

MAINE STATE LEGISLATURE

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On the attached CD you will find...

-The complete text of *The Creative Economy in Maine: Measurement and Analysis*

-Text from the presentation made by Governor Baldacci at the Blaine House Conference on Maine's Creative Economy

-Text from the presentation made by Felicia Knight at the Blaine House Conference on Maine's Creative Economy

-Live links to online Creative Economy resources

The CD that accompanies this document is available for use at the library.



Proceedings from the Blaine House Conference on Maine's Creative Economy

Prepared by the Maine Arts Commission
August, 2004



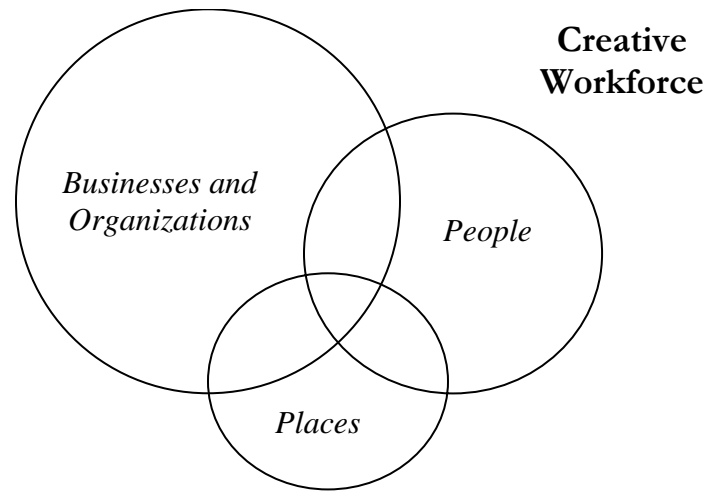
MAINE ARTS COMMISSION
building Maine communities through the arts

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Defining the Creative Economy

Creative Cluster



Creative Communities

The Creative Cluster

This term refers to a group of organizations and professional entities. It includes nonprofit institutions, commercial businesses and individual artists (as sole proprietorships) that produce goods and services based in cultural enterprise, the fine or applied arts.

Film, textiles and boatbuilding are three thriving creative clusters in Maine.

The Creative Workforce

This group of individual workers may be employed within the creative cluster of industries, in an industry outside the creative cluster or they may be self-employed. The creative workforce is composed of individuals whose jobs require a high level of skill in the cultural, fine or applied arts.

See the following page for examples of creative workers in Maine..

Creative Communities

These are geographic locations within New England where quality of life is directly connected to higher concentrations of creative workers and creative cluster industries. Creative communities understand and value their cultural assets. They support diversity and innovation. These communities are a powerful draw to tourists, but also contribute to the economic stability of the region¹.

Rockland and Bangor are two examples of creative communities in Maine.

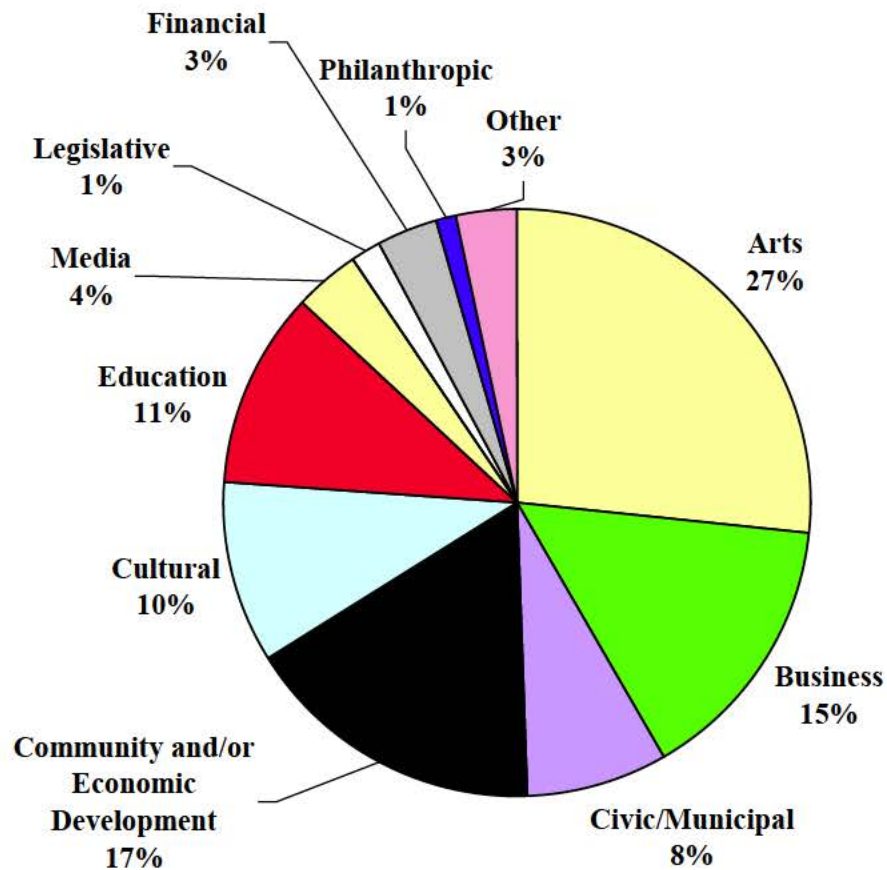
¹ Some text from the Creative Economy Council, *Mission and Vision: What is the Creative Economy?*, <http://www.creativeeconomy.org/mission/cec.html> (July 11, 2004)

Creative workers abound in Maine. They teach, create, generate technical innovation, drive design and cultivate change. They include:

- *Software Developers*
- *Boatbuilders*
- *Filmmakers*
- *Actors*
- *Announcers*
- *Dancers*
- *Directors*
- *Designers*
- *Musicians*
- *Archivists*
- *Curators*
- *Authors*
- *Architects*
- *Photographers*
- *Painters*
- *Sculptors*
- *Craftspeople*

Who attended the conference?

People from a wide range of sectors attended the Blaine House Conference on Maine’s Creative Economy, as illustrated in the chart below:



A thriving Creative Economy depends on:

The 3 Ts...

Technology, Talent and Tolerance

According to Richard Florida, author of *The Rise of the Creative Class* and keynote speaker at the Blaine House Conference on Maine's Creative Economy, a thriving Creative Economy relies on the three key factors of technology, talent and tolerance.

In Maine that means...

- *talented workers* who have access to training and continuing educational opportunities;
- *access to state-of-the-art technologies* to keep Maine's creative workforce connected and up-to-date;
- communities that not only tolerate, but *embrace diversity* in national origin, culture, sexual orientation, age, disability and/or sex

“The Creative Economy is a catalyst for vibrant downtowns, expanding cultural tourism, encouraging entrepreneurial activity and growing our communities in a way that allows us to retain and attract creative workers... an investment in a stable workforce and competitiveness.” -Governor John E. Baldacci

**Report of Recommendations from the
Blaine House Conference On
Maine's Creative Economy May 2004 Lewiston,
Maine**

Summary Report by Dr. Craig Dreeszen, June 21, 2004

May 7, 2004 Creative Economy Plenary Session Overview

Welcome

John Rohman, conference co-chair and chair of the Maine Arts Commission opened the Blaine House Conference on Maine's Creative Economy at the Bates Mill in Lewiston, ME. He and co-chair Christine Vincent welcomed the 670 conference participants from the business, economic development, education, arts, political and creative sectors from across New England. Rohman said, "I can't imagine a more opportune time to attract a knowledge-based, Creative Economy workforce to Maine."

Conference Purpose

Governor John Baldacci convened the conference. Its purpose was to present the Creative Economy concept to the general public, develop strategies and policies to use the Creative Economy approach in Maine's economic development and to adapt existing Creative Economy models to our rural state.

Governor Baldacci, Opening Remarks

In his invitation to the conference, the Governor wrote, "The Creative Economy is a catalyst for the creation of new jobs in Maine communities. People who create jobs want to live in places that have a diverse cultural mix and an innovative and educated workforce. Maine will be competitive economically if we continue to capitalize on the synergies between entrepreneurship, education, the arts and quality of life."

In his remarks to conference participants, the Governor stated that the Creative Economy is about social capital and that "arts and education are integrally linked to jobs and economic growth... investing in social capital is the same as investing in jobs."

Governor Baldacci recognized the Creative Economy as a valid economic sector with great potential. "The Creative Economy is a cohesive force... communities all across Maine are poised for a renaissance."

