Cooks, Restaurants</td>
<td>35-2014</td>
</tr>
<tr>
<td>Bartenders</td>
<td>35-3011</td>
</tr>
<tr>
<td>Waiters and Waitresses</td>
<td>35-3031</td>
</tr>
<tr>
<td>Bakers</td>
<td>51-3011</td>
</tr>
</tbody>
</table>
## CREATIVE OCCUPATION FRAMEWORK (2 OF 3)

<table>
<thead>
<tr>
<th>Creative Goods and Fashion (Design, Manufacturing, and Wholesale)*</th>
<th>SOC</th>
</tr>
</thead>
<tbody>
<tr>
<td>Occupation</td>
<td></td>
</tr>
<tr>
<td>Commercial and Industrial Designers</td>
<td>27-1021</td>
</tr>
<tr>
<td>Fashion Designers</td>
<td>27-1022</td>
</tr>
<tr>
<td>Floral Designers</td>
<td>27-1023</td>
</tr>
<tr>
<td>Merchandise Displayers and Window Trimmers</td>
<td>27-1026</td>
</tr>
<tr>
<td>Sewing Machine Operators</td>
<td>51-6031</td>
</tr>
<tr>
<td>Shoe and Leather Workers and Repairers</td>
<td>51-6041</td>
</tr>
<tr>
<td>Sewers, Hand</td>
<td>51-6051</td>
</tr>
<tr>
<td>Tailors, Dressmakers, and Custom Sewers</td>
<td>51-6052</td>
</tr>
<tr>
<td>Textile, Apparel, and Furnishings Workers, All Other</td>
<td>51-6099</td>
</tr>
<tr>
<td>Cabinetmakers and Bench Carpenters</td>
<td>51-7011</td>
</tr>
<tr>
<td>Furniture Finishers</td>
<td>51-7021</td>
</tr>
<tr>
<td>Furnace, Kiln, Oven, Drier, and Kettle Operators and Tenders</td>
<td>51-9051</td>
</tr>
<tr>
<td>Jewelers and Precious Stone and Metal Workers</td>
<td>51-9071</td>
</tr>
<tr>
<td>Photographic Process Workers and Processing Machine Operators</td>
<td>51-9151</td>
</tr>
<tr>
<td>Etchers and Engravers</td>
<td>51-9194</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Planning and Design Services</th>
<th>SOC</th>
</tr>
</thead>
<tbody>
<tr>
<td>Occupation</td>
<td></td>
</tr>
<tr>
<td>Architects, Except Landscape and Naval</td>
<td>17-1011</td>
</tr>
<tr>
<td>Landscape Architects</td>
<td>17-1012</td>
</tr>
<tr>
<td>Cartographers and Photogrammetrists</td>
<td>17-1021</td>
</tr>
<tr>
<td>Architectural and Civil Drafters</td>
<td>17-3011</td>
</tr>
<tr>
<td>Drafters, All Other</td>
<td>17-3019</td>
</tr>
<tr>
<td>Urban and Regional Planners</td>
<td>19-3051</td>
</tr>
<tr>
<td>Interior Designers</td>
<td>27-1025</td>
</tr>
<tr>
<td>Designers, All Other</td>
<td>27-1029</td>
</tr>
</tbody>
</table>

*Design/Manufacturing and Wholesale have been combined for occupational analysis since there are no creative occupational categories directly supporting the Creative Goods Wholesale cluster.
### CREATIVE OCCUPATION FRAMEWORK (3 OF 3)

<table>
<thead>
<tr>
<th>Occupation</th>
<th>SOC</th>
</tr>
</thead>
<tbody>
<tr>
<td>Advertising and Promotions Managers</td>
<td>11-2011</td>
</tr>
<tr>
<td>Marketing Managers</td>
<td>11-2021</td>
</tr>
<tr>
<td>Agents of Business Managers of Artists, Performers, and Athletes</td>
<td>13-1011</td>
</tr>
<tr>
<td>Software Developers, Applications</td>
<td>15-1132</td>
</tr>
<tr>
<td>Software Developers, Systems Software</td>
<td>15-1133</td>
</tr>
<tr>
<td>Graphic Designers</td>
<td>27-1024</td>
</tr>
<tr>
<td>Actors</td>
<td>27-2011</td>
</tr>
<tr>
<td>Producers and Directors</td>
<td>27-2012</td>
</tr>
<tr>
<td>Entertainers and Performers, Sports and Related Workers, All Other</td>
<td>27-2099</td>
</tr>
<tr>
<td>Radio and Television Announcers</td>
<td>27-3011</td>
</tr>
<tr>
<td>Public Address System and Other Announcers</td>
<td>27-3012</td>
</tr>
<tr>
<td>Reporters and Correspondents</td>
<td>27-3022</td>
</tr>
<tr>
<td>Public Relations Specialists</td>
<td>27-3031</td>
</tr>
<tr>
<td>Advertising and Promotions Managers</td>
<td>11-2011</td>
</tr>
<tr>
<td>Editors</td>
<td>27-3041</td>
</tr>
<tr>
<td>Technical Writers</td>
<td>27-3042</td>
</tr>
<tr>
<td>Writers and Authors</td>
<td>27-3043</td>
</tr>
<tr>
<td>Media and Communication Workers, All Other</td>
<td>27-3099</td>
</tr>
<tr>
<td>Audio and Video Equipment Technicians</td>
<td>27-4011</td>
</tr>
<tr>
<td>Broadcast Technicians</td>
<td>27-4012</td>
</tr>
<tr>
<td>Sound Engineering Technicians</td>
<td>27-4014</td>
</tr>
<tr>
<td>Photographers</td>
<td>27-4021</td>
</tr>
<tr>
<td>Camera Operators, Television, Video, and Motion Picture</td>
<td>27-4031</td>
</tr>
<tr>
<td>Film and Video Editors</td>
<td>27-4032</td>
</tr>
<tr>
<td>Media and Communication Equipment Workers, All Other</td>
<td>27-4099</td>
</tr>
<tr>
<td>Advertising Sales Agents</td>
<td>41-3011</td>
</tr>
<tr>
<td>Camera and Photographic Equipment Repairers</td>
<td>49-9061</td>
</tr>
</tbody>
</table>
FRAMEWORK AND PARAMETERS: FOCUS NEIGHBORHOODS

The following zip codes comprise neighborhoods on the South Side, Near West Side, Far West Side, and North Side of Chicago, and have been identified to provide a nuanced, neighborhood-level understanding of the Creative Industry in Chicago.

### South Side

<table>
<thead>
<tr>
<th>#</th>
<th>Primary Neighborhood</th>
<th>Zip Code</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Back of the Yards</td>
<td>60609</td>
</tr>
<tr>
<td>2</td>
<td>Bronzeville</td>
<td>60615</td>
</tr>
<tr>
<td>3</td>
<td>Chatham and Greater Grand Crossing</td>
<td>60619</td>
</tr>
<tr>
<td>4</td>
<td>Auburn Gresham</td>
<td>60620</td>
</tr>
<tr>
<td>5</td>
<td>Englewood</td>
<td>60621</td>
</tr>
<tr>
<td>6</td>
<td>Pullman</td>
<td>60628</td>
</tr>
<tr>
<td>7</td>
<td>West Englewood</td>
<td>60636</td>
</tr>
<tr>
<td>8</td>
<td>Woodlawn</td>
<td>60637</td>
</tr>
<tr>
<td>9</td>
<td>South Shore</td>
<td>60649</td>
</tr>
</tbody>
</table>

### Near West Side

<table>
<thead>
<tr>
<th>#</th>
<th>Primary Neighborhood</th>
<th>Zip Code</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Avondale</td>
<td>60618</td>
</tr>
<tr>
<td>2</td>
<td>Logan Square</td>
<td>60647</td>
</tr>
<tr>
<td>3</td>
<td>Ukrainian Village</td>
<td>60622</td>
</tr>
<tr>
<td>4</td>
<td>East Garfield Park</td>
<td>60612</td>
</tr>
<tr>
<td>5</td>
<td>Pilsen</td>
<td>60608</td>
</tr>
</tbody>
</table>

### North Side

<table>
<thead>
<tr>
<th>#</th>
<th>Primary Neighborhood</th>
<th>Zip Code</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Rogers Park</td>
<td>60626</td>
</tr>
<tr>
<td>2</td>
<td>West Ridge</td>
<td>60645</td>
</tr>
<tr>
<td>3</td>
<td>West Ridge</td>
<td>60659</td>
</tr>
<tr>
<td>4</td>
<td>Edgewater Glen</td>
<td>60660</td>
</tr>
</tbody>
</table>

### Far West Side

<table>
<thead>
<tr>
<th>#</th>
<th>Primary Neighborhood</th>
<th>Zip Code</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Belmont-Cragin</td>
<td>60639</td>
</tr>
<tr>
<td>2</td>
<td>Humboldt Park</td>
<td>60651</td>
</tr>
<tr>
<td>3</td>
<td>Austin</td>
<td>60644</td>
</tr>
<tr>
<td>4</td>
<td>Ukrainian Village</td>
<td>60624</td>
</tr>
<tr>
<td>5</td>
<td>North and South Lawndale</td>
<td>60623</td>
</tr>
</tbody>
</table>
# TABLE OF CONTENTS

- Project Overview
- Executive Summary
- Creative Industry Definition & Project Parameters
  - Fact-Based Assessment of Chicago’s Creative Economy
    - Quantitative Profile
    - Qualitative Profile
  - Opportunities & Recommendations for WBC
Economic Impact Analysis
ECONOMIC IMPACT ANALYSIS: OVERVIEW

An economic impact analysis was conducted at the neighborhood-level and macro-level, with several objectives:

1. Neighborhood-Level Economic Analysis
   > Focuses on socio-economic and real estate conditions and identifies key community and regional assets that can be leveraged to stimulate new growth, investment, and development (Cluster Analysis and Mapping)
   > This approach must be tailor-made for each community and relies upon direct feedback from the community (Focus Groups)

2. Macro-Level Economic Impact Analysis
   > Focuses on direct economic impacts (direct spending) by businesses, organizations, or other economic entities in a broader study area (counties or group of counties)
   > Direct spending not only supports wages/employees in a particular industry, but additional jobs throughout the local economy through the purchase of goods and services to support operations (indirect economic impacts). This spending and re-spending is also known as the ripple effect or multiplier effect
   > This analysis quantifies the share (or relative “importance”) of a particular industry within the context of a regional economy in terms of economic output, household earnings, and jobs supported
ECONOMIC IMPACT ANALYSIS: KEY TAKEAWAYS

$144B of total direct and indirect economic output equates to nearly four times Healthcare and Social Assistance revenues in Cook County ($40B in 2012)

$34B in total direct and indirect wages is equivalent to 11% of personal income in Cook County ($300B)

660,000 direct and indirect jobs supported is equivalent to over 30% of private sector employment in Cook County (2.2M)

$2B in state tax revenue generated is equivalent to 5% of state tax revenue in 2016

U.S. Census County Business Patterns (healthcare and social assistance revenue); Bureau of Economic Analysis (personal income); Illinois Department of Employment Security (private sector employment in Cook County); Illinois Department of Revenue;
ECONOMIC IMPACT ANALYSIS: FRAMEWORK

Creative Industries (Focus Clusters)

Direct Impacts
- Operational Spending
- Direct Wages
- Direct Jobs

Indirect Impacts
- Output
- Household Earnings
- Jobs Supported

Total Direct and Indirect Impacts
- Output
- Household Earnings
- Jobs Supported

Spending by creative industries establishments to support operations and wages (direct impacts) trigger indirect impacts in the Cook County economy. The total contribution or share of the Cook County economy is then measured by the sum of the direct and indirect impacts.
ECONOMIC IMPACT ANALYSIS: COOK COUNTY OVERVIEW

Aggregate Creative Industries Impacts, 2016

$54.14B Total Exp.
$13.08B Wages
197.700 Direct Jobs

Triggers Economic Activity in Cook County
(measured by multipliers)

$89.88 B Output
$21.09 B Household Earnings
462,300 Jobs Supported

$144.02 B Output
$34.17 B Household Earnings
660,000 Jobs Supported
Based on the **output multiplier** derived from the economic impact model, the Creative Industries generate $1.83 in indirect economic output for every dollar spent to support operations. Most notably, these impacts are stronger than a number of key local industries, including construction, wholesale trade, and real estate, although lower than banking/financial activity, hospitals, transit, and professional/technical services.

<table>
<thead>
<tr>
<th>Industry</th>
<th>Output Multiplier</th>
</tr>
</thead>
<tbody>
<tr>
<td>Funds, trusts, and other financial vehicles</td>
<td>2.81</td>
</tr>
<tr>
<td>Securities, commodity contracts, and investments</td>
<td>2.27</td>
</tr>
<tr>
<td>Hospitals</td>
<td>1.98</td>
</tr>
<tr>
<td>Federal Reserve banks, credit, and related</td>
<td>1.97</td>
</tr>
<tr>
<td>Transit and ground passenger transportation</td>
<td>1.94</td>
</tr>
<tr>
<td>Food services and drinking places</td>
<td>1.93</td>
</tr>
<tr>
<td>Professional, scientific, and technical services</td>
<td>1.90</td>
</tr>
<tr>
<td>Management of companies and enterprises</td>
<td>1.89</td>
</tr>
<tr>
<td>Warehousing and storage</td>
<td>1.86</td>
</tr>
<tr>
<td><strong>Creative Industries</strong></td>
<td><strong>1.83</strong></td>
</tr>
<tr>
<td>Machinery manufacturing</td>
<td>1.80</td>
</tr>
<tr>
<td>Food and beverage stores</td>
<td>1.79</td>
</tr>
<tr>
<td>Accommodation</td>
<td>1.78</td>
</tr>
<tr>
<td>Construction</td>
<td>1.77</td>
</tr>
<tr>
<td>Wholesale trade</td>
<td>1.73</td>
</tr>
<tr>
<td>Primary metal manufacturing</td>
<td>1.73</td>
</tr>
<tr>
<td>Rail transportation</td>
<td>1.68</td>
</tr>
<tr>
<td>Real estate</td>
<td>1.55</td>
</tr>
</tbody>
</table>

*Sources: Bureau of Economic Analysis (RIMS-II); Development Strategies*
In terms of total direct and indirect economic output, the Creative Industries are generally comparable to the Healthcare and Social Assistance industry in Cook County. Though the Healthcare and Social assistance industry supports more jobs, the average wage for direct and indirect jobs supported by the Creative Industries is higher ($51,800).

Sources: Bureau of Economic Analysis (RIMS-II); Development Strategies; Economic Census; Census County Business Patterns

* Direct jobs input does not include non-employer establishments, so the total jobs number is understated.
ECONOMIC IMPACT ANALYSIS: FOCUS NEIGHBORHOODS (1 OF 2)

Though we cannot conduct an economic impact analysis at the neighborhood level, we can determine the “contribution” or share of economic impacts on Cook County generated from the Focus Neighborhoods. This analysis assumes that average wages and spending are consistent throughout Cook County and Focus Neighborhoods. This analysis cannot determine the neighborhood where the indirect impacts are taking place—we just know that these impacts are taking place somewhere in Cook County.

<table>
<thead>
<tr>
<th></th>
<th>Cook County</th>
<th>North Side</th>
<th>Near West Side</th>
<th>Far West Side</th>
<th>South Side</th>
<th>Total Focus Neighborhoods</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Direct Impacts</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Spending</td>
<td>$54B</td>
<td>$1.2B</td>
<td>$2.8B</td>
<td>$1.2B</td>
<td>$1.6B</td>
<td>$6.8B</td>
</tr>
<tr>
<td>Jobs</td>
<td>197,700</td>
<td>2,100</td>
<td>11,000</td>
<td>5,000</td>
<td>6,000</td>
<td>24,000</td>
</tr>
<tr>
<td><strong>Direct + Indirect Impacts</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Economic Output</td>
<td>$144B</td>
<td>$2.7B</td>
<td>$7.5B</td>
<td>$3.2B</td>
<td>$4.2B</td>
<td>$17.6B</td>
</tr>
<tr>
<td>Household Earnings</td>
<td>$34B</td>
<td>$1.1B</td>
<td>$1.9B</td>
<td>$820M</td>
<td>$1.0B</td>
<td>$4.8B</td>
</tr>
<tr>
<td>Jobs Supported</td>
<td>660,000</td>
<td>11,000</td>
<td>35,100</td>
<td>15,400</td>
<td>19,700</td>
<td>81,300</td>
</tr>
</tbody>
</table>
**ECONOMIC IMPACT ANALYSIS: FOCUS NEIGHBORHOODS (2 OF 2)**

**Direct Impacts**

- **Focus Neighborhoods**
  - 6.8B total exp
  - $2.2B wages
  - 24,200 jobs

- **Rest of Cook County**
  - 47.4B total exp
  - $10.8B wages
  - 173,500 jobs

**Cook County Creative Industries Impacts, 2016**

- **Total Exp.** $54.14B
- **Wages** $13.08B
- **Direct Jobs** 197,700

**Indirect Impacts**

- **Focus Neighborhoods**
  - $21.09 B Household Earnings
  - 81,300 Jobs Supported

- **Rest of Cook County**
  - $34.17 B Household Earnings
  - 660,000 Jobs Supported

**Total Direct and Indirect Impacts**

- **Output** $144.02 B
- **Household Earnings** $662,300
- **Jobs Supported** 1,122,300

**Focus Neighborhood Share**

- **Output** $17.6 B (12.2%)
- **Household Earnings** $14.1 B (14.1%)
- **Jobs Supported** 81,300 (12.2%)
INDUSTRY CLUSTER ANALYSIS
INDUSTRY CLUSTER ANALYSIS: KEY TAKEAWAYS

Several key takeaways emerged from our quantitative analysis of the Creative Industry at both the county level and within focus neighborhoods:

Creative Industry, broadly, comprises fairly high portion of economy and generates high revenue and wages compared to other key clusters.

- The Creative Industry comprises 6% of total establishments and 9% of employment in Cook County, and has seen steady growth (1%) in small businesses over the past five years.
- Similar to other clusters, Creative Industry struggles with ownership and workforce diversity; this industry, however, offers strong revenue generating opportunities and wages above $25/hr living wage for county, presenting a promising opportunity to expand pathways for underrepresented groups into these fields.

Creative Industry is not a monolith – composition of businesses with and without employees is distinct across the six clusters.

- Within Creative Industry, the Entertainment, Digital Media, and Creative Professional Svcs. cluster is by far the largest in terms of number of establishments, the vast majority (76%) of which are nonemployers; this cluster has outpaced the others in terms of employment growth (4%) over the past five years, likely driven by rise of social media influencers/bloggers.
- Creative Culinary Businesses, in contrast, largely consists of businesses with employees (82% of these businesses have between 1-49 employees), likely due to labor-intensive nature of this industry.

Racial and ethnic diversity for ownership and workforce is low and trends toward lower revenue and wage clusters.

- Racial and ethnic diversity for business ownership is staggeringly low across clusters but is slightly higher for nonemployers, whereas female ownership is fairly strong for most clusters.
- Black ownership and female ownership of businesses with employees is highest (3% and 45%, respectively) in Fine Arts and Performing Arts; however, this cluster offers the second lowest revenue of all clusters.
- While Creative Culinary Businesses has highest Black and Hispanic or Latinx workforce representation, jobs within this cluster pay lowest wages across all clusters.

Focus neighborhoods have distinct concentrations of creative clusters, with several having potential to drive place-based revitalization.

- Composition of clusters at county and neighborhood levels is generally aligned, with Entertainment, Digital Media, and Creative Professional Svcs. comprising bulk of businesses in focus neighborhoods; Creative Culinary Businesses, however, have higher density in all focus neighborhoods vs. county.
- Some clusters are especially prevalent in certain neighborhoods (Creative Goods and Fashion Design/Mfg on South and West Sides; Fine Arts and Performing Arts on West and North Sides).
- Certain clusters like Design and Planning, Fine Arts and Performing Arts, and Creative Culinary Businesses, have potential to drive development and attract customer base to underserved neighborhoods.
Creative Industry (Aggregate of All Clusters)

Included Sectors
- Design / Planning Svcs.
- Fine Arts and Performing Arts
- Entertainment, Digital Media, and Creative Professional Svcs.
- Creative Goods and Fashion Design, Mfg., Wholesale
- Creative Culinary Biz

(Aggregate 5-yr CAGR) Estab. Size Breakdown\(^1,2\)

<table>
<thead>
<tr>
<th>Included Sectors</th>
<th>Non-Employers</th>
<th>Micro (1-9)</th>
<th>Small (10-49)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Design / Planning Svcs.</td>
<td>1%</td>
<td>1%</td>
<td></td>
</tr>
<tr>
<td>Fine Arts and Performing Arts</td>
<td>1%</td>
<td>1%</td>
<td></td>
</tr>
<tr>
<td>Entertainment, Digital Media, and Creative Professional Svcs.</td>
<td>1%</td>
<td>1%</td>
<td></td>
</tr>
<tr>
<td>Creative Goods and Fashion Design, Mfg., Wholesale</td>
<td>1%</td>
<td>1%</td>
<td></td>
</tr>
<tr>
<td>Creative Culinary Biz</td>
<td>1%</td>
<td>1%</td>
<td></td>
</tr>
<tr>
<td>Construction of buildings</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Specialty trade contractors</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Construction – Build</td>
<td>2%</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Building &amp; Engineering</td>
<td>2%</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Food &amp; Beverage – Manufacturing</td>
<td>1%</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Food manufacturing</td>
<td>2%</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Beverage manufacturing</td>
<td>2%</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Food &amp; Beverage – Retail</td>
<td>8%</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Food &amp; beverage stores</td>
<td>8%</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Food services &amp; drinking places</td>
<td>8%</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Logistics, Warehousing, &amp; Delivery</td>
<td>8%</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Truck transportation</td>
<td>8%</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Couriers &amp; messengers</td>
<td>8%</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Warehousing &amp; storage</td>
<td>8%</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Social Assistance &amp; Home Care</td>
<td>8%</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Nursing &amp; residential care facilities</td>
<td>8%</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Average Revenue per Employee\(^3\)

<table>
<thead>
<tr>
<th>Creative Industry (Aggregate of All Clusters)</th>
<th>Construction – Design &amp; Engineering</th>
<th>Food &amp; Beverage – Manufacturing</th>
<th>Food &amp; Beverage – Retail</th>
<th>Logistics, Warehousing, &amp; Delivery</th>
<th>Social Assistance &amp; Home Care</th>
</tr>
</thead>
<tbody>
<tr>
<td>$168,707</td>
<td>$275,900</td>
<td>$177,298</td>
<td>$383,657</td>
<td>$77,740</td>
<td>$179,668</td>
</tr>
</tbody>
</table>

Ownership by Race\(^3\)

<table>
<thead>
<tr>
<th>Creative Industry (Aggregate of All Clusters)</th>
<th>White</th>
<th>Black</th>
<th>Asian</th>
<th>Some Other Race</th>
</tr>
</thead>
<tbody>
<tr>
<td>87%</td>
<td>1%</td>
<td>97%</td>
<td>93%</td>
<td>85%</td>
</tr>
<tr>
<td>97%</td>
<td>1%</td>
<td>93%</td>
<td>85%</td>
<td>75%</td>
</tr>
<tr>
<td>85%</td>
<td>1%</td>
<td>93%</td>
<td>85%</td>
<td>75%</td>
</tr>
<tr>
<td>75%</td>
<td>1%</td>
<td>93%</td>
<td>85%</td>
<td>75%</td>
</tr>
</tbody>
</table>

Ownership by Ethnicity\(^3\)

<table>
<thead>
<tr>
<th>Creative Industry (Aggregate of All Clusters)</th>
<th>Not Hisp/Latinx</th>
<th>Hisp/Latinx</th>
</tr>
</thead>
<tbody>
<tr>
<td>95%</td>
<td>5%</td>
<td>95%</td>
</tr>
<tr>
<td>95%</td>
<td>5%</td>
<td>95%</td>
</tr>
<tr>
<td>96%</td>
<td>4%</td>
<td>96%</td>
</tr>
<tr>
<td>87%</td>
<td>12%</td>
<td>87%</td>
</tr>
<tr>
<td>89%</td>
<td>10%</td>
<td>89%</td>
</tr>
<tr>
<td>88%</td>
<td>11%</td>
<td>88%</td>
</tr>
</tbody>
</table>

Ownership by Gender\(^3\)

<table>
<thead>
<tr>
<th>Creative Industry (Aggregate of All Clusters)</th>
<th>Female</th>
<th>Equal Male-Female Ownership</th>
<th>Male</th>
</tr>
</thead>
<tbody>
<tr>
<td>25%</td>
<td>62%</td>
<td>13%</td>
<td>12%</td>
</tr>
<tr>
<td>25%</td>
<td>62%</td>
<td>13%</td>
<td>12%</td>
</tr>
<tr>
<td>30%</td>
<td>52%</td>
<td>19%</td>
<td>21%</td>
</tr>
<tr>
<td>30%</td>
<td>52%</td>
<td>19%</td>
<td>21%</td>
</tr>
</tbody>
</table>

Creative Industry contains **second highest number of total small businesses** (self-employers, micro, and small) (38k total) amongst other key clusters (behind Construction – Build); Creative Industry has seen steady growth (1%) in these small businesses and offers revenue opportunities (i.e., average revenue per employee) in line with the average of other key clusters – showcasing **income potential for entrepreneurs** in these fields.

