Northern Forest Sustainable Economy Initiative: 
Creative Economy Sector Analysis

Sandra Hildreth, Artist, 182 Lake St., Saranac Lake, N.Y. 12983 
http://www.sandrahildreth.com

Prepared by Ann Ruzow Holland, Community Planning Advisor, 
Willsboro, New York 12996 
aholland@willex.com
November 11, 2008 Revised

**Table of Contents**

Section 1. Introduction ........................................................................................................... 3

Section 2. Methodology ........................................................................................................ 4

Section 3. Assumptions and Limitations ......................................................................... 5

Section 4. Creative Economy Defined and Its Sphere of Influence in the Northern Forest Region ................................................................. 5

Section 5. Northern Forest Creative Economy Issues and Trends .................................. 16

Section 6. Opportunities and Challenges ........................................................................ 18

Section 7. National and Four-State Policy Opportunities and Challenges .................. 30

Section 8. Regional Blueprint Recommendations ............................................................ 34

Section 9. Appendices ........................................................................................................ 39

References

Key Informant List

Tables and Charts-Attached in Excel

Best Practices Database (In Electronic Form only)

**Section 1. Introduction**
Not long ago (by many standards), in the year 1562, Diego Gutie’rrez, a Spanish cartographer and Hieronymus Cock, a Dutch engraver worked together to produce “the largest engraved map of America to that time.” It was truly a work of art with beautiful detail and illustrations. The map was also the earliest to identify the Adirondack Region of the Northern Forest, referring to it as *Avacal*. For more than 446 years, cartographers and engravers, artists and writers, have explored, visited and settled the Northern Forest landscape. Members of the “Creative Class” have cemented their connection to the Northern Forest Region and brought the Northern Forest to the rest of the world in image, word, craft and song.

**The 1562 Map of America by Diego Gutiérrez**

[Image of the 1562 Map of America by Diego Gutiérrez]

Source: [http://www.loc.gov/rr/hispanic/frontiers/gutierrz.html](http://www.loc.gov/rr/hispanic/frontiers/gutierrz.html)

Stories are told in every corner of the region about artists, performers, writers, important people in history and creatives who have or are making a mark on society and community. Specific places are referred to as “artists’ colonies,” havens or retreats. Generous patrons endowed museums, auditoriums and galleries. Their 19th century architecture graces communities throughout the Northern Forest Region. Residents enjoyed telling anecdotes about people and places, but public efforts to proactively organize around the arts and culture at the community level were widely scattered until the late 20th century.

In the 1970s and 1980s arts and culture service organizations became popular at the regional, county and local levels. “In 1980, the New England Foundation for the Arts (NEFA) released the first region-wide economic impact study of nonprofit cultural organizations, based on a survey of non-profit cultural organizations in each of the New England states.” Re-appreciation and understanding of the role the arts and humanities play in organizational and community change was afoot throughout the Northern Forest Region. The popularization of Professor Richard Florida’s urban economic theories on creative class and his best selling book, *The Rise of the Creative Class*, fueled the movement in some circles. Professor Florida has his academic and professional critics, but his landmark work was successful in popularizing the connection between the creative professions (creatives) and economic development.
Generating investment through economic development activity is competitive. Geography may play a pivotal role in a professional’s or business’s decision to remain operating, expand or relocate. The Northern Forest Region has its assets and liabilities in this regard. People want to live in the Northern Forest Region and advances in technology enable people to live and work from virtually anywhere. According to former Maine Governor Angus King, “A century ago Maine’s asset was falling water. Then it was cheap labor. In the future the place itself will be the economic asset...it offers exceptional quality of place — a huge asset when, for the first time in human history people can work where they live instead of live where they work. Provided [it] can keep unsightly sprawling development under control, its place advantage will only grow.”

This is particularly true for creative professionals who may desire a remote location for their work and need technology to connect with clients and the outside world. Creatives also came to the Northern Forest Region to escape life in the city or suburbs, both pre and post 9/11 and looked for real estate that was affordable. A relatively untouched historic architectural fabric, slower economy and remote location presented ample opportunities to purchase or lease live/work space that in an urban area might be considered prime real estate. Until the 1990s, in many locales, the development of the Creative Economy was an organic process driven by these like-minded individuals relocating and inventing a creative, “artsy sense” to the place.

In an economic climate marked by the decline of blue collar manufacturing, mill closings, migration of production work to offshore locations and high vacancy rates on Main Streets, recognition and appreciation for the arts and humanities and the associated creative professions are on the upswing. Perhaps these are the defining reasons for the attention paid to the role the Creative Economy plays in the Northern Forest economy. Professor Florida struck a chord with diverse groups, including the arts community, local governments, community planners and economic developers with his statement, “Creativity is key to our economy. Creativity on all fronts is our economic engine.” Creativity is perceived by broader economic circles as an important source of local wealth and social value. Florida refers to human energy substituting for raw materials as the critical factor in economic development.: “People are the resource.” The Northern Forest Region possesses a significant asset in terms of human capital that is resourceful, creative and energetic. Tapping into the potential of the resident creative professionals and encouraging waves of immigration to the region by creatives, can be a significant economic engine added to Sustainable Economy Initiative.

**Section 2. Methodology**

A mixed methods research approach was utilized to collect data for this analysis. Literature was gathered and a bibliographic list provided in the appendix to this document. This literature was reviewed (in an informal sense) and excerpts were used to evaluate the current State of Creative Economy economic trends and policy at the national, State, regional and local levels. A standardized or unifying definition of the Creative Economy does not exist. As a result, pre-packaged statistics are not available that consistently measure the range or impact of the Creative Economy at any level of data collection for the Northern Forest at the county level. In
an attempt to standardize data, the New England Foundation for the Arts (NEFA) created its own definition, indicators, metrics and subsequent database with statewide level data for New England. Unfortunately this information is not available at the county level nor for New York State. And at the rural and county level some information is suppressed due to privacy regulations. The Americans for the Arts also periodically collects data using the DUNS information. In order to find a common statistical denominator at the lowest geographic level for the Northern Forest region and to provide a quantifiable basis for comparison, the Americans for the Arts Creative Industries database was chosen as the quantifying measure because its data could be aggregated at the county level.

A qualitative aspect of the mixed methods approach involved surveying key informants. Sixteen individuals were interviewed although many more were contacted and did not respond to participate in the project. The key informants possessed expertise in aspects of the Creative Economy relevant to the analysis. A list of the key informants is attached in the appendix.

Section 3. Assumptions and Limitations

This report is limited in scope due to the time constraints associated with the nature of the contract. The Creative Economy is interpreted differently in each of the four states and this report can only provide précis compared to the scale and complexity of the issues being studied. Further analysis and study of individual issues, opportunities and respective interpretations are needed.

Section 4. Creative Economy Defined and its Sphere of Influence in the Northern Forest Region

For the purposes of the Sustainable Economy Initiative, Creative Economy is defined as, “...those activities which have their origin in individual creativity, skill and talent and which have a potential for wealth and job creation. Activities include: Written Media, Film, Broadcasting, Crafts, Performing Arts, Visual Arts, Architecture, Photography, Design, Advertising, Sound Recording & Music Publishing, Museums & Art Galleries, Libraries & Archives, and Culture Education, among others.”

Various Philosophies at Work

Across the region, there are different ideas at work regarding what Creative Economy means on the ground level. In Maine and New Hampshire, Professor Richard Florida’s concept is the norm, but the execution of policy and programs are vastly different than his concept. In Vermont, a grassroots, community-based interpretation is the norm. In New York, the term is substituted with “Quality Communities,” and “the arts” in many circles. If you mention the word to a citizen on the street, he or she probably will not know what one is speaking about. Even amongst practitioners, there is misunderstanding about the term. Creative Economy is not in common usage in every circle nor is it commonly understood or implemented in terms of policy or programs.
In all four states of the Northern Forest Region, Creative Economy programs and projects are underway at the local and sub regional level. Policy and programs at the State government level are not always clear or coordinated. The strongest policy exclamations regarding the Creative Economy were made by Governor Baldacci of Maine. The Governor followed through with the Blaine House conference attended by 600 people and the appointment of a Creative Economy council that worked for an entire year. Several studies were commissioned from the Muskie School of Public Policy at the University of Southern Maine and the Chase Smith Center at University of Maine at Orono. The New England Foundation for the Arts was commissioned to develop the Culture Count. There is a concern that as Governors change, so might the interest in the Creative Economy. At the local and regional level, Maine communities and organizations are working to move forward with a collage of resources and their own various partnerships to make incremental progress at incorporating the Creative Economy into the fabric of their communities.

In conducting the literature review and key informant interviews for this report, the author was unable to discover a comprehensive policy, strategic planning or study documents that specifically discuss the New Hampshire Creative Economy that compares to New York, Maine and Vermont’s. Various New Hampshire State agencies, such as the Education Department, Council on the Arts and Department of Resources and Economic Development are working to promote the Creative Economy. The New Hampshire State Council on the Arts Strategic Plan for the Years 2005-2010 recognizes the foundation of the Creative Economy in the practices of individual artists and the need to cultivate and nurture the existing Creative Economy networks that exist in the State. Building on this foundation, the Council on the Arts hopes to define Creative Economy and promote and culture that values the arts. Its major vehicle for doing so is the Community Arts Project grant that, “supports a variety of projects that encourage community arts making (including public art projects), enhance a community's or region’s Creative Economy or cultural tourism efforts, or assist municipalities with community cultural planning and local arts agency development.” Other statewide organizations, such as the New Hampshire Business Committee for the Arts, a statewide membership organization, comprised of more than 80 businesses “formed to educate, motivate and recognize business support of and participation in the arts.” It serves as a bridge builder between businesses and arts organizations in the State, helping to march more than one hundred business professionals to projects and boards of more than 50 arts organizations.

An understanding of the importance of culture and the Creative Economy is evident in early partnerships at the regional and local level and are documented in the 2002 Regional Cultural Plan for Northern New Hampshire and the 2002 Cultural Plan for the City of Portsmouth. Further refinements of these programs and partnerships are underway through the work of regional organizations such as the Arts Alliance of Northern New Hampshire and Women’s Rural Entrepreneurial Network (WREN).

In Vermont, State level policies and programs have followed on the heels of the renaissances in places such as Burlington, Montpelier, Vergennes, Bellows Falls and Brandon. Policy
frameworks are structured around social engagement that develops unified community visions of their own making. Partnerships amongst an array of agencies, including the Vermont Council on Rural Development and the Vermont Arts Council help build the capacity of communities to implement locally invented cultural investment strategies that are based on the simple premise that everyone has a role in the creative community.