The Governor encouraged participants to use the conference to develop collaborative strategies and policies to pursue Creative Economy initiatives in Maine. "We will open the door even wider to the concept that every Maine person can reach his or her full potential if we embrace the arts, embrace creativity, embrace diversity, embrace entrepreneurship, embrace innovation... [in] a renaissance that today we call the Creative Economy."

The text of this speech is available in full on the attached CD.

Mayor John Barrett III, North Adams, Massachusetts

Mayor Barrett told the story of North Adams, MA, home to the Massachusetts Museum of Contemporary Art (Mass MoCA). Like many Maine communities, North Adams has lost its industrial economic base in recent decades. Barrett said, “In North Adams we recognized we couldn’t do business as usual. Manufacturing was gone and wouldn’t come back.”

Barrett admitted he was not a natural arts advocate. “I’m a blue collar mayor from a blue collar community,” Barrett said. “I don’t understand contemporary art but I do understand that art will drive our economic recovery.” He said he appreciates the impressive positive impacts that Mass MoCA has had on North Adams. “Before Mass MoCA our unemployment rate was 16 percent, now it’s five percent because of diversification and the arts.”

Barrett challenged leaders to develop a vision for their communities. He also urged participants to look within their own communities for ideas and solutions, rather than looking to other communities or outside experts. “Your greatest assets are people, old buildings and old theaters,” he said.

He stressed the importance of support from community leaders and ordinary citizens for Creative Economy ventures. “Government leaders must be on board. Nothing will help if this is not true.”

It was not easy to convince a conservative community to embrace contemporary art, Barrett said. The city pitched the museum as an historic preservation project to save the heritage of the workers who had labored in the abandoned factories. Planners brought children into the mill before it was renovated and the children brought their parents. Barrett reported that “in 17 years we have had not one letter to the editor to complain about the project.”

While the museum was an important anchor to community redevelopment, Barrett said that developing supporting businesses is critical to making a large arts institution work in community development. “We’ve opened eight new restaurants downtown in the last 18 months,” Barrett said. “We ask every new business to make a contribution to the arts.” That degree of business development did not happen overnight, said Barrett. “In 1999 when Mass MoCA opened, not one business was open to greet the crowds. They didn’t get it. It took local business leaders two years to catch up and understand the impact of the arts.” Now North Adams entrepreneurs have created new housing, accommodation, restaurants and a revitalized downtown for the community.

Dr. Stuart Rosenfeld, Regional Technology Strategies, Inc.

Dr. Stuart Rosenfeld is a national expert on economic clusters, which he defines as “a geographic concentration of interdependent companies and institutions that are large enough to generate external economies of scale.”

Creative enterprise clusters share general characteristics specific to creative businesses “where art or design is the product; where art or design is the distinguishing feature or competitive

advantage of a product; where art or design defines a service; or that sell, supply, or contribute to art or design-dependent products or services.”

Rosenfeld has found that creative clusters also have other distinguishing features. They tend to have higher proportions of “micro-enterprises, freelancers, secondary sources of income, part-time businesses, specialty businesses in traditional sectors and nonprofits.”

Regions with successful creative clusters tend to have a critical mass of talent, make arts and design a priority in education and understand that creative industries represent real economic development. Rosenfeld also observed that a creative cluster needs accessible business support programs, as well as access to design and arts and crafts businesses.

Rosenfeld offered specific strategies to encourage creative clusters in Maine. “Offer specialized education and training; provide one-stop business support services; designate a lead [Small Business Development Center] for creative enterprises; assist with collective marketing and regional branding; support networks and networking; bundle arts and design with entertainment and cultural tourism; infiltrate education; build art/design competency into manufacturing and commercial programs; and make greater use of community colleges.”

Felicia Knight, National Endowment for the Arts

Felicia Knight presented the national perspective on the Creative Economy. She spoke about the endowment’s recognition of the important role arts and culture play in driving local economies.

“At the National Endowment for the Arts, we try very hard to invest in the arts in as many communities as possible,” said Knight. “I use the term “invest” deliberately because for every dollar that the National Endowment for the Arts invests in an arts organization, between seven and eight more are generated.”

However, she cautioned against making the economic impact of arts and culture the sole justification for their importance. As with arts education, said Knight, investing in arts benefits communities and individuals on a myriad of levels. Often people try to justify arts education by linking it to improved grades in other areas. Arts education is valuable regardless of improved math scores, said Knight.

“What if by giving a child cello lessons...you teach a child to play the cello? What if by learning to play the cello, that child finds discipline and self-assurance, becomes a more well-rounded, better-informed, more fully formed human being?”

The benefits of investing in the arts and culture go far beyond the math scores or the dollars and cents. Knight said, “communities should embrace the arts for the sake of the art, for what it can do to enhance and enrich our lives. Trying to quantify the value of art is nearly impossible.”

The text of this speech is available in full on the attached CD.

Dr. Richard Florida, author of *The Rise of the Creative Class* and economics professor at Carnegie Mellon University

In his keynote address, Richard Florida praised Maine's creative, entrepreneurial spirit. "There is a long legacy of creative industry in Maine. You are expert at merging the old and the new. Florida quoted his mentor, Jane Jacobs who said, "new ideas require old buildings." In Maine, Florida said he sees "a continuity of your entrepreneurial past into a growing Creative Economy."

Florida's work attempts to define Maine's creative sector and how it stimulates economic development. He said he was inspired to explore the creative sector when Lycos, the prize product of Pittsburgh's economic development initiative, left town for Boston, "where the creative workforce was."

Florida disputes the widespread assumption that natural resources are the source of economic prosperity. "Creativity is key to our economy. Creativity on all fronts is our economic engine. Now human creativity is the source of wealth and value. Our human energy has replaced raw materials as the critical factor in economic development. People are the resource. Place – not companies – are how we organize for economic activity."

"My father worked for the same eyeglass company in Pittsburgh from age 11 to age 65," Florida said. "Today the average worker changes jobs every three years, and if you're 30 or younger, you may change jobs after less than one year." Companies no longer hold worker loyalty, he said. Individual workers are free agents who are willing to move to communities where they are free to develop their own potential, where there is economic opportunity and tolerance. Creative Economy workers locate in communities with a vibrant labor market where they can change jobs without moving. Much of Florida's work and presentation at the conference described how cities or states may attract creative workers and retain a young creative workforce.

The central argument of Florida's book is that we must invest in three "Ts" to build a Creative Economy; technology, talent and tolerance. In his research on Maine, Florida discovered that "Maine is strong in creativity, but lags in technology. You need to make links with Universities and the technology sector. There is also uneven development. The southern portion of the state leads the north. You need to leverage your southern creative and technological resources."

Arts and culture are central to the creative sector as part of a larger system. Florida said, "We need a synergy between arts, culture, human creativity and technology... Arts and culture are critical components to build a strong economy."

May 7, 2004 Creative Economy Breakout Session Recommendations

The centerpiece of the conference was the breakout discussions and planning sessions that were held on Friday afternoon. The participants met in 21 smaller working groups to develop over 70 recommendations to advance Maine's creative economic development. Working groups began their discussions with the premise that Maine has a growing creative sector that is an important part of Maine's economy and is worthy of support. Ten key recommendations were repeated across multiple breakout groups. See individual session reports for additional recommendations.

Ten Key Recommendations

1. Organize to sustain a statewide Creative Economy initiative with support and coordination from state and local government.
2. Invest in entrepreneurial capacity-building services with funding, information, training, consulting, business plan development and marketing assistance.
3. Create a system to fund Creative Economy initiatives including: creative enterprise equity funds, downtown development bond funding, micro-enterprise loan programs, a new Creative Economy Fund and grants to artists.
4. Encourage municipal comprehensive planning and individual business planning that incorporate creative economic strategies and invest in infrastructure, especially technology, high-speed Internet access and old building re-use.
5. Encourage partnerships for collaborative planning, coordinated services and connected resources— especially between state agencies, higher education, technology and business sectors.
6. Support lifelong arts and design education as fundamental to creativity.
7. Organize public education to make the Creative Economy more visible, targeting state and local public officials, business, business support organizations and voters.
8. Offer tax incentives for creative entrepreneurs.
9. Develop a Maine identity that features the creative sector and help creative Maine businesses reach visitors and export markets.
10. Promote policies and practices that welcome diversity including race, ethnicity, age, gender and sexual orientation.

Rationale for Key Recommendations

1. Organize to sustain a statewide Creative Economy initiative with support and coordination from state and local government.