Creative Industry’s **low representation of Black owners** (1%) is in line with other industries (except for Social Assistance & Home Care, which has significantly higher representation at 15%); there is relatively high **Asian ownership** (19%), and lagging **Hispanic or Latinx ownership** (5%); these industries rank fourth amongst other industries in terms of **gender diversity**, with 38% owned by females or with equal ownership.

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\(^1\)US Census, County Business Patterns, Cook County (2012, 2016); \(^2\)Nonemployer Statistics Survey (2012, 2016); \(^3\)Survey of Business Owners, Illinois, 2012
> **Creative Industry** ranks second (behind Food & Beverage Retail) in terms of overall employment, with significant numbers of both employees of businesses (229k) and nonemployer businesses (24k); at 3% employment growth, Creative Industry is at lower end but demonstrates steady growth.

> **Job accessibility** is relatively low compared to other industries, with only 60% of workers in the industry having less than a BA degree – indicating an opportunity to expand pathways for employment; Creative Industry is generally in line with other key clusters with regards to workforce diversity by race, with **24% of workforce who are People of Color**, but lags in workforce diversity by ethnicity, with only **17% Hispanic or Latinx**.

> **Wages** have mixed results; some industries like Creative offer higher wages for self-employed individuals, while others like Construction (D/E) have higher wages for employees of businesses; average wages for both worker types in Creative Industry exceed $25/hr living wage for county, however, median wage for employees falls short at $23/hr, pointing to the need for identifying particular clusters (e.g., Design and Planning Svcs.; Entertainment, Digital Media, and Creative Professional Svcs.) that offer **lucrative opportunities for underserved groups**.

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1. US Census, County Business Patterns, Cook County (2012, 2016); 2. Nonemployer Statistics Survey (2012, 2016); 3. LEHD, Cook County, 2016; 4. ACS PUMS, Cook County (2012-2016 Sample)
Establishment growth has been mixed across Creative Industry; nonemployers and microbusinesses comprise majority of establishments, particularly within Entertainment, Digital Media, and Creative Professional Svcs.

**Total Establishments of All Sizes in 2016**

<table>
<thead>
<tr>
<th>Category</th>
<th>Establishments</th>
</tr>
</thead>
<tbody>
<tr>
<td>Design and Planning Svcs.</td>
<td>2,797</td>
</tr>
<tr>
<td>Fine Arts and Performing Arts</td>
<td>884</td>
</tr>
<tr>
<td>Entertainment, Digital Media, and Creative Professional Svcs.</td>
<td>1,658</td>
</tr>
<tr>
<td>Creative Goods and Fashion Design and Mfg.</td>
<td>20,021</td>
</tr>
<tr>
<td>Creative Goods and Fashion Wholesale</td>
<td>513</td>
</tr>
<tr>
<td>Creative Culinary Businesses</td>
<td>694</td>
</tr>
</tbody>
</table>

**Establishments by Size Category in 2016**

<table>
<thead>
<tr>
<th>Category</th>
<th>Micro (1-9)</th>
<th>Small (10-49)</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Design and Planning Svcs.</td>
<td>1,629</td>
<td>135</td>
<td>1,664</td>
</tr>
<tr>
<td>Fine Arts and Performing Arts</td>
<td>224</td>
<td>110</td>
<td>334</td>
</tr>
<tr>
<td>Entertainment, Digital Media, and Creative Professional Svcs.</td>
<td>5,312</td>
<td>977</td>
<td>1,609</td>
</tr>
<tr>
<td>Creative Goods and Fashion Design and Mfg.</td>
<td>966</td>
<td>1,264</td>
<td>2,230</td>
</tr>
<tr>
<td>Creative Goods and Fashion Wholesale</td>
<td>962</td>
<td>334</td>
<td>1,296</td>
</tr>
<tr>
<td>Creative Culinary Businesses</td>
<td>694</td>
<td>1,658</td>
<td>2,352</td>
</tr>
</tbody>
</table>

**Legend:**
- Non-Employers
- Micro (1-9)
- Small (10-49)

> Entertainment, Digital Media, and Creative Professional Svcs. **comprise majority of establishments** in Creative Industry and is dominated by Custom Computer Programming Services businesses (e.g., software applications), which make up ~21% of establishments; this cluster as well as Fine Arts and Performing Arts, and Creative Culinary Businesses has seen steady establishment growth (1%, 1%, and 3%, respectively), outpacing other creative clusters over past five years.

> With exception of Creative Culinary Businesses (which tend to be labor-intensive), **clusters skew toward smaller side**, with smaller portion having over 10 employees; Entertainment, Digital Media, and Creative Professional Svcs contains largest share of nonemployer businesses (76% of total small businesses) – which may be driven by rise in social media influencers/bloggers, whereas Fine Arts and Performing Arts, and Creative Culinary Businesses contain largest shares of micro and small businesses, respectively.

US Census, County Business Patterns, Cook County (2012, 2016); Nonemployer Statistics Survey (2012, 2016)
COOK COUNTY: EMPLOYMENT TRENDS

Creative Industry has generally seen strong employment growth, and has varied employment compositions, with nonemployers driving significant portions of employment in certain clusters.

**Total Employment, by Employees and Nonemployer Establishments in 2016**

<table>
<thead>
<tr>
<th>5-year CAGR</th>
<th>3%</th>
<th>2%</th>
<th>4%</th>
<th>-2%</th>
<th>-3%</th>
<th>4%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Design and Planning Svcs.</td>
<td>10,410</td>
<td>8,781</td>
<td>1,629</td>
<td>11,510</td>
<td>11,286</td>
<td>224</td>
</tr>
<tr>
<td>Fine Arts and Performing Arts</td>
<td>117,550</td>
<td>20,021</td>
<td>137,571</td>
<td>22,725</td>
<td>1,759</td>
<td>966</td>
</tr>
<tr>
<td>Entertainment, Digital Media, and Creative Professional Svcs.</td>
<td>6,404</td>
<td>5,442</td>
<td>962</td>
<td>64,891</td>
<td>694</td>
<td>64,198</td>
</tr>
<tr>
<td>Creative Goods and Fashion Design and Mfg.</td>
<td>11,286</td>
<td>11,510</td>
<td>694</td>
<td>137,571</td>
<td>22,725</td>
<td>24,021</td>
</tr>
<tr>
<td>Creative Goods and Fashion Wholesale</td>
<td>16%</td>
<td>2%</td>
<td>4%</td>
<td>15%</td>
<td>1%</td>
<td></td>
</tr>
<tr>
<td>Creative Culinary Businesses</td>
<td>15%</td>
<td>4%</td>
<td>15%</td>
<td>4%</td>
<td>1%</td>
<td></td>
</tr>
<tr>
<td>% Nonemployers</td>
<td>16%</td>
<td>2%</td>
<td>4%</td>
<td>15%</td>
<td>1%</td>
<td></td>
</tr>
<tr>
<td>% Employees</td>
<td>84%</td>
<td>98%</td>
<td>96%</td>
<td>85%</td>
<td>99%</td>
<td></td>
</tr>
</tbody>
</table>

> Growth has been mixed across Creative Industry, with Creative Goods and Fashion experiencing **negative employment growth** over the past five years, for both the Design and Manufacturing, and Wholesale clusters.

> Employment growth has been driven by **Entertainment, Digital Media, and Creative Professional Svcs., and Creative Culinary Businesses**, both at 4% growth.

> Design and Planning Svcs.; Entertainment, Digital Media, and Creative Professional Svcs.; and Creative Goods and Fashion Wholesale have **higher proportions of nonemployer businesses** (15%-16%), whereas employment within the other clusters is driven by employees of businesses – this may be attributed to **business types that rely on contractors** (eg, architects, wholesale distributors) as well as independent bloggers.

US Census, County Business Patterns, Cook County (2012, 2016); Nonemployer Statistics Survey (2012, 2016); A nonemployer business is one that has no paid employees; Employment counts differ across occupational analysis and industry analysis because industry analysis includes non-creative occupations within creative businesses.
Average revenue per employee varies across the industry and indicates the potential for businesses to earn revenue (as proportion of labor costs), thereby providing income potential to owners and their employees.

Average Annual Revenue per Employee (2012)

Businesses in Creative Goods and Fashion Wholesale tend to earn far higher revenue per employee than other clusters (potentially due to outliers selling high-priced goods and prevalence of contractors versus full-time employees); this cluster, however, has seen negative establishment growth (-3%) over past five years; moreover, it contains lowest representation of Black owners and female owners, indicating low prevalence of revenue-generating opportunities for these groups.

Creative Culinary Businesses has lowest average revenue per employee (likely due to low margin and labor-intensive nature of industry); this cluster significantly exceeds the others in terms of Hispanic or Latinx business ownership – pointing toward the need to both help lower-revenue businesses grow, as well as encourage underserved groups to pursue more lucrative fields.

> US Census, Survey of Business Owners, Illinois, 2012; data represents businesses of all sizes with paid employees; latest revenue data is from 2012, and therefore, should be considered as a proxy and used for industry comparisons only.

In contrast, revenue for nonemployer businesses is highest within the Entertainment, Digital Media, and Creative Professional Svcs. cluster, which has experienced high revenue growth over past five years.

Revenue earned by nonemployer businesses has increased steadily across all clusters except for Creative Goods and Fashion Wholesale, potentially due to increased commerce and subsequent competition (from wholesalers outside Chicago) on Internet.

Nonemployers in **Entertainment, Digital Media, and Creative Professional Svcs.** tend to earn the most revenue – this cluster contains the largest number of nonemployer businesses and has seen high growth (4%) in nonemployers over past five years, likely due to the way Internet has expanded opportunities for content creation, and buying and selling of goods.

**LEGEND:**
- Revenue earned by nonemployer businesses has increased steadily across all clusters except for Creative Goods and Fashion Wholesale, potentially due to increased commerce and subsequent competition (from wholesalers outside Chicago) on Internet.
- Nonemployers in **Entertainment, Digital Media, and Creative Professional Svcs.** tend to earn the most revenue – this cluster contains the largest number of nonemployer businesses and has seen high growth (4%) in nonemployers over past five years, likely due to the way Internet has expanded opportunities for content creation, and buying and selling of goods.

Racial diversity for business owners is staggeringly low across clusters, but slightly higher for nonemployers – there is great opportunity to expand business ownership and help businesses scale so they can employ others, driving income for both owners and their communities.

Ownership diversity by race significantly lags when compared to the diversity of Chicago’s population; nonemployers, however, have higher proportions of ownership by owners of color, especially for Creative Culinary Businesses and Creative Goods and Fashion Wholesale (14% Black and 15% Asian ownership, and 11% Black and 13% Asian ownership, respectively), the former of which sees lowest average revenue per employee ($52k) and the latter of which has the highest ($531k).

There is fairly strong representation of Asian owners for businesses with employees, most notably for Creative Culinary Businesses and Creative Goods and Fashion Wholesale (29% and 28% Asian ownership, respectively).
STATE LEVEL: OWNERSHIP BY ETHNICITY

Hispanic or Latinx ownership is also low across the five clusters, yet has notably higher representation within Creative Culinary Businesses cluster for both businesses with and without employees.

### Ownership Demographics – By Ethnicity

<table>
<thead>
<tr>
<th>Cluster</th>
<th>For Businesses With Paid Employees</th>
<th>For Businesses Without Paid Employees (Nonemployers)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Design and Planning Svc.s.</td>
<td>96%</td>
<td>10%</td>
</tr>
<tr>
<td>Fine Arts and Performing Arts</td>
<td>97%</td>
<td>89%</td>
</tr>
<tr>
<td>Entertainment, Digital Media, and Creative Professional Svc.s.</td>
<td>98%</td>
<td>96%</td>
</tr>
<tr>
<td>Creative Goods and Fashion Design and Mfg.</td>
<td>96%</td>
<td>93%</td>
</tr>
<tr>
<td>Creative Goods and Fashion Wholesale</td>
<td>96%</td>
<td>91%</td>
</tr>
<tr>
<td>Creative Culinary Businesses</td>
<td>89%</td>
<td>90%</td>
</tr>
<tr>
<td>LEGEND:</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>[Latinx]</td>
<td>[Not Latinx]</td>
</tr>
</tbody>
</table>

> While business ownership by Hispanic or Latinx individuals is low across all clusters, their **representation increases significantly for nonemployers**, especially for Creative Culinary Businesses, and Design and Planning Svc.s, which jump 13 and 6 percentage points, respectively – these clusters indicate an opportunity to provide support to nonemployer businesses to help them scale.

> Amongst businesses with employees, Hispanic or Latinx ownership is relatively strong within Creative Culinary Businesses, however, this cluster tends to earn lowest revenue of all clusters, at $52k

---

US Census, Survey of Business Owners, Illinois, 2012; Note: Businesses owned by individuals who identify as half Hispanic or Latinx and half not Hispanic or Latinx do not comprise more than 1% of any creative industry cluster.
STATE LEVEL: OWNERSHIP BY GENDER

Gender diversity within Creative Industries fares significantly better than racial and ethnic diversity, however, female representation is highest for Fine Arts and Performing Arts, which tends to earn lower revenue compared to other clusters.

Ownership Demographics – By Gender

<table>
<thead>
<tr>
<th>Category</th>
<th>With Paid Employees</th>
<th>Without Paid Employees</th>
</tr>
</thead>
<tbody>
<tr>
<td>Design and Planning Svs.</td>
<td>22%</td>
<td>5%</td>
</tr>
<tr>
<td>Fine Arts and Performing</td>
<td>45%</td>
<td>42%</td>
</tr>
<tr>
<td>Arts</td>
<td>65%</td>
<td>41%</td>
</tr>
<tr>
<td>Entertainment, Digital</td>
<td>24%</td>
<td>17%</td>
</tr>
<tr>
<td>Media, and Creative</td>
<td>11%</td>
<td>40%</td>
</tr>
<tr>
<td>Professional Svs.</td>
<td></td>
<td>54%</td>
</tr>
<tr>
<td>Creative Goods and Fashion</td>
<td>59%</td>
<td>10%</td>
</tr>
<tr>
<td>Design and Mfg.</td>
<td>27%</td>
<td>29%</td>
</tr>
<tr>
<td>Creative Goods and Fashion</td>
<td>71%</td>
<td>12%</td>
</tr>
<tr>
<td>Wholesale</td>
<td>17%</td>
<td>48%</td>
</tr>
<tr>
<td>Creative Culinary Businesses</td>
<td>58%</td>
<td>10%</td>
</tr>
</tbody>
</table>

LEGEND:
- Female
- Male
- Equally Female and Male

- Businesses owned by females, and those owned equally by females and males comprise a significant portion of the creative economy, especially for Fine Arts and Performing Arts, and Creative Goods and Fashion Design and Mfg., of which 60% and 42% are owned by females or have equal ownership, respectively.
- Gender diversity within the Creative Goods and Fashion Wholesale cluster improves significantly when shifting from businesses with employees to nonemployers (17% to 48% female ownership); nonemployers in this cluster, however, earn the lowest revenue of all clusters and have seen negative establishment growth.

With regards to employment, the Creative Industry workforce is largely white, yet has relatively high representation of workers of color in Creative Culinary Businesses, and Entertainment, Digital Media, and Creative Professional Svcs. clusters.

There is relatively high representation of Black workers (18% of all workers) in Creative Culinary Businesses and Asian workers (12% of all workers) in Entertainment, Digital Media, and Creative Professional Svcs. – the former of which tends to pay the lowest wages, and the latter of which pays the highest.

Overall, there is significant opportunity to expand workforce opportunities within the Creative Industry to better reflect Chicago’s diversity, particularly within higher wage clusters (Entertainment, Digital Media, and Creative Professional Svcs.; Design and Planning Svcs.; and Creative Goods and Fashion Wholesale).

Note: Demographic categories are mutually exclusive; respondents can select only one racial category (including “Two or more races”).
COOK COUNTY: WORKFORCE BY ETHNICITY

Similarly, non-Hispanic or Latinx workers comprise bulk of employment across clusters, however, Hispanic or Latinx workers demonstrate fairly high representation in Creative Culinary Businesses and both Creative Goods and Fashion clusters.

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>10,410</td>
<td>13%</td>
<td>87%</td>
<td>91%</td>
<td>26%</td>
<td>24%</td>
<td>27%</td>
</tr>
<tr>
<td></td>
<td>11,510</td>
<td>12%</td>
<td>88%</td>
<td></td>
<td>74%</td>
<td>76%</td>
<td>73%</td>
</tr>
<tr>
<td></td>
<td>137,571</td>
<td>9%</td>
<td></td>
<td></td>
<td>26%</td>
<td>24%</td>
<td>27%</td>
</tr>
<tr>
<td></td>
<td>22,725</td>
<td></td>
<td></td>
<td></td>
<td>74%</td>
<td>76%</td>
<td></td>
</tr>
<tr>
<td></td>
<td>6,404</td>
<td></td>
<td></td>
<td></td>
<td>24%</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>64,891</td>
<td></td>
<td></td>
<td></td>
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<td></td>
</tr>
</tbody>
</table>

> Creative Culinary Businesses and both of the Creative Goods and Fashion clusters have the highest representation of Hispanic or Latinx employees; declining employment within Creative Goods and Fashion clusters (-2% and -3%) demonstrates the need to both strengthen businesses within these clusters and expand workforce opportunities for Hispanic or Latinx individuals in other, growing fields.

> Entertainment, Digital Media, and Creative Professional Svcs., for example, shows strong employment growth (4%) and high wages (average of $39/hr and $47/hr, for employees and self-employed individuals, respectively) pointing toward an opportunity to shift more Hispanic or Latinx workers into jobs within this cluster and improve current 9% representation.

US Census, Longitudinal Employer-Household Dynamics (LEHD), Cook County, 2016; County Business Patterns, Cook County (2016); Nonemployer Statistics Survey (2016)

Note: Demographic categories are mutually exclusive; respondents can select only one racial category (including “Two or more races”).
COOK COUNTY: WORKFORCE BY GENDER

In contrast to racial and ethnic workforce diversity, the Creative Industry generally has a strong mix of male and female workers, however, female worker representation tends to be correlated with clusters that pay lower wages.

Workforce Demographics – By Gender

Total Employment (employees and nonemployers)

<table>
<thead>
<tr>
<th>Cluster</th>
<th>Female</th>
<th>Male</th>
</tr>
</thead>
<tbody>
<tr>
<td>Design and Planning Svcs.</td>
<td>32%</td>
<td>68%</td>
</tr>
<tr>
<td>Fine Arts and Performing Arts</td>
<td>57%</td>
<td>43%</td>
</tr>
<tr>
<td>Entertainment, Digital Media, and Creative Professional Svcs.</td>
<td>44%</td>
<td>56%</td>
</tr>
<tr>
<td>Creative Goods and Fashion Design and Mfg.</td>
<td>44%</td>
<td>56%</td>
</tr>
<tr>
<td>Creative Goods and Fashion Wholesale</td>
<td>41%</td>
<td>59%</td>
</tr>
<tr>
<td>Creative Culinary Businesses</td>
<td>51%</td>
<td>49%</td>
</tr>
</tbody>
</table>

> Female workers are concentrated in Fine Arts and Performing Arts, and Creative Culinary Businesses clusters, where they comprise over half of the workforce; these clusters, however, tend to offer wages on the lower end as compared with the other clusters (average of $28/hr and $15/hr, respectively).

> Design and Planning Svcs. presents the largest difference in gender representation of the workforce – male workers dominate this cluster, which offers relatively high wages (average of $37/hour for workers and $39/hour for self-employed workers).

US Census, Longitudinal Employer-Household Dynamics (LEHD), Cook County, 2016; County Business Patterns, Cook County (2016); Nonemployer Statistics Survey (2016)
Educational attainment of workers varies greatly across creative clusters, with some having high barriers to entry and others, like Creative Culinary Businesses and both Creative Goods and Fashion clusters, being more accessible.

LEGEND:
- Less than high school
- High school or equivalent, no college
- Some college or Associate degree
- Bachelor’s degree or advanced degree

Creative Culinary Businesses and both Creative Goods and Fashion clusters are the most accessible, with between 20% and 29% of workers having a Bachelor’s degree.

Design and Planning Svcs. and Entertainment, Digital Media, and Creative Professional Svcs. are the least accessible clusters and tend to offer the highest wages compared to other clusters, indicating that barriers to entry exist for more lucrative workforce opportunities.

US Census, Longitudinal Employer-Household Dynamics (LEHD), Cook County, 2016
**COOK COUNTY: EMPLOYEE WAGES**

Wages are generally strong when compared to living wage for Cook County, yet tend to be lower for clusters with fewer educational requirements and higher Black and Hispanic or Latinx workforce representation.

<table>
<thead>
<tr>
<th>Cluster</th>
<th>Average Hourly Wage (5-Year Sample)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Design and Planning Svcs.</td>
<td>$25 $37 $29 $28 $39</td>
</tr>
<tr>
<td>Fine Arts and Performing Arts</td>
<td>$22 $24 $27 $31 $39</td>
</tr>
<tr>
<td>Entertainment, Digital Media, and Creative Professional Svcs.</td>
<td>$22 $31 $32 $39 $47</td>
</tr>
<tr>
<td>Creative Goods and Fashion Mfg.</td>
<td>$22 $19 $28 $29 $35</td>
</tr>
<tr>
<td>Creative Goods and Fashion Wholesale</td>
<td>$22 $28 $35 $46 $45</td>
</tr>
<tr>
<td>Creative Culinary Businesses</td>
<td>$21 $12 $15 $28 $28</td>
</tr>
</tbody>
</table>

For most clusters, wages are generally strong and exceed the $25/hour living wage for Cook County. Entertainment, Digital Media, and Creative Professional Svcs.; Design and Planning Svcs.; and Creative Goods and Fashion Wholesale pay highest wages, yet the first two of these clusters have the highest educational barriers and some of the lowest Black and Hispanic or Latinx workforce representation.