Vermont’s approach is distinctive, not in its process per se, but in its framework. Vermont has not limited itself to a narrow definition of Creative Economy or the lists of employment categories considered part of the sector. Instead State leadership studied the success stories in its own backyard and elsewhere, observing that at the grassroots level, cohorts exist between members of the arts, culture and design communities that spark creative acts. And creative acts can be everywhere in communities, within businesses and at all levels of decision-making, if they are nurtured and encouraged. Creative acts are not limited to creative people, but when creative people are involved in decision-making wherever it occurs, decisions change for the better. For example, aesthetics may no longer become secondary to function. Given the time for reflection and the emphasis that arts and culture are meaningful and important to a given community and society, people generally choose to mainstream them. As a result, the Creative Economy takes root and thrives and, in the process, art is demystified and humanized. This is the paradigm shift that Vermont is achieving at the community level.

New York State does not subscribe to a uniform Creative Economy agenda, nor does it publish or promote a Creative Economy strategic plan. As the wealthiest and most populous of the four states, its circumstances are very different. The entire State of New York benefits from the presence of New York City, an international cultural Mecca with few competitors. The Big Apple radiates its iconic scale Creative Economy in waves into the Catskill and Adirondack Regions. Particularly since 9/11, seasonal and permanent migrations of its creatives have picked up in pace. Seeding the Creative Economy wherever they land, these individuals find a landscape in which arts and cultural organizations proliferate at both the local and county level. Almost every town or county has an active historical society, every county an arts or cultural organization, theaters, concerts, film societies-- all with some level of public funding. This is New York where taxes are high, but programs and services are extensive.

New York City’s economic affluence in the form of tax revenues fueled State funding for arts and cultural organizations since the 1970s. Kitty Carlisle Hart, actress and New York City socialite, was a staunch advocate for funding the arts in New York State. She was vice chair of New York State Council on the Arts from 1971-1976 and chair from 1976-1996. On her watch, funding blossomed from New York’s cultural institutions. In Hart’s limelight, arts and culture remains high in New York State’s funding priorities for over 37 years, regardless of cutbacks and recessions. Other State agencies also provide planning, capital and program funding for Main Street and community development projects that do not exclude the Creative Economy. As a result, the Creative Economy is strong in New York, without the benefit of studies, plans, strategies and formal policies. What is important to note is that funding and programs have been decentralized, made flexible and supportive of locally based arts and cultural
organizations and their needs. These include general operating support, planning, capital and program support.

In all four States the various philosophies that are at work are yielding results by default or by design at the local and regional level. Facilitating the work at the local level by efforts across the four States will require reconciliation of the various philosophies to some extent.

**Measurable Impacts of Business and Employment**

Data of all kinds is available on individual States and on specific regions within States from various sources including the New England Foundation for the Arts, Alliance for the Arts, Americans for the Arts, etc. According to the Maine Arts Commission it “began measuring the size and impact of Maine’s Creative Economy in the 1990’s with its *Discovery Research* program, which has since indexed cultural assets in more than 70 percent of the State's communities.” As mentioned in the Methodology section of this report, the Americans for the Arts source provided county level data customized for the purposes of the Northern Forest Sustainable Economy Initiative.

Businesses, both private and non-profit that file business and employment reports with Dun and Bradstreet are given what is called a DUNS number. This registration process enables data to be collected. What is particularly valuable about the data are that it can be localized and updated. The Americans for the Arts, a national arts advocacy organization maintains a yearly analysis called the, “*Creative Industries: Business & Employment in the Arts Reports*.” According to their website, the reports, “*offer a new, research-based approach to understanding the scope and importance of the arts to the nation's economy. While most economic impact studies of the arts have focused on the nonprofit sector (such as our own Arts and Economic Prosperity study), Creative Industries is the first national study that encompasses both the nonprofit and for-profit arts industry.*”

(https://www.americansforthearts.org)

Provided in the following tables are data on the counties within the Northern Forest Region areas of each State and comparisons to the States as a whole, in terms of businesses and employment generated by specific Creative Economy sectors that file with Dun and Bradstreet. These tables provide a conservative estimation of the scale of the Creative Economy within the region by State and then in aggregate.

---

**2008 Creative Industries Assessment of Business and Employment**

May, 2008

<table>
<thead>
<tr>
<th>Category</th>
<th>Businesses</th>
<th>Employees</th>
</tr>
</thead>
<tbody>
<tr>
<td>Museums and Collections</td>
<td>59</td>
<td>350</td>
</tr>
<tr>
<td>Museums</td>
<td>46</td>
<td>232</td>
</tr>
</tbody>
</table>

---

Northern Forest Sustainable Economy Initiative Creative Economy Sector Analysis
Ann Ruzow Holland, Community Planning Advisor, Willisboro, New York 12996
According to this data source for the eight counties within the Northern Forest Region, Maine’s largest employment sectors are Film, Radio and TV. This sector is followed by the Design/Publishing and Performing Arts Sector. For each of the eight Maine counties in the region, an average of 251 persons are employed in the Creative Economy and approximately 67 Creative Economy businesses exist.

*2008 Creative Industries Assessment of Business and Employment*

*May, 2008*
<table>
<thead>
<tr>
<th>CATEGORY</th>
<th>BUSINESSES</th>
<th>EMPLOYEES</th>
</tr>
</thead>
<tbody>
<tr>
<td>Museums and Collections</td>
<td>109</td>
<td>828</td>
</tr>
<tr>
<td>Museums</td>
<td>88</td>
<td>674</td>
</tr>
<tr>
<td>Zoos and Botanical</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Historical Society</td>
<td>5</td>
<td>28</td>
</tr>
<tr>
<td>Planetarium</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td><strong>Performing Arts</strong></td>
<td><strong>72</strong></td>
<td><strong>223</strong></td>
</tr>
<tr>
<td>Music</td>
<td>40</td>
<td>124</td>
</tr>
<tr>
<td>Theater</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Dance</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Opera</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>Services &amp; Facilities</td>
<td>19</td>
<td>70</td>
</tr>
<tr>
<td>Performers</td>
<td>12</td>
<td>27</td>
</tr>
<tr>
<td><strong>Visual Arts/Photography</strong></td>
<td><strong>174</strong></td>
<td><strong>461</strong></td>
</tr>
<tr>
<td>Crafts</td>
<td>17</td>
<td>55</td>
</tr>
<tr>
<td>Visual Arts</td>
<td>18</td>
<td>61</td>
</tr>
<tr>
<td>Photography</td>
<td>101</td>
<td>224</td>
</tr>
<tr>
<td>Services</td>
<td>38</td>
<td>121</td>
</tr>
<tr>
<td><strong>Film, Radio and TV</strong></td>
<td><strong>50</strong></td>
<td><strong>190</strong></td>
</tr>
<tr>
<td>Motion Pictures</td>
<td>40</td>
<td>164</td>
</tr>
<tr>
<td>Television</td>
<td>6</td>
<td>20</td>
</tr>
<tr>
<td>Radio</td>
<td>4</td>
<td>6</td>
</tr>
<tr>
<td><strong>Design and Publishing</strong></td>
<td><strong>89</strong></td>
<td><strong>247</strong></td>
</tr>
<tr>
<td>Architecture</td>
<td>28</td>
<td>67</td>
</tr>
<tr>
<td>Design</td>
<td>39</td>
<td>73</td>
</tr>
<tr>
<td>Publishing</td>
<td>6</td>
<td>12</td>
</tr>
<tr>
<td>Advertising</td>
<td>16</td>
<td>95</td>
</tr>
<tr>
<td><strong>Arts Schools and Services</strong></td>
<td><strong>15</strong></td>
<td><strong>34</strong></td>
</tr>
<tr>
<td>Arts Councils</td>
<td>6</td>
<td>11</td>
</tr>
<tr>
<td>Arts Schools and Instruction</td>
<td>8</td>
<td>20</td>
</tr>
<tr>
<td>Agents</td>
<td>1</td>
<td>3</td>
</tr>
<tr>
<td><strong>Totals</strong></td>
<td><strong>429</strong></td>
<td><strong>1,275</strong></td>
</tr>
</tbody>
</table>

Source: Americans for the Arts Washington, DC 2005 www.americansforthehearts.org

New Hampshire’s three counties have a high number of Visual Arts/Photography businesses (174), representing an average of 58 per county. New Hampshire’s Visual Arts/Photography sector is twice as high as Maine’s, but significantly less on a per county basis compared to the counties within New York, and Vermont. New Hampshire employs on average 425 people per county in the Creative Economy and 143 businesses per county in Creative Economy ventures.  

*2008 Creative Industries Assessment of Business and Employment*  
May, 2008

### Number Of Businesses & Employees In The Northern Forest Region Of New York

<table>
<thead>
<tr>
<th>CATEGORY</th>
<th>BUSINESSES</th>
<th>EMPLOYEES</th>
</tr>
</thead>
<tbody>
<tr>
<td>Museums and Collections</td>
<td>109</td>
<td>828</td>
</tr>
<tr>
<td>Museums</td>
<td>88</td>
<td>674</td>
</tr>
</tbody>
</table>

Northern Forest Sustainable Economy Initiative Creative Economy Sector Analysis
Ann Ruzow Holland, Community Planning Advisor, Willsboro, New York 12996
New York’s 14 counties average 121 Creative Economy businesses and employ 459 persons per county. The largest employers are distributed across an array of sectors including Motion Pictures, Photography, Design, Photography and Museums. The largest number of businesses is within the Visual Arts/Photography sector.