This Creative Economy initiative should be sustained with state-level leadership. The Governor should call for state agency, local government and private-sector partnerships that recommend policy, coordinate information, organize networking and mobilize public and private resources necessary to build and sustain the state's Creative Economy. The conference steering committee recommends a state policy and an agency or coalition with a mandate and sufficient resources to lead in implementing these recommendations.

The Governor's call to convene this conference is an example of the importance of enlightened political leadership. For the Creative Economy to gain traction, this vision and commitment should extend through directors of state agencies, top municipal officials and their departments, and business support and economic development organizations.

2. Invest in entrepreneurial capacity-building services for the Creative Economy with funding, information, training, consulting, business plan development and marketing assistance.

Creative entrepreneurs, including individual artists and other business owners, need information and professional/business development training and assistance. Many entrepreneurial services already exist or are being developed. Two problems limit their effectiveness: a) some creative workers do not know about or access existing services and b) entrepreneurial services are not always applicable to the creative sector. Artists and other creative entrepreneurs should join chambers of commerce and participate in small business development organizations.

3. Create and enhance systems to fund Creative Economy initiatives including: creative enterprise equity funds, downtown development bond funding, micro-enterprise loan programs, a new Creative Economy Fund and grants to artists.

Creative economy ventures require funding. The creative sector needs a range of funding options from micro-enterprise loans, bank business loans, creative venture capital, and Maine Arts Commission grants. The Maine Arts Commission requires more funds to continue this work. A Maine Creative Economy fund should be created to help finance municipal or downtown development plans that integrate creative economic development. A coordinating state agency or coalition requires staffing and programming funds.

More private sector funds may be available as the creative sector becomes more visible and organized. Banks and venture capitalists that readily loan or invest in manufacturing initiatives have been reluctant to finance creative businesses.

4. Encourage municipal comprehensive planning and individual business planning that incorporates creative economic strategies and invest in infrastructure, especially technology, high-speed Internet access and old building re-use.

State and municipal master plans, downtown development plans, economic development plans and tourism plans should be adapted to incorporate Maine's creative economic resources. Downtown plans should include space for artists to live and work. Municipalities should purchase and adapt old buildings for creative businesses. Municipalities must plan for sustainable development and affordable housing to prevent rising real estate costs, which predictably follow creative economy development, from forcing out the pioneering creative ventures. Creative businesses also need help developing sound business plans.

5. Encourage partnerships for collaborative planning, coordinated services and connected resources— especially between state agencies, higher education, technology and business sectors.

Maine will build its Creative Economy through state and local-level partnerships. Collaboration among the Maine Arts Commission, Departments of Economic Development, Tourism, Education, Natural Resources and Agriculture are critical to creative economic development. Citizens and local political leaders should be engaged from all parts of Maine (north and south). At the local level, government, business, education, cultural organizations and artists can encourage each other to contribute to cultural, community, and economic development. Artists, creative workers and creative businesses seek opportunities to network, to learn from each other and to employ one another's services. Higher education needs input from creative business to conduct the research and provide the teaching that will increase knowledge and adequately prepare the next creative workforce.

6. Support lifelong arts and design education as fundamental to creativity.

Erosion of arts education undermines the development of the creative workforce that is fundamental to Maine's successful competition in a global economy. The Department of Education and Maine public schools must make arts education a priority. The Department of Education should hire a visual and performing arts coordinator, value the arts as integral to Maine Learning Standards and employ qualified arts specialists in schools. In a Creative Economy, every child needs an arts education as much as math and science. Good schools that integrate the arts are attractors to the creative workers that Maine needs.

7. Organize public education to make the Creative Economy more visible, targeting state and local public officials, business, business support organizations and voters.

Conference participants understand that an integrated cluster of creative workers and creative businesses is a critical economic and cultural resource for Maine. But the sector is newly defined and largely invisible beyond those who have learned of it. Advocacy is required to make the Creative Economy better understood among economic development agencies, legislators, state and local business support organizations, higher education and financial institutions. Maine should recognize exemplary creative businesses and creative workers through showcases and recognition awards.

Mapping Maine's creative sector may help make this economic cluster more visible and more valued. The Maine Arts Commission's Discovery Research program helps communities to discover, record and develop their cultural networks.

8. Offer tax incentives for creative entrepreneurs.

A creative economic strategy should use existing and new tax incentives to encourage creative entrepreneurial development. Suggestions offered by conference participants include tax credit programs for housing development, tax relief for intellectual property development, tax incentives for film production and tax credits as part of large building re-use strategies.

9. Develop a Maine identity that features the creative sector and help creative Maine businesses reach visitors and export markets.

Maine must establish a regional cultural identity to match its well known reputation for natural beauty. Tourism development must be based on local culture in order to remain authentic and attractive. Creative economic development must not come at the expense of the environment. Local cultural attractions need help to market within and outside their local communities. To compete in the global economy, the products and services of Maine's Creative Economy must be marketed internationally. Maine needs to invest in information technology infrastructure and training to communicate and market on the Internet.

10. Promote policies and practices that welcome diversity including race, ethnicity, age, gender and sexual orientation.

Growing Maine's Creative Economy will require a long-term commitment to action and new public policies. To keep and attract essential creative workers and businesses, Maine requires policies and practices that promote tolerance and laws that protect civil rights. Maine's promotional communications must be representative of the state's diverse population.

Reports of Early Afternoon Breakout Sessions

Get Creative and Use ME

What resources does Maine have to offer for creative entrepreneurial development and where are they when you need them? Within Maine there are a range of organizations charged with assisting small and growing businesses. What do they know about creative entrepreneurs and how can they help?

Moderator: P. James Dowe, Jr., Bangor Savings Bank; Blaine House Conference on Maine's Creative Economy Steering Committee
Charles Spies, Finance Authority of Maine
Timothy P. Agnew, Masthead Venture Partners, LLC.
James Delameter, Northeast Bank

Recommendations

1. Support higher education
2. Help entrepreneurs find funding by teaching them to communicate the information needed by bankers and venture capitalists
3. Continue to educate those economic developers about the creative economic development
4. Reduce tax burden
5. Educate financial institutions on the Creative Economy
6. Focus on infrastructure for entrepreneurs and incubator spaces
7. Set up a creative business fund to provide equity for Creative Economy ventures

Reference: Timothy P. Agnew, *Financing Bright Ideas: A Primer on Venture Capital in Maine*, Finance Authority of Maine, 2003.

Growing Creative Clusters Part I: Film

How do you develop and strengthen a cluster network? Take a look at Maine's film cluster. Clusters create dramatic effects on economic development as industries interact and create vibrant new dynamics. Has the Maine Film Cluster maximized its potential? What is the value of economic networking?

Moderator: Lyda Kuth, LEF Foundation; New England Creative Economy Council
Ken Eisen, Railroad Square Cinema
Lea Girardin, Maine Film Office
Ben Levine, Filmmaker

Recommendations

1. Offer tax or other incentives for existing Maine film production companies (housing accommodations, transportation services, incentives unique to the community)
2. Support film festivals and cinemas through partnerships among local filmmakers to package Maine films for audiences outside Maine
3. Create a public/private film development fund
4. Increase information sharing to develop relationship with people who need services such as networking opportunities; create and share lists of festivals

Other suggestions

- Research size of production industry in Maine
- Facilitate film distribution at all levels
- Support education in media and new media in community colleges
- Create franchise board to negotiate with cable providers for cable access
- Artists need assistance to deal with copyright issues; highlight existing services such as the Maine International Film Festival

Creative Communities by Design: Bangor

How does the Creative Economy model fit into an overall community development plan? Bangor has a story to tell. This city hosted the National Folk Festival, added three new museums to its downtown and spawned two dozen new restaurants. How did it happen?

Moderator and Panelist: John Rohman, WBRC Architects/Engineers; Blaine House Conference on Maine's Creative Economy Steering Committee
Jonathon Daniels, Eastern Maine Development Corporation
Wally Mason, University of Maine Museum

Recommendations

1. Develop teams of consultants with expertise in various aspects of cultural development to meet communities that are trying to implement cultural plans—cultural business incubator without walls.
2. Develop an inventory of all available funding sources, both traditional and nontraditional; hire a resource coordinator

Other suggestions

- Examine, develop and use partnerships
- Keep scale in mind – incremental progress
- Look for cultural anchors, which can be engines for other types of economic activity
- Focus on infrastructure: preservation of buildings, adequate parking, tax structure
- Look holistically; consider a cultural development program instead of focusing on individual projects

- Provide technical assistance to entrepreneurs such as directions for writing a business plan
- Enlightened political leaders need to be willing to invest some public money, and to defend innovative ideas
- Develop sister-city relationships among communities within Maine
- Update community planning processes and involved the community
- Develop a planning process where various proposals can be submitted and reviewed once they have completed a due diligence business plan—most promising projects can then be supported

Creative Economy as a Magnet: Attracting Talent to Maine

How do we utilize Creative Economy attributes to attract entrepreneurs, workers and talent? The urban model for the Creative Economy differs from the Maine model. Our state offers a very different set of "key attractors." This session explored how the Creative Economy and our existing cultural and natural attributes can be used as a magnet to attract talent to the state.