In all clusters except Fine Arts and Performing Arts, average wage for self-employed individuals exceeds that of employees of businesses; clusters with highest percentage of nonemployers (which largely align with self-employment) have highest wages for self-employed individuals – these include Design and Planning Svcs.; Entertainment, Digital Media, and Creative Professional Svcs.; and Creative Goods and Fashion Wholesale.

**Legend:**
- **Average**
- **Median**

**US Census, American Community Survey (ACS) Public Use Microdata Sample (PUMS), Cook County (2012-2016 5-year sample); MIT Living Wage Calculator**
**FOCUS NEIGHBORHOODS: COOK COUNTY VS. SOUTH SIDE**

At the neighborhood level, the configuration of establishments across clusters varies greatly between the South Side and broader county.

> The South Side contains a significantly greater concentration of Creative Goods and Fashion Design and Mfg., and Creative Culinary Businesses establishments than the broader county (23% vs. 6% and 31% vs. 10% of total creative establishments, respectively).

> There is much smaller concentration of Entertainment, Digital Media, and Creative Professional Svcs. establishments in the South Side; this cluster, along with Creative Culinary Businesses, saw highest employment growth (4%) over past five years – indicating that the support of new and existing businesses in these clusters could spur job growth within these neighborhoods.

US Census, County Business Patterns, Cook County (2012, 2016); Nonemployers excluded due to data limitations at zip code level; Focus neighborhoods can be found in Appendix.
**FOCUS NEIGHBORHOODS: COOK COUNTY VS. WEST SIDE**

The West Side's creative economy, on the other hand, is more in line with the broader county, shown by significant concentration of establishments in Entertainment, Digital Media, and Creative Professional Svcs.

<table>
<thead>
<tr>
<th>Establishment Count Comparison: Total Establishment Count and Size Breakdown</th>
</tr>
</thead>
<tbody>
<tr>
<td>% of Creative Economy in Cook County</td>
</tr>
<tr>
<td>-------------------------------------</td>
</tr>
<tr>
<td>7%</td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td>70%</td>
</tr>
<tr>
<td>6%</td>
</tr>
<tr>
<td>4%</td>
</tr>
<tr>
<td>10%</td>
</tr>
</tbody>
</table>

- While the West Side contains similar concentrations as the county, there is a significantly higher density of Creative Culinary Businesses (26% of creative economy in West Side), which tend to be easier to start up yet bring in lower revenue ($52k average revenue per employee).
- Although Entertainment, Digital Media, and Creative Professional Svcs. holds the largest concentration of all clusters on West Side, it is significantly lower than corresponding concentration at county level – building on momentum of these businesses, by further supporting them and helping start up new businesses, would help stimulate higher wage opportunities ($39/hr average wage) in these neighborhoods.

US Census, County Business Patterns, Cook County (2012, 2016); Nonemployers excluded due to data limitations at zip code level; Focus neighborhoods can be found in Appendix.
Similarly, far North Side neighborhoods reflect general patterns at the broader county level yet have a distinct concentration of Fine Arts and Performing Arts establishments.

Mirroring the broader county, the North Side’s creative economy is dominated by Entertainment, Digital Media, and Creative Professional Svcs., and Creative Culinary Businesses clusters.

Similar to the West Side, there is higher concentration of Fine Arts and Performing Arts establishments on North Side compared with county; these businesses have potential to attract visitors from other neighborhoods, who contribute buying power to local neighborhood economy.
Talent Analysis
CREATIVE TALENT ANALYSIS: OVERVIEW

A critical component to the creative industries ecosystem is its workforce, which requires a understanding of both occupations and talent needed to support businesses in the focus clusters as well as access to opportunities across all skill levels. The following analysis is broken into two main parts to enable us to develop a strong understanding of creative talent in Chicago.

Key objectives:

> Occupational Analysis
  - Understand distribution of Chicago’s workforce by creative occupation
  - Identify trends in creative occupations
  - Understand potential barriers to entry for certain occupations based on expected levels of educational attainment

> Talent Pipeline Analysis
  - Quantify talent pipeline based on recent graduates with creative degrees/certificates from local institutions
  - Identify gaps and opportunities for recent graduates as well as non-degree holders
## CREATIVE TALENT ANALYSIS: KEY TAKEAWAYS

The creative occupational profile for the Chicago region shows a very diverse and broad set of occupations, skill sets, income levels, and employment outlook.

**With the exception of Planning/Design and Culinary Occupations, regional employment in Creative Occupations is declining:***

- Employment trends vary by occupational category, although those occupations with the highest net growth tend to be higher-paying occupations (requiring higher levels of educational attainment) with the exception of jobs in culinary-related occupations, which tend to be lower paying.
- Of the top ten occupations with the most net losses from 2012 to 2016, none were Planning and Design-focused occupations (such as Architects, Drafters, and Interior Designers), which appears to be the most stable of the focus clusters.

**Education levels vary considerably across Creative Occupations, with some occupations offering very low barriers to entry:***

- Fine Arts and Performing Arts occupations have the highest proportion of workers with Advanced Degrees (33%). Planning and Design Services occupations have the highest proportion of workers with at least a Bachelor’s degree (70%), which is consistent with the industry cluster analysis.
- On average, only 33% of Creative Goods and Fashion occupations have Bachelor’s degrees and only 40% have a High School Diploma. Though many of these jobs are not high-paying, they still offer stable job opportunities for those with limited levels of educational attainment. Additionally, Creative Culinary occupations have lower barriers to entry with only 13% holding Bachelor’s degrees, on average.

**Those occupations most related to technology, design, and media have the most positive employment outlook:***

- Of the projected average annual job openings (2014-2024) in Cook County in Creative Occupations, Creative Culinary has the most average annual jobs openings, though high turnover in this industry should be noted. Beyond Creative Culinary occupations, the most projected job openings include Graphic Designers, Musicians/Singers, Editors, Actors, and Producers/Directors.
- Less than 10% of projected openings are in Creative Goods and Fashion with no occupations represented in the top 15 with the most average annual openings.

**The Chicago region produces considerable talent in the Fine Arts, but with limited (and competitive) employment opportunities:***

- Those in Fine Arts and Performing Arts fields have the greatest barriers to entry for Creative Occupations.
- Those in Entertainment and Digital Media fields have considerable opportunities, especially in higher-paying positions.

- Creative Culinary offers the largest gap in terms of openings versus graduates, but high turnover is common in the restaurant industry.
OCCUPATIONAL ANALYSIS: CREATIVE OCCUPATION FRAMEWORK

Analyzing Creative Occupations is an independent, but parallel track. For this analysis, Creative Occupations were “linked” to the focus clusters, but parsing out occupational composition by industry cannot be accomplished at the focus cluster level given overlapping and interdependent relationships. This analysis does not include non-creative occupations like accountants or lawyers, though they contribute to the Creative Industries.

- Of the 867 detailed occupational categories, 68 are categorized as Creative Occupations
- Based on employment by occupation, Creative Occupations comprised 6.2% of total employment nationally and 5.8% in Cook County
- Cook County captures 78% of Creative Occupations in the MSA and 72% of total employment in the MSA

Bureau of Labor Statistics, 2012 to 2016, Chicago Metropolitan Division; Illinois Department of Employment Security (2014-2014 projections); Employment counts will differ across occupational analysis and industry analysis because industry analysis includes non-creative occupations within creative businesses
In 2016, there were nearly 163,900 workers in Creative Occupations in the Chicago region, which represented 4.5 percent of total employment.

Of these occupations, Entertainment and Digital Media captured the largest share with nearly half of these jobs followed by Creative Culinary with more than 35 percent.

Overall, employment across occupations remained fairly constant from 2012 to 2016 (losses were recovered by gains in Planning and Design Services and Creative Culinary).

The net decreases in occupations for Entertainment and Digital Media and Fine Arts and Performing Arts are related to relatively large decreases in particular occupations (next slide).

Bureau of Labor Statistics, 2012 to 2016, Chicago Metropolitan Division; Employment counts differ across occupational analysis and industry analysis because industry analysis includes non-creative occupations within creative businesses.
### OCCUPATIONAL ANALYSIS: OCCUPATIONS BY GAIN/LOSS

**Net Gains/Loss by Occupation, Chicago Metropolitan Division, 2012 to 2016**

<table>
<thead>
<tr>
<th>Category</th>
<th>SOC</th>
<th>Occupation</th>
<th>Focus Cluster</th>
<th>Total Occupations, 2016</th>
<th>2012-2016 Net Change</th>
<th>2012-2016 % Change</th>
<th>Average Annual Wage, 2016</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>35-3031</td>
<td>Waiters and Waitresses</td>
<td>Creative Culinary</td>
<td>57,140</td>
<td>7,310</td>
<td>15%</td>
<td>$22,680</td>
</tr>
<tr>
<td></td>
<td>35-2014</td>
<td>Cooks, Restaurants</td>
<td>Creative Culinary</td>
<td>27,730</td>
<td>5,810</td>
<td>27%</td>
<td>$25,480</td>
</tr>
<tr>
<td></td>
<td>11-2021</td>
<td>Marketing Managers</td>
<td>Entertainment and Digital Media</td>
<td>9,580</td>
<td>2,660</td>
<td>38%</td>
<td>$124,220</td>
</tr>
<tr>
<td>Top 10</td>
<td>15-1132</td>
<td>Software Developers, Applications</td>
<td>Entertainment and Digital Media</td>
<td>20,570</td>
<td>1,980</td>
<td>11%</td>
<td>$99,430</td>
</tr>
<tr>
<td>Occupations with Net Gains</td>
<td>27-2012</td>
<td>Producers and Directors</td>
<td>Entertainment and Digital Media</td>
<td>2,700</td>
<td>920</td>
<td>52%</td>
<td>$84,690</td>
</tr>
<tr>
<td></td>
<td>27-1026</td>
<td>Merchandise Displayers and Window Trimmers</td>
<td>Creative Goods and Fashion</td>
<td>2,370</td>
<td>880</td>
<td>59%</td>
<td>$30,050</td>
</tr>
<tr>
<td></td>
<td>27-1025</td>
<td>Interior Designers</td>
<td>Planning and Design Services</td>
<td>1,800</td>
<td>650</td>
<td>57%</td>
<td>$57,750</td>
</tr>
<tr>
<td></td>
<td>27-3042</td>
<td>Technical Writers</td>
<td>Entertainment and Digital Media</td>
<td>960</td>
<td>300</td>
<td>45%</td>
<td>$66,310</td>
</tr>
<tr>
<td></td>
<td>27-3031</td>
<td>Bartenders</td>
<td>Creative Culinary</td>
<td>13,290</td>
<td>-4,700</td>
<td>-26%</td>
<td>$25,990</td>
</tr>
<tr>
<td></td>
<td>51-3011</td>
<td>Actors</td>
<td>Entertainment and Digital Media</td>
<td>1,250</td>
<td>-3,470</td>
<td>-74%</td>
<td>N/A</td>
</tr>
<tr>
<td></td>
<td>27-4021</td>
<td>Software Developers, Systems Software</td>
<td>Entertainment and Digital Media</td>
<td>9,930</td>
<td>-1,830</td>
<td>-16%</td>
<td>$103,620</td>
</tr>
<tr>
<td>Top 10</td>
<td>51-9151</td>
<td>Advertising Sales Agents</td>
<td>Entertainment and Digital Media</td>
<td>7,160</td>
<td>-1,300</td>
<td>-15%</td>
<td>$59,940</td>
</tr>
<tr>
<td>Occupations with Net Losses</td>
<td>51-6031</td>
<td>Graphic Designers</td>
<td>Entertainment and Digital Media</td>
<td>6,930</td>
<td>-1,170</td>
<td>-14%</td>
<td>$55,240</td>
</tr>
<tr>
<td></td>
<td>41-3011</td>
<td>Photographic Process / Machine Operators</td>
<td>Creative Goods and Fashion</td>
<td>540</td>
<td>-900</td>
<td>-63%</td>
<td>$30,820</td>
</tr>
<tr>
<td></td>
<td>15-1133</td>
<td>Photographers</td>
<td>Entertainment and Digital Media</td>
<td>1,310</td>
<td>-830</td>
<td>-39%</td>
<td>$40,540</td>
</tr>
<tr>
<td></td>
<td>27-2011</td>
<td>Bakers</td>
<td>Creative Culinary</td>
<td>5,020</td>
<td>-510</td>
<td>-9%</td>
<td>$27,110</td>
</tr>
<tr>
<td></td>
<td>35-3011</td>
<td>Public Relations Specialists</td>
<td>Entertainment and Digital Media</td>
<td>4,140</td>
<td>-430</td>
<td>-9%</td>
<td>$63,140</td>
</tr>
</tbody>
</table>

- From 2012 to 2016, creative occupations with the most net gains were in the Creative Culinary focus cluster.
- Conversely, the top three occupations with the highest net losses were in Creative Culinary and Entertainment and Digital Media-related occupations, including Bartenders, Graphic Designers, and Software Developers.
- With the exception of Creative Culinary, seven of the top eight creative occupations with the most net gains from 2012 to 2016 have average wages above the MSA average ($54,340).

### Occasional Analysis: Educational Attainment

Weighted Levels of Educational Attainment by Primary Occupational Category for Focus Clusters

<table>
<thead>
<tr>
<th>Occupation</th>
<th>High School Diploma or Less</th>
<th>Some College/Associate's</th>
<th>Bachelor’s Only</th>
<th>Master’s and above</th>
</tr>
</thead>
<tbody>
<tr>
<td>All Occupations</td>
<td>32%</td>
<td>6%</td>
<td>12%</td>
<td>6%</td>
</tr>
<tr>
<td>Planning and Design Services</td>
<td>30%</td>
<td>24%</td>
<td>20%</td>
<td>19%</td>
</tr>
<tr>
<td>Fine Arts and Performing Arts</td>
<td>23%</td>
<td>12%</td>
<td>7%</td>
<td>12%</td>
</tr>
<tr>
<td>Entertainment and Digital Media</td>
<td>26%</td>
<td>7%</td>
<td>23%</td>
<td>51%</td>
</tr>
<tr>
<td>Creative Goods and Fashion</td>
<td>23%</td>
<td>6%</td>
<td>26%</td>
<td>36%</td>
</tr>
<tr>
<td>Creative Culinary</td>
<td>14%</td>
<td>4%</td>
<td>12%</td>
<td>12%</td>
</tr>
</tbody>
</table>

- **Overall,** Creative Goods and Fashion and Creative Culinary occupations are the most accessible and Planning/Design Services, Fine/Performing Arts and Entertainment and Digital Media occupations require a higher levels of education and training.

- **Fine Arts and Performing Arts** occupations have the highest proportion of those with of Advanced Degrees (33%)

- **Entertainment and Digital Media** occupations have the highest proportion of those with at least a Bachelor’s degree (73%), which is consistent with the Focus Cluster analysis.

- Only 33% of Creative Goods and Fashion occupations have Bachelor’s degrees, while 40% have a High School Diploma or less.

- **Creative Culinary** has the largest share of occupations without a Bachelor’s degree (87%)

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Bureau of Labor Statistics, 2012 to 2016, Chicago Metropolitan Division
TALENT PIPELINE ANALYSIS: OVERVIEW

The talent pipeline analysis includes creative degree/certificate programs that directly support creative occupations – these programs have been organized by the focus industry clusters:

Focus Clusters

- Planning and Design Services
- Fine Arts and Performing Arts
- Entertainment and Digital Media
- Creative Culinary
- Creative Goods and Fashion

Degree/Certificate Programs

- Architecture
- Planning
- Drafting
- Design
- Fine Arts Education
- Visual Arts
- Performance/Music
- Art History
- Drama
- Theater
- Digital Media
- Journalism
- Graphics/Animation
- Creative Writing
- Culinary
- Industrial Design
- Apprenticeship
- Workforce development
- Trades education

- This analysis focused on degree/certificate programs
- Since, on average, only 33 percent of Creative Goods and Fashion-related occupations have a bachelor’s degree, beyond design-related programs, it is challenging to quantify graduates of programs that directly support this focus cluster.

National Center for Education Statistics, 2019
TALENT PIPELINE ANALYSIS: TRENDS IN DEGREES AND CERTIFICATES (1 OF 2)

In the 2016-2017 academic year, there were nearly **6,950 degrees and certificates awarded** in creative fields in the Chicago MSA among 192 surveyed institutions.

<table>
<thead>
<tr>
<th>% of degrees/certificates that are creative</th>
<th>3.3% of all Certificates</th>
<th>3.5% of all Associate’s</th>
<th>7.7% of all Bachelor’s</th>
<th>3.4% of all Advanced Degrees</th>
</tr>
</thead>
<tbody>
<tr>
<td>Certificate</td>
<td>753</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Associate</td>
<td>814</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bachelor’s</td>
<td>3,958</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Masters/Doctorate</td>
<td>1,423</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

National Center for Education Statistics, 2019
TALENT PIPELINE ANALYSIS: ASSOCIATE’S DEGREE TRENDS

Based on a study from NCES, from 2004-05 and 2014-15, there was a 60 and 130 percent increase in Associate’s degrees awarded to Black and Hispanic/Latino students, respectively. This exceeded the overall increase in Associate’s degree awards for all students (46 percent).

Change in Certificate/Degree Awards, USA
2004-05 to 2014-15

Source: National Center for Education Statistics

- Total: 35%, 46%, 32%
- White: 23%, 24%, 32%
- Black: 31%, 24%, 15%
- Hispanic/Latino: 65%, 60%, 42%

Change exceeded overall increase.
TALENT PIPELINE ANALYSIS: ASSOCIATE’S DEGREE TRENDS

Based on a study from NCES, since 2011-12, there has been an overall increase in Associate’s degrees awarded in Liberal arts and sciences, general studies, and humanities with a general decrease across most other fields.

Sources: National Center for Education Statistics
TALENT PIPELINE ANALYSIS: ASSOCIATE’S DEGREE TRENDS

Though the share of Associate’s degrees and certificates awarded for Creative Industry programs was relatively low in 2016-2017 (3.4 percent of all awards), Associate’s degrees and certificates across all programs/subjects represented a third of all degrees awarded from Chicago MSA institutions. Therefore, the gap is not the lack of Associate’s and certificate awards, but that most of these programs likely focus on non-Creative Industries.

Total Degrees Awarded in Chicago MSA 2016-2017

- Bachelor’s: 51,400
- Master’s or Doctorate: 41,900
- Associate’s or Certificate: 45,800

Sources: National Center for Education Statistics
TALENT PIPELINE ANALYSIS: TRENDS IN DEGREES AND CERTIFICATES (2 OF 2)

Of the nearly 6,950 creative degrees/certificates awarded, **65% were in Visual and Performing Arts**, followed by Culinary (11%), Journalism (7%) and Communication Technologies (6%).

- **Visual and Performing Arts**: 4,494 (65%)
- **Culinary-Related**: 761 (11%)
- **Journalism**: 518 (7%)
- **Communication Technologies**: 444 (6%)
- **Architecture, Design, and Planning**: 315 (5%)
- **Creative Writing**: 177 (3%)
- **Computer Graphics-related**: 121 (2%)
- **Fine Arts Education**: 64 (1%)
- **Art/Music Therapy**: 54 (1%)

> The large number of Visual and Performing Arts degrees can be attributed to Columbia College and School of the Art Institute of Chicago with a combined enrollment of more than 10,000 students.

> More than half of the Visual and Performing Arts degrees were awarded by Columbia College (1,112), School of the Art Institute of Chicago (835), DePaul university (427) and Northwestern University (374)

National Center for Education Statistics, 2019
# TALENT PIPELINE ANALYSIS: PIPELINE VS. OPENINGS

By drawing high-level linkages between awarded degrees/certificates and job openings in Cook County, there are clearly gaps and opportunities.

<table>
<thead>
<tr>
<th>Planning and Design Services</th>
<th>Fine Arts and Performing Arts</th>
<th>Entertainment and Digital Media</th>
<th>Creative Culinary</th>
</tr>
</thead>
<tbody>
<tr>
<td>Degree/Certificates Awarded</td>
<td>315</td>
<td>4,612</td>
<td>1,260</td>
</tr>
<tr>
<td>Average Annual Job Openings</td>
<td>129</td>
<td>380</td>
<td>1,119</td>
</tr>
<tr>
<td>Degree/Cert. per Opening</td>
<td>2.4</td>
<td>12.1</td>
<td>1.1</td>
</tr>
</tbody>
</table>

- The more degrees awarded per job opening shows a level of competition and challenge for finding employment opportunities in Cook County.
- Those in **Fine Arts and Performing Arts** fields face considerable competition for Creative Occupations with more than 12 degrees/certificates awarded per average annual job opening.
- Those in **Entertainment and Digital Media** fields have considerable opportunities, especially in higher-paying positions.
- **Creative Culinary** openings for bakers, chefs, and cooks offer the most opportunities for graduates, although high turnover is common in the food/restaurant industry.
- **Creative Goods and Fashion** occupations generally require a trades background, non-creative degree, or no degree at all, and thus, this analysis does not quantify the talent gap for this cluster.

National Center for Education Statistics, 2019; Illinois Department of Employment Security
Peer Benchmarking
PEER BENCHMARKING: OBJECTIVES

The peer benchmarking analysis aims to achieve three key objectives:

1. **Understand the relative positioning** of Chicago’s Creative Industry compared to other markets, with focus on city or regional-level performance

2. **Set realistic expectations** and establish a **baseline for monitoring future performance** for Chicago’s Creative Industry based on broader economic trends
   - For example, in many markets, the growth of the Creative Industry is linked to broader regional economic growth. Moreover, some regions have cultivated a decades-long competitive advantage for certain creative sectors (e.g. LA’s film industry)

3. **Identify key “storytelling” metrics** that can inform a broader audience and enhance marketing efforts
**PEER BENCHMARKING: PEER MARKET SELECTION**

The analysis compares Chicago to six peer markets – four of these markets (New York, Los Angeles, Detroit, and Philadelphia) have been further studied as part of the best practices assessment, with two additional markets (Houston and Atlanta) selected according to quantitative and qualitative attributes.

- **Los Angeles County, CA**
  - Aspirational peer serving as long-standing hub for film, entertainment, design, and creative goods mfg.

- **New York Counties†, NY**
  - Five NYC counties: New York, Kings, Queens, Bronx, and Richmond

- **Philadelphia County, PA**
  - Legacy city with anchor institutions, strong Creative Industry support programs, and large student population

- **Detroit, MI**
  - Aspirational peer and second largest concentration of Creative Industry employment

- **Chicago, IL**
  - Comparable in terms of size and has largest net gain of former Cook County residents outside IL

- **Houston, TX**
  - Transitioning economy with focus on grassroots community organizing and entrepreneurship

- **Atlanta, GA**
  - Smaller market, but has rapidly growing creative sector bolstered by film and entertainment industries

---

*Best Practices Market*

†Five NYC counties: New York, Kings, Queens, Bronx, and Richmond
PEER BENCHMARKING: OVERVIEW OF METRICS

We compared Chicago’s Creative Industry to the six peer markets across several metrics, spanning four main categories:

**Primary Metrics**
- Creative Industry Sector Analysis
  - Metrics include: 1) share of employment overall to understand the Creative Industry’s contribution to the local economy, 2) employment growth to understand the Creative Industry’s trajectory, 3) ratio of Creative Industry wages to overall wages to understand relative earning potential by sector, and 4) change in establishments with less than 50 employees to understand trends in creative small business activity

**Supplemental Metrics**
- Economic Trends
  - The selection metrics were revisited to understand relative size (population) and trajectory (employment change) of the peer markets’ economies to help inform the relationship between regional economic growth and Creative Industry trends
- Talent and Occupational Analysis
  - Creative occupations were assessed across a series of talent metrics, including educational attainment, major of first degree and share of population enrolled in college to understand the current and future talent pipeline for the Creative Industry
- Diversity and Inclusion
  - The overall proportion of establishment ownership by gender, race, and ethnicity was assessed to compare diversity and inclusion among the peer markets (Note: business ownership data by county is not available at the focus cluster level)
Summary of selection of peer markets:

**Los Angeles**

Los Angeles County

Identified as the nation’s leader in Creative Industry employment* and should be viewed as an aspirational peer. Los Angeles County has the largest county population in the U.S., although Cook County is comparable in terms of population change, employment change, median household income, and levels of educational attainment. Long-standing hub for film, entertainment, design, and goods manufacturing.