2008 Creative Industries Assessment of Business and Employment
May, 2008

Number of Businesses & Employees in the Northern Forest Region of Vermont

<table>
<thead>
<tr>
<th>CATEGORY</th>
<th>BUSINESSES</th>
<th>EMPLOYEES</th>
</tr>
</thead>
<tbody>
<tr>
<td>Museums and Collections</td>
<td>33</td>
<td>261</td>
</tr>
<tr>
<td>Museums</td>
<td>25</td>
<td>191</td>
</tr>
</tbody>
</table>

Source: Americans for the Arts Washington, DC 2005 www.americansforthearts.org
<table>
<thead>
<tr>
<th>Category</th>
<th>Count</th>
<th>Totals</th>
</tr>
</thead>
<tbody>
<tr>
<td>Zoos and Botanical</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Historical Society</td>
<td>8</td>
<td>70</td>
</tr>
<tr>
<td>Planetarium</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td><strong>Performing Arts</strong></td>
<td>168</td>
<td>526</td>
</tr>
<tr>
<td>Music</td>
<td>110</td>
<td>354</td>
</tr>
<tr>
<td>Theater</td>
<td>6</td>
<td>16</td>
</tr>
<tr>
<td>Dance</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Opera</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>Services &amp; Facilities</td>
<td>33</td>
<td>123</td>
</tr>
<tr>
<td>Performers</td>
<td>18</td>
<td>31</td>
</tr>
<tr>
<td><strong>Visual Arts/Photography</strong></td>
<td>384</td>
<td>1073</td>
</tr>
<tr>
<td>Crafts</td>
<td>53</td>
<td>359</td>
</tr>
<tr>
<td>Visual Arts</td>
<td>44</td>
<td>69</td>
</tr>
<tr>
<td>Photography</td>
<td>240</td>
<td>479</td>
</tr>
<tr>
<td>Services</td>
<td>47</td>
<td>166</td>
</tr>
<tr>
<td><strong>Film, Radio and TV</strong></td>
<td>161</td>
<td>961</td>
</tr>
<tr>
<td>Motion Pictures</td>
<td>132</td>
<td>645</td>
</tr>
<tr>
<td>Television</td>
<td>16</td>
<td>281</td>
</tr>
<tr>
<td>Radio</td>
<td>13</td>
<td>35</td>
</tr>
<tr>
<td><strong>Design and Publishing</strong></td>
<td>251</td>
<td>692</td>
</tr>
<tr>
<td>Architecture</td>
<td>87</td>
<td>331</td>
</tr>
<tr>
<td>Design</td>
<td>103</td>
<td>166</td>
</tr>
<tr>
<td>Publishing</td>
<td>14</td>
<td>37</td>
</tr>
<tr>
<td>Advertising</td>
<td>47</td>
<td>158</td>
</tr>
<tr>
<td><strong>Arts Schools and Services</strong></td>
<td>40</td>
<td>141</td>
</tr>
<tr>
<td>Arts Councils</td>
<td>13</td>
<td>39</td>
</tr>
<tr>
<td>Arts Schools and Instruction</td>
<td>26</td>
<td>84</td>
</tr>
<tr>
<td>Agents</td>
<td>1</td>
<td>18</td>
</tr>
<tr>
<td><strong>Totals</strong></td>
<td>1,037</td>
<td>3,654</td>
</tr>
</tbody>
</table>

Source: Americans for the Arts Washington, DC  2005 www.americansforthehearts.org

A significant number of Photography, Motion Picture, Design and Music businesses exist in the Northern Forest counties in Vermont. Vermont’s seven counties employ on average 522 people and host 148 Creative Economy businesses per county. Employment is well distributed amongst an array of creative ventures with significant employment in Motion Pictures, Photography, Crafts, Architecture and Music.
Number of Businesses and Employees
Comparison between NFC Region Totals and State’s Totals
The Northern Forest Region employs 3.5 percent of the four States’ workers and 6.3 percent of the businesses listed. New York may skew this figure due to the disproportionate presence of New York City. More than 3,700 businesses and 13,375 businesses (in conservative estimates) are significant within the regional economy. To provide a comparative benchmark, according to the Carsey Institutes report for the Northern Forest Sustainable Economy Initiative, Social and Economic Overview of the Northern Forest Region, dated October, 2007, the Agriculture, Forestry, Fishing and Hunting employed only 2,785 and “Information” Super Sector employed 19,123 in the year 2000.

The Creative Industries report is limited to the DUNS reports, but reveals a significant employment sector with a conservative figure of 13,375 creative professionals employed. Film,
Radio and TV are the largest employers in the region, followed by Visual Arts/Photography and Design/Publishing Sectors. Together these three sectors represent 68 percent of the Creative Economy reported. Performing Arts and Museums and Collections represent 17 and 12 percent respectively of the Creative Economy. Even though Performing Arts, Museums and Collections represent a smaller proportion of businesses and employment, they are strong economic drivers. According to a report by the Americans for the Arts entitled, *Arts and Economic Prosperity III: The Economic Impact of Nonprofit Arts and Cultural Organizations and Their Audience* (www.AmericansForTheArts.org) these sectors can capitalize on a visitor niche that spends more ($623 vs. $457) and stays longer (5.2 nights vs. 3.4 nights) than other kinds of travelers. Arts and cultural events are multiple-spending generators, creating ripple effects in the community. Babysitters, transportation, meals, lodging, after event refreshments, etc., all circulate currency in the local economy. According to the *Arts and Economic Prosperity III Study*, "When a community attracts cultural tourists, it harnesses even greater economic rewards. Nonlocal audiences spend twice as much as their local counterparts ($40.19 vs. $19.53)."

**An Artist’s Recipe for Placemaking**

With or without policy frameworks in place at any level, in the Northern Forest Region, the Creative Economy grows in an organic fashion as a result of specific intrinsic and extrinsic factors that take place. Case studies repeatedly demonstrate that policy and programs can act as catalysts or facilitate the process, but do not substitute for basic ingredients and community leadership.

A Placemaking Recipe based on the Creative Economy might look like this:

**A Placemaking Recipe** *(provided with Permission from Ann Ruzow Holland all rights reserved):

**First Layer:**

**Basic Ingredients:**
Plenty of:
Scenic landscapes
Comparatively inexpensive land with buildings (historic properties preferred)
**Seasonings that enhance the flavor:**
Access to metropolitan areas
Internet, cell, broadband connectivity to suit modern tastes
**Mix well, sprinkle across the Region and bake for 2-15 years**
Artists & Creatives migrate to region in isolation or in groups
Post 9/11 the rate of migration increases

**Second Layer:**
(Scale issues require consideration of numbers: What is critical mass for a city/town/village/region? In this metaphor-how many are we feeding?)
$x \times 5 \text{ or } 10 \text{ or } 15 \text{ or } 200$ (depending upon scale)$>CRITICAL \ MASS$

**Basic Ingredients:**
Artists,
Creatives,
Stakeholders from all interests groups,
Community leadership

**Mix:**
Create Social and Business networks:
- private and segregated-only amongst the newcomers
- bridge building between newcomers and existing community
- integrated/homogenized with entire community

**Bake Networks for 12-36 months.**
Provide opportunities (Tasting) for display of projects and programs resulting from networks. *(Using basic arts and culture, community development and planning practices)*

**Audience Develops a taste for the events and venues**

**Continue Feeding the Community and the Region**

---

**Section 5. Northern Forest Creative Economy Issues and Trends**

**Measuring Impact**
Multiple efforts are underway throughout the region to capture a quantitative measure of economic impact that the Creative Economy, once defined, has on the local or regional
economy. Several are cited here. The Western Maine Cultural Council and several school administrative districts collaborated to conduct an inventory in the Lovell, Maine, area. The Arts Alliance for Northern New Hampshire worked with the New England Foundation for the Arts to assess economic impact in an area hard hit by mill closings and job loss. The Arts Council for the Northern Adirondacks is working with the Washington-based Americans for the Arts and Georgia Tech to conduct a comprehensive study of audiences, artists and arts organizations in several counties within the Adirondacks. There are multiple goals in each of these endeavors. At the basic level each effort with its own metrics quantifies some measure of economic benefit to the community. The surveys and inventories also bring recognition to the arts as economic drivers and important components of the local and regional volunteer (social capital), business and tourism economy. A third benefit of these projects is to demonstrate to the audience the range of professions involved in the Creative Economy in a community and obviate an often obscured economic resource.

A Growing Resource
The number of artists and professionals affiliated with the Creative Economy movement continues to grow as people disenfranchised by life in urban areas seek alternatives locales. For reasons as diverse as people themselves, individuals, couples and families involved in creative professions choose to relocate. The 30 million acres of Maine, New Hampshire, Vermont and New York’s Northern Forest Region have for many years been a magnet with lower property values in comparison to urban areas and extraordinary scenery. For example, Eastport and Lubeck, Maine, are experiencing renaissances as artists and entrepreneurs discovered their untouched beauty and historic properties; creating an artistic enclave and tourist magnet.

It has been pointed out that this trend may be reversing in places such as the Adirondacks and portions of Vermont where property values are skyrocketing causing affordable housing to be a rare find.

Independence Cultivates Innovation
One very interesting anecdotal trend noted from the key informant interviews is that many artists who migrated to the region become creatively involved in their craft and art in entirely new ways, perhaps as a result from their relocation to the northern locale. Whether it is a result of the remoteness from supplies or rural isolation or other reasons altogether, resourcefulness was observed amongst artists. Toni Seger, Executive Director of the Western Maine Cultural Alliance, noted that artists in the region not only practice their craft, but master their art: mining the stones, cutting and setting them. Timothy Richardson, a poet from Lovell, Maine, creates writing desks and implements in addition to his compositions. Fiber artists raise their own livestock, card and spin their own wool to create their art. Chris and Gary Krauss of Native Maine Woods in Farmington use live end wood to create their fine furniture and interiors. Traditionally, this shapely, bark end is considered scrap. Their representations are truly value added works of the Creative Economy.

Jewels in our Crown
The region is replete with wonderful examples of expressions of unique artistry. Lucy Sogn Golden designs exquisite jewelry in silver and brass in Franconia, New Hampshire, and is a juried member of the League of New Hampshire Craftsmen. The Maliseet, Micmac, Passamaquoddy and Penobscot tribes preserve and celebrate the artistry and craftwork of the ancient tradition of ash and sweet grass basket making. Woody Jackson’s iconic Holstein cow became a Vermont signature brand. Kevan Moss Designs designs exhibits for national scale and regional museums from Paul Smiths, New York. Tamra Philbrook of Cutler, Maine, creates composite shell flatware from the coast of Maine for a growing market. Nathan Farb and Carl Heilman II of the Adirondacks are internationally known photographers whose work has helped to bring the landscape of the region to common recognition around the world.

The significant assets of the creative class go far beyond individuals and include organizations and institutions. The Adirondack Museum, Wild Center at Tupper Lake, the American Hand Weavers Museum, Vermont History Center, Maine Discovery Museum, Fairbanks Museum and Planetarium and the many small museums and history centers are noteworthy. The Crane School of Music at State University of New York at Potsdam trains teachers who in turn go out to teach music in the schools. In many cases these students cycle into schools within the region to teach, reinvesting human resources in arts and humanities education. The Vermont Studio Center in Johnson, Vermont is an internationally acclaimed live/work community for artists providing one to three-month residencies. In Buckfield, Maine, the OddFellows Theatre and in South Paris the Celebration Barn Theatre are examples of creative ventures that attract audiences, performers honing their craft and students from area schools wishing to engage in the performing arts. In the northern reaches of New Hampshire, St. Kiernan’s Community Arts Center opened in 2000 to provide a focal point for arts and culture. Throughout the region and across the creative disciplines the assets of the Northern Forest Creative Economy are noteworthy.

The number of exemplary talented people that reside in the Northern Forest Region is astounding! One doesn’t have to look very far to find examples in almost every community. Individuals manifest themselves in the Creative Economy by generating income for themselves, notoriety for place, and by helping to improve the community in which they live.