Moderator: Peggy Schaffer, Maine Department of Economic and Community Development
Doug Green, Green Designs

Amy Putansu, Putansu Textiles; Blaine House Conference on Maine's Creative Economy
Steering Committee

Chip Morrison, Androscoggin County Chamber of Commerce

Recommendations

1. Art entrepreneurs are a magnet to other entrepreneurs; invest in support mechanisms for them such as: access to travel, Internet and export markets; small business supports; educational support; incubator services; Web design; general product and process design assistance; financing
2. Many entrepreneurial services already exist or are being developed. Two problems limit their effectiveness:
 - a. art entrepreneurs do not think of themselves as small business people, so they do not access existing services—solution is to help them to self-identify as entrepreneurs and understand the utility of the existing services
 - b. entrepreneurial services do not exist in a manner that art entrepreneurs find useful or applicable— solution is to modify the accessibility and utility of existing services to better suit creative entrepreneurs.
3. Encourage and support the creative magnetic forces of public art, a sense of social interconnectedness, a sense of cultural heritage and low cost of living through: more integration of schools, colleges and community activities; more arts events; more public art; diversity promotion; managing housing cost; and old building reuse

Other suggestions

- Ensure artist and entrepreneurs have access to small business support structures such as: Maine Department of Economic Development, SCORE, incubators, Small Business Development Services, Small Business Alliance, housing and transportation departments

- Encourage artists to share and collaborate
- Help small, creative businesses to market and sell nationally and internationally
- Develop an organization that finds answers for creative entrepreneurs
- Research and promote existing infrastructure and resources
- Celebrate and nurture successful business ventures
- Encourage entrepreneurs to become mentors
- Keep housing, facilities and work space affordable
- Get word out about available resources, e.g., Small Business Alliance
- Promote Maine outside the state to reach out to creative workers and businesses
- Examine usefulness of micro-enterprise models in Maine
- Develop live and work space for artists and cultural entrepreneurs
- Attract artists and the people who will work for them (secondary jobs)
- Promote and develop educational support and resources
- Create networks between creative workers and businesses
- Create central resources and a Creative Economy portal as well as sequential plan
- Help creative entrepreneurs to secure financing

It Takes a Village

How well does the current K-12 arts education help develop a creative and effective workforce? What changes need to be made at the state and local levels to insure that all students receive enough arts education to fully participate in the Creative Economy? As Maine looks to attract and grow the Creative Economy, it is imperative that we examine the existing educational systems and the potential for creating dynamic schools.

Moderator and Panelist: Carol Trimble, Maine Alliance for Arts Education
 Jennifer Ryan, L/A Arts
 Marguerite Lawler-Rohner, Westbrook Middle School

Summary of discussion

1. Think about arts education beyond grade 12
2. Promote a value-added education
3. Utilizing arts resources increases access to community arts resources
4. Identify and utilize community partners
5. Plan collaboratively
6. Build partnerships beyond the arts community, bring in business
7. Formalize an arts education network
8. Encourage artists to donate time in schools

9. Begin programs to support certification for theatre and dance instructors
10. Visual culture and literacy need to be an equal tool in curriculum
11. Policy makers need to understand the value of arts education
12. Programs must be of equal value
13. Dance education ought to be a requirement for physical education teachers
14. Establish a network of arts teachers in schools
15. Embrace and use technology
16. Provide professional development opportunities for arts educators
17. School administrators need to work with artists and art teachers
18. Department of Education should employ a Visual and Performing Arts Coordinator

Livable Communities

What are the key infrastructures elements that are necessary in building a creative community? Creative communities have a pulse, a beat and a rhythm of their own. Walk downtown and you can feel the difference in a community on the rise.

Moderator and Panelist: Rebecca Conrad, Rÿsen; Blaine House Conference on Maine's Creative Economy Steering Committee
Daniel Cecil, Harriman Associates
Theo Holtwijk, City of Brunswick
Stephen Podgajny, Curtis Memorial Library

Recommendations

State:

1. Increase funding to the Maine Arts Commission for all programs
2. Build the University of Maine at Augusta architecture program to a full degree program.
3. Encourage partnerships to support Creative Economy ideas such as affordable housing for artists and students, affordable studio space. Employ students.

Local:

1. Build to the sidewalk
2. Make building fronts "permeable"
3. Prohibit parking lots in front of buildings

4. Adopt a formal cultural policy
5. Dedicate funding for New Century Program
6. Cultural organizations should be full partners in comprehensive planning

Creating Gravity: Bringing People, Businesses and Vitality Downtown

How do you create the kind of downtown where a Creative Economy thrives? Downtowns are places where people meet to discuss and connect, create and explore. Downtowns are important in the formation and sustainability of the creative model. Maine's historic downtown districts in service center communities already provide the raw material of space, location and focus. This session discussed best practices and skills for accomplishing downtown revitalization to support growth of the Creative Economy, as well as overall community development.

Moderator and Panelist: Darcy Rollins, Maine Downtown Center; Blaine House Conference on Maine's Creative Economy Steering Committee
Andrew Nelson, Boulos Company
Edward Cormier, Harriman Associates
Linda Matycowiak, Gardiner Main Street Director

Recommendations

1. Communicate the needs of downtowns to the Governor and government agencies— bring together advocacy group to follow up on conference initiative.
2. Find ways to connect people seeking information with existing resources such as the Main Street Maine project and towns which have undertaken successful initiatives; create a regional information clearinghouse to provide information on codes and materials for renovation.
3. Create a state fund for downtowns, similar to the bond issue that created the *Land for Maine's Future* program; think creatively about funding; have town and state government locate offices in downtowns; combine development downtown with training programs and incubator programs; encourage volunteerism, image and branding, tourism and publicity.

Creative Economy in Rural Places

The Creative Economy model works well in urban settings but how does it work in the rural communities of Maine? Our woods are full of treasures. Perhaps nowhere else in the United States does creativity flourish as it does in rural Maine. Our rural models have deep influence on local economies and the very nature of the Maine experience.

Moderator and Panelist: Tracy Michaud Stutzman, Maine Highlands Guild; Blaine House Conference on Maine's Creative Economy Steering Committee

Marc Edwards, Downeast Heritage Center
Michael Aube, USDA Rural Development
Susan York, Southern Aroostook Cultural Arts Project

Recommendations

1. Address geographical north/south split.
 - Develop voices of rural leadership
 - Move some policy meetings north of Bangor
 - Create database of citizens interested in being on policy groups
 - Pay mileage for attending meetings
2. Develop statewide Creative Economy policy to unite constituent advocacy efforts
3. Build better networks so that regions can learn from one another

Other suggestions

- Look north instead of always looking south
- Develop leadership in rural voices; broad geographical representation on state policy committees (pay mileage)
- Develop a data base for rural areas to draw from
- Create networking mechanism
- Have state stay the course; develop and follow through on long term policy
- Identify other organizations and rural development resources
- Educate legislators on rural issues (specifically cultural); voters must work directly with their candidates and elected officials
- Work through local and regional development to shape state policy
- Move policy meetings north of Bangor so one person does not represent many towns
- Develop statewide Creative Economy policy to unify constituents
- Convert old buildings such as empty grange halls and woolen mills
- Balance beds and infrastructure within tourist development
- Develop a regional approach to boost the Creative Economy impact of rural areas; more comprehensive plans compete better for funding
- Have outlying towns built on National Folk Festival and other such events – accommodations, events, local attractions
- Educate the rest of Maine about rural strengths via public television shows etc.

Landscape: How Our Cultural & Natural Resources Create Economic Leverage

How do Maine's cultural assets create a synergy with our natural resources to support a Creative Economy? This session examined the strength of Maine's unique sense of place, the process of identifying local cultural assets and how those assets promote an authentic experience and deepen the understanding of Maine's unique economic story.