**New York**

Five Boroughs

Identified as the nation’s second largest center for Creative Industry* and also an aspirational peer. New York’s combined five counties/borough are comparable to Cook County in terms of population change, median household income, educational attainment, percent Black population, and percent Latino/Hispanic population.

**Philadelphia**

Philadelphia County

Weaker economic conditions due to joint city-county jurisdiction (the City of Philadelphia has a relatively high poverty rate and the county does not include more affluent suburban areas). Philadelphia is a historic legacy city with anchor arts and educational institutions, strong Creative Industry support programs, and large student population.

**Houston**

Harris County

Harris County is comparable to Cook County in terms of total population and land area as well as median household income, and percent Black population. Harris County has the highest average annual net gain of Cook County residents outside of Illinois indicating a significant attractiveness or “pull” of this region.

**Atlanta**

Fulton County

Fulton County is considerably smaller than Cook County in terms of population (1 million) and land area (534 sq mi); this market was included given recent growth trends in Creative Industry and represents the most comparable market in the Southeast.

**Detroit**

Wayne County

Wayne County has relatively weak economic conditions and continues to lose population. Notably, among the peer markets, in recent years there has been a net gain of Wayne County residents to Cook County. Despite these trends, Detroit has undergone a significant economic transformation with a strong focus on grassroots community organizing and entrepreneurship.

*2019 Otis Report on the Creative Economy
**PEER BENCHMARKING: KEY TAKEAWAYS**

Chicago’s Creative Industry is large and has seen strong employment growth, yet lags many of its peers.

The Creative Industry is broad, and identifying its strengths and opportunities requires analysis of the clusters that sit within it.

While Chicago has a strong base of Creative Industry employment (9.5% of all employment) and Creative Industry employment growth (14.8%), it exceeds only Philadelphia in terms of industry employment growth. New York and Los Angeles serve as aspirational peers given significant shares of Creative Industry employment (16.5% and 15.1%, respectively). Atlanta has also emerged as a new, growing hub for creative businesses, with 11.3% of its employment attributed to Creative Industry and 33.7% industry employment growth.

Creative clusters that offer higher wages but require more education (Planning / Design & Entertainment / Digital Media) perform well in terms of employment growth across all peer markets – Chicago experienced ~20% employment growth for both clusters, outpacing national trends but falling short of most peers, especially New York, Los Angeles, and Atlanta. In contrast, Creative Goods Wholesale and Manufacturing clusters have seen slower growth or declines across most peer markets, particularly in Chicago, with -10.8% and -5.5% declines, respectively. Creative Culinary employment and small business establishments have grown across all markets, which can be attributed to upward trends for bars, restaurants, and prepared food businesses.

While Chicago is positioned for further growth in Planning/Design and Entertainment/Digital Media, relative wages fall short of national average.

Chicago’s employment growth in Planning/Design (19.5%) and Entertainment/Media (19.6%) exceeds national average; these clusters are positioned for further growth given Chicago’s talent pipeline, which ranks above national average in terms of levels of educational attainment, proportion of population enrolled in college, and proportion of population with Arts and Humanities degrees. While wages for these clusters in Chicago exceed county average, they fall well below national average.

There is a need to continue momentum across certain clusters in Chicago as well as address key gaps in helping other clusters grow.

Chicago has strong momentum in terms of employment growth in Planning/Design and Entertainment/Digital Media; stagnant or declining small business growth in these clusters indicates existing businesses are growing in size yet fewer ones are starting up. Like its peers, Chicago’s Creative Goods clusters have been declining in employment and small businesses, whereas the Creative Culinary cluster has been expanding both in terms of employment (18.5%) and small businesses (9.7%); Fine Arts has experienced robust small business growth (10.3%), yet slower employment growth than national average.
Chicago has a relatively high share of employment in the Creative Industry and the higher-barriers to entry Focus Clusters, although New York, LA, and Atlanta are leading all of the peers. Chicago is at or slightly above the national average in terms of employment growth in these clusters. Generally, the ratio of wages across all peer markets compared to the national average are lower with the exception of higher-than-average wages in New York, LA, and Philadelphia in the Fine & Performing Arts. Chicago has been below the national average in creative small business growth with the exception of Fine/Performing Arts.

Summary grid represents a qualitative interpretation of the data based on the market’s positioning compared to the national average.

<table>
<thead>
<tr>
<th>All Creative Industry</th>
<th>Planning &amp; Design</th>
<th>Entertainment &amp; Digital Media</th>
<th>Fine &amp; Performing Arts</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Empl. Share</strong></td>
<td><strong>Empl. Growth</strong></td>
<td><strong>Wages</strong></td>
<td><strong>SB Growth</strong></td>
</tr>
<tr>
<td>Chicago</td>
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<tr>
<td>New York</td>
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<td>LA</td>
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<td>Atlanta</td>
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<td>Houston</td>
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<td>Phila.</td>
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<tr>
<td>Detroit</td>
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</tbody>
</table>

**Summary grid notes:**

- **Empl. Share** - % of employment to overall employment
- **Empl. Growth** - % change in empl, 2012-2016
- **Wages** – Ratio of wages compared to wages overall
- **SB Growth** – Change in establishments with <50 employees (2012-2016)

- Ranks **well above** national average
- Ranks **slightly above** national average
- Ranks **around** national average
- Ranks **slightly below** national average
- Ranks **well below** national average
PEER BENCHMARKING: SUMMARY OF FOCUS CLUSTER METRICS (2 OF 2)

For both Creative Goods Wholesale and Manufacturing, the share of employment within these sectors is lower than the national average (with the exception of LA and New York), and generally, growth has been much slower (or even declining) compared to national trends. This suggests that these types of business are finding more opportunities in other markets nationally. Small business growth in Creative Goods Wholesale and Manufacturing has been relatively slow for most markets except for LA, Atlanta, and Houston. For Creative Culinary, most markets had small business growth well above the national average.

Summary grid represents a qualitative interpretation of the data based on the market’s positioning compared to the national average.

<table>
<thead>
<tr>
<th>Creative Goods Wholesale</th>
<th>Creative Goods Manufacturing</th>
<th>Creative Culinary</th>
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<tbody>
<tr>
<td><strong>Chicago</strong></td>
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<tr>
<td><strong>New York</strong></td>
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<tr>
<td><strong>Los Angeles</strong></td>
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<tr>
<td><strong>Atlanta</strong></td>
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<td><strong>Houston</strong></td>
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<tr>
<td><strong>Philadelphia</strong></td>
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<tr>
<td><strong>Detroit</strong></td>
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</tbody>
</table>

Summary grid:
- Ranks well above national average
- Ranks slightly above national average
- Ranks around national average
- Ranks slightly below national average
- Ranks well below national average

Empl. Share - % of employment to overall employment
Empl. Growth - % change in empl, 2012-2016
Wages - Ratio of wages compared to wages overall
SB Growth - Change in establishments with <50 employees (2012-2016)
The performance of the Creative Industry requires an understanding of the broader regional economy. Markets with strong overall employment growth and higher wages, like Los Angeles and Atlanta, have been best positioned for growth in the Creative Industry. Whereas, Chicago’s employment growth has been aligned with national average, which limits large-scale Creative Industry growth.

Sources: American Community Survey, Bureau of Economic Analysis
**PEER BENCHMARKING: CREATIVE INDUSTRY (OVERALL)**

1. **Share of Creative Industry Employment** to Total Employment by Primary County, 2016
   - Chi: 9.5%
   - USA: 8.1%
   - Hou: 5%
   - Phil: 20%
   - NY: 20%
   - LA: 20%

2. **Change in Creative Industry Employment** by Primary County, 2012 to 2016
   - USA: 14.8%
   - NY: 12.3%
   - LA: 35%
   - Chi: 10%
   - Hou: 12.3%
   - Atl: 10%

3. **Ratio of Creative Industry Wages** to Average Wages (all sectors) by Primary County 2016
   - USA: 0.86
   - NY: 1.00
   - Atl: 0.84
   - Phil: 0.84
   - Hou: 0.50
   - Det: 0.50

4. **Small Business Growth**, Change in Establishments with less than 50 Empl. by Primary County, 2012 to 2016
   - USA: 1.3%
   - NY: 2.4%
   - Atl: 10%
   - Hou: 0%
   - Phil: 0%
   - Det: -3%
   - LA: 10%

The overall share and growth of Creative Industry employment in Chicago is slightly above national average, yet considerably lower than LA, NY and Atlanta. Though overall Creative Industry employment has increased, growth of small business in these sectors have been slower than the national average. Given the strong positioning of LA, NY, and Atlanta, growing small business appears to be a critical component to the performance of the Creative Industry overall.

*Sources: U.S. Census County Business Patterns (2012 and 2016)*
**PEER BENCHMARKING: PLANNING AND DESIGN SERVICES**

1. **Share of Planning/Design Employment** to Total Employment by Primary County, 2016
   - USA: 0.20%
   - Hou: 0.22%
   - Chi: 0.37%
   - NY: 0.55%
   - Det: 0.15%

2. **Change in Planning/Design Employment** by Primary County, 2012 to 2016
   - USA: 15%
   - Hou: 17.5%
   - Chi: 19.5%
   - NY: 35%
   - Det: 5.4%
   - Phi: -5%

3. **Ratio of Planning/Design Wages** to Average Wages (all sectors) by Primary County 2016
   - NY: 1.00
   - Atl: 1.22
   - Chi: 1.37
   - USA: 1.50

4. **Small Business Growth**, Change in Establishments with less than 50 Empl. by Primary County, 2012 to 2016
   - Det: -5%
   - Phi: 0%
   - USA: 5.4%
   - Hou: 0%
   - Atl: 21%
   - NY: 21%

*Sources: U.S. Census County Business Patterns (2012 and 2016)*
PEER BENCHMARKING: ENTERTAINMENT AND DIGITAL MEDIA

1. Share of Entertainment and Digital Media Employment to Total Employment by Primary County, 2016
- Houston (Hou): 1%
- Philadelphia (Phil): 3.3%
- Chicago (Chi): 4.9%
- Atlanta (Atl): 10%
- New York (NY): 1.0%
- Los Angeles (LA): 4.9%

2. Change in Entertainment and Digital Media Industry Employment by Primary County, 2012 to 2016
- USA: 14%
- Houston (Hou): 14.7%
- Chicago (Chi): 19.6%
- Atlanta (Atl): 45%

3. Ratio of Entertainment and Digital Media Wages to Average Wages (all sectors) by Primary County 2016
- Detroit (Det): 1.35
- Atlanta (Atl): 1.48
- Houston (Hou): 1.81
- Philadelphia (Phil): 1.85
- New York (NY): 3.2%

4. Small Business Growth, Change in Establishments with less than 50 Empl. by Primary County, 2012 to 2016
- Detroit (Det): -6%
- Chicago (Chi): -1.7%
- Houston (Hou): 0%
- Philadelphia (Phil): 1.7%
- New York (NY): 5%
- Los Angeles (LA): 11%

Sources: U.S. Census County Business Patterns (2012 and 2016)
**PEER BENCHMARKING: PERFORMING AND VISUAL ARTS**

1. **Share of P/V Arts Employment to Total Employment** by Primary County, 2016

   - USA: 0.20%
   - Det: 0.27%
   - LA: 0.47%
   - Chi: 1.2%

2. **Change in P/V Arts Employment** by Primary County, 2012 to 2016

   - Det: -12%
   - Hou: 5%
   - Chi: 8.2%
   - USA: 11.8%
   - NY: 25%

3. **Ratio of P/V Arts Wages** to Average Wages (all sectors) by Primary County, 2016

   - Det: 0.50
   - Atl: 0.57
   - Hou: 0.62
   - USA: 0.80

4. **Small Business Growth**, Change in Establishments with less than 50 Empl. by Primary County, 2012 to 2016

   - Phil: -6%
   - Atl: 0%
   - USA: 7.3%
   - NY: 10.3%
   - LA: 25%
   - Hou: 25%
   - Det: 25%

Sources: U.S. Census County Business Patterns (2012 and 2016)
PEER BENCHMARKING: CREATIVE GOODS WHOLESALE

1. Share of Creative Goods WS Employment to Total Employment by Primary County, 2016

- Phil: 0.30%
- Hou: 0.36%
- Chi: 1.65%
- USA: 0%
- NY: 1.65%
- LA: 0%

2. Change in Creative Goods WS Employment by Primary County, 2012 to 2016

- Phil: -30%
- Hou: -10.8%
- Det: -5.0%
- USA: 4.1%
- NY: 0%
- LA: 5.0%

3. Ratio of Creative Goods WS Wages to Average Wages (all sectors) by Primary County 2016

- Hou: 0.75
- Det: 1.02
- Atl: 1.24
- Chi: 1.25
- USA: 1.25

4. Small Business Growth, Change in Establishments with less than 50 Empl. by Primary County, 2012 to 2016

- Det: -17%
- Phil: -6.1%
- Hou: -5.1%
- NY: 0%
- USA: 1%
- LA: 0%

Sources: U.S. Census County Business Patterns (2012 and 2016)
**PEER BENCHMARKING: CREATIVE GOODS MANUFACTURING**

1. **Share of Creative Goods M. Employment** to Total Employment by Primary County, 2016

   - Det: 0.5%
   - Hou: 1.2%
   - Phil: 0.9%
   - NY: 2.5%
   - USA: 0%
   - LA: 2.5%

2. **Change in Creative Goods M. Employment** by Primary County, 2012 to 2016

   - LA: -10%
   - NY: -5.5%
   - Chi: 0%
   - Phil: 1.7%
   - Det: 1.2%
   - USA: 20%
   - Atl: 0%

3. **Ratio of Creative Goods M. Wages** to Average Wages (all sectors) by Primary County 2016

   - Hou: 0.30
   - Atl: 0.47
   - Phil: 0.60
   - USA: 0.60
   - LA: 0%

4. **Small Business Growth**, Change in Establishments with less than 50 Empl. by Primary County, 2012 to 2016

   - Phil: -13%
   - Det: -4.5%
   - NY: -3.5%
   - USA/Chi: 0%
   - Hou: 0%
   - LA: 3%

*Sources: U.S. Census County Business Patterns (2012 and 2016)*
X PEER BENCHMARKING: CREATIVE CULINARY

1. Share of Creative Culinary Employment to Total Employment by Primary County, 2016

- Det: 2.0%
- Hou: 3.5%
- USA: 2.7%
- Chi: 2.8%
- NY: 30%
- LA: 15%

2. Change in Creative Culinary Employment by Primary County, 2012 to 2016

- Phil: 5%
- USA: 15.4%
- Chi: 18.5%
- Det: 30%
- Hou: 6.3%
- NY: 15%
- LA: 9.7%

3. Ratio of Creative Culinary Wages to Average Wages (all sectors) by Primary County 2016

- Atl: 0.25
- Det: 0.37
- Hou: 0.45
- USA: 6.3%
- Chi: 9.7%
- LA: 15%

4. Small Business Growth, Change in Establishments with less than 50 Empl. by Primary County, 2012 to 2016

- Det: 0%
- Phil: 15%
- USA: 6.3%
- Atl: 9.7%
- Chi: 15%
- LA: 15%
- Hou: 15%

Sources: U.S. Census County Business Patterns (2012 and 2016)
PEER BENCHMARKING: TALENT SUMMARY

Share of Creative Occupations to Total Employment by MSA, 2016

- Hou: 3%
- Det: 4.7%
- USA: 4.5%
- Atl: 9%
- NY: 35%
- LA: 26%

Percent Population (25+) with At Least Bachelor’s Degree by Primary County, 2016

- Det: 20%
- Phil: 36.5%
- USA: 30.3%
- Chi: 36.5%
- NY: 55%
- Atl: 12%

Percent Population (18+) Enrolled in College by Primary County, 2016

- Det: 9%
- Hou: 9.5%
- USA: 9.9%
- NY: 12%
- LA: 15%
- Phil: 23%
- Atl: 35%

Percent First Degree in Arts and Humanities by Primary County, 2016

- Hou: 15%
- Det: 23%
- Atl: 26%
- USA: 35%
- NY: 35%
- LA: 26%

Source: Census Survey of Entrepreneurs; American Community Survey; Development Strategies; Bureau of Labor Statistics
**BENCHMARKING: DIVERSITY AND INCLUSION**

**Women-Owned Estb. Per 1,000 Female Population by MSA, 2016**

- Phil: 5.0
- Det: 6.9
- Hou: 8.1
- USA: 10.0
- Chi: 8.1
- Atl: 6.9
- NY: 6.9
- LA: 6.9

**Black-Owned Estb. Per 1,000 Black Population by MSA, 2016**

- Phil: 2.0
- Det: 3.0
- Chi: 2.5
- USA: 5.0
- Hou: 5.0
- NY: 5.0
- Atl: 5.0
- LA: 5.0

**Latino/Hispanic-Owned Estb. Per 1,000 Latino/Hispanic Population by MSA, 2016**

- Hou: 3.0
- Phil: 6.1
- LA: 6.1
- Det: 6.8
- USA: 7.0
- Chi: 7.0
- NY: 7.0

*Source: Census Survey of Entrepreneurs; American Community Survey; Development Strategies*
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LITERATURE REVIEW
## LITERATURE REVIEW: NATIONAL CREATIVE ECONOMY

New, digital, centralized platforms are giving creative entrepreneurs opportunities to find work and earn, but a booming market has put downward pressure on wages and financial insecurity.

### A Large Industry with Growing Sectors

- In 2015, the most recent year for which estimates are available, **arts and cultural production contributed $763.6 billion to the U.S. economy**, or 4.2% of U.S. GDP.
- In addition to the expansion of collaboration for artists to find freelance work, **more than 17 million U.S. independent creators earned revenue from the 9 largest Internet content platforms in 2017** (Amazon Publishing, eBay, Etsy, Instagram, Shapeways, Tumblr, Twitch, WordPress, YouTube).
- The number of Americans who **produce and disseminate their own creative content on the largest Internet platforms grew by more than 17% from 2016 to 2017**; total earnings grew proportionally (16%).

### Flexibility and Autonomy

- 34% of all artists are self-employed, versus 10% of the general population; fine artists, art directors, and animators are the most entrepreneurial, with 55% being self-employed.
- Self-employment allows artists to construct a living by moving between **the three three distinct labor markets in which artists work**: the market for an artist’s creative work; the market for other arts-related work; and the non-arts labor market.

### Centralized Platforms

- An emergence of centralized digital platforms selling services or products has led to growth in the gig economy; Forbes reports **an estimated 34 percent of the U.S. workforce worked independently in 2017** rather than as traditional 9-to-5 workers.
- A LinkedIn study found **Arts & Design and Media & Communications industries comprise 80% of the gig economy**.
- Collaboration platforms (e.g., Upwork, Behance, Fiverr and Dextra) have enabled creators to monetize their skill-sets in their respective fields.

### Sustained Funding

- Corporate philanthropic giving to culture and arts **programs grew by 48 percent between 2014 and 2016**, the most among all philanthropic program areas.
- Analysts report that funders are increasingly interested in “creative placemaking” — funding creative efforts that can strengthen the economic and social fabric of communities.

### Financial Insecurity

- The pool of workers competing for gigs on digital content and creative platforms has swelled, causing a race to the bottom on pricing, with workers often accepting below minimum wage rates.
- Downward pressure on wages and rates leaves less money for self-employed creatives to cover health care, retirement savings, and other benefits of traditional employment.

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Sources: Dextra (2018); GIA Reader (2018); Inside Philanthropy (2018); re:create (2017); National Endowment for the Arts (2017, 2018); Forbes Magazine (2015); LinkedIn (2015)
## LITERATURE REVIEW: CHICAGO’S CREATIVE ECONOMY

Chicago’s Creative Economy presents strengths in size and employment opportunities, but artists in the Creative Economy are challenged by low wages and lack of diversity.

<table>
<thead>
<tr>
<th>Strengths</th>
<th>Opportunities Through Industry</th>
<th>Low Cost of Living and Abundance of Creative Space</th>
<th>Challenges</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Large Creative Networks</strong></td>
<td>- <strong>Chicago is home to the third largest number of creative workers</strong> of any metropolitan area in the country, with 133,800 people employed within the sector</td>
<td>- Artists routinely cite <strong>Chicago’s low cost of living and affordable studio warehouses, and other creative spaces</strong> as a benefit of creative life in Chicago vs. other large cities, such as New York or Los Angeles</td>
<td>- For many artists in the Chicago Creative Economy, <strong>earnings trail Chicago’s median wage</strong></td>
</tr>
<tr>
<td></td>
<td>- <strong>More than 400 neighborhood festivals take place in Chicago each year,</strong> showcasing the city’s ethnic customs, music and food</td>
<td>- In addition to independent studio and creative space, <strong>Chicago has innovative creative spaces that reduce the need for artists to move to the coasts.</strong> These include 1871, Catalyze Chicago in the West Loop, 2112 at the Fort Knox music complex in Portage Park, and Stage 18 at Cinespace Film Studios in North Lawndale</td>
<td>- <strong>One University of Chicago study</strong> found that more than half of actors (79%), art directors (53%), dancers and choreographers (90%), designers (60%), musicians (75%), photographers (70%), and writers (56%) <strong>took home less than $50,000 annually</strong></td>
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<tr>
<td></td>
<td>- <strong>In 2018, Illinois trailed just New York, California, and Texas in a revenue ranking of largest architectural firms</strong></td>
<td></td>
<td>- <strong>Chicago’s artist workforce is less diverse than its total population</strong> in terms of race and ethnicity</td>
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<td>- <strong>In 2017, Illinois was home to more than 600,000 independent creators</strong> who earned revenue publishing content on leading online platforms (e.g. Instagram, YouTube, Twitch, WordPress)</td>
<td></td>
<td>- <strong>74% of Chicago’s artist workforce is white</strong> (non-Hispanic), compared with a total population that is 32% white (non-Hispanic)</td>
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</tbody>
</table>

Interview & Focus Group Synthesis
### INTERVIEW AND FOCUS GROUP PROGRAM

We conducted 19 interviews and two focus groups, on the South and West Sides, with 15 creative entrepreneurs to supplement the quantitative analysis and deepen our understanding of Chicago’s Creative Economy.

<table>
<thead>
<tr>
<th>Creative Entrepreneurs</th>
<th>Business Service and Capital Providers</th>
<th>City Officials</th>
<th>Philanthropy</th>
<th>Anchor Institutions</th>
<th>Recent Graduates</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>General interviews:</strong></td>
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<tr>
<td><strong>Spotlight interviews</strong> (detail in next section)</td>
<td>3. Robert Tucker, Chicago Community Loan Fund</td>
<td>4. Lindsay Mueller, Women’s Business Development Center</td>
<td>3. Masequa Myers, Southside Community Art Center</td>
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<tr>
<td>1. CheSa Rollins</td>
<td>5. Vickie Lakes-Battle, IFF</td>
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<tr>
<td>2. Brenda Torres Figueroa</td>
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<td>3. Donnell Digby</td>
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<td><strong>Focus Group Participants</strong></td>
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<td>3. Ayesha Riaz, Sublime Soap Co</td>
<td>11. Kuna Na, MN Gallery</td>
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<td>4. Jessica Willis, Swaggerless Studios</td>
<td>12. Vanessa Stokes, VS Creative Consulting</td>
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<td>5. Sterling Price, Iridium Clothing Co.</td>
<td>13. Liz Abunaw, Forty Acres Fresh Market</td>
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<td>7. Crislin Christian, Critical Youth Media</td>
<td>15. Dexter Morrow, Front Room Chicago*</td>
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<td>8. Antwane Lee, Epidaurian Design</td>
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*Participants that provided insights over email
Our data analysis confirmed that People of Color and women are underrepresented in Chicago’s Creative Industry; conversations further affirmed the lack of representation and the narrow downtown and North Side geographic focus of the industry, and the lack of role models and mentors, which dissuades others from entering the industry.