**Section 6. Opportunities and Challenges**

**Critical Mass**

Is critical mass a challenge for developing a Creative Economy? Is it necessary to have a population or building density of a certain size to support a vital Main Street before a Creative Economy can be self-supporting? There are varying opinions on the subject and there is no right or wrong. There are not many small cities within the region, but there are many larger towns and villages. Bangor, Maine (population 38,000), Saranac Lake, New York (population 5,000), are examples of a small city and large town respectively, that have gained “critical mass” to develop a thriving Creative Economy. Bethlehem, New Hampshire (population 2,199), and Eastport, Maine (population 1,640), are moving in that direction. Bellows Falls, Vermont (population 3,165), although not in the region, is a poster child of the Creative Economy.
Clearly the range of population and Main Street density in these communities ranges widely. On the other hand, in New York, organizations funded by New York State Council on the Arts (NYSCA) on a regular basis over many years provide a critical mass to support projects and programs for developing a Creative Economy. Essex County, New York, has a disproportionately large number, 12, of non-profit cultural organizations (also funded by NYSCA) compared to its population-38,351 and its size as the third largest land mass in New York State. As a county, Essex may have the critical mass of organizations to support its growing Creative Economy.

To begin with, a community need not have critical mass, but must increase the number of venues, grow audience attendance, and events over time in order to achieve critical mass for the Creative Economy to thrive.

**Audience Development**

Audiences need development from both within and outside the region. Marketing and promotion for attendance is important for the immediate events and venues. It is also critical to build audience through strong arts and education programs from preschool through adult and by acculturating an aesthetic appreciation. Exposure through public art, arts and education programs, festivals, community planning processes, etc., all help to build audiences. WREN, with its main office in Bethlehem, New Hampshire, is franchising its Local Works Marketplace program in various locales in order to promote audience development opportunities for local artists. Using the concept of a farmers market for promoting the buy local movement, WREN sells local works of people who live in the region.

Area resorts are developing audiences through various programs. The Balsams Grand Resort and Hotel in Dixville Notch, New Hampshire, offers an artisans series, musical performances, Artists in Residence and culinary demonstrations. This summer (2008) the hotel will feature eight artists, whose media include clay, wood carving, basket weaving and painting. The Balsams support the musical arts. There were nine different performing groups during the spring of 2008. Speakers and writers are also hosted frequently. All of these events are open to day and overnight visitors. Similarly, the Sagamore in Bolton Landing, New York, proposes workshops in specialty crafts with master teachers to generate occupancy for its resort. While not in the region, a very interesting best practice in audience and tourism development in the Creative Economy is being promoted by the Fletcher Farms School of Ludlow, Vermont, and the Society of Vermont Artists and Craftsmen, Inc. Titled “Art Inn Vermont”, the partnership is offering two-to-five day learning vacations with on-site classes, meals, and lodging in local inns.

Arts and Cultural Services Organizations, such as the Arts Council for the Northern Adirondacks and the Arts Alliance for Northern New Hampshire build audiences with various techniques. Directories, maps and guides, studio and historic walking tours, plein-aire classes, art camps are tools that help connect tourists to the legacy of the arts and humanities in the region. The Arts Alliance for Northern New Hampshire wishes to capitalize upon the connection between the White Mountain School of Arts, the eco-art movement and the popularity of North Conway as a tourist destination point. The Alliance intends to publish a map and guide to art and nature in
the region, combining these key attributes in order to educate recreational tourists about the legacy of the region.

The Arts Council of the Northern Adirondacks is connecting its studio tour and map guide project with an arts economic impact assessment project it is currently conducting in association with the Americans for the Arts. As creative professionals sign up for inclusion in the studio tour, and placement on the map guide, their patrons agree to complete an exit survey at the completion of the tour. The exit survey provides vital information about the tour’s audience and gives the promoters important data with which to build future tours and new services for patrons.

**Essex County, New York Studio Tours**

*Studio tours and walking tours are a very popular way to build audience. For example, in Essex County, New York, there are three significant studio based summer events and more planned. The Jay Arts Studio Tour has been operating for more than 20 years. An informal group of 15 or so artists spread out over the communities of Jay, Upper Jay, Wilmington and Ausable Forks, collaborate to buy space in the Arts Council Directory (which has excellent circulation), print and distribute flyers and make all the arrangements for a summer season tour. Up to 500 patrons participate in the Jay Arts Studio Tours. Saranac Lake’s Artists Guild, comprised of 30 or so artists, successfully began a collaborative tour two years ago with 1,000 patrons and doubled attendance in the second year. For 28 years, Schroon Lake has held a craft based festival and coordinated with local galleries to arrange that they be open on that day. The draw for Schroon Lake is huge, with over 5,000 attendees.*

*In part these events are held in the summer because seasonal property owners are in residence in the Adirondacks and Champlain Valley and tourist season is at its height. However, another reason they are held in the summer is because many artists are also seasonal residents and their studios are not heated.*

*Patrons do not always purchase art on the day that they visit the studio, but may pick up information and purchase art later. Creative professionals with good business skills, access to high speed internet and a system in place for tracking potential customers may benefit from leads that purchase art later in the season.*

**Anchor Projects**

In all the examples of places that achieve critical mass, an anchor project begins the process. A risk taker, either in the form of an entrepreneur, a government agency or official, a non-profit organization or a spark plug takes the initiative. Attention is called to a project or space that needs ownership, or someone just buys a special place. Opportunity is recognized in an intact historic downtown with depressed property values. In Eastport, Maine, Hugh French was the sparkplug for the Tides Institute, which served as the anchor. From there confidence was laid for another group to buy a church, and another group of entrepreneurs to buy a significant portion of the downtown. This process is repeated over and over at different scales.

**Bangor’s Story**
Bangor is a city of 38,000 people and is a long way from Portland, Maine. Work began in incremental fashion over 15 years ago. John Rohman, CEO of WBRC Architects and owner of a renovated historic building downtown studied up on the comparative assessments and tax values of downtown properties compared to outlying areas. He recognized a steadily declining value of downtown properties even though total valuation was increasing due to mall and hospital construction. Rohman advocated that the city invest in downtown to reverse its draining effect on the tax base. Faced with the choice between fixing potholes, lowering downtown taxes and general downtown projects, or investing in arts and cultural magnets, Bangor chose the latter. Within a year of each other, two anchor projects were developed at opposite ends of downtown. The city assisted the largest children’s museum north of Boston, the Maine Discovery Museum, to locate downtown. On its heels, the University of Maine needed to relocate a museum from its campus location. The City Fathers enticed the University (with financial support) to locate the museum in downtown and not on the out of town campus. These cultural anchors created a point-to-point pedestrian connection encouraging downtown visitors to walk between the museums and encouraged new commerce in-between. Other investments followed, including the hosting of the National Folk Festival for three years and its morphing into the American Folk Festival’s permanent home in Bangor. Over 120,000 people come to Bangor each year for the two-day festival and generate significant revenues for the community’s businesses. The cumulative investments are paying off for Bangor. There are 23 new restaurants in Bangor and the Creative Economy is successful at attracting and retaining a vibrant and young employment base.

Embedding Artists in Historic Main Streets
Community development and planning practice is filled with examples of communities around the United States using the Creative Economy to revitalize Main Street economies. Through multi-pronged approaches including public art, anchor performing arts, movie theaters, galleries, and live/work studios, creatives are “encouraged” to move downtown. Free rent for a year to move into a vacant storefront is one form of encouragement. In Berlin, New Hampshire, where there is a high downtown vacancy rate, this form of encouragement may be a strong incentive when coupled with advertising in the arts newspapers and internet sites catering to the metropolitan areas of New York and Boston. Turn-keyed renovation of space with multiple uses, including live/work space and subsidized rent is another. In response to changing economic conditions in the Berlin area, the Arts Alliance of Northern New Hampshire is developing an inventory of available real estate that could be matched in a systematic way to Creative Economy ventures.

Arts Alliance of Northern New Hampshire: Creative Spaces Project
(From the Executive Summary: Creative and Knowledge Economy TRC Report)

The Creative Spaces Project of the Arts Alliance of Northern New Hampshire (AANNH) involves the communities of Berlin, Gorham, Whitefield, Colebrook, Carroll and Lancaster. “The first step in this process is identifying sites suitable for the development of creative industry spaces as incubators for the designed expansion of a permanent working artist and related small-business population. Such spaces would incorporate capacity for common public arts involvement and applications, including performance, rehearsal, exhibition, education, and service spaces. In her February discussion, Dr. Ann Markusen affirmed that the first step in development of a successful regional Creative Economy is to complete an inventory of current activity and to pair an inventory of existing and available
space with a full space needs assessment. Arts Alliance will be developing an inventory of current and potential Creative Space sites throughout the region, identifying buildings available for development as well as other adaptable facilities, including public spaces. The inventory will also include a listing of current creative enterprises. In addition, AANNH will survey local artists and creative businesses to assess their space and technical assistance needs, in order to pair up the existing spaces to those needs and to plan for future development. This survey information will allow facilitators of established creative spaces to have greater awareness of artists’ needs and artists to become aware of existing resources. Data from the survey will also aid in planning for future creative spaces and necessary resources to support them.

The Creative Spaces steering committee will develop a draft plan with specific recommendations and suggested actions. They will present their findings to local and State government leaders, economic development directors, Main Street development directors, and the public. The conversation will identify where creative incubator space exists and where—how—new spaces can be developed. The process will urge leaders to embrace dynamic cultural communities while honoring the critical, heritage-based sense of place in our towns encouraging cultural entrepreneurs to develop their work using new technologies. Property tax incentives and zoning for live/work spaces and other arts centers will be researched and evaluated.

By October 2008, AANNH will have identified those communities and individuals in the county that are most ready to take the next steps and invest in creative space development, as well as available spaces for this work. A permanent task force with dedicated staff will coordinate this network, offering communication, technical assistance, and appropriate programming. Work within the network and with partners and consultants will begin, with the goal of systematically developing the most promising identified sites. Within five years each of our creative communities will have successful creative spaces with artists and entrepreneurs, men and women, young and old working side by side. Identification of at least one potential “creative space” in each of the primary community regions and opening of at least one new creative space in 2009."

The literature is filled with additional suggestions of incentives and ideas to embed artists in historic Main Streets. Bellows Falls, Vermont, is a poster child for Vermont in this regard. It is a well-documented process that unfolded before everyone’s eyes. Bellows Falls was in decline and chose to embed artists in its downtown as its community development strategy and it has paid off in the long run. The renovation of the Town Hall by a theater company was the anchor project that embedded performing artists in an historic downtown. This was followed by other projects by both the public and private sectors: a community mural project, affordable live-work space for artists, music and cultural programs, gallery spaces, new restaurants, hardware and other specialty shops.