Moderator: Nick Spitzer, American Routes, National Public Radio
Carl Little, Maine Community Foundation
Barry Bergey, National Endowment for the Arts

Summary of discussion

- Provide funding for arts education
- Preserve of landscape, environment - sustainability
- Create effective outreach team to educate and lobby local government
- Create local showcases
- Provide financial support for artists
- Support appropriate development
- Create programs to keep Maine affordable
- Support land-use and resource management that preserves landscapes
- Create an artist's inventory of Maine's micro- and macro-assets
- Work with forest industry to appreciate and value environment
- Revel in our natural environment
- Release tension between economic projects that stress or preserve the environment
- Create a Minister of Culture
- Improve and promote public transportation
- Encourage businesses to buy local art
- Continue to develop the Creative Economy initiative and dialogue
- Shift perception of raw materials and natural resources as economic opportunity
- Maintain global perspective and openness

Reports of Late Afternoon Breakout Sessions

The Sticky Factor: Building a Culture That Keeps Our Young Adults Home

How does the Creative Economy provide opportunities for Maine's next generation? "There's nothing to do here." Or is there? This panel of Maine youth has a lot on its mind. Hear from some who left, some who stayed and even some who relocated here. Why did they make their decisions? What were their options? What do they expect from the communities they live in and companies where they work?

Moderator and Panelist: Aaron Frederick, Rippleffect; Maine Arts Commission
Sheridan Kelley, University of Maine
Noah Keteyian, Hip House
Erin Brochette Reilly, Platform Shoes Forum; Zoey's Room

Recommendations

1. Young entrepreneurs – assure there proper support for young people to establish start-ups
2. Funding to organizations that want to connect artists
3. Work on networking artists
4. Do not advocate for Creative Economy while cutting art teachers' salaries
5. Integrate arts into more generalized curriculum

Other suggestions

- More initiatives like SPACE or RIPPLE Effect
- City planning
- Encourage business to stay open past 10 p.m.

Ideas - The Other Currency of a Creative Economy: How to Protect Your Investment

As a creative entrepreneur, how do you protect your greatest assets - the big idea? Intellectual property rights are a growing concern for companies and individuals. Competitive advantages can disappear in an instant across town, across the state line or overseas. This session examined the impact of intellectual property rights on our growing creative organizations.

- Kevin Haley, Brann & Isaacson
- Peter Rinck, Rinck Advertising
- Jim Hauptmann, L.L. Bean

Recommendations

1. Rid government of bias to old economic thinking, especially in regard to small business support

2. Educate students in copyright law—across board ethical imperative against “rip offs”
3. Create a resource link on state Web site with FAQ, to centralize and streamline information regarding trademarks and copyrights
4. Provide micro-loan fund for creative businesses

Other suggestions

- Streamline procedures for trade marking in the state – create guides
- Create centralized place for information regarding intellectual property
- Incorporate understanding of creative property into Maine Learning Results
- Tax relief on intellectual property

Avoiding Maine's Professional Catch & Release

So, you have managed to attract entrepreneurs or employees to Maine but how do you keep them? Attraction and retention of employees impacts Maine's largest, most dynamic creative clusters. This session explored vitally important strategies for employers to consider as they develop their workforce.

Moderator: Marilyn Moss Rockefeller, Blaine House Conference on Maine’s Creative Economy Steering Committee

Joseph Kumiszczka, Maine Software and Information Technology Industry Association; Blaine House Conference on Maine’s Creative Economy Steering Committee

Hook Wheeler, Jackson Laboratory

Raphael DiLuzio, University of Maine

Recommendations

1. Institutions must support high-quality work environments— business leaders must speak to their peers to promote the need to invest in workplaces that are:
 - Value-based, respectful and value ongoing educational opportunities;
 - Flexible, committed to a quality product, committed to a quality process;
 - Have sophisticated internal and external communication networks (this included technical communications mechanisms and ability to connect with peers in the field - i.e. wireless access and the ability to attend many conferences), physical and virtual networks
2. Creative workers and businesses need access to travel, Internet, export markets, educational support, general product and process design assistance
3. Communities need a social and leisure infrastructure that contains housing costs, provides access to the natural environment, tolerates diversity and has good places to play (outdoors, bars and events) — improve ability to form connections socially, culturally and geographically.
4. Support mentorship programs that link art entrepreneurs, businesses, students and schools

5. Promote documentation of the Blaine House Conference on Maine's Creative Economy

Themes

- Education
- Community building
- Vital social and leisure time
- Technology, cable, IT infrastructure

Challenges

- Lack of scale – critical mass
- What are the barriers for entrepreneurs?
 - Finances
 - Fear of failure
 - Anti-intellectual climate

Networks

- Require technological critical mass
- Build train that connect central archipelago of towns –social connections
- Support “smart growth”
- Create place-based infrastructure
- Connect technology with creative industries
- Champion Maine-based companies

Cultural Tourism: Are We Missing the Boat?

How can Maine leverage its cultural assets to promote state tourism? Maine's cultural, artistic, and heritage communities are some of the most important elements that make Maine a desirable destination. During the past several years, Maine's leading cultural tourism practitioners have worked to identify cultural resources and have developed significant projects across the state. This breakout group was a working round table session.

Roundtable Participants: Tracy Michaud Stutzman, Maine Highlands Guild
Don Cyr, Association Culturelle et Historique du Mont-Carmel
Bruce Hazard, Mountain Counties Heritage, Inc.
Marc Edwards, Downeast Heritage Center
Jean Freedman White, Consultant
David Versel, Southern Maine Regional Planning Commission
Roxanne Eflin, Maine Preservation
Theresa Secord, Maine Indian Basketmakers Alliance

Recommendations

1. Support cultural resources in local communities
2. Assure economic benefits for local communities

3. Assist cultural entities in marketing to visitors
4. Build regional identity
5. Integrate cultural experience in broader marketing

Summary of discussion:

Decide what stories we want to tell.

- Survey local resources (buildings, artists, organizations)
- Define and conserve key traditions (some are being lost)
- Establish partnerships

Work with commercial entities to reach visitors.

- Create a place to link with visitors
- Support projects like architectural trail
- Develops ways to market in challenging, non-tourist areas—look to international market
- Link with marketing groups

Art groups should serve on chamber boards

- Need regional groups that specifically promote cultural tourism
- Maine needs a campaign promoting cultural resources
- Be a squeaky wheel
- Cultural people should participate in tourism industry events
- Allow locals to help with packaging, to maintain authenticity
- Award special grants to chambers to integrate cultural images

State agency should assist local businesses to develop plans addressing cultural tourism

- Let it grow naturally, keep supply and demand in synch
- Couple business people with artists
- Track results and share them
- Train business counselors to work with cultural businesses
- Over come the time lag with local infrastructure

Produce cultural map to build regional identify

- National Park Service, heritage area Web site
- Encourage leadership at the state level (production of local materials)
- Acadian region has clear identity based on culture and history
- Build tourism experience on combination of theme and space
- Develop clear understanding of link between place, identity and market groups
- Regions must build networks and momentum

Other recommendations:

- Be cautious about arts money for chambers— some can do it, some are not ready
- Seek partnerships with universities, encourage universities to train specialized work force – use facilities downtown
- Uniform approach, better distribution of information, coordination at state level

- Use Internet
- Take care in infrastructure to protect resources
- State support for communities that have no visitor infrastructure
- How to tie it all together? Theme and place travel writers
- Create organization to market creative products outside state
- What kind of tourism do we want? How to decide?
- Make sure promoted tourism is compatible with local culture (no pollution)

Workforce Training: The Locomotive of the Creative Economy

What training and educational programs exist to support the Creative Economy? What needs to be developed or enhanced? The Creative Economy workforce is like no other. With training and ongoing educational opportunities, this passionate and diverse workforce tends to move the economy with increasing momentum. This session looked to three of Maine's leading educational institutions and their efforts to build, train and re-train workers who will fuel the Creative Economy workforce.

Moderator and Panelist: Christine Vincent, Maine College of Art; Blaine House Conference on Maine's Creative Economy Steering Committee
 Randy Visser, Southern Maine Community College
 Lynn Thompson, Watershed Center for Ceramic Arts

Summary of discussion:

- Strengthen ties with higher education, avoid duplication but keep variety of providers
- Create programs in production, media literacy
- Faculty, students should network –not leave it up to administration
- New media cluster needs to meet from the ground up
- Adopt “open source” for education so students can interact, understand and build on the technology
- Mix entrepreneurs and education
- Mix art and technology (USM), broaden beyond institutions to businesses.
- Build interrelationship between fields
- Teach how to develop entrepreneurial ideas
- Artists must add to public discourse
- Create more lap top programs, internships
- Bring in other industries
- Build creative arts into other trades and traditional technical education programs
- Bring artists to business to help improve products and rethink organization
- Promote more cross-discipline and cross-institution presentations and collaborations
- Promote two tracks of professional development; high end and grassroots/personal voice
- Be sure institutions are ready to teach to today's high school graduates (media, new technology)
- Strengthen arts education in K-12, currently insufficient
- Map or census the Creative Economy in Maine without being exclusive—discover how it meshes with higher education (where are gaps?)