> The lack of representation in creative fields is reinforcing because the industry, like many others, is largely based on networking.

> This lack of representation creates a feedback loop that prioritizes Chicago’s downtown and North Side creative communities.

> This lack of representation in creative practice is also compounded by a lack of access to capital and positions of leadership.

> It is critical to have People of Color and women in leadership and mentorship roles within Creative Industry to empower others to pursue this path.

“The food industry is so male dominated. People write me off, don’t necessarily respect me as a business owner or chef. Have to fight for respect” [catering company, formerly food truck]

“The people making decisions about arts funding need to look like artists. They need to look like the city and the people who live here.” [arts center director]

“We had a meeting with the mayor: 12 organizations were represented. I was the only Latino, and the only one whose organization wasn’t based in the Loop.” [museum director]

“When black people aren’t a part of the conversation about what’s going to happen, it doesn’t go well. People avoid inclusion because it means working outside of our ego.” [designer and architect]

“I used to be a writer for Beats (headphones) in 2014. People think they can say crazy things to you. Project Manager said: ‘can you make it sound more ghetto?’” [coworking studio, previous worked in advertising]
Creative entrepreneurs praised Chicago’s diversity, affordability, and unique cultural landscape as an inspiration for creativity and an asset to creative businesses; they cite these factors as reasons they are proud to be Chicago creatives and want help to grow their business in Chicago.

> While Chicago has always served as a creative hub, some feel the city has undergone a creative renaissance over the past few years, driven by young people pushing back on political systems and advocating for their communities, and further enabled by social media.

> Creatives are in agreement that Chicago is a strong creative hub and that LA and NYC are oversaturated with creative businesses and entrepreneurs.

> Creatives are committed to their city and their neighborhoods, seeing their creative pursuits as a tool to organize and invest in their communities.

> Many creatives operate in Chicago because they are from here and have a strong network, which is critical for accessing support.

> Some creatives argue that the city has failed to appreciate creativity rooted in neighborhoods and People of Color.

“Our push back on political systems has translated into music, fashion, all kinds of things. Creativity and resistance go hand-in-hand.” [photography and design freelancer]

“I’m an ‘organizer’ because my main focus is community. My work is for creative fulfillment AND serving my community.” [creative designer and organizer]

“Chicago is the greatest city in the world. I had moved to California, but it only made sense to come back home. Lawndale is severely underserved, I always had a drive to serve my community.” [West Side entrepreneur]

“There is a certain entrepreneur that Chicago gets behind and supports – those that are venture ready. Organizations like 1871, MATTER, Technori... everyone is looking for the next GrubHub. There is so much money that goes to these companies that aren’t great ideas, whereas small businesses are the lifeblood of our neighborhood.” [food market owner]
FOCUS GROUP AND INTERVIEW INSIGHTS (3 OF 6)

Our conversations identified key gaps in non-capital support for creatives, including limited support for financial, legal, and administrative “back-office” training critical to running a business; entrepreneurs want to find solutions for these aspects of their business so that they can further focus on their creative pursuits.

> Many creatives work on their own or have only a few employees, which requires that they address tactical aspects of business, taking time away from more strategic and creative pursuits.

> Creatives feel like they don’t have capacity to be fully creative while also running the “business side” of their venture.

> Entrepreneurs expressed desire for back-office support, both in terms of training on these areas of the business and capacity to complete these tasks – needs included:

- Awareness of different business models
- Finding funding, bookkeeping / P&L, pricing / knowing their market value, inventory management
- Marketing, social media, identifying target customer
- Lease negotiations, navigating government regulations

“I want to do one thing, but I end up doing 20 different things. How am I ever going to get to the focus on the one thing that I want to do?” [photographer, creative placemaker, consultant to creatives]

“Access to education and knowledge is important. Being a creative IS a career. We should take pride in knowing how to do our finances and conduct business as a creative.” [coworking studio]

“I educate a lot of creatives on the different types of business models that exist. Everyone says they need a storefront, but what about pop-ups, Boombox, e-commerce, space-sharing?” [consultant to creatives]

“I am in the restaurant every day and it is so draining. I cook the same things every day, so my creative outlets are limited. It’s hard to manage the business, think strategically, while focusing on payroll, food costs, staff – I don’t like doing these things but it’s part of being a business owner.” [restaurant owner]

“Creative organizations are unique. There has to be an intermediary or translator that spends time understanding the business model and is trained to highlight the intersection of creativity and the entrepreneur’s business.” [business support / capital provider]
FOCUS GROUP AND INTERVIEW INSIGHTS (4 OF 6)

Entrepreneurs and other stakeholders shared that accessing capital from banks and the city is an onerous process, especially for entrepreneurs with already-low capacity; moreover, institutional funding is restricted by rigid philanthropic program areas, and this lack of funding threatens new business development and limits the capacity for existing business owners to realize growth opportunities.

> Many South Side and West Side entrepreneurs struggle to access capital due to *lower wealth and limited networks*

> Moreover, creatives on the South Side and West Side are often *disconnected from philanthropic and bank institutions*, which struggle to “meet these entrepreneurs where they are” and make them aware of requirements needed to access resources.

> *Few capital options are suitable for early-stage creatives*; bank requirements (e.g., 3 years of financial statements, high credit scores) serve as barriers.

> Creative entrepreneurs feel that capital providers *put too much risk* (e.g., personal guarantees) on the entrepreneurs they say they are trying to support.

> Creatives noted that the process for securing grants is *time-consuming and misaligned to the fast-paced nature of their businesses*.

> Overall, entrepreneurs *lack bandwidth to identify and access capital options*, and feel that efforts to secure capital take time away from creative aspects of their business.

“The only types of capital out there are loans, its so hard for businesses out there to take on loans. FedEx has a small business grant – you have to have 1 full-time W2 employee. I don’t have that, so what? There are all these restrictions.” [fresh food market]

“Tonika Johnson [creator of Folded Map project] didn’t know she needed to set up a 501(c)(3) to access resources. The excuse on the philanthropic and capital side is that we ‘don’t know how to reach these entrepreneurs’. The Tonikas of the world are the ones advancing communities.” [business service / capital provider]

“I tried to take out a loan but the bank said I would have to continue freelancing, which I don’t have time for since I’m starting up my studio space.” [coworking studio]

“Young white males get a lot of money and attention. There are resources out there but it’s hard to get connections and meet these groups.” [food market]

“The city’s larger institutions could help me not just with money, but by helping me find more business. This would give me the bandwidth to grow and break the cycle of paying for infrastructure without the business to support it.” [chef and event space owner]
FOCUS GROUP AND INTERVIEW INSIGHTS (5 OF 6)

Existing support services include mentorship organizations, career advising offices, capacity building programs, and community loan funds; however, both entrepreneurs and support service stakeholders shared that these services frequently lack the breadth and depth to meet the needs of most creative entrepreneurs.

> Creatives expressed desire for central point of information but were unaware of new City efforts such as ChiBizHub

> Creative entrepreneurs tend to be unaware of the resources available across the city; this is especially true for early-stage businesses, with narrower networks since most resources are learned about through word-of-mouth.

> Due to budgetary and operational capacities, existing support organizations must be restrictive about what support they can provide and how many entrepreneurs they can support; this constraint is exacerbated for support organizations assisting underserved entrepreneurs who lack funds to pay for services – stakeholders noted importance of subsidizing such services.

> Entrepreneurs recognized that services are frequently tailored towards more conventional, non-creative businesses.

> Creatives expressed a strong desire for more intentional investments by city, such as underwriting pop-ups and developing Community Benefits Agreements to help attract visitors and prevent all of the risk from being on creatives.

“There needs to be a central information bank so we know all of these resources exist.” [catering company]

“There is a disconnect in terms of language especially for creatives since they are so niche. If I’m a musician or visual artist, would I go to Greater Englewood CDC to figure out my business plan? I don’t think they see themselves as businesses.” [City of Chicago]

“Servicing small businesses is expensive. Subsidies just have to be made available. These local support organizations need the time and resources to invest in their communities.” [business support / capital provider]

“Some of the small business development centers (SBDCS) are really strong, some really suck. Once you go to a bad one, you get discouraged.” [catering company]

“The branding of resources can be misleading (e.g. programs for technology businesses) and make entrepreneurs think they are not eligible.” [food market]
FOCUS GROUP AND INTERVIEW INSIGHTS (6 OF 6)

Though a full support system for creatives will require implementation of several strategies, there is an opportunity to provide creative entrepreneurs a “one-stop shop” for broad array of business and strategic services, access to funders and capital sources, and networking opportunities.

- Creative entrepreneurs and industry stakeholders agree that there is no single source to access relevant resources; a centralized hub may help address commonly cited challenges, expand access to the industry, and leverage Chicago’s existing creative community through:
  - **Training and connections to services** catering specifically to creative businesses (e.g. finances, pricing, marketing, customer acquisition, technology)
  - Hand-offs across *business support and capital providers*
  - **Networking opportunities** (e.g. identity-focused networking and mentorships, networking across creative supply chain to cultivate partnerships)
  - Guidance around *government regulations*
  - **Career exposure** programs

> Overall, *community members must guide solutions*, with external organizations (e.g. developers, support providers) playing a facilitating role and following their lead.

- “We all work hard, and I can do a lot on hard work, but you need help and advice.” [catering company]
- “Access to information and space is important. I lost access to resources and studio space when I graduated. If you’re not attached to larger educational entity, you lack access.” [photography and design freelancer]
- “I need help figuring out how I can focus solely on my creative work.” [artist / gallery owner]
- “Creatives need partnerships. They need to know core business elements but we can’t expect them to be able to do all of that for their own business.” [consultant to creatives]
- “Local resident involvement is not optional. You need to be proximate to get at the heart of what the community needs, and you need formal mechanisms for doing so. For example, we leverage the Greater Chatham Initiative’s robust community involvement platform.” [business support / capital provider]
Based on our experience conducting small business ecosystem assessments and working directly with small businesses, Next Street developed the following business lifecycle for businesses owned by people of color – the framework depicts how business needs evolve and build on one another, and the importance of friends / family or personal funding in early days.

**BUSINESS LIFECYCLE: CONTINUUM OF BUSINESS NEEDS**
LOCAL ASSET MAPS
LOCAL ASSET MAPPING: OVERVIEW

> As part of our effort to understand the current state of Chicago’s Creative Economy, we mapped local assets – including creative business support, general business support, and cultural assets – across the four focus neighborhoods, with three key objectives:

- Highlight a **representative, not exhaustive list of places, spaces, and resources that directly serve and are known and valued** by creative entrepreneurs and others operating in the Creative Economy

- Understand **spatial patterns of key assets** at the neighborhood level and determine where gaps in support exist to inform our understanding of **where additional resources may be needed**

- Provide a **strong starting point** for World Business Chicago to create a more comprehensive inventory of assets, if desired, in the future

> The list of local assets was sourced through two main approaches:

- **Direct feedback from creative entrepreneurs** through focus groups on South and West Sides of Chicago

- Inputs from **others who are well-grounded in the Creative Economy** and broader small business support ecosystem, including World Business Chicago, Project Team, interview stakeholders, and Next Street

> Maps for the South Side, far West Side, near West Side, and North Side can be found in the Appendix
The asset mapping exercise reveals significant disparities in resources available to creative entrepreneurs, with a particular gap on the far West Side.

### The North Side
- **A large number of assets were identified throughout the near West Side, including many just east of the study area.**
  - Particularly high concentration of assets was identified in and around Pilsen, Garfield Park, North Lawndale, West Town and Humboldt Park, with notable assets including The Hatchery, ICNC, and Boombox pop-up locations.
  - There are also several creative business support assets just east of the study area, given its proximity to downtown, indicating a range of options that creatives in these neighborhoods have to seek out support as well as access to employment centers, anchor institutions, transportation, commercial hubs/corridors, and other services.
  - The near West Side has a large supply of flex industrial space, benefiting creative entrepreneurs in the maker economy that require larger light industrial floor plates and spaces.

### Fewer assets were identified on the Far West Side, indicating a gap, or perceived gap, in support for creative entrepreneurs.
- The gap in assets is particularly prevalent in Austin, Belmont-Cragin, and Hermosa, and points to opportunity to develop new resources or better market existing ones in these neighborhoods.
- Largest concentration of assets is in and around Homan Square and North Lawndale, including Free Sprit Media, Lawndale Business Renaissance Association, SAIC Homan Square, Firehouse Community Arts Center and Urban Art Retreat.
- Focus group participants noted a lack of thriving retail clusters and commercial corridors, which limits ability for creative businesses to connect with customers.

### The South Side
- **The South Side has a large number of assets, although they are primarily clustered in the most northern neighborhoods.**
  - Most of the identified South Side assets are in and around Hyde Park, Kenwood and Bronzeville, including Hyde Park Art Center, Silver Room, and Community Film Workshop in Hyde Park, and South Side Community Arts Center in Bronzeville.
  - Englewood has a smaller cluster of creative support assets, but notable ones include Boombox Englewood and the Englewood Arts Collective.
  - Few assets were identified in the areas south of West 79th Street – while these results indicate a potential gap in services, they may have been influenced by the location of the South Side focus group (Stony Island Arts Bank).

### The asset mapping exercise reveals significant disparities in resources available to creative entrepreneurs, with a particular gap on the far West Side.
- There are number of assets just beyond the study area boundaries, however, there are very few business support assets that directly serve creative businesses within the North Side boundaries.
- None of the two focus groups took place on the North Side, which may have limited the identification of creative assets in this areas, however, these neighborhoods also have a limited supply of available retail, commercial, and industrial space – this limits the expansion of creative businesses and may be a driver for a lack of corresponding support organizations in these areas.

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While a large number of assets were identified on the South Side, they are primarily located in the northmost neighborhoods, such as Hyde Park—housing Hyde Park Art Center, Silver Room, and Community Film Workshop—and Bronzeville, which contains South Side Community Arts Center.

Englewood has a smaller cluster of creative support assets, including Boombox Englewood and the Englewood Arts Collective.

Bridgeport has a cluster of diverse community assets, including Zhou B Art Center.

Very few assets were identified in the areas south of West 79th Street, indicating a potential gap in services for creative entrepreneurs.

*Indicates assets identified by creative entrepreneurs in focus groups, hosted at Austin African American Business Networking Association / Sankofa Arts (Austin neighborhood) and Stony Island Arts Bank (Grand Crossing neighborhood); focus group locations may influence distribution of identified assets.
**Creative Business Support** – Resources and programs specifically catered to helping creative entrepreneurs launch and sustain their projects and businesses (e.g. maker spaces, studios, incubators, art centers)

1. 36Squared
2. **Archi-Treasures***
3. Arts and Public Life
4. Arts Incubator (U of Chicago / Theaster Gates)
5. **Back of the Yards Branch-YOUmedia***
6. Boombox Englewood*
7. **Bronzeville 43rd Street + MLK Area Green Line "Revitalization"***
8. **Community Film Workshop***
9. CYC-Elliot Donnelly Youth Center Maker Lab
10. Donda’s House
11. **Englewood Arts Collective***
12. Foster Park Woodshop
13. Gary Comer Youth Center Media & Technology
14. Grand Crossing Woodshop
15. Graver Woodshop
16. Grow Greater Englewood
17. Hack Arts Lab (HAL)-UChicago
18. Hall Branch-YOUmedia
19. **Hyde Park Art Center***
20. Idea Shop-Illinois Institute of Technology
21. Little Black Pearl Workshop
22. MAKE! Chicago
23. Mann Woodshop
24. Marquette Woodshop
25. MIND + HAND Makerspace
26. Museum of Science and Industry Fab Lab
27. Polsky Exchange Fab Lab-University of Chicago
28. Rainey Woodcraft
29. Rebuild Foundation
30. **Revival Arts Collective***
31. Ridge Wood Shop
32. ScaleUp (WBDC) Englewood
33. ScaleUp (WBDC) Washington Park - KLEO Community Family Life Center
34. **Silver Room***
35. **Soul Coast Collective***
36. South Side Community Art Center
37. South Side Hackerspace - Chicago
38. **Stony Island Arts Bank***
39. Sweet Water Foundation Think-Do House
40. **The Woodlawn***
41. Thurgood Marshall Branch-YOUmedia
42. Urban Juncture
43. Vends and Vibes
44. Wagner Family Fab Lab @ Museum of Science and Industry
45. Washburne Culinary & Hospitality Institute

*Indicates assets identified by creative entrepreneurs in focus groups, hosted at Austin African American Business Networking Association / Sankofa Arts (Austin neighborhood) and Stony Island Arts Bank (Grand Crossing neighborhood); focus group locations may influence distribution of identified assets
### LOCAL ASSET MAPS: SOUTH SIDE (3 OF 3)

**Cultural Assets** – Places that provide a platform for creative entrepreneurs to perform or sell their work, as well as for the broader community to engage with art (e.g. art museums, galleries, theatres, farmer’s markets, libraries, public spaces, retail corridors)

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<thead>
<tr>
<th>Number</th>
<th>Description</th>
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<tbody>
<tr>
<td>46.</td>
<td>47th Street - Bronzeville Art District*</td>
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<td>47.</td>
<td>DuSable Museum of African American History</td>
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<td>48.</td>
<td>Muntu Dance Theatre of Chicago</td>
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<td>Obama Foundation</td>
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<td>Quarry Event Center</td>
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<td>51.</td>
<td>Reva and David Logan Center for the Arts*</td>
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<td>52.</td>
<td>University Theater*</td>
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<td>53.</td>
<td>Zhou B Art Center*</td>
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**General Business Support** – Resources and programs that are industry-agnostic and support the launch and sustainability of small businesses, broadly (e.g. Chambers of Commerce, SBDCs)

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<td>54.</td>
<td>Chatham Business Association, SBDI*</td>
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<td>55.</td>
<td>City Colleges - Dawson Technical Institute</td>
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<td>City Colleges - Kennedy-King College</td>
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<td>City Colleges - Richard J. Daley College</td>
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<td>City Colleges - South Chicago Learning Center</td>
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<td>59.</td>
<td>Greater Chatham Initiative</td>
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<td>60.</td>
<td>Mid South Business Association and Resource Center Chicago*</td>
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<td>61.</td>
<td>Polsky Exchange North*</td>
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<td>62.</td>
<td>RAGE (Resident Association of Greater Englewood)*</td>
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<td>63.</td>
<td>Sunshine Enterprises*</td>
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<td>64.</td>
<td>The University of Chicago*</td>
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<td>65.</td>
<td>University Technology Park</td>
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*Indicates assets identified by creative entrepreneurs in focus groups, hosted at Austin African American Business Networking Association / Sankofa Arts (Austin neighborhood) and Stony Island Arts Bank (Grand Crossing neighborhood); focus group locations may influence distribution of identified assets.
While there are a handful of creative business support assets just beyond the study area, few assets directly serving creatives reside in the focus North Side neighborhoods. These neighborhoods primarily contain general business support assets, most notably Chambers of Commerce, but lack specific support needed for creatives to launch and grow their ventures; the few creative business support assets that do exist are concentrated in the eastern section of study area.

While the concentration of assets is likely affected by the location of the two focus groups, these neighborhoods also have a limited supply of available retail, commercial, and industrial space – this limits the expansion of creative businesses and may be a driver for a lack of corresponding support organizations in these areas.

*Indicates assets identified by creative entrepreneurs in focus groups, hosted at Austin African American Business Networking Association / Sankofa Arts (Austin neighborhood) and Stony Island Arts Bank (Grand Crossing neighborhood); focus group locations may influence distribution of identified assets.
### Local Asset Maps: North Side (2 of 2)

#### Creative Business Support – Resources and programs specifically catered to helping creative entrepreneurs launch and sustain their projects and businesses (e.g. maker spaces, studios, incubators, art centers)

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<td>3.</td>
<td>Chicago Industrial Arts &amp; Design Center</td>
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<td>Loyola Woodshop</td>
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<td>7.</td>
<td>Truman College ECE Tinkering Lab</td>
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#### Cultural Assets – Places that provide a platform for creative entrepreneurs to perform or sell their work, as well as for the broader community to engage with art (e.g. art museums, galleries, theatres, farmer’s markets, libraries, public spaces, retail corridors)

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#### General Business Support – Resources and programs that are industry-agnostic and support the launch and sustainability of small businesses, broadly (e.g. Chambers of Commerce, SBDCs)

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<tr>
<th>15.</th>
<th>Andersorville Chamber of Commerce*</th>
<th>17.</th>
<th>City Colleges - Harry S Truman College</th>
<th>19.</th>
<th>Rogers Park Business Alliance*</th>
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<td></td>
<td>21.</td>
<td>West Ridge Chamber of Commerce*</td>
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</tbody>
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*Indicates assets identified by creative entrepreneurs in focus groups, hosted at Austin African American Business Networking Association / Sankofa Arts (Austin neighborhood) and Stony Island Arts Bank (Grand Crossing neighborhood); focus group locations may influence distribution of identified assets.
A high number of assets were identified by focus group participants and the ChicagoMade Project Team on the Near West Side, with particularly high concentrations in and around Pilsen, Garfield Park, North Lawndale, West Town and Humboldt Park – notable assets included The Hatchery, ICNC, and Boombox pop-up locations.

There are also several creative business support assets just east of the study area, given its proximity to downtown, indicating a range of options that creatives in these neighborhoods have to seek out support.

While not depicted on the map, public art in CTA stations was also identified as an asset within these neighborhoods.