Honoring Authenticity and Celebrating Uniqueness

Creatives are attracted to the presence or absence of a strong quality of place...or the potential for one. By default or design, Northern Forest communities have yet to succumb to the modern trend of homogeneity in architecture that makes one place look and feel very much like the next. Some suggest that neglect from the outside world and a slower economy preserved the integrity of the history fabric of place because the building booms did not occur--this has been the Region’s savior. Franchises and big boxes, standardized treatment of parking, building design and signage cause places to look alike and become sterile. Calling attention to the authenticity of the 19th century (and earlier) communities and the region’s diversity in community characteristics are important for attracting visitors and creatives. Whether it be a specific community, such as Keeseville, New York, or a watershed, such as the St. John’s Valley in Maine, the unique characteristics of the area and the creative story that can
be told is an integral component of its authenticity. Corridor Management Plans and subsequent community planning through Scenic Byway Planning are a useful way to identify themes honoring authenticity and uniqueness of a region. Any visioning process can help identify themes for preserving unique aspects of a community or region. For the region’s children and for visitors, it is important that the region not become homogenized and unable to be distinguished and set apart. The region’s greatest assets are its faithfulness to its diverse history and genuineness of its representation to society.

It is also important to remember that the region was founded on a diverse ethnic heritage that is evident in the architectural fabric of each community. The influence of the French, Irish, English, German, Swedish, Lithuanian, and Ukrainian migrants, to name the most dominant, can be seen today in the names of settlements, architectural styles and elements, economic base and social stratification of the region. For example, the French influence is illustrated by the design of St. John’s Church in Keeseville, Clinton County, New York:

St. John’s Church (French Church),
Keeseville, New York
Keeseville Historic District
National Register of Historic Places

Incorporating the Creative Economy into Community Planning
Towns and villages regularly engage in community planning activities with many objectives and outcomes. Throughout the Northern Forest Region, there are examples of communities that, on their own, have incorporated Creative Economy objectives into local community planning and development strategies with a great deal of success. Saranac Lake, New York; Brandon, Vermont; Bethlehem, New Hampshire; Bethel, Maine; are all great examples of places that deliberately considered the arts and brought arts representatives to the table. In 1994, the Arts Council of the Northern Adirondacks was invited to the table with 90 other participants to engage in the development of a downtown revitalization strategy for Saranac Lake, New York. It recommended an arts committee be formed so the arts interests were incorporated into the strategy. Nine years later, Saranac Lake is a thriving example of a community where the Creative Economy is alive and well.

The State of Vermont took an organized, top down, statewide approach to Creative Economy development through the Vermont Rural Development Council. Following a 2005 report
published by the Vermont Council on Culture and Innovation, the Rural Development Council instituted the Creative Communities Program. A Statewide, planning-based program, it carries forward key recommendations in the 2005 report and carries forward its own Community Visit program. Selected communities use a structured, facilitated community planning approach to focus attention on local culture. They define “Creative Economy” in a way that is meaningful to the community and implement projects and programs to meet their objectives. Twelve communities in Vermont participated in the Vermont Rural Development Council’s Creative Communities Program to develop commerce, creativity and community. From the planning effort, 40 different projects were generated.

Whatever planning approach is used, and at whatever level of government it is implemented, the key issues and opportunities are to:

• Bring artists into the conversation from the beginning
• Use a structured planning process
• Incorporate the Creative Economy into the objectives and outcome
• Follow through for the long haul with implementation

Integrating Creative Economy ideals and values into strategies designed to improve or preserve quality of place through proactive planning makes a good deal of sense at the local and State level.

**Communication Networks**

Internet connectivity is improving, but not yet complete throughout the Northern Forest Region. The quality of the connections is not of the highest quality either. Cell phone service and wireless availability are not extensive throughout the region. Isolation can be mitigated to some extent by communications technology.

**Film**

The region’s natural resources and communities are accessible for film makers seeking backdrops and sets. The State of Maine enacted legislation providing financial incentives for film makers to encourage film production in the State. This legislation rebates a portion of film expenses back to a production company for filming in Maine. Each State has a strategy, including a website, staff and programs to promote film making in the respective State. Production by film makers from outside and inside the region may not happen often, but is significant in terms of economic impact and event related publicity for the community.

**Funding**

New York, Vermont, Maine and New Hampshire, have significant statewide arts and humanities infrastructure in the form of arts and humanities councils, historical associations, and economic development departments. Arts advocacy organizations also exist including the Alliance for the Arts in New York and the New England Foundation for the Arts. Interest in the Creative Economy spurred the Maine State Education Department to establish an Arts and Education Coordinator to acculturate arts in school-based programs. The Vermont Rural Development Council spearheaded a Statewide Creative Economy pilot program and recently published the
results. Mainstream community and economic development programs may not discriminate against Creative Economy projects, but they may not generate sufficient jobs to compete well against manufacturing or industrial development projects. Specific and long term dedicated funding initiatives, targeted to driving the Creative Economy, have not been created by any public agencies or major private foundations across the region.

Notwithstanding the Statewide infrastructure in place, arts organizations, chambers, non-profits and partnerships are chronically short of cash to plan and execute projects that benefit the Creative Economy. With part-time staff and so much to do, it is difficult to find the time to fully develop all the opportunities that exist to grow the Creative Economy. It is exhausting spending most of one’s time raising funds. It leaves very little time left for program activity. Transaction costs for grant programs are very high and the amount of funding too small, making programs unappealing for small scale projects. If general operating and project support flexible funding were available it could seed a project to the point where it might take off and be self supporting and profitable in five years. Other community development projects take greater levels of support and longer term investments for up to 15 years to turn a Main Street around.

Where there is critical mass in small cities, such as Bangor or Burlington, municipal arts funding is provided by the city government. While State governments may express politically correct sentiments promoting the Creative Economy, policy and funding priorities do not always follow suit consistently over time down to the local community level. The exception is New York State, where capital and program funding for the arts flows regularly and at exceptional levels to the rural communities of the Adirondacks and Tug Hill region. Even in a lean year, funding is relatively consistent for the arts. Although more could also be utilized in New York for the arts and humanities, public arts and humanities programming, planning and services dollars are desperately needed in Vermont, New Hampshire and Maine to support Creative Economy initiatives in the Northern Forest Region at the local level.

**Linking Creatives to Community**

Many communities are aware that artists and creatives live in and around town, but are unable to find ways to bridge the divide that separates them. Ice breakers can come in many forms and the goal is inclusion.

In order to address the disconnect between the creative people living around communities and the communities themselves, the Western Maine Cultural Alliance in conjunction with local school districts conducted cultural resource inventories and used asset mapping to identify area artists and place their locations on a map. The Arts Council for the Northern Adirondacks is preparing an arts and studio tour and map, completing a survey project after years of producing an annual arts directory.

Invitations to serve on local committees, including the fire department, need to be made. At every level of government, policy makers need to demonstrate that creative thinking is
welcome at the table and that the invitation isn’t purely symbolic. Outreach needs to be made with an attitude that conveys the message, “you and your ideas are welcome here.”

Creative Economy Micro-Enterprise Development

Artists and creative professionals are small business entrepreneurs who are growing their microenterprises over time into full-time profitable venues. They may not become big employers, but small businesses still give back plenty to local communities in terms of revenues and economic stability. And in terms of the Creative Economy, these micro-enterprises attract visitors! Recognizing and treating Creative Economy ventures as micro-enterprises is necessary. Artists and creative professionals may require technical assistance in management, financial planning, marketing and promotion.

Micro-enterprise Development is responsive to the region’s diverse opportunities and issues. The Women’s Rural Entrepreneurial Network in Bethlehem, New Hampshire, provides a good case study.

**WREN’s Story:**

WREN, the Women’s Rural Entrepreneurial Network (WREN), located in Bethlehem, New Hampshire, may not be the oldest of the non profit organizations in the region (formed 1994), but it distinguishes itself in several ways. First it is a one-stop shop, providing a comprehensive set of Micro-enterprise Development services and programs specifically designed for women and the subset of creative professionals. This may be based in part on the fact that its founding members were artists. Secondly, it does not shy away from owning real estate, accumulating assets and engaging in social enterprises. Many non-profits are tentative about these progressive activities. Third it is a significant membership organization. Starting with 12 members in 1994, it has grown to 700 members in 2008.

When WREN moved to Bethlehem from Littleton in 2000 they bought two storefronts to create a store, gallery and offices to address the absence of places to show or see art. In 2007, another building was purchased. The new gallery has its own storefront and double the floor space. WRENovation was the name of the store, but recently was changed to Local Works: Marketplace at WREN. When WREN moved into Bethlehem in 2000 the vacancy rate in downtown was very high, buildings were for sale and commerce was extremely limited. Eight years later, the vacancy rate in downtown is very low, there is very little for rent and demand has changed dramatically. WREN’s anchor projects have drawn complimentary investment from the Colonial Theatre, Cold Mountain Café, (helped by WREN) and others.

A new art show opens every month. Five out of 12 shows are “community” arts shows where artists who don’t have a whole body of art can exhibit. The monthly art shows draw great audiences, particularly the themed ones and those that involve school children. One particular opening for the WINGS Program drew over 100 people.

WREN provides the venue to conduct a professional show and for emerging artists to learn how to launch a professional caliber show. The process of preparing and holding a public art opening at a gallery requires artists to learn about pricing, presenting, and the effort that goes into preparing a collection for public exhibition. The public also needs opportunities to see both kinds of works so that new artists are
WREN continues to evolve its programs and services. Currently it offers:

- BETA-Program Business and Entrepreneurial TA Program that helps people with a comprehensive range of business skills (There is a break out group just for artists).
- Store program with 200 vendors grown from 55 vendors in 2001. The store and gallery are juried and consignment-based (60% member, 40% WREN) producing income for WREN.
- Writers groups & artists groups use space for creative events,
- Local Works Farmers Market and Outdoor Marketplace. In the summer of 2008 WREN will operate (on a trial basis) an outdoor marketplace that will be open twice a week and will be available for other events such as arts fairs. Tents, electricity, water and bathrooms will be available at the site.
- ARTS Show called “Wish you were here...Bethlehem, NH.” The themed show will open June 27, 2008 and is experimental to generate community spirit. The Art will hang in the Town Hall and serve as a pilot project to go on in any town.

Eastern Maine Technical College in collaboration with the Maine Crafts Association is piloting an Associates Degree in Traditional and Contemporary Crafts starting in the fall of 2008 in order to develop the next generation of artisans. The League of New Hampshire Craftsmen offers master’s classes for aspiring artists. WREN is also concerned about the future stock of artisans and provides the WINGS program, an arts-based program of free workshops for girls aged 8-14 years. They not only support market development for local artists and artisans, they create them and “educate, provide resources for knowledge and practicalities.” Technology use is encouraged by providing a technology center, workshops in on-line resources, and a lending library.