- Increase creativity of Maine's economy through tourism, construction and design
- Use professional development money to boost understanding of Creative Economy needs
- Summer institutes of higher education (such as Skowhegan School of Painting and Sculpture and Haystack Mountain School of Crafts) should be considered by economic developers as economic drivers
- Promote open source retraining opportunity
- Develop slow city model based on slow food movement – standards around protecting heritage, buildings

Growing Creative Clusters Part II: Design

How do you develop and strengthen a cluster network? Clusters - groups of businesses that share resources and talent - create dramatic effects on economic development as industries interact and create vibrant new dynamics. Participants in this session found out more about this economic concept and its positive effect on community and job growth.

Moderator: Beate Becker, New England Creative Economy Council
 Angela Adams, Designer
 Cynthia Thompson, Transformit, Inc.
 Michael Mahan, Mahan Graphics

Summary of discussion

- Increase workforce training to develop an applicant pool already living in Maine
- Provide high speed Internet access
- Provide networking sessions through the year (not too often)
- Create information cycle on the pool of skilled workers
- Workforce development – let students know that this work is out there, help them to connect with firms
- Use of model of community colleges' connection to design community
- Create directory of design firms – for job seekers and clients
- Educate the local business community about design business needs and opportunities
- Create a creative industries loan fund with successful artists/entrepreneurs on the loan committees
- Include clusters that exist outside local geography
- Ensure policies that support environmental protection

Diversity and Tolerance: Indicators of Prosperity

How can Maine work toward becoming a more tolerant and diverse state? It is well-known that a place rich in diversity and tolerance feeds and attracts a Creative Economy. Tolerance and diversity are crucial to gaining the economic benefits that accrue to communities that make a conscious effort to accept and embrace differences.

Moderator: Dorothy Schwartz, Maine Humanities Council; Blaine House Conference on Maine's Creative Economy Steering Committee

Victoria Hershey, Portland West
Howard Solomon, University of Southern Maine
Omar Ahmed, City of Lewiston

Recommendations

1. Ask Governor for leadership in passing a state human rights law
2. Ask Department of Tourism to review all Maine publications, both for cultural content and diverse representation, “Maine Invites You”
3. Encourage state investment in outreach –helping the broader community get more familiar with ethnic communities, multicultural and international college students might be sent into schools, develop a roster?

Other suggestions

- Broad understanding of diversity is essential; consider axes of diversity – social, national origin, class, sexual orientation, age, disability, gender, etc.
- Increase visibility – diversity in Maine is not new, ignored to until recently
- Multicultural cultural tourism initiative can lead to new economic activity, must be planned
- Despite diverse sexual orientations in population, Maine still has no civil rights protection for this population – economic implications
- Intolerance creates lower productivity and lower economic activity
- Develop an authentic representation of Maine
- Encourage tourism officials to do a better job of demonstrating Maine’s diversity—
- Review state promotional literature to ensure representation
- Groups could be enlisted to help boards find more diverse members
- Promotion of culture and art as opposed to lobsters and hotels, will bring greater diversity
- Develop better public transportation systems

Give Me Shelter

How do we provide space for artists and entrepreneurs to live and work in a competitive housing market? One of the biggest challenges for artists is increasing rents when they move into arts districts. In this breakout group, participants heard both sides of the issue.

Moderator: Sam Miller, New England Foundation for the Arts
Peter Bass, Southern Maine Developer
Michael Finnegan, Maine State Housing
Peter Morelli, City of Saco

Recommendations

1. Political leaders must support affordable housing and work space
2. Visible city officials must connect new ideas to space inventory

3. All city departments must support vision
4. Develop statewide (sales) tax credit program
5. Community development organizations must buy buildings, housing must be included
6. Create a policy that offers existing (old) spaces before suburban spaces
7. Encourage use of preservation tax credits

Other suggestions

- Encourage diversity of incomes and housing
- Build “places” not just housing
- Avoid negative gentrification
- Towns need to be proactive— change regulations to include live/work space
- Encourage use of distressed properties
- Encourage affordable ownership situations rather than rental
- Expand tax credit programs for housing
- Allow increased density (contract zoning) for specific projects
- Encourage partnerships between towns, developers and state agencies
- Consider the co-op model of ownership to keep units affordable
- Provide incentives for homeowners
- Support first time homebuyer programs

Creative Communities by Design: Bucksport

How does the Creative Economy model fit into an overall community development plan? Civic assets support each other. A small town with a bookstore, clothing stores, several restaurants and a cinema is a better place to live than one without local owners or a range of Creative Economy services. Northeast Historic Film keeps a cinema, auditorium and archives going in Bucksport. It also employs a native Maine professional staff and hires local students, all of which contribute to a vibrant and sustainable economy in Bucksport.

Moderator: Darcy Rollins, Maine Downtown Center; Blaine House Conference on Maine’s
 Create Economy Steering Committee
 David Weiss, Northeast Historic Film
 Richard Rosen, Maine House of Representatives
 Lisa Whitney, Town of Bucksport

Recommendations

1. Create a mechanism at the state level to provide state standards for additional notions of the Creative Economy within individual strategic plans, provide training and/or assistance for communities to fulfill this mandate
2. Use the city to encourage businesses (through incentives) that the citizens request; respond to the community’s specific needs

3. Recognize limited ability of volunteers; invest in professional economic community staff; increase ability to capitalize on opportunities; work with local legislators
4. Stay true to planning efforts (with community input); avoid the economic community gimmick of the week.
5. Diversify tax base, cultural and natural assets are key to development.

Summary of discussion

- Bucksport has revitalized its community.
- Opportunity of a cultural-based economy became possible when Northeast Historical Film moved in
- Developed the heart of the community, which gave the revitalization context
- Development was driven by citizens with a collective voice— riverfront and industrial development
- Community's realization that they had the power to influence the development leadership of the community was key to making aggressive steps
- Town offered the funding to Northeast Historical Film to develop a movie theatre on Main Street
- City and archives sought each other; NHF needed a building; building had a history in the community; an emotional attachment existed
- Experience seemed to echo that of a many Maine towns
- City had decided to prioritize the needs of the citizens more than the tourist industry
- The answer is “never say no” – be innovative
- Committed partners, stakeholders in the community, committed individuals, committee work and people are the city's best commodity

Adaptations: Large Building Re-use

What are the steps Maine cities and communities can take to bring former mill space, historic properties and underutilized buildings back to life? Maine has an abundance of large empty mill space, abandoned factories and historic properties. This session highlighted efforts taking place in Maine and beyond, which illustrate examples of successful Creative Economy reuse.

Moderator: Rebecca Swanson Conrad, Rÿsen; Blaine House Conference on Maine's Create Economy Steering Committee

Herbert Weiss, City of Pawtucket, Rhode Island

Nat Salfas, Platz Associates

Mayor John Barrett II, City of North Adams, Massachusetts

Recommendations

1. Look within the community for economic development ideas and guidance, the greatest assets are people and old buildings

2. Municipalities should buy up vacant space so they can control development to best serve the community's interest
3. Be customer friendly when marketing big buildings to potential developers
4. Consider tax credits as part of large building re-use strategies

THE CREATIVE ECONOMY IN MAINE

Measurement and Analysis

prepared for the

New England Foundation for the Arts

and

Maine Arts Commission

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*This document is available in full on the attached CD or online at
www.MaineArts.com*

Summary of Findings and Recommendations

Creative Economy Development in Maine

The Creative Economy is today a large and important part of the Maine economy. The data presented here show that both the arts and culture and technology sectors of the Creative Economy are large and growing. The arts and culture industries have been particularly strong in employment growth at a time when major parts of the technology industries have seen significant employment declines. While concentrated in the urban areas, the arts and culture industries may be found throughout Maine, and it is outside of the urban counties that the arts and culture economy particularly blooms during the summer season.

By its nature, the Creative Economy's innovations in products and services are the leading edge of growth in the Maine economy. Both the arts and culture and technology sectors play key roles in this innovative process, although their roles are somewhat different. Innovation in the technology sector allow Maine to stay competitive in global markets such as forest products, and to play a growing role in the faster growing industries such as biotechnology and advanced materials.