*Indicates assets identified by creative entrepreneurs in focus groups, hosted at Austin African American Business Networking Association / Sankofa Arts (Austin neighborhood) and Stony Island Arts Bank (Grand Crossing neighborhood); focus group locations may influence distribution of identified assets.
LOCAL ASSET MAPS: NEAR WEST SIDE (2 OF 3)

Creative Business Support – Resources and programs specifically catered to helping creative entrepreneurs launch and sustain their projects and businesses (e.g. maker spaces, studios, incubators, art centers)

1. After School Matters
2. AMFM*
3. Apparel Industry*
4. Arc Academy
5. Blue1647*
6. Boombox Wicker Park*
7. Chicago Artists Coalition*
8. Chicago Center for Arts & Technology
9. Chicago Public Art Group*
10. Cinespace Chicago Film Studios*
11. College of Engineering Makerspace-University of Illinois at Chicago
12. DMDII
13. FashionBar Chicago
14. FreeGeek Chicago, NFP
15. Horner Woodcraft Room*
16. Humboldt Park Branch-YOUmedia
17. Innovation House by Salt Flats Kitchen
18. Kitchen Chicago
19. LATITUDE | Chicago*
20. Life Creative
21. LILLSTREET Art Center
22. Logan Square Kitchen
23. Lost Arts*
24. Lozano Branch-YOUmedia
25. Make City (ICNC)*
26. Mana Contemporary Chicago*
27. Marwen
28. mHUB
29. Pilsen East Artist District*
30. Positive Space Studios*
31. ProjectUs
32. Pumping Station: One
33. Q4 Radio*
34. Renegade Craft Fair
35. Richard M. Daley Branch-YOUmedia
36. Sew Crafty Studio
37. Spudnik Press
38. Stage 18 Chicago
39. Sulzer Regional Library-YOUmedia
40. The Bridgeport Art Center*
41. The Hatchery Chicago*
42. Z-Axis Factory, Inc.
43. DECA Studio*
44. Gorilla Tango Theatre Bucktown
45. National Museum of Mexican Art
46. National Museum of Puerto Rican Arts & Culture*
47. Paseo Boricua Corridor*
48. Puerto Rican Cultural Center*

Cultural Assets – Places that provide a platform for creative entrepreneurs to perform or sell their work, as well as for the broader community to engage with art (e.g. art museums, galleries, theatres, farmer’s markets, libraries, public spaces, retail corridors)

*Indicates assets identified by creative entrepreneurs in focus groups, hosted at Austin African American Business Networking Association / Sankofa Arts (Austin neighborhood) and Stony Island Arts Bank (Grand Crossing neighborhood); focus group locations may influence distribution of identified assets.
## Local Asset Maps: Near West Side (3 of 3)

**General Business Support** – Resources and programs that are industry-agnostic and support the launch and sustainability of small businesses, broadly (e.g. Chambers of Commerce, SBDCs)

<table>
<thead>
<tr>
<th>#</th>
<th>Asset Name</th>
<th>Neighborhood</th>
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<tbody>
<tr>
<td>49</td>
<td>Accion Serving Illinois &amp; Indiana*</td>
<td>Humboldt Park</td>
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<td>City Colleges - Malcolm X College</td>
<td>Eighteenth Street Development Corp*</td>
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<td>City Colleges - Olive-Harvey College</td>
<td>Local First Chicago</td>
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<td>City Colleges - The Arturo Velasquez Westside Technical Institute</td>
<td>Logan Square Chamber-Commerce*</td>
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<td>53</td>
<td>City Colleges - Wright College</td>
<td>Safer Foundation*</td>
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<td>54</td>
<td>Eighteenth Street Development Corp*</td>
<td>UIC Innovation Center</td>
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<td>55</td>
<td>Local First Chicago</td>
<td>University of Illinois at Chicago*</td>
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</tbody>
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*Indicates assets identified by creative entrepreneurs in focus groups, hosted at Austin African American Business Networking Association / Sankofa Arts (Austin neighborhood) and Stony Island Arts Bank (Grand Crossing neighborhood); focus group locations may influence distribution of identified assets.
Focus group participants identified fewer assets on the Far West Side, as compared with the Near West Side, indicating a gap or perceived gap in support for creative entrepreneurs; this gap is particularly prevalent in Austin, Belmont-Cragin, and Hermosa, and points to opportunity to develop new resources or better market existing ones to meet creatives where they are.

Largest concentration of assets is in and around Homan Square and North Lawndale, including Free Spirit Media, Lawndale Business Renaissance Association, SAIC Homan Square, Firehouse Community Arts Center and Urban Art Retreat – many of which specifically cater to creatives.

There are fewer retail and commercial clusters in these neighborhoods, which limits foot traffic and ability for brick-and-mortar creative businesses to connect with local customers.
**LOCAL ASSET MAPS: FAR WEST SIDE (2 OF 2)**

**Creative Business Support** – Resources and programs specifically catered to helping creative entrepreneurs launch and sustain their projects and businesses (e.g. maker spaces, studios, incubators, art centers)

1. 2112 Chicago  
2. Calumet Woodshop  
3. CYC-Sidney Epstein Youth Center Maker Lab  
4. Free Spirit Media*

5. Legler Branch-YOUmedia  
6. Merrimac Woodshop  
7. Portage Woodcraft Room  
8. ScaleUp (WBDC) - Diversey  
9. Shabbona Woodcraft Room  
10. Urban Art Retreat*

**Cultural Assets** – Places that provide a platform for creative entrepreneurs to perform or sell their work, as well as for the broader community to engage with art (e.g. art museums, galleries, theatres, farmer’s markets, libraries, public spaces, retail corridors)

11. Garfield Park Conservatory*  
12. SAIC Homan Square*  
13. Sankofa Arts*  
14. Segundo Ruiz Belvis Cultural*  
15. The Firehouse Community Arts Center*

**General Business Support** – Resources and programs that are industry-agnostic and support the launch and sustainability of small businesses, broadly (e.g. Chambers of Commerce, SBDCs)

16. Bethel New Life*  
17. City Colleges - West Side Learning Center  
18. City Colleges - Wilbur Wright College  
19. Lawndale Business Renaissance Association*  
20. Small Business Development Center at New Covenant CDC*  
21. West Humboldt Park Development Council*

*Indicates assets identified by creative entrepreneurs in focus groups, hosted at Austin African American Business Networking Association / Sankofa Arts (Austin neighborhood) and Stony Island Arts Bank (Grand Crossing neighborhood); focus group locations may influence distribution of identified assets
CREATIVE ENTREPRENEUR “SPOTLIGHTS”
CREATIVE ENTREPRENEUR “SPOTLIGHTS”: OVERVIEW

We held one-on-one interviews with three creative entrepreneurs to achieve the following objectives:

1. Supplement our quantitative industry analysis with anecdotes that provide critical nuance and context
2. Demonstrate the various types of creative entrepreneurs who comprise Chicago’s Creative Economy, by featuring a range of creative clusters, business sizes, owner demographics, and neighborhoods
3. Highlight critical inflection points or resources along their journeys that show the types of support and challenges influencing entrepreneur success
**CHESAREÉ ROLLINS, CHESA’S GLUTEN TOOTIN FREE FOOD TRUCK (1 OF 3)**

CheSa operates a gluten-free food truck and several other food-related services with a mission of making healthy food more accessible to communities of color.

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**Chesareé Rollins, CheSa’s Gluten Tootin Free Food Truck**

Based in the South Side neighborhood of Bronzeville, CheSa is a self-taught chef whose culinary skills emerged from her own experience with Celiac disease. Established in 2015, CheSa’s Gluten Tootin Free Food Truck is one of the only Black female-owned trucks in Chicago. CheSa has leveraged her background in business strategy, finance, and operations to expand her business into several offerings, with the food truck and catering driving revenue. CheSa’s work is guided by a mission to make healthy, gluten-free food more accessible to communities of color.

**OFFERINGS**

- Food truck
- Catering and event space
- Meal prep
- Cooking classes and chef demos
- Retail (e.g. Whole Foods, Wrigley Field)

**LOCATION**

CheSa lives in Bronzeville, operates an event space in Ukrainian Village, and travels throughout the city with her food truck; she hopes to expand with a second truck, targeting North / Northwest suburbs and downtown.

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“Teaching cooking classes is my favorite part of the business. It provides me with a sense of giving back when I’m able to help someone make a healthier decision about what they put in their bodies. I almost feel like a therapist.”

Source: 2019 Interview with Chesareé Rollins
CHESAREÉ ROLLINS, CHESA'S GLUTEN TOOTIN FREE FOOD TRUCK (2 OF 3)

The business has grown steadily over the last four years as a result of diversified offerings and key partnerships.

- In Jan. 2017, launches restaurant in Bronzeville as part of Restaurant Week; closes after 6 weeks because building could not be adapted for business needs.
- In Fall 2018, opens bi-monthly pop-up event space in Ukrainian Village to pilot new dishes and gauge customer base.
- In late 2018, develops retail partnerships with Wrigley Field and Pete's Fresh Market; 2018 revenue reaches $200k.
- Currently has 3 part-time staff; in response to high demand, plans to establish second food truck in coming months.
- In Dec. 2016, launches meal prep offering to address food truck seasonality – acquires 50 customers in first 30 days; business reaches $50k in revenue.
- Revenue grows three-fold from previous year, reaching $150k in 2017, as result of momentum from range of offerings (Whole Foods partnership, food truck, chef demos, catering and meal prep).
- In early 2016, receives $1k loan from Accion, registers as business, and begins operating truck; begins selling in Whole Foods in Spring.
- Leaves full-time COO role at Whitney Foods; uses $15k in savings to open food truck.

Source: 2019 Interview with Chesareé Rollins; 2019 year-to-date revenue not available (graphic assumes consistent growth trajectory)
### CHESAREÉ ROLLINS, CHESA’S GLUTEN TOOTIN FREE FOOD TRUCK (3 OF 3)

While the business has grown due to CheSa’s industry background and key retail partnerships, she has primarily relied on trial and error, and has been challenged by capital access, City regulations, and hesitance from local customers.

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<thead>
<tr>
<th>Barriers to Growth</th>
<th>Success Factors</th>
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<tr>
<td><strong>Lack of industry-specific resources</strong> – While assistance for operating restaurants and catering businesses is plentiful, fewer resources exist for food trucks, pushing CheSa to rely on trial and error, a “hustle mentality”, and advice from industry peers</td>
<td><strong>Business experience in food industry</strong> – COO role at Whitney Foods, a food supplier startup, helped CheSa cultivate skills for starting food business, identify market gap for gluten-free products, and understand need for revenue diversification</td>
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<td><strong>Limited access to capital due to networks and unproven industry</strong> – Except for one $1k loan, CheSa struggled to secure capital because she lacked relationships with people connected to funding and food trucks did not have a proven track record</td>
<td><strong>Mentor with deep industry expertise</strong> – Chef Sean Paul Martin, a well-known pit-master, has mentored CheSa, primarily helping her curate new dishes, position products on social media, and purchase her initial set of culinary equipment</td>
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<td><strong>Strict City regulations</strong> – Viewed as stricter than that of other cities, Chicago’s food truck laws (e.g. amount of time truck can park in certain spot) pit owners against one another and are the reason “a lot don’t make it”</td>
<td><strong>Chicago’s food hub and social media platforms helped cultivate a following</strong> – Strong customer base, both from Chicago residents and customers who learn about her truck on Facebook and Instagram, and travel from other cities; social media also offers inspiration for new dishes</td>
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<td><strong>Lack of representation and hesitance from South Side customers</strong> – Celiac disease has not been widely discussed in Black community, and thus, CheSa’s story and business seemed foreign; despite desire to expand healthy options in South Side, it has been difficult to win over residents less familiar with gluten-free options</td>
<td><strong>Events and booking service connect her with key customers</strong> – Connected with Whole Foods at FamilyFarmed Expo and secures contracts through Roaming Hunger, a food truck booking service; initial contracts gave her track record to launch contracts with Wrigley Field, Pete’s Fresh Market, etc.</td>
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<td><strong>Industry-agnostic support enabled CheSa to focus on core business needs</strong> – Chatham Business Association assisted with City license paperwork, website design, and connections to other businesses / potential customers; also leveraged interns from City’s One Summer Chicago program</td>
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Source: 2019 Interview with Chesareé Rollins
BRENDA TORRES-FIGUEROA, FREEDOM-EFFECT (1 OF 3)

Brenda designs limited-edition t-shirts from her Humboldt Park home in an effort to celebrate Latino heritage and instill solidarity across cultures.

“Treated like a work of art”

“I would like to be a neighborhood business and operate where I came from. I want to reflect the energy of the people and show solidarity with the Puerto Rican, Mexican, and Black communities. We want to make a statement against gentrification – it’s important that we have our business here.”

Brenda Torres-Figueroa, Freedom-Effect

Freedom-Effect was born out of Brenda’s desire to develop a scholarship fund for excelling undocumented high school students in her West Side neighborhood, Humboldt Park. Established in 2011 and formally registered in 2014, Freedom-Effect offers limited-edition T-shirts that are inspired by Latino traditions, such as Day of the Dead and Puerto Rican rag dolls. Brenda works full-time as an art teacher at Chicago High School of the Arts and operates Freedom-Effect from her home, with her husband, Terrence, managing business operations. Brenda aspires to pursue Freedom-Effect full-time, while continuing to collaborate with and lift up other artists in her community.

SALES CHANNELS

- Online store, with blog featuring latest t-shirt editions, scholarship announcements, and events
- Pop-ups / festivals (e.g. Hermosa Art Show, Paseo Boricua Art Fair, SAIC’s Alumni Market)
- Creative partnerships and special events (e.g. National Museum of Puerto Rican Arts & Culture, Detroit Concert of Colors Music Festival)

LOCATION

Brenda operates Freedom-Effect from her home in Humboldt Park; she has deep roots in community but has also expanded sales to other Chicago neighborhoods, Detroit, and is working to feature shirts in her home country of Puerto Rico.

Source: 2019 Interview with Brenda Torres-Figueroa
Since registering as a home business in 2014, Freedom-Effect has seen fluctuating growth, influenced by an expanding customer base as well as balancing full-time teaching and personal life with the need to manage the business during busy summer months.

- **2011**: Develops first t-shirt design and partners with local manufacturer to produce 20 shirts, all of which sold in one day.
- **2012**: Brenda's husband, Terrance, begins developing business skills via online research and books.
- **2013**: In summer 2014, grows customer base in Humboldt Park via pop-ups at Paseo Boricua fair, Boathouse Café, Barrio Arts Fest, among others.
- **2014**: In 2014, contributes $3k of savings to register home business, hire manufacturer, and develop website; launches youth and women collections.
- **2015**: Manufacturer shuts down; engages with three manufacturers until finding one willing to produce small batches and offer relationship-based service. In July 2015, partners with music group “Bomba Con Buya” to sell shirts at Concert of Colors festival in Detroit; collaboration results in Chicago Artist Month feature and robust social media following.
- **2016**: Hurricane Maria hits Puerto Rico; Brenda sells at fewer festivals, forgoing sales in summer season, due to emotional toll and need for family support.
- **2017**: Plans to visit Puerto Rico with goal of selling and displaying shirts in art museums.

Source: 2019 Interview with Brenda Torres-Figueroa; 2019 year-to-date revenue has been annualized.
BRENDA TORRES-FIGUEROA, FREEDOM-EFFECT (3 OF 3)

Brenda’s background in the arts and passion for her community has enabled Freedom-Effect to build valuable partnerships, however, lack of capacity and space have prevented the business from reaching its full potential

<table>
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<td><strong>Balancing business, full-time job, and personal life</strong> – As a teacher, community organizer, mother, and daughter to parents living in Puerto Rico, Brenda constantly works to find capacity to manage her business, especially during busy summer season; while eager to work on Freedom-Effect full-time, lack of capacity, space, and market research and branding skills prevent her from doing so</td>
<td><strong>Background in fine arts</strong> – Brenda studied fine arts in Puerto Rico and at the School of the Art Institute (SAIC), providing her with the design skills necessary to develop t-shirts that resonate with her community</td>
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<td><strong>Lack of space to design and sell shirts</strong> – Designing and storing products in her home basement has not been conducive for creativity; she is eager to find separate space to work and a storefront to connect with more customers</td>
<td><strong>Back-office business resources</strong> – Freedom-Effect leverages Shopify platform and an accountant to manage core business needs, enabling Brenda to focus on design aspect of business</td>
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<tr>
<td><strong>Finding the right manufacturer</strong> – While Brenda’s manufacturers have gone above and beyond by serving as thought partners, it required many meetings to identify manufacturers willing to produce small batches and “offer a personal relationship and answer all my questions”</td>
<td><strong>Close connection with her community</strong> – Brenda’s connection with Humboldt Park community and Latino heritage has inspired her work and facilitated formal and informal collaborations with organizations (e.g. Segundo Ruiz Belvis Cultural Center, National Museum of Puerto Rican Arts &amp; Culture) and fellow artists</td>
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<td><strong>Challenges around organizing community space</strong> – For several years, Brenda has tried collaborating with local organizations to establish space for artists, but progress has been hampered by funding and inaction</td>
<td><strong>Thought partnership with manufacturers</strong> – Her two manufacturers, King Lizzy and Art Factory, were critical as Freedom-Effect started up, offering guidance on shirt cuts and pricing</td>
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<td><strong>Knowledge and resistance around accessing capital</strong> – Lack of understanding on accessing capital as well as hesitance to borrow money has slowed business growth</td>
<td><strong>Business line of credit</strong> – Freedom-Effect accessed a business line of credit from US Bank, providing cash flow to make critical investments in business (e.g. inventory, website designer, photographer)</td>
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Source: 2019 Interview with Brenda Torres-Figueroa
DONNELL DIBGY, THE WOODLAWN (I OF 3)

Donnell leveraged his real estate and entrepreneurial experience to establish a safe space for South Side creatives and residents.

Donnell Dibgy, The Woodlawn

Established in 2018, The Woodlawn is a 4,000 square foot innovative technology center designed to provide individuals on the South Side with a safe space to develop skills and test new ideas. Donnell runs the business with his family, two part-time employees, as well as several partners that provide business support and programming. The Woodlawn has quickly grown its offerings through several collaborations and is working to develop infrastructure required to serve as a self-sustaining community anchor, and ideally, expand to new locations in the next couple of years.

OFFERINGS

- Classes, workshops, and other events (e.g. yoga, gardening)
- Shared commercial kitchen
- Event space, gallery, and restaurant pop-up that serves up to 40 people
- Tech and media resources (podcast studio and coworking space)

LOCATION

The Woodlawn is located in the South Side neighborhood of Avalon Park; Donnell grew up in nearby Chatham, moved to the South Loop, and recently returned to Chatham in hopes of providing his son with a fulfilling childhood experience.

“There’s a lot of work that needs to be done. We need to continue to create spaces where people feel safe and have things to do in their community. That way, people will spend their dollars in the community. I’m trying to create an ecosystem where we can all monetize and create impact.”

Source: 2019 Interview with Donnell Dibgy
DONNELL DIBGY, THE WOODLAWN (2 OF 3)

Despite setbacks with securing initial funding, The Woodlawn is growing quickly due to partnerships across community and key investments.

Throughout 2016 and 2017, Donnell tries to secure capital from over two dozen lenders; no capital secured because dilapidated state of building prevents investors from seeing income potential.

In 2016, purchases former bar with $28k in savings in preparation for launching The Woodlawn.

After waiting one year for approval, CCLF provides ~$300k loan in to help Donnell refinance building.

In December 2018, City’s pop-up ordinance enacted, enabling Donnell to rent space to chefs and provide diverse food offerings to community.

The Woodlawn continues to forge partnerships with community orgs, build key infrastructure, and aims to expand to additional locations in next 2 years.

In Oct. 2018, launches restaurant, providing chefs with pop-up space to experiment new concepts.

In June 2018, cultivates key partnerships, including Zamllabs, Inc. to run podcast studio and Sputnick Coffee Company to provide coffee to users of space.

In summer 2018, Woodlawn opens doors to public; receives ~$80k Neighborhood Opportunity Fund (NOF) grant, used to create rooftop deck to teach youth about horticultural and green living.

Source: 2019 Interview with Donnell Dibgy; 2019 year-to-date revenue has been annualized.
Donnell’s entrepreneurial experience and the supportive environment in Chicago has enabled The Woodlawn to thrive despite early challenges with capital access and licensing.

**Barriers to Growth**

- **Introducing pop-up concept to South Side community** – While Donnell is a South Side native and has deep understanding of market opportunity for The Woodlawn, the pop-up concept is relatively new and requires local foot-traffic; Donnell is continuing to learn how to reach local community; for example, “explaining that cuisine changes every night is an uphill battle”

- **Challenging to identify and reach target market given range of offerings** – Diverse set of offerings has made it difficult to hone in on one target customer; Donnell has begun to work with PR agency to drive marketing, enabling him to focus on other aspects of his business

- **Accessing capital to start up business** – Because The Woodlawn is located in underserved community with many unused buildings, lenders except for CCLF were hesitant to invest in concept; “there was no income sheet to prove income potential”

- **Securing pop-up license from City** – As Chicago’s first pop-up restaurant, The Woodlawn encountered pain points of licensing process, noting it as “not difficult, but not easy”; lack of coordination across City departments prolonged process, but once approved, Donnell received valuable support from City

**Success Factors**

- **Background in real estate and entrepreneurship** – As a certified real estate appraiser and salon owner, Donnell had 20+ years of relevant experience, allowing him to master building financing and elements to developing a profitable business model

- **Understanding of and passion for South Side** – Donnell is from the South Side, has a robust network, and holds vested interest in helping the community cultivate resources needed to thrive

- **Chicago’s supportive, grassroots community** – Countless individuals and organizations (e.g. 100 Black Men, Yoga Care, Minorities for Medical Marijuana) from across the city reached out to get involved in The Woodlawn, and the South Side’s “get it done” attitude has helped cultivate many successful collaborations

- **Business support** – Given small staff size, external business support has helped free up capacity and provide critical skills sets, including public relations agency, accountant, and app developer

Source: 2019 Interview with Donnell Dibgy
BEST PRACTICES REVIEW
**BEST PRACTICES REVIEW: KEY LEARNINGS (1 OF 2)**

We studied best practices in the creative economies of four peer cities (New York, Los Angeles, Philadelphia, Detroit); these key learnings may help inform future opportunities for both WBC and the broader Creative Economy in Chicago.

<table>
<thead>
<tr>
<th>Learning</th>
<th>Illustrative Examples</th>
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| 1  Support offerings for artists in the Creative Economy should be flexible and adaptable to meet artists’ needs | > In NYC, Fractured Atlas’s **platforms and programs grew organically from identified needs of creatives**; these support services have found a market nationwide because of their ability to solve common pain points in the Creative Economy  
> Detroit Design Network offers a **segmented value proposition based on business stage**, attracting wide range of designers (early-stage freelancers to established firms) interested to varying degrees in workshops, one-on-one training, procurement opportunities, engagement with international designers, and accessing talent  
> The Corzo Center offers a **wide range of classes on topics across the spectrum of business essentials**; these offerings were developed through understanding what support creatives at different stages of the business life cycle might need and tailoring offerings to be most relevant |
| 2  Robust business support services for the Creative Industry can elevate artists within a city’s economy, creating downstream economic and cultural impact | > Philadelphia has historically been seen as a place where artists get their start before moving on to New York City or other cities nationwide; through partnerships with various city organizations, the Corzo Center has helped change that perception and encourage local artists to remain in Philadelphia  
> Design Core Detroit’s substantial business support offerings **elevated Detroit creatives on local and global scale** through UNESCO designation – such advocacy efforts have potential to not only drive customers to creative businesses, but also foster sense of pride across the city |
| 3  Organizations providing support to creative entrepreneurs should leverage the expertise of partners to extend their reach and provide a holistic set of services | > In Los Angeles, CCI serves as a “bridge builder” within the **wide-ranging LA Creative Economy**, convening funders, artists, arts workers, researchers, field practitioners and other innovation partners, to advance the arts and improve support systems for creatives underserved by conventional funding mechanisms  
> In Philadelphia, the Corzo Center’s **offerings and impact are augmented through the support of several critical partner organizations**, who refer users to support services, host off-site classes, and provide financial support |
### BEST PRACTICES REVIEW: KEY LEARNINGS (2 OF 2)

We studied best practices in the creative economies of four peer cities (New York, Los Angeles, Philadelphia, Detroit); these key learnings may help inform future opportunities for both WBC and the broader Creative Economy in Chicago.

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| **4. Charging a reasonable fee for services can help subsidize costs and ensure uptake of services by dues-paying members** | > Design Core Detroit has a three-tiered membership network through which it connects business community with 70+ designers and streamlines vendor process; the network also helps design firms identify creative talent; membership costs $60, $300, or $1,500 per year, depending on tier  
> Fractured Atlas collects monthly membership fees of no more than $20 per month and takes a small processing fee on ticketing and fundraising services; this business model allows Fractured Atlas to continue to provide its shared services without regular philanthropic funding |
| **5. Organizations that serve and support artists must be purposefully accepting and non-discriminatory, creating a support environment where artists feel welcome** | > In New York City, Fractured Atlas adopted official Anti-Racism and Anti-Oppression Community Guidelines to creative an environment where artists from underserved communities felt safe and supported  
> Los Angeles’s Center for Cultural Innovation has adopted flexible evaluation guidelines to prevent discrimination against creatives who don’t possess the conventional marks of “success”; the only eligibility requirements for CCI’s Creative Economic Development Fund are a viable business model and an engrained social mission |
Fractured Atlas is a national membership organization that provides creatives with support systems and tools to address common financial, administrative, and operational challenges.