As mentioned in A Placemaking Recipe, in Section 4, creating social and business networks is a critical aspect of bridging the divide between community and the creative professionals that populate the region. The most successful creatives export out their services and products and most of their opportunities are not local. They, and the communities that host them, may not know what opportunities might be mutually uncovered. On the contrary, creatives starting out or with more marginal operations might be struggling to make ends meet or working part-time at their ventures. They benefit from opportunities for developing local and remote audiences through print and online directories, schools and library programs, exhibit locations in bookstores and cafes. Any and all incremental efforts at increasing “traffic” and support for these aspiring businesses can bring dramatic changes in their bottom line.

The Goose Eye Institute for Creative Economy Education is a great example of connecting creative professionals to the community. Goose Eye provides a website and distributes a brochure to 12,000 people of continuing education classes offered by area creative professionals through the school system. In this way artists and creative professionals are exposed to the community and if a connection is made, customers and client base may grow.
Promoting art and crafts to the wholesale and retail markets is well developed throughout the region as evidenced by *Handmade in the Northern Forest* and other collaborations. The Maine Crafts Association and the Maine Highlands Guild recently merged and is a strong presence in the Eastern Region. The League of New Hampshire Craftsmen is one of the oldest such organizations in the country and is highly respected. In Vermont, arts and crafts support are not organized in the northern sections of the State or centralized, and more privately organized. Enosburg has an art co-op and to the south, Montpelier has an arts and craft co-op and gallery. In Burlington, Frog Hollow has a major presence with a retail outlet and Middlebury also serves as an organizing outlet.

The Maine Indian Basket makers Alliance includes 72 tribal artisans representing the Maliseet, Micmac, Passamaquoddy and Penobscot tribes. They are working to “preserve and promote the art of Native American basket making, particularly within Maine’s Native American community.” Promotion is achieved through display at regional events and outlets, such as the Annual Maine Indian Basket makers Sale and the Native American Festival at Bar Harbor.

In New York, the Adirondack North Country Association (ANCA) worked on arts and crafts support and development for more than a dozen years and has finely honed its support services. ANCA’s Craft Development Program is considered an international model. The Atlantic Provinces Regional Economic Development Association chose the ANCA region for a tour of craft businesses. ANCA links crafts people and business through a dedicated staff person, at the Annual Buyer Days, AdirondackCraft.com and through a sophisticated online shoppers’ website.

**Creating Unlikely Partnerships**

It is both a challenge and an opportunity to form strategic partnerships at the local level. It requires trust, the abdication of “turf”, building on organizations’ capacities and sharing funds. This is difficult when funding is competitive and in short supply. However, there is wisdom in creating partnerships and networks, particularly in the development of the Creative Economy. The best partners seem to be the most unlikely ones for success with the Creative Economy. For example, chambers of commerce do not usually have much involvement with the Creative Economy, but have many resources to bring to the table. They may have staffing, access to funding, business connections and stability. They want to be attached to the tourism and construction activities in the community. The Arts Council for the Northern Adirondacks is working with the Lake Placid Essex County Visitors Bureau, a first-time partnership for the purposes of their Art and Studio Tour and Economic Assessment Project. They feel the partnership is a necessity to raise awareness of the role of the arts as an economic driver in the region.

In a similar vein, the use of Scenic Byways, corridor planning or regional planning areas, are also unlikely and possibly productive locations for the Creative Economy. The Adirondack North Country Association is a master at this activity, having created and nurtured 13 Scenic Byways in the Adirondack/Tug Hill Region of New York State. In Western Maine, along the Pequawket Trail Scenic Byway (Route 113) from Standish through Gilead, a visitor can enjoy the natural
wonders of Evan’s Notch and the White Mountain National Forest. Coincidentally, this area has seen an explosion of fiber artists in the past 10 years. On family farms where sheep, goats, mohair, alpaca and other kinds of animals and plants that produce fiber are raised, tapestries, rugs, and other forms of woven art are produced. The region hosts a shearing festival. The opportunities for a partnership between the Creative Economy and the Scenic Byway are a match made in heaven! The promotion of the Route 113 Corridor and the placement of a multiple use retail facility on the byway to serve visitors is a standard practice on Scenic Byways throughout the United States. There is even funding for it. And the serendipitous presence of historic Brickett Place, a National Register property located within the National Forest, is a very suitable location for a waypoint cultural center that could house a crafts outlet featuring local fiber artists and other Creative Economy information.

Brickett Place, White Mountain National Forest
(Source: Toni Seger)

Lake and seasonal property associations bring the summer residents into the picture. Second-homes and their normally more affluent owners are sometimes remote from the local cultural landscape and the Creative Economy. The membership of these associations are very interested in cultural affairs and activities around their seasonal homes. For arts service organizations, a connection between the affluent second home owners and artists can provide an important linkage for potential sales of artwork, support of events and donations.

School Board, Parent Teacher Associations or School Districts, bring the educational assets of the community into play. The Bethel Area Nexus of Western Maine is an unusual partnership working to advance the Creative Economy. The partnership is comprised of the Bethel Area Chamber of Commerce, The Lewin Center, the Mahoosuc Arts Council, and MSAD #44 Adult & Continuing Education. The Maine Turnpike Authority turns out to be a quite important partner, purchasing art for placement at rest areas and collaborating on the development of a fine craft retail center at the West Gardiner travel plaza. In Hardwick, Vermont, a new project is underway with help from the Preservation Trust of Vermont. Alongside Vermont Soy and High
Mowing Seeds a local leadership team that includes young artists is working to revitalize downtown. The opera house and other properties have been targeted for redevelopment.

Public Art
Not all communities may have the political will and momentum of Bangor to contribute $100,000 per year to the arts, but it is an honorable goal to approach! However, all local governments should institute public arts programs at a comparable scale and budget the funds to do so.

Another aspect of public art is connecting local artists to public art projects under contemplation by a community. New England Foundation for the Arts (NEFA) is working with Jane’s Trust to develop a Northern New England Public Arts project modeled in part, on its Arts and Community Landscape program. The goal of the project is to build a network of artists who are interested in working with communities and to develop a group of communities that are interested in creating public art.

Staffing Organizations
Funding is a chronic problem for non-profit organizations. Since a majority of operational funds are devoted to labor costs, the result is a shortage of funding for staffing and low pay for staff. Perennial problems finding and keeping staff plague organizations. Alternatively, highly skilled, dedicated people are paid wages far below comparable salaries in other kinds of non profits or in the business world. The message translates as: philanthropy, government and community undervalue the work of arts and cultural organizations and the wage rates paid to the employees of arts and cultural organizations is unskilled work.

Section 7. National and Four-State Creative Economy Policy Opportunities and Challenges

Arts and Culture as a Community of Practice
Perhaps the decision to cut arts and music from school curricula in response to budget shortfalls of the late 20th century was very shortsighted on the part of school districts. Children’s ability to problem solve problems and learn math skills are strongly linked to the arts and to music. Analytical skills are linked to the humanities. The 21st century is comprised of thinkers and problem solvers who can compete in a global job market. The innovative and Creative Economy professions of tomorrow are dependent upon students who possess skills drawn from the arts and humanities as well as from math and sciences. Education is the “fulcrum” on which the creative and innovative economy depends. The US educational systems
lag far behind those of countries who have made the transition from a manufacturing-based economy to a knowledge-based one. A 2005 report entitled, *Transforming Learning For The 21st Century: An Economic Imperative* produced by Learning Point Associates, is a comprehensive review of the conditions necessary to support an entrepreneurial economy. This document notes the following:

“Much of U.S. education is still based on the premise that economic processes and institutions will mirror those of the 20th century. Students are prepared to be future employees of business organizations now rapidly becoming obsolete. Current trends suggest that more students will run their own businesses rather than work for others and as adults must constantly, quickly, and efficiently learn new skills and information to be effective entrepreneurs. To succeed in life and to keep our country strong and prosperous, all of today’s students must graduate able to deal with ambiguity and capable of higher order analysis and complex communication.”

It is essential that all students, regardless of their socio-economic status have access to the creative arts and humanities education. This is so they can develop an intrinsic appreciation for the arts and culture in addition to developing higher level cognitive skills needs to compete in a global work environment. This a region wide challenge.

**Defining Creative Economy**

It is very difficult for people to reconcile the number of definitions of Creative Economy generated in the literature as a result of pioneers such as Richard Florida. In the January, 2008 Final Report on the Creative Communities Program, the Vermont Rural Development Council Stated that 350,000 entries were derived from Googling the term “Creative Economy.” As a term without firm grounding that grew into a popular movement in less than 10 years, there is a great deal of mythology surrounding the term. For practitioners working with communities and organizations, misunderstandings exist about its meaning as organizations define the term, measure and evaluate its impact differently. As with other academic and professional jargon, the likelihood exists that the term will ultimately reduce down into some commonly accepted parameters. In the meantime, the challenge for practitioners is to nail down a term with no common usage.

**Standardizing Data**

The New England Foundation for the Arts and the Americans for the Arts, are the two major regional and national organizations respectively, with research departments dedicated to collecting and analyzing statistics on the Creative Economy. They are separate and distinct entities and do not share data. A third group, the Alliance for the Arts in New York City also conducted research in New York on the economic impact of the Creative Economy. All share the intention to create visibility on the arts and humanities as economic drivers. There is also an objective to compare regions or States to the rest of the country in order to understand rankings or scale.
The data sets utilized by each organization have its assumptions and limitations due to its sources. If a non-profit does not file an IRS Form 990 due to its small size, then it may not be registered in a database. If an artist is primarily employed at something else, they may not be registered or listed as an artist with the government. The federal classification system is not very useful for the Creative Economy as its roots are in industrial trades. New England Foundation for the Arts’ Culture Count and Impact Calculator are very useful tools as are the Americans for the Arts’ Creative Industries Reports to obtain a general impression of impact. However, specifics for the Northern Forest Region are problematic. As researchers drill to the county level, federal data is suppressed due to privacy laws. This results in limited data available for the Northern Forest Region from federal sources, even if funding were available to mine for the data.

Another approach is to conduct original surveys, also costly, but may provide more accurate data to capture the impact of the Creative Economy on the region. The Arts Council of the Northern Adirondacks and other organizations efforts to conduct surveys are important, but because they are not comprehensive of the region nor using standardized surveys or procedures, their results cannot be aggregated to achieve a complete picture for the region.

A basic database for the region would allow Northern Forest leadership to assess the economic impact of the Creative Economy on the region and help raise regional consciousness about the role of the creative professionals and organizations in community economics.

**Communications Technology**
Areas not served by high speed internet are at a competitive disadvantage for business services, students’ educational development and for modern residential expectations. Creatives are dependent upon website development and internet communications to market their products and services and to communicate with customers and clients.

Cell phone technology innovations no longer only require huge towers to improve connectivity and can be placed within church steeples and in hamlets. If the Creative Economy is to grow, people must be able to make a living by utilizing the internet to connect to clients and customers. Coos County, New Hampshire, is representative of the region’s vulnerability and need of high speed internet service.