The arts and culture industries within the Creative Economy play three important roles:

- **As an export industry closely connected to tourism and recreation.** While environmental resources such as the coast, lakes and mountains remain the cornerstones of Maine's tourism industry, the arts and culture elements are an increasingly important part of Maine's attraction. In the 2002 study of the tourism market for Maine, Longwoods Inc.² reports that tourists find historical sites and museums, art museums and galleries, and arts and crafts all part of the attractions of Maine. Visitors mention art museums and galleries and historical sites as important to their visits in Maine more often than a national reference sample. The role of the arts and culture in Maine tourism is also evidenced by the seasonal growth in the performing arts and heritage industries.
- **As a key element in Maine's quality of life.** The arts and culture industries provide to Maine residents the same services as to tourists enhancing the quality of life in Maine. Their growth has been particularly important as more and more arts-related activities that were once available only in larger cities have come to Maine. The Portland Museum of Art and the Farnsworth Museum in Rockland are key examples of this long-term trend. In economic development theory, this is known as "import substitution" – the ability to produce locally what once had to be purchased outside the state. With more arts and cultural services available in Maine, the state is able to both attract and retain a highly mobile workforce for which quality of life considerations are an important element in location decisions.

² Longwoods Inc. *The 2002 Maine Travel and Tourism Study*, Maine Office of Tourism, Augusta. "Tourists" are defined as those who choose to travel to Maine for recreation and stay at least one night.

- **As a cluster of economic activity in its own right.** With as many employees as the wood products industry, the arts and culture sector must be seen as a sizable force in its own right. Its economic role extends beyond the direct and indirect employment and wages it creates, however. Firms in such industries as industrial and graphic design, advertising and the media interact with firms and individuals in such areas as visual arts and music to provide services to firms throughout the Maine economy. Part of the economic benefit of this growth is the import substitution effect noted above, and part is the growth of a self-sustaining and -reinforcing “cluster” of economic activities.

The cluster nature of the technology industries has already been examined in Maine.³ The present analysis provides only a preliminary look at the measurement of the arts and culture cluster in Maine. More analysis of the inter-relationships among the public, nonprofit and for-profit organizations involved is needed to determine how this cluster may strengthen its role in the economy.

These important roles point to several general strategies to enhance the role of the arts and culture sector in Maine’s economy, including:

Recommendation 1: Enhance the Role of the Arts and Culture in Tourism.

Development efforts for tourism already focus increasingly on incorporating arts and cultural attractions into the package of services marketed to tourists. However, the arts and culture are not seen as the strongest part of the visitor’s experience in Maine, according to the Longwoods study. Enhancing both the quantity and quality of arts and cultural experiences, and making sure the enhancements are effectively marketed will be an important element in strengthening both the arts *and* tourism.

Recommendation 2: Strengthen the Creative Cluster. The precise nature of the inter-relationships among the various industries – what Michael Porter calls the “related and supporting organizations” such as higher education and public agencies such as the Maine Arts Commission – has not been explored within a “cluster” framework. The study of cluster relationships in the technology sector showed the value of enhancing inter-relationships. The Maine legislature has established a “cluster enhancement” program of grants by the Maine Technology Institute that may be used for a wide variety of purposes to strengthen the cluster, as opposed to specific firms or industries. While the technology cluster enhancement program is still relatively new, it might well serve as a model for a similar program for the arts and culture industries.

Six additional recommendations proceed from analysis of Maine’s creative workforce and case studies of the Creative Economy in eight small and medium-sized New England communities.

Creative Workforce Development in Maine

There are different definitions of what constitutes a “creative workforce.” For this analysis, the creative workforce of 14 occupations used in the New England Council’s

³ See Colgan, Charles S. et al., Assessing Maine’s Technology Clusters. Maine Science and Technology Foundation, Augusta, 2000.

2000 report, “The Creative Economy Initiative,” is expanded to include 20 others, all related to media, publishing and crafts.⁴ A review of the New England economy since 1996, using the narrower definition, shows that the region has a relatively larger creative workforce than the nation as a whole. This regional competitive advantage has lessened somewhat since 1996.

Using the expanded creative workforce definition to characterize Maine, 2000 census data shows it containing 17,411 members, or about 2.7 percent of the state’s workforce. In New England, this set of occupations represents 206,265 persons, or 2.9 percent of the workforce. Maine’s creative workforce thus represents a slightly smaller share of its total workforce than does New England’s; this may reflect the fact that New England as a whole is more urban than Maine, and urban places tend to attract creative workers.

Compared to the state’s workforce as a whole, the members of Maine’s creative workforce:

- Are older than members of the entire workforce, are in the same percentage women, are of the same ethnic composition and are slightly less likely to be married;
- Have significantly more formal education. Some 44 percent have earned at least a bachelor’s degree, compared to about 25 percent in the workforce as a whole;
- Are less likely to be unemployed than workers overall;
- Are much more likely to be self-employed, are less likely to work for for-profit organizations, and are equally likely to work for nonprofit or government agencies as are members of the workforce as a whole;
- Have lower annual earnings than the average member of the workforce, despite the fact that they have more education. This is not true for New England, where creative workforce members have roughly the same annual earnings as the rest of the workforce; and
- Have average *household* incomes that are roughly equal that of the state workforce. For New England, the average household income of creative workforce members significantly exceeds the average of those in the entire workforce. This is known as the “Supportive Partner Effect.”

Maine’s endowment of creative workers, regardless of definition, puts it at the low end among the New England states, in terms of their percentage in the state’s labor force. Recall, however, that this is a region which has above average endowments of creative workers relative to the nation as a whole; by national standards, Maine remains well-endowed.

While in many respects Maine’s creative workers have characteristics similar to those in all of New England, some differences stand out. In particular, Maine’s creative workers have less formal education and, partly as a consequence, lower earnings. Other factors that likely contribute to the earnings disparity include less access to larger labor markets, such as Boston and New York, and to high-paying jobs in particular occupations. Offsetting these factors are a lower cost of living and, arguably, a more attractive rural

⁴ See New England Council, *The Creative Economy Initiative: The Role of the Arts and Culture in New England’s Economic Competitiveness*, Boston, June 2000, prepared by Mt. Auburn Associates.

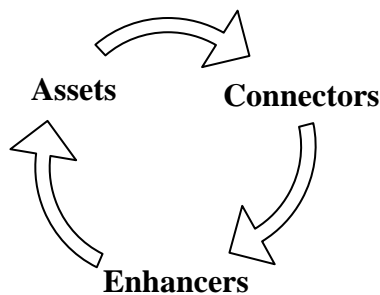
environment that appeals to many of the state’s residents. That the status of many creative jobs relies in part on tourism is a mixed blessing, as the country’s population center of gravity continues to move away from Maine and energy prices rise.

Of these challenges facing Maine’s creative workers, the one most amenable to public policy is education. Narrowing the regional education gap, both among creative workers and the entire labor force, will benefit the state greatly. Higher-paying jobs, in turn, will make the state’s labor markets more attractive to non-residents. Increasing educational standards is not a simple task that can be done in a short amount of time; but given Maine’s location within a region renowned for its educational institutions and its highly-educated workforce, it is a task worth pursuing.

Recommendation 3: Prepare the Workforce. *All of the Creative Economy depends upon a highly educated workforce. Maine has substantial scientific and technical training related to the technology sector from high school through university, including the community colleges. There are similar opportunities in many of the skills needed by the arts and culture industries, many of which are of very high quality. However, there are few educational opportunities in Maine in areas such as industrial design, and there remain issues about the adequacy of arts education in many K-12 school systems. A thorough review of the workforce development programs and capacity for the arts and culture industries in Maine would provide a road map to making sure that this most critical element in the Creative Economy – the workforce – is continuously expanded and renewed.*

Community Development Strategies for the Creative Economy

The developmental model presented here (which we refer to as the *ACE Model*) identifies five key “assets” of the Creative Economy at the community level, three “connectors” and two “enhancers” (time and money). It further identifies the connectors as the critical variables in Creative Economy growth and development. Development of the key assets depends on the presence or absence, strength or weakness, and combined effects of *leadership, networks* and *strategy*. These connectors determine the availability of enhancers and their effective application to the asset base: strong leadership can cut short the length of time needed to see results (as in Pawtucket); poorly developed networks can erase the potential effects of a federal grant (as in the St. John Valley); and in the absence of effective strategy, stasis or even erosion may result (as in Portland).