### City Overview

- A 2015 study by The Center for an Urban Future found that more than 295,000 New Yorkers were employed in the Creative Economy (culinary creatives not included).
- The study found that NYC is home to 28% of the country’s fashion designers, 14% of producers/directors, 12% of media editors, and 12% of art directors.
- Creatives represent more than 7% of all jobs in NYC.
- The lack of affordable housing and working space in NYC is shifting growth in the creative sectors to the outer boroughs of the city for those who can afford to remain; from 2003-2015, the number of creative businesses in Brooklyn grew 125%, in the Bronx 99%, and in Queens 50%, but just 8% in Manhattan.

### Fractured Atlas Insurance

- The Fractured Atlas insurance program provides business insurance and long-term liability insurance for creatives.
- Insurance is available to paying members; members at the free level are able to access quotes to help them compare rates.

### Fiscal Sponsorship

- Creatives can solicit tax-deductible donations and apply for grants without needing a 501(c)(3), saving time and effort.
- “We want artists to spend time making art, not filing paperwork.”

### Artful.ly

- Artful.ly is an online ticketing, donation, and client contact system designed with creatives in mind.
- Artful.ly is a value platform, offering fewer features than competitors (e.g., Eventbrite) at a lower cost (no more than $2 in processing fees per ticket) to meet the specific needs of creatives.

### SpaceFinder

- An online platform that helps artists find affordable space for performances, projects, and studios while increasing utilization of existing arts spaces to help generate additional revenue.

### Program Overview & Focus Areas

- Fractured Atlas is a national organization; it was founded in NYC and has grown nationally over the last 20 years.
- Stated mission: “Fractured Atlas empowers artists, arts organizations, and other cultural sector stakeholders by eliminating practical barriers to artistic expression, so as to foster a more agile and resilient cultural ecosystem.”
- Fractured Atlas is a membership organization, with monthly dues capped at $20 per month.
- Fractured Atlas is non-curatorial, meaning that members are accepted regardless of quality of work.
- Fractured Atlas provides creatives with support systems that can help address common financial, administrative, and operational challenges.

"So much of the conversation about supporting artists focuses on systems, and doesn’t try to understand "the ways artists’ systems are different.""

Sources: 2019 Interview with Courtney Harge, Center for an Urban Future, Fractured Atlas
BEST PRACTICES: FRACTURED ATLAS, NEW YORK (2 OF 2)

Fractured Atlas’s policies, specific offerings adapted to the needs of creatives, and business model has made it an inclusive, useful, and self-sustaining resource for creatives

**Key Stakeholders**

- As a membership organization, **Fractured Atlas’s key stakeholders are the artists that comprise the membership body** and pay monthly dues
- Fractured Atlas members also **generate revenue to sustain the organization through administrative fees** on fiscal sponsorship and use of Artful.ly
- Fractured Atlas is a member of the **National Network of Fiscal Sponsorship**, and will coordinate with other member organizations as needed to understand changing legal and financial environment for fiscal sponsorship organizations
- From time to time, **Fractured Atlas will seek grants from government agencies or philanthropies to fund special efforts**, but this is rare and ad-hoc

**Program Impact**

New York state figures:
- Nearly **17,000 members** in New York state (and 76,183 members nationally)
- **1,700 active projects** being fiscally sponsored across state (4,260 nationally)

National figures:
- **Over $24m raised** via fiscal sponsorship in last year and $170m raised all-time
- **6,961 organizations** are using Artful.ly
- **More than 17,000 insurance policies bonded** all-time

**Challenges & Lessons Learned**

- The adoption of the **Anti-Racism and Anti-Oppression Community Guidelines** has expanded the demographic and artistic range of members
- To ensure offerings meet the emerging needs of creatives, Fractured Atlas surveys members and tests new offerings in a development pipeline
- Collecting **membership and administrative fees** has helped Fractured Atlas create a sustainable business model that reduces fundraising obligations

**Other Noteworthy Initiatives in NYC**

- **Brooklyn Art Incubator** – Offers an array of “working artist services,” including fiscal guidance, employment networking, and working space
- **Black Art Incubator** – Weekly programs including workshops on archives, conversations about art and money, and office hours with leaders in the field

**Implications for WBC**

- Membership and usage fees can be **appropriate, affordable, and generate self-sustaining** revenue that can ensure the continued operation and effectiveness of programs and service offerings
- Defining and declaring **clear policies to combat discrimination and inequity** can help engage historically disadvantaged communities
- Willingness to experiment with program and product offerings **beyond typical business support services** can produce valuable products and platforms (e.g., insurance and ticketing) that support creative entrepreneurs

**Sources:** 2019 Interview with Courtney Harge, Center for an Urban Future, Fractured Atlas
Established in 2010, Design Core Detroit works to elevate creative entrepreneurs by providing training and helping the business community understand the value of design.

City & Program Overview

- Known as “the beating heart of Creative Industry in the state of Michigan”, Detroit is a hub for creatives entrepreneurs, locally and globally. The Creative Industry, particularly within industrial design, has helped drive Detroit’s urban regeneration and is seen as significant lever for employment and economic growth.
- Formed in 2010, Design Core Detroit (formerly Detroit Creative Corridor Center or DC3) works as champion for design-driven businesses and their role in strengthening Detroit’s economy. Design Core Detroit was established through a partnership between College for Creative Studies (CCS), a leading art college, and Business Leaders for Michigan (BLM) as a result of BLM’s 2006-2011 strategy to accelerate economic growth for Detroit region.

Program Overview & Focus Areas

- Design Core Detroit programs cater to three segments of Creative Industry:
  1. Visual / communications (e.g. graphic design, content creation, photography)
  2. Built environment (e.g. architecture, urban planning)
  3. Product design (fashion, jewelry, UX/UI)

- Program efforts span three main areas:
  1. Business programs – Business education, often through partnerships, as well as initiatives to educate public on value of design
  2. Public-facing events – Opportunities to connect designers with public, including art showings, marketplace, and interactive sessions
  3. UNESCO designation – Design Core Detroit championed application process, positioning Detroit as only US city to receive designation; this has bolstered city’s global presence and cultivated reciprocal opportunities for Detroit designers

Business Edu. Programs

- Primarily works with local partners (e.g. Build Institute, TechTown, Detroit Economic Development Corp.) to provide training, 1-on-1 consultations, and events related to client service, financial management, accessing capital, and creative topics

Events & Awards

- Designer Dating Game panel discussion offers platform to demonstrate value of design for business; business owners serve as contestants and ask questions to panel of designers to educate audience on the work and process of designers
- Design Salon is a bi-monthly series through which designers are paid stipend for crafting and teaching curriculums related to branding, UX, product design, etc. for businesses
- Commerce Design: Detroit is an award honoring commercial projects where business owners have hired professional designers to help design or renovate their space

Linked Designers with Customers

- Three-tiered membership network, through which Design Core Detroit connects business community with 70+ designers and streamlines vendor process; Network also helps design firms identify talent; fees span $60-$1,500/yr. based on membership level
- Businesses submit RFPs to network and receive multiple bids from vetted, experienced, and reliable design agencies and freelancers; designers learn about opportunities through weekly newsletter
- Relatedly, Design Core Detroit published a “Design Guide”, which helps brick and mortar businesses understand value of design, and tactically, teaches them how to integrate design strategy into business plans and budgets

Sources: 2019 Interview with Bonnie Fahroome, Design Core Detroit 2018 Annual Report, desk research
**BEST PRACTICES: DESIGN CORE DETROIT OF DETROIT (2 OF 2)**

Design Core Detroit has cultivated a hub for designers through several partnerships and is working to continue drawing valuable connections across Detroit’s creative support landscape.

### Key Stakeholders

- In general, Detroit's entrepreneurial ecosystem is well-coordinated as result of **New Economy Initiative (NEI)**, a multi-funder collaborative that funds and coordinates majority of support efforts in Detroit, and **Detroit BizGrid** platform.
- Funded by philanthropic and corporate partners, and residing as a department of College for Creative Studies, Design Core Detroit is city’s advocate for Creative Economy and **works to convene efforts across support providers**, many of which are funded by NEI; Design Core’s programming team includes founding member of BizGrid, and thus, has **knowledge and networks for identifying partnerships across city** (e.g. DEGC, support providers, universities, and community development orgs).

### Program Impact

- Received **Detroit’s UNESCO City of Design designation in 2015**, becoming first U.S. city to receive it and elevating visibility of Detroit designers; through this effort, developed **inclusive design strategy** to bolster equitable growth for city over next 10 years.
- Assisted **250+ design businesses** to start, grow, or land in Detroit, supporting **3,000+ new jobs** since founding.
- Attracts **30,000 people annually through events**.
- **40 new business opportunities** shared in 2018 through Design Network, and **$45k for works commissioned** through design competitions in 2018.

### Challenges & Lessons Learned

- **Misunderstandings between designers and businesses / potential customers** sometimes result in unmet expectations related to project deliverables (e.g. receiving design plan instead of construction drawing, time required); Design Core’s programming works to address this through education and increased communication.
- Design Network works to strike balance between 1) **scaling for financial sustainability** via fees, and 2) providing **exceptional service** to all members.
- Despite coordinating mechanisms (NEI and Detroit BizGrid), providers are continuing to **develop aptitude to diagnose entrepreneur needs and recommend resources across ecosystem**; progress has been made through increasing familiarity with other providers’ services and formal trainings (e.g. through Michigan Works! Association).

### Other Noteworthy Initiatives in Detroit

- **The Detroit Shoppe** – Part retail shop, part museum featuring work of Detroit creatives in shopping mall.
- **Kresge Artist Fellowship** – “No-strings-attached” $25k fellowships / professional practice opportunities in literary, visual arts, live arts, music and film; markets to artists, ranging from academically-trained to self-taught; offers $5k prizes for earlier-stage artists.

### Implications for WBC

- Dual-strategy of training designers (through business programming) and educating potential customers (e.g. events, “Design Guide”) helps facilitate **connections between “supply and demand”** of design, expanding opportunities for designers and helping businesses drive commercial revitalization.
- Detroit Design Network offers **segmented value proposition based on stage**, attracting wide range of designers (early-stage freelancers to established firms) interested to varying degrees in workshops, one-on-one training, procurement opportunities, engagement with international designers, and accessing talent – robust network fosters **mutually beneficial partnerships amongst designers and breadth of buying options for customers**.
- Design Core Detroit went above and beyond providing business support by **elevating Detroit creatives on local and global scale** through UNESCO designation – such advocacy efforts have potential to not only **drive customers to creative businesses**, but also **foster sense of pride across city**.

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Sources: 2019 Interview with Bonnie Fahoome, Design Core Detroit 2018 Annual Report, desk research.
**BEST PRACTICES: CENTER FOR CULTURAL INNOVATION, LOS ANGELES (1 OF 2)**

The Center for Cultural Innovation (CCI) serves as a hub for creative activity in LA, extending beyond direct support into ecosystem-level partnerships and thought leadership.

### City & Program Overview

- Los Angeles is **nation’s largest hub for Creative Industry employment**, generating nearly 900k direct and indirect jobs, $78b in labor income, and $208b in output annually; moreover, roughly 40% of all direct Creative Industry employment in California can be attributed to LA County – **Entertainment & Digital Media and Fashion** are key drivers of LA’s Creative Economy.
- A host of nonprofits and other stakeholders work to support the Creative Industry in LA, with the **Center for Cultural Innovation (CCI)** taking a leading role. Founded in 2001, the organization works to **promote knowledge sharing, networking, and financial independence** for creatives in LA and the broader California region.

### Program Overview & Focus Areas

- Organization focuses on supporting creative entrepreneurs with **social impact mission**, given their role as the backbone of economic development and community vitality – moreover, programs aim to **lift up underrepresented voices** based on geography, socioeconomic background, educational levels, and ethnicity.
- CCI’s programs target a range of creatives, including more traditional fields like media and fashion, as well as **culinary and personal services** (e.g. barber shops); programs also target **organizations working to support creatives**.

### Core Offerings

#### Grants & Workshops

- Serves as “re-granter” for creatives in LA and across state, for grants including:
  - **Creative Economic Development Fund (CEDF)** offers up to $12,500 for micro-sized creative enterprises (5 or fewer employees) with earned income activities and explicit focus on social impact for economically-disadvantaged communities.
  - **CALI Accelerator Program** provides $1k in professional development grants.
  - **Creative Industry Incentive Fund** supports arts-based commercial businesses in San Jose, with distinct category for place-based initiatives that serve as cultural anchors.
- Offers **8-week “Business of Art” series** and variety of courses on topics including grant writing, marketing, social media, tax tips, and time management.

#### Partnerships & Thought Leadership

- Partners with foundations, universities, and others on initiatives to support and convene artists; one example is **Creative Industry Incentive Network (CIIN)**, a 3-year pilot, supported by Surdna Foundation and local partners, for incubating experimental projects that catalyze creative economies through investments in artists.
- Research aims to **educate both artist community and broader ecosystem** to catalyze support for creatives; examples: “Business of Art: An Artist’s Guide to Profitable Self-Employment” and “Creativity Connects: Trends and Conditions Affecting U.S. Artists”.

#### Resources

- “**Benefit Opportunities for Artists**” (BOA) provides free access to discounted products and services, including rental cars, fitness program, office supplies, and insurance.
- **Resource Directory** for business support and job opportunities, filtered by location, topics, and creative sector.

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Sources: 2019 Interview with Angie Kim, 2019 Otis Report on the Creative Economy, desk research.

> “Most funding is meritocracy-based with assumptions on what a ‘professional artist’ is. For example, if someone has a gallery show at a ‘good’ gallery, got a National Endowment for the Arts fellowship, or a local funders award… most artists feel discriminated against because of this.”
**BEST PRACTICES: CENTER FOR CULTURAL INNOVATION, LOS ANGELES (2 OF 2)**

Partnerships across LA’s Creative Economy and experience administering programs have enabled CCI to offer broad array of support and expand reach to diverse pool of creatives

**Key Stakeholders**

- LA’s Creative Economy is supported by a *wide array of stakeholders*, including nonprofits, educational institutions, government policymakers, and funders
- **CCI serves as a “bridge builder”,** convening funders, artists, arts workers, researchers, field practitioners and other innovation partners, to advance the arts and improve support systems for creatives underserved by conventional funding mechanisms
- CCI receives support from several institutions, including *Los Angeles County Arts Commission, City of LA Dept. of Cultural Affairs, and a number of foundations* – many of these organizations implement their own programs for creatives in addition to funding CCI

**Challenges & Lessons Learned**

- CCI found *word-of-mouth to be most effective approach for attracting program applicants*: at least 2 to 3 months of open application lead time recommended to allow creatives to become aware of program and develop thoughtful application
- *Specificity around program guidelines* (e.g. if social impact must be integral to projects) is critical for creatives to discern whether program is good fit and prevents artists outside of criteria from wasting time on application; modest stipends encourage grantees to attend workshops despite busy schedules
- Programs marketed through City have received fewer applicants because entrepreneurs *perceive government money as slow and inflexible*

**Program Impact**

- Creative Economic Development Fund (CEDF) supported *9 socially-minded creative entrepreneurs* through $10k-$12.5k grants in 2018
- *24 artists participated in “Business of Art” professional development program in 2018*
- 2018 Arts Convening brought together nearly *100 arts professionals* as part of Arts for LA’s Arts Month

**Other Noteworthy Initiatives in LA**

- **Dept. of Cultural Affairs (DCA) Arts Activation Fund** – $7.5k-$12k grants for temporary public programs (e.g. festivals, murals, pop-ups)
- **DCA & Dept. of Transportation Dept. of Cultural Affairs Creative Catalyst Program** – $52k stipend to develop creative intervention related to Vision Zero, city’s initiative to reduce and eliminate traffic fatalities
- **DCA Promise Zone Arts** – 2-year initiative to map and share stories of underrepresented cultural assets, including people, groups, events, and places, across 11 neighborhoods

**Implications for WBC**

- The “re-granter” role can be critical for aggregating and distributing funding from philanthropic and corporate partners, and presents an opportunity for WBC to support artists through their platform and existing relationships
- **Organizations that “build bridges” across a range of Creative Economy stakeholders** can help lift up the voices of creative entrepreneurs and ensure that existing support resources are both coordinated and successfully meeting creatives where they are
- Evaluation guidelines should be flexible to prevent discrimination against creatives without conventional marks of “success”; only requirements for CCI’s Creative Economic Development Fund are 1) viable business model and 2) engrained social mission

Sources: 2019 Interview with Angie Kim, 2019 Otis Report on the Creative Economy, desk research
The Corzo Center for the Creative Economy at Philadelphia’s University of the Arts provides workshops, courses, lectures, and office hours support to creative entrepreneurs.

### City Overview
- Philadelphia has historically been perceived by residents of the city and region as a “launching pad” for creatives who eventually hope to take their work to NYC.
- During the last decade, the city, non-profit organizations, and other stakeholders in the Creative Economy have worked to develop solutions and support systems that can encourage Philadelphia’s creatives to remain.
- Philadelphia’s regional Creative Economy is robust; though limited data is available for the for-profit arts sector, a 2017 study found that the non-profit arts and culture sector alone contributed $4.1B to the regional economy and created more than 55,000 full-time jobs annually.

### Program Overview & Focus Areas
- The Corzo Center seeks “to help artists take control of their creative and economic lives” through providing workshops, courses, lectures, and office hours on 6 essential topics of creative entrepreneurship:
  1. **Business basics** (e.g., business of art, the impact of technology on art, e-commerce, web development)
  2. **Entrepreneurship** (e.g., ideation, value proposition, goal setting)
  3. **Business planning** (e.g., budgets, costs, sales, pricing)
  4. **Business law and accounting** (e.g., contract, intellectual property, business structures, taxes, funding, bookkeeping)
  5. **Marketing** (e.g., brand development, content strategy, PR, online marketing strategies, and social media)
  6. **Fundraising** (e.g., investor relations and networking)

### Core Offerings
- **Essential topics education**
  - The Corzo Center delivers education on and support for essential business topics (see Focus Areas) through series of lectures, workshops, clinics, and one-on-one consulting sessions.
  - These events are frequently held in libraries, coworking spaces, and other places accessible to the broader creative community.

- **Business grants**
  - A limited number of grants up to $10,000 are available for early stage businesses, defined as pre-revenue businesses or no more than two years of revenue.
  - For graduating seniors at the University of the Arts, The Corzo Center provides microgrants (usually around $1,000) to support business idea development upon graduation.

- **Creative Incubator**
  - The Creative Incubator provides funding and advice for alumni’s business ideas, particular those with a commitment to social impact.
  - This service is only available to graduates of the University of the Arts at this time.

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Sources: 2019 Interview with Neil Kleinman, Corzo Center 2009-2018 report.
BEST PRACTICES: THE CORZO CENTER, PHILADELPHIA (2 OF 2)

The Corzo Center’s presence throughout the city and wide range of support offerings is made possible through key partnerships with other organizations in the Creative Economy

Key Stakeholders
- Key financial backers include the Knight Foundation, TD Bank, Wells Fargo, The Mayor’s Office for Art, Culture & the Creative Economy, and the Curtis Institute; this funding supplements the $200,000 annual budget, covered via a $5M endowment
- The Corzo Center receives entrepreneurs referred from a variety of artistic and business organizations throughout the city, including the Arts & Business Council, DesignPhiladelphia, and the Center for Emerging Visual Arts
- Teaching and advisory time are occasionally donated by area business and creative leaders; off-site classroom and workshops are hosted by partner organizations throughout the city

Challenges & Lessons Learned
- A highly visible physical presence is essential to attracting a community of users, especially users who are balancing competing priorities in arts and business
- Metrics other than those related to business growth, such as entrepreneur confidence and knowledge of business basics, should be used to evaluate the success of programs for early-stage businesses, which are prone to financial challenges and high rates of failure

Program Impact
- 225 consulting sessions and 21 lecture and workshop series are delivered each year
- More than 3,660 entrepreneurs citywide are registered to receive info about future offerings
- 66% of Corzo Center creatives are women; 33% are POC
- 41 business ideas workshopped at the Corzo Center have received additional grant funding and support from the Corzo Center; a total of more than $200,000

Other Noteworthy Initiatives in Philadelphia
- Community Education Center – a West Philadelphia non-profit that provides rehearsal, audition, workshop, and performance space for artists
- Arts + Business Council for Greater Philadelphia – several programs provide volunteer opportunities for business and legal professionals to advise artists on challenges encountered in creative entrepreneurship

Implications for WBC
- Visibility is key to attractive creatives: the Corzo Center has done this through association with an institution (e.g., University of the Arts), and a broad physical presence throughout the city
- The Corzo’s Center grants and microgrants have allowed creatives to develop very early stage businesses without seeking traditional capital or immediate revenue
- Partnerships in supporting the Creative Economy may take many different forms, including referring users to support services, hosting off-site classes and providing financial support; WBC should be open-minded in considering a broad base of partners
- Offering education on a broad range of business essentials (e.g., ideation, finance, marketing, contracting) in a variety of settings (on-site, webinar, satellite classrooms) will ensure that WBC has the best possible chance to reach as many creatives as possible

Sources: 2019 Interview with Neil Kleinman, Corzo Center 2009-2018 report
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<td>Quantitative Profile</td>
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<td>Opportunities &amp; Recommendations for WBC</td>
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RECAP OF GAPS & OPPORTUNITY IDENTIFICATION

> Drew on interviews and focus groups with 33 creative entrepreneurs and other industry stakeholders, and quantitative analysis of the current state of Creative Industry to develop a long list of challenges facing creatives in Chicago today.

> Prioritized those challenges based on where WBC is best positioned to make an impact over the next 3 to 5 years, using the following criteria:

1. Potential to impact large number of creatives and bolster overall growth of Creative Industry (versus specific segment of industry)

2. Few or no stakeholders focused on addressing gap today

3. Alignment to and potential to build upon existing WBC efforts and strategy (e.g. ChiBizHub, Neighborhoods and Strategic Initiatives, CASE)

4. Ability to leverage WBC’s partnerships (e.g. City, corporate partners) or influence to make a difference

> Created a set of opportunities, drawing on learnings from other cities, that WBC can pursue to transform the local Creative Industry over the next several years.