**The Creative Economy as a Tourism Amenity**
Cultural tourism is an important component of the region’s thriving visitor base. Since it generally provides an indoor component, its venues can shelter visitors during inclement weather. As climate change broadens the shoulder seasons, and visitors find the spring and fall increasingly as attractive as winter and summer, the cultural tourism venues will continue to complement the natural resource based tourism amenities the region offers. Linking internet based catalogue sales and services, “off season” workshops and the wide array of creative enterprises to slower seasons enables Creative Economy professionals to round out their revenues to accommodate changes in cash flow that are seasonally driven. Convening groups, such as WREN, the Adirondack North Country Association, the League of New Hampshire
Craftsmen, the Maine Crafts Association and the Craft Emergency Relief Fund (CERF) of Montpelier, Vermont, to brainstorm ways to add value to both the Creative Economy and to cultural tourism is a valuable next step.

**Affordable Housing**
The earlier waves of migration to the Northern Forest Region by creatives was predicated on the basic ingredient of inexpensive land and buildings. A rapidly changing real estate market with growing pockets of rising land values and accompanying skyrocketing land taxes will force creatives to declare that they cannot afford to stay here anymore. Writers, journalists, artists, performers, are beginning to feel the pinch in the Adirondacks of soaring taxes and land values. Affordable housing programs and projects are proposed to provide worker housing for the tourism industry, but there is also concern for existing moderate-income residents that include the creatives of the region. Homesteading property tax relief and two-tiered tax systems that differentiate between seasonal and year-round property owners in an amenity rich area are being discussed in order to provide affordable housing opportunities for existing residents.

**Historic Building Tax Credit**
The State of Maine leads the way with a State historic building tax credit program. This program significantly incentivizes Main Street revitalization and the Creative Economy. It provides a 25% tax credit for retrofitting historic buildings and mill spaces, including retail spaces. It also provides a 30% tax credit for low-income housing with more than one unit. The Maine legislature recently amended, fundamentally improved the program and increased the tax credit. The program sparked Creative Economy investment in Maine by providing artist live/work housing and downtown revitalization. New Hampshire, Vermont and New York should adopt a similar program.

**Sharing Artistic Resources**
Touring and exchanges for artists and creatives could provide cross pollination and network development across the region. New England Foundation for the Arts sponsors a Dance Program exchange which is a great resource for New Hampshire, Vermont and Maine. Other opportunities for formal and informal tours and exchanges would raise the visibility of a shared regional identity.

**Public Art**
Within the region, New Hampshire, Maine and Vermont have a Percent for Art Law at the State level, but New York State does not (New York City does.) The Percent for Art Law requires a percentage (set by the legislation; normally one or two percent) of the project cost of every building constructed with State funds to set aside funds to buy art to place in that building or on the grounds. New York needs a similar law. It is also important that artists be involved in the decisions about the public art to be purchased.

**Funding, Funding, Funding**
Providing consistent, targeted funding for grassroots Creative Economy projects and programs is critically important across the Region. For example, Vermont’s efforts to increase funding by
400 percent for its Cultural Facilities Grant Program since the release of the Vermont Council on Culture and Innovation’s report, *Advancing Vermont's Creative Economy* report, is a step in the right direction. More needs to be done in every program and every department throughout the region. Since many projects take time to plan and execute, general operating and planning support, as well as capital support, is necessary over the long term in order to achieve success at the local level in all geographies of the region, particularly the remote, less affluent and more economically disadvantaged locales. Federal and State Community Development Agencies, Economic Development Departments, Arts and Humanities Councils and Commissions, and other agencies and departments at the State level must be joined by private philanthropies to earmark funds for the Creative Economy.

Section 8. Regional Blueprint Recommendations

Embedded within the text of this report are many recommendations that can be culled for further study and evaluation by the Creative Economy sector and users of this report. The following recommendations are of regional import and create the catalyst by which the Creative Economy can take the great leap forward:

\* Raise the visibility and regarding the critical role the Creative Economy plays as a twin engine in the Northern Forest economy: as an economic driver and as an essential ingredient in quality of place.\*
Work with the Governors and community leadership in New York, Vermont, New Hampshire and Maine to give recognition to the arts and culture as their own industrial sector and major contributor to the economy. Help politicians and policy makers to understand its value and promote a higher profile. Educate government, media and the public that the commercial Creative Economy is only part of the sector that generates economic benefit and that the non-profit cultural and arts sector is a BIG economic driver and creator of quality of place at the local level. Promote recognition and appreciation of the twin engine message.

Advocate for more (and flexible) funding at all levels of government and for private philanthropy to step up to the plate to support the Creative Economy.

A suite of funding options, from planning to general operating support to capital grants should be made available to non-profits, local governments, consortiums and cooperatives to fund the Creative Economy initiatives conceived and implemented at the local and regional level. It is particularly important for funders to provide resources in a way that contributes to the ultimate success of a project. This can mean long term funding that changes over time from planning to general operating support to capital, back to general operating support. Contributing funds early on to invest in planning to address strategic and tactical issues can forestall major roadblocks later on.

Flexibility and discretion should be designed into the funding programs and transaction costs should be low. This should enable grantees to innovate and respond to local needs for:

- public art,
- humanities projects,
- exhibits, interpretation,
- waypoint centers,
- micro-enterprise development,
- social network bridges,
- marketing and promotion,
- capital projects and Main Street revitalization,
- adaptive reuse of spaces for creative industries,
- embedding creative professions in downtowns,
- innovative Creative Economy projects.

Higher per grant amounts than conventionally allowed in the existing community art and facilities programs operated by arts commissions should be considered. The Northern Forest Small Grants Program may serve as a useful model for a regional grants program targeted for the Creative Economy.
All the major capital programs offered by the federal and State governments in each State should provide a clear message to grantees in their annual rounds of funding that projects and programs within the Creative Economy sector are welcome to apply and that reviewers will treat them as competitive applications (and follow through accordingly). A good example of how this can work across State agencies is New York State’s Quality Communities and Smart Growth Policy initiatives. In all New York’s grant programs, these two initiatives were adopted Statewide and in almost every grant competition, grantees were required to demonstrate how their projects addressed the criteria for bonus points. Further study of ways to promote the Creative Economy in the Northern Forest Region of each State through existing grant programs is an important area for further discussion with the Governors.

Promote Main Street Revitalization
The locus for the Creative Economy is downtown. Mayors and Supervisors in communities need to recognize that Main Street is the heart and soul of their communities. Preserving and protecting the authentic aspects of each community’s Main Street is essential. Plan well and often for the future of Main Street by engaging in strategic planning and adopting a Main Street management plan.

Anchor projects take many forms and are unique to each community. Gathering places, such as granges, town halls and opera houses can be legislated into new beginnings. They become places for cultural events, meetings and performances that build audiences. Establishing public art programs and Cultural Commissions are the purview of local government. Public art, clean sidewalks and places to sit, events on the weekend in downtown, all build ambience. Historic preservation designations, project funding, acquisition and rehabilitation become the tools by which space is converted from dilapidated and unused into contributing and vibrant. All these and more represent opportunities for projects that are critical to the heart of a renaissance.

Utilize every opportunity presented to celebrate the diversity of people and place.
Creativity is based on the concept of originality. In a strategy to promote the Creative Economy, it is essential to preserve and commemorate the diversity of populations, including native communities that reside in the region. It is also important to honor the originality and uniqueness of each and every town and village rooted in the countryside.

Preserve the natural and working landscape of the Northern Forest Region
The Recipe for Placemaking indicates the scenic landscape as the essential ingredient in the Creative Economy. It is imperative that the natural resource base is maintained and preserved through support of land trusts and other mechanisms. It would also be very helpful if land acquisition programs were made available for small acquisitions of urban parks and recreation opportunities within villages and townships. Pocket parks, green infrastructure and recreation are important parts of urban design that complement Creative Economy projects in the Main
Street revitalization plan. They also can link to the larger recreation and natural resource opportunities outside of downtown and elsewhere.

**Ramp up Micro-enterprise Development**

Work with the existing creative professionals and clusters already in place to build business skills, expand markets, build customer and client bases. Help part-time creatives to move towards full-time employment. Extend and standardize micro-enterprise support services across the region for creatives using the WREN, ANCA and Maine Craft Association models.

**Invite Creative Professionals to sit at the table and participate in decision making.**

Community and economic development benefits from inclusive efforts where many kinds of stakeholders are invited to participate in the visioning and planning work. At all levels of government, staff and community leaders need to make a conscious and consistent effort to appoint creatives to the organizational committees of these efforts. Policy makers at the State and local level should also consider including arts and cultural organizations, board members and directors at their tables whenever possible. Town/Select boards, planning commissions and other duly appointed committees should appoint an artist solely for the purpose of having their perspectives on board. In particular, design review boards and public art committees should have an artist appointed to their boards.

Doing so can make a dramatic difference in the decision-making process and products. This is because creatives think differently and bring different skill sets to the table. They have an appreciation and investment in creative thinking. They may view the world differently and make connections that other people don’t necessarily make. This can sometimes make other committee members feel uncomfortable and create tension in a group. It is important to recognize this potential, welcome change and embrace new thinking. Don’t shoot the messenger! Successful Creative Economy building has been linked to participation by creatives in decision making and may be a keystone of achievement.

**Establish 21st Century Communications, including High Speed Internet throughout the Northern Forest Region.**

The Creative Economy is dependent upon access to high speed internet in the furthest reaches of the Northern Forest. Secondary to this is access to cell phone service by the installation of low altitude towers installed in church steeples, fire towers and on other existing structures. Keeping up with the metropolitan area’s communication technology is essential for growing the Creative Economy sector. If the private sector is unwilling to step in and develop the infrastructure needed to serve the public need, study the creation of cooperative ventures and invest in the infrastructure to serve the community.
Forge partnerships and strengthen bonds between unconventional associations of stakeholders in the Creative Economy.

As discussed in Section 6, promote unlikely partnerships between schools, Scenic Byways committees, libraries, chambers, seasonal property associations, etc., and undertake social network activities in order to bridge and ultimately integrate the Creative Economy with the community and its mainstream economy. The State and regional planning organizations can facilitate partnerships by promoting associations, convening meetings and helping to fund collaborative projects.

Integrate Arts and Humanities back into the Educational System

Career and professional development in the creative professions is preceded by a generation (and more) of children educated, engaged and nurtured in the arts and humanities. Without arts and humanities education in the public schools, children will grown up to be adults who are far less prepared to work in the Creative Economy or in the new global economy than European and Asian competitors. Every school in the Northern Forest Region should have an arts curriculum (ongoing/serving all grades) and adherence to arts standards (as well as tracking to ensure that the standards are being met by all schools).

Consider ways for the Region to measure the economic impact of the Creative Economy.