Beyond this, what we have learned about the Creative Economy in small cities and rural places may be summarized as follows:

- **Creative assets vary greatly from place to place.** As the cases illustrate, the presence of creative assets is not limited by population size. Smaller places may have fewer creative people, smaller centers of education or greater distance from major highways or airports; but diversity appears more important than the relative size or strength of the assets. Two restaurants, one theater and a community college in Dover-Foxcroft may have the same impact on local economic development as two dozen restaurants, seven cultural organizations and the nearby University of Maine in Bangor. The diversity of assets is the underpinning for each location's "authenticity," a term we heard over and over from respondents. It argues that the Creative Economy will not have a uniform look across rural Maine or New England.
- **Strategies for resource leveraging also vary.** The model of assets, connectors and enhancers imposes a structure that helps to make sense of the process, but as the cases show, application of the model shows considerable variation. Each community has focused on different combinations of assets and on different ways to connect them. More dense and formal connections tend to develop through the enhancers. Even without time or money, however, the case studies reveal a variety of strategic applications that contribute to development.
- **Asset identification appears to be the essential first step.** It is the one common point in the model shared by all eight cases. Where assets are emerging or absent, usually in the smaller places, the next steps of connecting and enhancing them to sustain, grow and acquire more assets has not been taken, or are relatively recent efforts. Again, the size of the asset base by itself is not a predictor of where a town may be on the model. Dover-Foxcroft, for example, has more in common with Pawtucket than it does with the other rural cases in terms of the relative strength of its connectors and how it is using them.
- **Sustaining the Creative Economy is a challenge.** Gentrification can thwart continuing development efforts, especially in cities that have been through the cycle in the model more than once. As these places draw greater economic activity to their downtowns and blighted industrial areas, property values and rents increase, making it more difficult for artists and small local businesses to remain. In Burlington's South End, where business and artists are attracted to the neighborhood's "interesting, funky" atmosphere, the city is tightening zoning laws and has plans to make physical changes to upgrade sidewalks and lighting—a change one informant fears might alter the neighborhood's original appeal. Respondents in the St. John Valley are already concerned about future sustainability, even as they are just starting out: how will they sustain the creative assets that leverage economic development without losing them in the process?

These findings and considerations lead to five further general strategies for Creative Economy development at the community level.

Recommendation 4: Encourage Asset Mapping. Asset identification is critical, and not only to enumerate the potential universe of resources. Finding authenticity—what is unique and special, singly and in combination—is an important goal in identifying a community's assets. The arts have received the closest scrutiny in the literature and in

many of our cases have taken the front seat as the principal economic driver. Our research suggests that the built environment (historic preservation) and the natural environment can offer the same stamp of authenticity; taken together, they create the individual identity of a place that draws people to it.

Recommendation 5: Develop Regional Approaches. Size can be offset by operating to scale and, especially, by taking collaborative approaches to development. Proximity to Providence is a clear benefit for Pawtucket; an abundance of creative-types five minutes away in need of cheap studio space was the genesis of the Creative Economy there. Norway is proud of its close ties to six other towns in the Oxford Hills. Dover-Foxcroft intentionally markets itself as part of the “Maine Highlands.” The St. John Valley has cultural links that span a large swath of Maine and nearby Canada. Each of the three most rural cases is deliberately pursuing its historic regional connections to its advantage, as it develops a Creative Economy.

Recommendation 6: Identify and Cultivate Leadership. In each of eight cases, efforts to develop the Creative Economy were initiated by one or more leaders and sustained by their continuing commitment over a period of years. These leaders are necessary for the vision and sustained motivation behind community efforts. They help communities understand the importance of the Creative Economy and encourage engagement of people from the public, private and nonprofit sectors.

Recommendation 7: Build and Extend Networks Across Sectors. Bangor is inaugurating a cultural policy that will support nonprofit organizations with public funds. Dover-Foxcroft has a key partnership between a private company and a nonprofit artists’ cooperative. Burlington’s South End Arts and Business Association is a nonprofit that encourages businesses and artists to work with the city to sustain the creative sector in its neighborhood. Providence’s Call-to-Action involves broad stakeholder involvement from public, private and nonprofit sectors. *Connections that transcend sectors* appear indispensable to initiating and ensuring the longevity of a development effort, and to broadening its impact within the community.

Recommendation 8: Develop and Implement Strategies. Key elements among the connectors are the explicit strategies that communities adopt to support and sustain their Creative Economies. These strategies go beyond single, isolated policies such as tax breaks for artists that may or may not have an impact on the economy. Instead, they are long-range approaches involving a multi-faceted plan for developing a Creative Economy. For instance, in Pawtucket, artists did not know about tax break opportunities until the city adopted a “customer-friendly” strategy to promote incentives, and help creative workers find living/working spaces in the city.

Finally, a most promising resource available to communities for the critical purpose of asset identification is the New England Cultural Database (NECD). The database is an online data warehouse of financial, demographic and related information about creative industry businesses, cultural organizations and individual artists throughout New England. It offers a comprehensive, searchable tool with information that is geographically coded, allowing searches and a variety of inventories and analyses based on location.

Building in stages throughout 2004-06, the New England Cultural Database will eventually include all of New England's Creative Economy, with comprehensive information on creative industry businesses, nonprofit cultural organizations and individual artists. A system of tiered admittance will provide access to information in the database.

The New England Cultural Database currently contains information on a total of 18,112 New England organizations – including 4,944 commercial establishments, 13,168 nonprofits and 1,095 artist groups. Maine represents 2,242 of these organizations – including 594 commercial establishments, 1,648 nonprofits and 93 artist groups.

Public information in the New England Cultural Database is available online at www.newenglandarts.org

Ideas for Stimulating Creative Initiatives in Your Community

- Initiate a community arts project that allows members of the community to reflect what they like and dislike about their community, and how they would make it better.
- Use online tools to link people in your community or creative cluster so that you can share ideas and create collaborative efforts in marketing, training and more.
- Create co-mentoring programs with other communities which have Creative Economy initiatives.
- Identify unused industrial space that could be used as studios, live/work or retail space, as well as developers who may be able to undertake the renovations.
- Apply to programs currently available through state and national agencies such as the National Endowment for the Arts, the Maine Arts Commission, the New England Foundation for the Arts and the Maine Department of Economic and Community Development.
- Conduct a cultural survey and assessment in your community to build networks among local cultural resources.
- Showcase your community's cultural and creative economic resources through local cultural maps, directories, Web sites and events.
- Make the most of existing programs within your local government which support culture and entrepreneurship.
- Get involved with your local government and administration to encourage the development of new programs to support arts and creative economic development.
- Contact your state legislators and ask them to help your community's creative economic development.
- Review the recommendations throughout these proceedings for more ideas.
- Build partnerships between local artists and businesses.

- **Other Creative Economy Resources**

This page is also available with live links on the attached CD.

The Maine Arts Commission has created a Maine Creative Economy listserve which will link people across the state who are involved in Creative Economy initiatives. You can sign on at: <http://www.mainearts.com/login/index.shtml>.

In the coming months, the Maine Arts Commission will be publishing three case studies on successful Creative Economy communities and businesses in the state. Stay tuned at: <http://www.mainearts.com/mainescreativeeconomy/> .

The New England Cultural Database lists information about creative businesses, cultural organizations and artists throughout New England at: <http://www.newenglandarts.org/db/>.

The regional Creative Economy Council has news and information about creative economic initiatives at <http://www.creativeeconomy.org/> and <http://www.creativeeconomy.org/init/index.html>.

For information on the joint Creative Economy Initiative of the New England Council and the New England Foundation for the Arts, visit: <http://www.nefa.org/projinit/createecon/>.

For information on the New England Council's Task Force on Culture, visit: <http://www.newenglandcouncil.com/issues/task.htm>.

The New England Council has resources for economic growth at: <http://www.newenglandcouncil.com/>.

You can find more information about Richard Florida's work at: <http://www.creativeclass.org/>.

Creative Economy in other regions:

For a look at Cincinnati's Creative Economy initiative, you can visit: http://cincinnati tomorrow.com/plan/creative_city.pdf.

Michigan has a Cool Cities program which focuses on urban Creative Economies. Check it out at: <http://www.coolcities.com/>.

Vermont has created a Council on Culture and Innovation. For more information see: http://www.sover.net/~vcrd/new_v2/vcouncilci.htm.

Iowa also has a state initiative. For more information visit: http://www.culturalaffairs.org/media/reports_and_studies/.

Missoula, MO has created a Business Committee for the Arts: <http://www.missoulacultural.org/mbsca/>.