> Additional design and evaluation of the opportunities will be needed to create a full strategy for WBC.
# Priority Gaps in Chicago’s Creative Economy (1 of 2)

<table>
<thead>
<tr>
<th>Target Audience</th>
<th>Gap Description</th>
<th>Strategy &amp; Coordination</th>
<th>Business Inputs</th>
<th>Physical Assets</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>All Creative Entrepreneurs</strong></td>
<td>Many existing business support programs do not provide relevant, industry specific knowledge to creatives, and therefore, are often perceived as low quality or irrelevant to creative entrepreneurs</td>
<td>X</td>
<td>X</td>
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<td>2</td>
<td>Existing business support programs are not marketed toward creatives; lack of relevant messaging makes it difficult for creatives to navigate resources</td>
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<td>3</td>
<td>Entrepreneurs lack knowledge and support around back-office needs (e.g., finance, accounting, marketing, inventory management; training must be culturally competent, contextually-specific (e.g., focused on marketing in the digital landscape) and taught in a way that does not instill shame within participants)</td>
<td>X</td>
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<td>4</td>
<td>Additional networking platforms are needed for creative entrepreneurs seeking partnerships with other creatives, local organizations and access to funding</td>
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<tr>
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<td>Few capital options are suitable for early-stage creatives (e.g., banks require multiple years of financial statements, creatives are told they must work additional job when starting up venture, city grants require upfront capital)</td>
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<td><strong>Cluster-Specific</strong></td>
<td>While Design &amp; Planning and Entertainment, Digital Media, and Creative Professional Svcs. offer highest wages and comprise large share of projected annual job openings, high educational requirements limit access to these fields <em>(Design &amp; Planning and Entertainment, Digital Media, and Creative Professional Svcs.)</em></td>
<td>X</td>
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<td>Creative Culinary and Creative Goods and Fashion (Design &amp; Mfg. and Wholesale) have the lowest barriers to entry, in terms of educational attainment, yet median wages for employees fall short of living wage for county <em>(Creative Culinary and Creative Goods and Fashion)</em></td>
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*Full list of gaps in Appendix*
# Priority Gaps in Chicago’s Creative Economy (2 of 2)

<table>
<thead>
<tr>
<th>Target Audience</th>
<th>Gap</th>
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<tr>
<td>Demographic-Specific</td>
<td>Stronger pathways are needed to enable People of Color and women to gain employment and entrepreneurship opportunities in high growth and high wage creative clusters, such as Entertainment, Digital Media, and Creative Professional Svcs., and Design &amp; Planning</td>
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<td></td>
<td>More mentorship is needed for People of Color and women both to empower others and support existing entrepreneurs to pursue paths in Creative Industry</td>
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<td></td>
<td>There is a lack of affordable storefront space in neighborhoods that receive high foot traffic; more underwriting and publicity is needed for temporary space or pop-ups (e.g. Boombox) that bring customers to underserved neighborhoods and reduce investment risk for creatives (Overall)</td>
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<td>X</td>
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<td></td>
<td>The innovativeness and community orientation of creative entrepreneurs position them as assets for community development, however, they are rarely engaged in development efforts in a way that builds trust and ensures resident needs are at forefront of efforts (South and West Sides)</td>
<td>X</td>
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<td>City tourism information prioritizes neighborhoods near downtown and on North Side, resulting in neglect and lack of appreciation of creative activity on South and West Sides (South and West Sides)</td>
<td>X</td>
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<td>X</td>
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<tr>
<td></td>
<td>There is a lack of creative business support for entrepreneurs on the far West Side; while a handful of general business support and cultural assets exist, many far West Side creatives must travel outside of their neighborhoods to seek out support (Far West Side)</td>
<td>X</td>
<td>X</td>
<td>X</td>
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<tr>
<td></td>
<td>The North Side and South Side have a limited availability of vacant, move-in ready office space limiting expansion of knowledge-based creative sectors, such as digital media and entertainment (South and North Sides)</td>
<td>X</td>
<td></td>
<td>X</td>
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</tbody>
</table>

*Full list of gaps in Appendix*
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</tr>
<tr>
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<td>2. Existing business support programs are not marketed toward creatives; lack of relevant messaging makes it difficult for creatives to navigate resources</td>
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<td>3. Entrepreneurs lack knowledge and support around back-office needs (e.g. finance, accounting, marketing, inventory management; training must be culturally competent, contextually-specific (e.g., focused on marketing in the digital landscape) and taught in a way that does not instill shame within participants</td>
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<td></td>
<td>4. Additional networking platforms are needed for creative entrepreneurs seeking partnerships with other creatives, local organizations and access to funding</td>
<td></td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td></td>
<td>5. City’s Neighborhood Opportunity Fund (NOF) grants are inaccessible to creatives who lack upfront capital, given that grants are paid through reimbursements</td>
<td></td>
<td>X</td>
<td>X</td>
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<tr>
<td></td>
<td>6. Few capital options are suitable for early-stage creatives (e.g. banks require multiple years of financial statements, creatives are told they must work additional job when starting up venture, city grants require upfront capital)</td>
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Gaps prioritized by WBC & Next Street
### Full List of Creative Economy Gaps (2 of 4)

<table>
<thead>
<tr>
<th>Cluster-Specific</th>
<th>Gap</th>
<th>Target Audience</th>
<th>Type of Gap</th>
</tr>
</thead>
<tbody>
<tr>
<td>7</td>
<td>Smaller wholesalers struggle to compete with larger businesses, often working “under them” which reduces margins and hinders ability to establish individual brand (Creative Goods Wholesale)</td>
<td></td>
<td>X</td>
</tr>
<tr>
<td>8</td>
<td>Stringent city regulations for food trucks pit businesses against one another and make it difficult for these businesses to stay afloat (Creative Culinary)</td>
<td></td>
<td>X X</td>
</tr>
<tr>
<td>9</td>
<td>Food businesses on the South and West Sides struggle to reach customers and find that many residents are not interested in innovative products (e.g. gluten-free, organic) (Creative Culinary)</td>
<td></td>
<td>X</td>
</tr>
<tr>
<td>10</td>
<td>Recent graduates of Fine Arts and Performing Arts programs face limited job prospects in the Chicago region (Fine Arts and Performing Arts)</td>
<td></td>
<td>X</td>
</tr>
<tr>
<td>11</td>
<td>While Design &amp; Planning and Entertainment, Digital Media, and Creative Professional Svcs. offer highest wages and comprise large share of projected annual job openings, high educational requirements limit access to these fields (Design &amp; Planning and Entertainment, Digital Media, and Creative Professional Svcs.)</td>
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</tr>
<tr>
<td>12</td>
<td>Creative Culinary and Creative Goods and Fashion (Design &amp; Mfg. and Wholesale) have the lowest barriers to entry, in terms of educational attainment, yet median wages for employees fall short of living wage for county (Creative Culinary and Creative Goods and Fashion)</td>
<td></td>
<td>X</td>
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</table>

**Gaps prioritized by WBC & Next Street**
### FULL LIST OF CREATIVE ECONOMY GAPS (3 OF 4)

<table>
<thead>
<tr>
<th>Target Audience</th>
<th>Gap</th>
<th>Type of Gap</th>
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<tbody>
<tr>
<td>Demographic-Specific</td>
<td>Stronger pathways are needed to enable People of Color and women to gain employment and entrepreneurship opportunities in high growth and high wage creative clusters, such as Entertainment, Digital Media, and Creative Professional Svcs., and Design &amp; Planning</td>
<td>Strategy &amp; Coordination: ✗, Business Inputs: ✗</td>
</tr>
<tr>
<td></td>
<td>More mentorship is needed for People of Color and women both to empower others and support existing entrepreneurs to pursue paths in Creative Industry</td>
<td>Strategy &amp; Coordination: ✗, Business Inputs: ✗</td>
</tr>
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</table>

*Gaps prioritized by WBC & Next Street*
### Full List of Creative Economy Gaps (4 of 4)

<table>
<thead>
<tr>
<th>Target Audience</th>
<th>Gap</th>
<th>Strategy &amp; Coordination</th>
<th>Business Inputs</th>
<th>Physical Assets</th>
</tr>
</thead>
<tbody>
<tr>
<td>Neighbhood-Specific</td>
<td>There is a lack of affordable storefront space in neighborhoods that receive high foot traffic; more underwriting and publicity is needed for temporary space or pop-ups (e.g. Boombox) that bring customers to underserved neighborhoods and reduce investment risk for creatives (Overall)</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td></td>
<td>Strict licensing laws serve as barriers for creatives trying to establish home-businesses (Overall)</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td></td>
<td>The innovativeness and community orientation of creative entrepreneurs position them as assets for community development, however, they are rarely engaged in development efforts in a way that builds trust and ensures resident needs are at forefront of efforts (South and West Sides)</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td></td>
<td>City tourism information prioritizes neighborhoods near downtown and on North Side, resulting in neglect and lack of appreciation of creative activity on South and West Sides (South and West Sides)</td>
<td>X</td>
<td>X</td>
<td>X</td>
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<tr>
<td></td>
<td>There is a lack of creative business support for entrepreneurs on the far West Side; while a handful of general business support and cultural assets exist, many far West Side creatives must travel outside of their neighborhoods to seek out support (Far West Side)</td>
<td>X</td>
<td>X</td>
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<td></td>
<td>Retail clusters are not well-coordinated, preventing businesses in underserved neighborhoods from accessing customers (Far West Side)</td>
<td>X</td>
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<td>The majority of assets on the South Side are concentrated in and around Hyde Park, Bronzeville and Kenwood, with potential gaps in the areas west of I-90 and south of 79th Street (South Side)</td>
<td>X</td>
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<td></td>
<td>The North Side and South Side have a limited availability of vacant, move-in ready office space limiting expansion of knowledge-based creative sectors, such as digital media and entertainment (South and North Sides)</td>
<td>X</td>
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*Gaps prioritized by WBC & Next Street*
LAUNCHING A CREATIVE INDUSTRY STRATEGY: THE ROLE OF BACKBONE ORGANIZATIONS

WBC’s ChicagoMade can serve as the “backbone organization” for Chicago’s Creative Industry strategy, supporting and coordinating the efforts of multiple stakeholders in service of a shared vision; this role could entail six key activities:

- Guide vision and strategy
- Mobilize funding
- Advance policy
- Support aligned activities
- Establish shared measurement practices
- Build public will

*FSG “Understanding the Value of Backbone Organizations in Collective Impact”*
**WBC’S CREATIVE INDUSTRY STRATEGY: DEFINING OPPORTUNITIES**

As the backbone organization for Chicago’s Creative Economy, WBC should take on a transformative initiative – a hub for creative entrepreneurs – and a series of incremental wins that leverages its platform to work with and influence other stakeholders.

**Transformative Initiative**

**WBC can create a hub that has place-based and satellite offerings on the far West Side focused on helping creatives start up, scale, and sustain their businesses and projects.**

**Place-based offerings:**
- Workshops and 1-on-1 Support
- Networking and Mentorship Facilitation
- Shared Space
- Arts Marketplace

**Satellite / city-wide offerings:**
- Shared Services Subscription Program
- Matchmaking Network
- Partnerships & Programming Across City

**Incremental Wins**

Opportunities that WBC can either strategically own or advocate for and support to improve Chicago’s Creative Industry in the short-term.

**Strategically Own**
- Dedicate section of ChiBizHub to creatives
- Increase visibility of creative activity in neighborhoods outside of the Loop
- Convene a committee of creatives committed to community development

**Advocate / Support**
- Coordinate with Chicago SMB working group around capital products
- Advocate for initiatives to strengthen pathways into higher-value creative fields
CREATIVE INDUSTRY HUB ON THE FAR WEST SIDE (1 OF 2)

Overview of Opportunity

> Establish a physical hub for creative entrepreneurs on the far West Side that provides a center of gravity for both early stage and more established creatives; a set of offerings on-site will target creatives in the local West Side community, whereas other offerings will be available remotely (either online or in other areas of the city).

> While some hubs / incubators exist today, none offer wraparound services specifically to creatives – moreover, an assessment of assets and resources available (and known) to creatives in Chicago revealed a dearth of creative business support on far West Side.

> This effort helps actualize Mayor Lori Lightfoot’s strategy for investing in neighborhoods and small business, particularly as it relates to expanding incubator programs on the South and West Sides, increasing access to capital for local businesses, cultivating talent through apprenticeship programs, and ultimately, making Chicago a more conducive environment for creative businesses to launch and thrive.

Workshops and 1-on-1 Support

Overview

Workshops covering basic business topics, including financial literacy, how to access capital, client service, market testing, and digital acumen (e.g. social media, website design, selling on Etsy), as well as creative topics; 1-on-1 support available to provide deeper guidance on navigating capital options (e.g. KIVA, loans, grants); workshops from workforce development organizations to provide guidance to students and others on creative career pathways.

Networking and Mentorship Facilitation

Networking events to facilitate relationship-building and partnerships amongst creative entrepreneurs – portion of networking programming should be segmented by racial/ethnic and gender identity, creative sector, and business stage; staff member responsible for identifying mentor relationships based on creative sector, professional goals, and other relevant aspects.

Potential Partners

**Local providers:**
- Women’s Business Development Center
- Marwen
- Free Spirit Media
- Local providers:
- AAABNA
- Chicago USA/ART (United Center)

Shared Space

Overview

Affordable shared space, including offices, conference rooms, and studios, for creatives to develop art, hold meetings with clients, and collaborate with others; co-working spaces across Chicago can advertise this option for West Side creatives seeking space in their neighborhood.

Potential Partners

**Local providers:**
- Second Shift
- Industrious
- Local provider:
- Boombox
- Local platform:
- Deskpass
- Local platform:
- Chicago USA/ART (United Center)

Arts Marketplace

Overview

Retail shop where creative entrepreneurs can sell their goods (e.g. clothing, crafts, non-perishable food) and expand visibility of creative activity to far West Side community; shop can employ student artists to offer experience around customer service, accounting, and other basic business skills.

Potential Partners

**Local providers:**
- Workforce initiatives:
**CREATIVE INDUSTRY HUB ON THE FAR WEST SIDE (2 OF 2)**

### Shared Services Subscription Program

**Overview**

Annual, tiered membership offering fiscal sponsorship, insurance, finance / accounting services, and marketing support on-site or via network of professional service providers; program would initially offer small set of services and expand as providers identified and vetted.

### Matchmaking Network

**Matchmaking website facilitates connections between creatives and potential customers; businesses submit RFPs (e.g. website revamp, logo design, interior design) through portal and entrepreneurs respond directly.**

### Partnerships & Programming Across City

Intentional coordination with other creative support providers across city by delivering workshops at their locations and partnering to offer innovative programs and market each other’s services; critical for WBC, as backbone organization to ensure aligned activities are coordinated and supported.

### Potential Partners

<table>
<thead>
<tr>
<th>Local providers:</th>
<th>National providers:</th>
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<tbody>
<tr>
<td>37Oaks</td>
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<tr>
<td>Corzo Center Creative Incubator: Provides funding and advice for University of the Arts alumni business ideas</td>
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<tr>
<td>Brooklyn Art Incubator: Incubator offers “working artist services” (e.g. fiscal guidance, employment networking, and working space)</td>
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<tr>
<td>TechTown Detroit's Road to Readiness Workshop: Partners with Design Core Detroit to offer 5-part financial management and capital readiness workshop to creatives</td>
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<tr>
<td>Fractured Atlas: National membership organization providing fiscal sponsorship and insurance at a fee to help entrepreneurs focus on creative aspects of their business</td>
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<tr>
<td>Detroit Design Network: Three-tiered membership network, connecting creatives with business community and resources</td>
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### Expected Impact

- Serve as hub for all creative entrepreneurial support in Chicago, coordinating efforts amongst existing providers and serving as place-based counterpart to ChiBizHub’s CreativeHub portal.
- Offer wraparound support that resonates with unique goals of creatives (e.g. sustain lifestyle business, hone artistic craft, further social mission); far West Side creatives should drive marketing efforts.
- Provide creatives with additional revenue streams through Arts Marketplace, Matchmaking Network, and various workshops (e.g. selling on Etsy).
- Stimulate development around hub and establish base for retail and creative activity, thereby de-risking investment for other creative entrepreneurs to follow suit.
- Expand visibility of creative activity on far West Side – both for residents and Chicagoans broadly – by having hub at street-level.
- Bring Mayor Lightfoot’s strategy to life for creative businesses; as backbone organization for Chicago’s Creative Industry, WBC is best-positioned to execute on City’s strategy.

### Level of Effort

- Initial diligence to determine appropriate partners (for workshops, shared services, and other joint-programming), hire staff and determine price point for shared services; ongoing diligence to vet shared services partners as program expands.
- Significant effort to identify, secure, and design space, and craft program offerings (e.g. workshop curriculums, shared services).  
- Building trust and marketing hub in far West Side will require time and engagement with local community centers that already have relationships with creatives.

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**INCREMENTAL WINS: OPPORTUNITIES TO OWN (1 OF 2)**

**2. Dedicate section of ChiBizHub for helping creative entrepreneurs navigate industry-specific resources**

**Overview**
- Chicago’s creative entrepreneurs frequently express a desire for a centralized portal for industry-specific resources, but were largely unaware of ChiBizHub; when told about it, entrepreneurs expressed excitement and a willingness to use these central resources.
- Creative entrepreneurs, especially those with early stage businesses, tend to have smaller, word-of-mouth networks and would benefit from a more centralized source of industry-specific resources and information.
- Section of ChiBizHub (potentially “CreativeHub”) could be branded with language geared specifically for creatives.

**Expected Impact**
- More centralized and effective tools for creatives to seek industry-specific resources.
- Greater awareness and usage of ChiBizHub among entrepreneurs in the Creative Economy, increasing the impact of ChiBizHub on small businesses citywide.

**Potential Partners**
- Arts & Business Council of Chicago
- Chicago Artists

**Case Study**
- Los Angeles’s Center for Cultural Innovation (CCI)’s Resource Directory directs artists to industry-specific business support and job opportunities, filtered by location, topics, and creative sector.

**3. Publish tourism map and consider additional marketing strategies to increase visibility of creative activity throughout neighborhoods, focusing on South Side, West Side, and far North Side**

**Overview**
- Current arts tourism resources for Chicago visitors overwhelmingly highlight arts and creative organizations in the Loop and on the near North Side.
- Those resources do not highlight the rich creative economies of the South, West and far North Sides of the city, leaving those creative corridors underpatronized.
- A tourism map, as well as other activities (e.g. walking tours, events) highlighting that creative activity could attract additional visitors to these underserved neighborhoods.

**Expected Impact**
- Direct substantial tourism activity and dollars towards creative activity in underserved neighborhoods and present a fuller picture of Chicago’s Creative Economy.
- Greater visibility and patronage for the business corridors that support this Creative Economy (shops, restaurants, etc.), and greater public will around supporting creatives.
- Possibility for deeper partnerships between Chicago’s Loop/North Side creative organizations and those outside those areas, presenting a more unified Creative Economy.

**Potential Partners**
- Little Village
- Chicago Loop Alliance
- Chicago Welcome Home
- South Side Chamber of Commerce

**Case Study**
- The City of Chicago’s African American History Tour presents a number of the landmarks that played an important role in the migration of African-Americans to Chicago during the Great Migration of the 20th Century. These landmarks are largely located outside of the Loop and North Side neighborhoods.
**INCREMENTAL WINS: OPPORTUNITIES TO OWN (2 OF 2)**

4. Convene “Chicago Creatives for Community Development” committee that partners with WBC’s Neighborhood & Strategic Initiatives to ensure creatives are at forefront of neighborhood initiatives

**Overview**

> Creatives and those who support them frequently identify that these entrepreneurs are community organizers and stakeholders, but their input on local issues isn’t often heard by the city’s community and political leaders

> There are limited numbers of dedicated forums and initiatives that elicit input from these creatives in their roles as community stakeholders and leaders; establishing such an effort will help elevate their input and draw on their experience

> This work can build on previous efforts by WBC to work with policy stakeholders to stimulate initiatives favorable to creatives (e.g., food truck pop-up licensing)

**Expected Impact**

> Greater input from creatives in neighborhood and citywide decision-making, and more opportunities for end-users to inform policies

> Elevated visibility and leadership for creative entrepreneurs who serve their community and have deep ties to their neighborhoods

> Development of community and neighborhood initiatives that consider a wider range of viewpoints and draw on the deep community ties of creative entrepreneurs

**Potential Partners**

- ENLACE
- NLCCC
- GCA
- Austin Coming Together

**Case Study**

In 2015, Rahm Emmanuel established the **Small Business Advisory Council** to develop recommendations for the his second term small business growth agenda and strengthen the ties between entrepreneurs and their communities; members included small business owners and stakeholders from across the city.
Incremental Wins: Opportunities to Support (1 of 2)

5. Coordinate with broader Chicago SMB Ecosystem Strategy (owned by Accion & Small Business Majority) to provide input and advocate for creatives within development of Flexible Capital Working Group’s upcoming initiatives and products

Overview

- Coming out of 2018 Chicago SMB Ecosystem effort, Accion and Small Business Majority are spearheading three areas of work to improve support for small businesses: 1) Flexible Capital, 2) Industry-Specific Strategies, and 3) Outcomes and Measures for Business Support Organizations
- Efforts of first working group are underway and include designing a line of credit product and optimizing deployment of City grants, both of which could benefit creatives; second working group aims to develop strategy for creative businesses beginning in Q4, and WBC is in strong position to lead this strategy and share learnings from this work

Expected Impact

- While specific forms of City small business support may change amidst Mayoral transition, close coordination with “Ecosystem Builders” (Accion and SBM) will ensure their efforts – particularly as it relates to capital products and overall industry strategy – consider unique needs of creative entrepreneurs

Partners

- ACCION
- JPMorgan Chase & Co.
- Small Business Majority
- Polk Bros Foundation
- American Job Center Network

Case Study

Center for Cultural Innovation’s Creative Economic Development Fund (CEDF) offers up to $12,500 for micro-sized creative enterprises (5 or fewer employees) with earned income activities and explicit focus on social impact for economically-disadvantaged communities.

Potential Partners

- CHICAGO APPRENTICE NETWORK
- City Colleges of Chicago
- Chicago Cook Workforce Partnership
- A proud partner of the American Job Center network

Case Study

Accenture and Aon established the Chicago Apprentice Network to reduce employer barriers in launching apprenticeships and other types of work-based learning models in high demand industries and occupations; while the particular focus of this program is white collar professional services, the Network also published a playbook to address skills and training gaps to provide under-represented groups access to jobs.

6. Advocate for development of Creative Industry workforce development program, modeled on City Colleges Medical Assisting Program (MAP) or Chicago Apprentice Network, to strengthen pathways into lucrative fields, especially for POC and women

Overview

- Women and POC are largely underrepresented in the Creative Economy, particularly in high growth and high wage Creative Industry such as Digital Media and Entertainment
- This underrepresentation creates a feedback loop where those women and POC entrepreneurs interested in these fields have few mentorship and networking opportunities to learn more
- Establishing an apprenticeship program can create opportunities for women, POC, and other interested creatives to learn more about these industries

Expected Impact

- Create on-ramps for women and POC in the Creative Economy, particularly in high growth and high wage fields or those with higher barriers to entry
- Greater networking and mentorship among underrepresented groups within the Creative Economy, reducing the feedback loop of underrepresentation

Partners

- CHICAGO APPRENTICE NETWORK
- CITY COLLEGES of CHICAGO
- American Job Center network

Case Study

- Center for Cultural Innovation’s Creative Economic Development Fund (CEDF) offers up to $12,500 for micro-sized creative enterprises (5 or fewer employees) with earned income activities and explicit focus on social impact for economically-disadvantaged communities.

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WHERE DO WE GO FROM HERE?

Over the next several months, WBC will need to align on a final strategy for ChicagoMade, publish the findings and begin more detailed design and execution planning.

Alignment & Decision Making
- This work has culminated in an initial perspective on how WBC can accelerate the Creative Economy in Chicago and serve as the backbone organization for all existing and forthcoming efforts relating to creative entrepreneurs.
- We expect that WBC and its partners will review the recommendations in more detail and decide which to pursue over the next few weeks.

Publication of Findings
- WBC has committed to sharing the learnings from this engagement publically in an effort to increase the understanding of creative entrepreneurs across Chicago.
- This report is an opportunity for WBC to reaffirm its commitment to the Creative Economy and galvanize partners around its strategy.

Strategy Design & Execution Planning
- Additional work will need to be done to translate the strategy into action, including detailing the specific hub offerings and prioritizing and engaging potential partners.
- A detailed implementation plan should also be created to guide this work over the next several years.

Business Case Development
- In addition to the design and planning work, WBC will need to estimate the human capital and financial resource requirements to develop and staff the hub.
- A full cost estimate will enable WBC to mobilize the resources to support the hub over the next few years.