The existence of many different measures of economic impact that cannot be added up confounds everyone’s efforts to grasp the cumulative impact of the Creative Economy on the Northern Forest Region. It also detracts from efforts to raise the credibility and validity of the Creative Economy as an important economic driver in the mainstream economy. It is also valuable for individual communities to survey their cultural assets and to know who is in the Creative Economy. If a standardized system could be created, then efforts to roll up the information, when appropriate, would also not be so difficult. As it is, piecemeal efforts are underway with entirely different survey instruments that cannot be reconciled. Explore with NEFA, Americans for the Arts and the Alliance for the Arts, the various ways to measure Creative Economy impact and establish a database for the region that measures both private and public non-profit economic activity.

Form larger alliances across traditional regional borders for marketing initiatives and to share arts and cultural resources.

As demonstrated through the cooperative effort to publish, *Handmade in the Northern Forest*,
collaborations across the region in the arts and crafts are productive and possible. Collaborations across the region could serve two purposes: to share resources where they are scarce and to market to the Northeast. A review of the Americans for the Arts statistics provided in Section 4 reveals that across the region, the individual disciplines and professions within the Creative Economy vary widely in terms of numbers of businesses and employees. Creating professional clusters or guilds across the region by linking similar businesses to one another may be a worthwhile endeavor. Developing arts and humanities tours across the region that target the seasonal visitors and cross linking the Creative Economy to cultural tourism and eco tourism efforts will help to weave the Creative Economy into the mainstream economy of the region.

Section 9. Appendices

References


5. Arts Alliance of Northern New Hampshire, Regional Cultural Plan for Northern New Hampshire, ArtsAllianceNNH@Cs.com, cultural_plan_fall_04.pdf


title=Bohemia+and+Economic+Geography&


24. *Impact of Creative Economy – Results of Simulation and Methodology*, provided by Frumie Selchen, Arts Alliance of Northern New Hampshire, [www.aannh.org](http://www.aannh.org)


27. Maine’s Creative Economy Council, *Maine’s Creative Economy Connecting Creativity, Commerce and Community*, Margaret Chase Smith Policy Center at the University of Maine


www.friendsmidcoast.org/documents/referencedocuments/Maines%20Homegrown%20Economy.pdf

34. National Governors Association Center for Best Practices, *How States are Using Arts and Culture to Strengthen Their Global Trade Development*, 2003, www.nga.org/portal/site/nga/menuitem.9123e83a1f6786440ddcbeeb501010a0/?vgnextoid=2763303cb...


42. Pena, Mathew, Arts Policy Information Coordinator, Americans for the Arts, *What is Creativity?*, www.AmericnasforTheArts.org


55. Walker, Chris; Jackson, Maria; Rosenstein, Carole, *Culture and Commerce: Traditional Arts in Economic Development*, The Urban Institute and the Fund for Folk Culture, 2003, [www.urban.org/UploadedPDF/410812_culture_and_commerce](http://www.urban.org/UploadedPDF/410812_culture_and_commerce)

# Northern Forest Sustainable Economy Initiative: Creative Economy Sector Analysis

**Key Informant Interviews**

Conducted by Ann Ruzow Holland, Consultant, Willsboro, New York 12996

<table>
<thead>
<tr>
<th>Interview Date</th>
<th>Name</th>
<th>Title</th>
<th>Agency</th>
<th>Phone</th>
<th>Email</th>
<th>Street</th>
<th>City</th>
<th>State</th>
<th>Zip</th>
</tr>
</thead>
<tbody>
<tr>
<td>4/1/08</td>
<td>Frumie Selchen</td>
<td>Executive Director</td>
<td>Arts Alliance of Northern New Hampshire</td>
<td>603-323-7302</td>
<td><a href="mailto:artsalliancenh@cs.com">artsalliancenh@cs.com</a></td>
<td>P.O. Box 892</td>
<td>Littleton</td>
<td>NH</td>
<td>03561</td>
</tr>
<tr>
<td>4/3/08</td>
<td>J. Kevin Graffagnino</td>
<td>Executive Director</td>
<td>Vermont Historical Society, Vermont History Center</td>
<td>802-479-8500</td>
<td>kevin.graffagnino@state vt.us</td>
<td>60 Washington St</td>
<td>Barre</td>
<td>VT</td>
<td>05641-4209</td>
</tr>
<tr>
<td>4/4/08</td>
<td>Caroline Rubino</td>
<td>Executive Director</td>
<td>Arts Council for the Northern Adirondacks</td>
<td>518-962-8778</td>
<td><a href="mailto:artsco@westelcom.com">artsco@westelcom.com</a></td>
<td>PO Box 187, 6</td>
<td>Westport</td>
<td>NY</td>
<td>12993</td>
</tr>
<tr>
<td>4/18/08</td>
<td>Virginia Westbrook</td>
<td>Owner/Coordinator</td>
<td>The Virginia Company/Champlain Valley Heritage Network</td>
<td>518-597-3983</td>
<td><a href="mailto:thevaco@nycap.rr.com">thevaco@nycap.rr.com</a></td>
<td>1911 Creek Road</td>
<td>Crown Point</td>
<td>NY</td>
<td>12928</td>
</tr>
<tr>
<td>4/22/08</td>
<td>Paul Costello</td>
<td>Executive Director</td>
<td>Vermont Council on Rural Development</td>
<td>802-223-5763</td>
<td><a href="mailto:vcrd@sover.net">vcrd@sover.net</a></td>
<td>PO Box 1384</td>
<td>Montpelier</td>
<td>VT</td>
<td>05601</td>
</tr>
<tr>
<td>4/22/08</td>
<td>Marilinne Cooper</td>
<td>Executive Director</td>
<td>Women's Rural Entrepreneurial Network</td>
<td>603-869-9736</td>
<td><a href="mailto:marilinne@wrencommunity.org">marilinne@wrencommunity.org</a></td>
<td>203 Main Street</td>
<td>Bethlehem</td>
<td>NH</td>
<td>03574</td>
</tr>
<tr>
<td>4/22/08</td>
<td>Tracy S. Michaud</td>
<td>Executive Director</td>
<td>Maine Crafts Association</td>
<td>207-564-0041</td>
<td><a href="mailto:tsztutzman@maincrafts.org">tsztutzman@maincrafts.org</a></td>
<td>50 Mayo Street</td>
<td>Dover-</td>
<td>ME</td>
<td>04426</td>
</tr>
<tr>
<td></td>
<td>Stutzman, Ph.D.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Foxcroft</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4/24/08</td>
<td>Robin Zinchuk</td>
<td>Executive Director</td>
<td>Bethel Area Chamber of Commerce</td>
<td>207-824-2282</td>
<td><a href="mailto:robin@bethelmaine.com">robin@bethelmaine.com</a></td>
<td>PO Box 1247</td>
<td>Bethel</td>
<td>ME</td>
<td>04217</td>
</tr>
<tr>
<td>4/24/08</td>
<td>Donna McNeil</td>
<td>Chair</td>
<td>Maine Arts Commission</td>
<td>207-287-2726</td>
<td>Donna <a href="mailto:McNeil@maine.gov">McNeil@maine.gov</a></td>
<td>193 State Street</td>
<td>Augusta</td>
<td>ME</td>
<td>04330</td>
</tr>
<tr>
<td>Date</td>
<td>Name</td>
<td>Title</td>
<td>Organization</td>
<td>Phone</td>
<td>Email</td>
<td>Address</td>
<td>City</td>
<td>State</td>
<td>Zip</td>
</tr>
<tr>
<td>-------</td>
<td>-----------------------</td>
<td>--------------------------------------------</td>
<td>--------------------------------------------------------</td>
<td>------------------------</td>
<td>-----------------------------</td>
<td>----------------------------------</td>
<td>-----------</td>
<td>-------</td>
<td>------</td>
</tr>
<tr>
<td>4/30/08</td>
<td>Dee Schneidman</td>
<td>Research Manager</td>
<td>New England Foundation for the Arts</td>
<td>617-951-0010 x530</td>
<td><a href="mailto:dschneidman@nefa.org">dschneidman@nefa.org</a></td>
<td>145 Tremont St. 7th Floor</td>
<td>Boston</td>
<td>MA</td>
<td>02111</td>
</tr>
<tr>
<td>5/2/08</td>
<td>Toni Seger</td>
<td>Founder/Executive Director and Co-Owned CEO</td>
<td>Western Maine Cultural Alliance/Prosework Associates</td>
<td>207-928-3712</td>
<td><a href="mailto:proseworks@fairpoint.net">proseworks@fairpoint.net</a></td>
<td>4 Lovell Landing Road</td>
<td>Lovell</td>
<td>ME</td>
<td>4051</td>
</tr>
<tr>
<td>5/5/08</td>
<td>John Rohman</td>
<td>CEO</td>
<td>WBRC Architects and Engineers</td>
<td>207-947-4511</td>
<td><a href="mailto:John.rohman@wbrcae.com">John.rohman@wbrcae.com</a></td>
<td>44 Central Street</td>
<td>Bangor</td>
<td>ME</td>
<td>04401</td>
</tr>
<tr>
<td>5/8/08</td>
<td>Jane Preston</td>
<td>Director of Programs</td>
<td>New England Foundation for the Arts</td>
<td>617-951-0010 x520</td>
<td><a href="mailto:jpreston@nefa.org">jpreston@nefa.org</a></td>
<td>145 Tremont St. 7th Floor</td>
<td>Boston</td>
<td>MA</td>
<td>02111</td>
</tr>
<tr>
<td>5/8/08</td>
<td>Alex Aldrich</td>
<td>Executive Director</td>
<td>Vermont Arts Council</td>
<td>802-828-3293</td>
<td>aaldrich@vermontarts council.org</td>
<td>136 State Street, Drawer 33</td>
<td>Montpelier</td>
<td>VT</td>
<td>05601</td>
</tr>
<tr>
<td>5/8/08</td>
<td>Anne H. Van Ingen</td>
<td>Director, Architecture, Planning &amp; Design Program &amp; Capital Projects</td>
<td>New York State Council on the Arts</td>
<td>212-741-7013</td>
<td><a href="mailto:avaningen@nysca.org">avaningen@nysca.org</a></td>
<td>175 Varick Street, Drawer 33</td>
<td>New York</td>
<td>NY</td>
<td>10014</td>
</tr>
<tr>
<td>5/13/08</td>
<td>Sasha Soreff</td>
<td>Director of Public and Government Affairs</td>
<td>New York State Council on the Arts</td>
<td>212-627-5656</td>
<td><a href="mailto:ssoreff@nysca.org">ssoreff@nysca.org</a></td>
<td>175 Varick Street, 3rd Floor</td>
<td>New York</td>
<td>NY</td>
<td>10014</td>
</tr>
</tbody>
</table>