

THE
CREATIVE
ECONOMY
INITIATIVE:

A Blueprint for
Investment in
New England's
Creative Economy

June 2001

THE
NEW ENGLAND
COUNCIL

THE CREATIVE ECONOMY INITIATIVE:

A BLUEPRINT FOR INVESTMENT IN NEW ENGLAND'S CREATIVE ECONOMY

presented by

THE NEW ENGLAND COUNCIL

in partnership with

THE NEW ENGLAND FOUNDATION FOR THE ARTS

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June 2001

THE CREATIVE ECONOMY INITIATIVE

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TABLE OF CONTENTS

FOREWORD	1
EXECUTIVE SUMMARY	2
INTRODUCTION	4
BLUEPRINT FOR INVESTMENT:	
GOALS AND INITIATIVES	15
GOAL ONE:	
CREATIVE NEW ENGLAND	15
GOAL TWO:	
CREATIVE CLUSTER	19
GOAL THREE:	
CREATIVE WORKFORCE	27
GOAL FOUR:	
CREATIVE COMMUNITIES	30
ACTION STRATEGIES FOR BUSINESS AND GOVERNMENT	35
CONCLUSION	42

FOREWORD

For the past three years, the New England Council has led an unprecedented effort to demonstrate the dramatic impact of our cultural arts on the region's economy. Our work already has won national and international acclaim for defining and analyzing the impact of New England's creative economy more accurately than has ever been done before.

What we found startled even those who have long supported the notion that New England's rich cultural assets constitute a powerful economic force. In a report released one year ago, *The Creative Economy Initiative: The Role of the Arts and Culture in New England's Economic Competitiveness*, we expanded analysis of the sector to include nonprofit cultural organizations as well as commercial enterprises and individual artists. We found that 245,000 New Englanders, or 3.5% of the region's total workforce, are employed in what we call the "creative economy." Moreover, the occupations that comprise this sector are growing at a faster rate than other occupations in the general economy. We also found that the creative economy is responsible for generating annually \$6.6 billion in tourism revenue alone.

Having defined the creative economy, we then confronted a challenge and set a goal. The challenge, simply put, was this: if the region's creative economy was generating this kind of economic impact absent any coordinated activities on the part of the region's business, government and arts communities leaders, could we encourage and develop further economic growth by developing policies and programs that harnessed the power of this sector? We believed we could. Our goal, therefore, was to develop a blueprint, or strategic plan, to accomplish such expanded economic growth for our region. The document you are about to read presents that blueprint.

This has been an extraordinary three-year effort that is causing revolutionary change in the way people think about the link between art and culture and economic growth. It reflects the input of literally hundreds of people throughout New England, representing business, government, academia and the cultural community. It has the potential for setting in motion a process and a plan for turning thought into action and increasing exponentially the impact of New England's creative industries and workers on the region's economy. It is an opportunity that we cannot afford to miss. We hope that, after reading this document, you will share in our excitement about this opportunity and join us in translating this blueprint into reality.

Michael S. Greco
Chairman, New England Council
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Senior Partner, Hill & Barlow

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President & CEO
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EXECUTIVE SUMMARY

In June 2000, the New England Council released a study that redefined the cultural economy of New England. *The Creative Economy: The Role of Arts and Culture in New England's Economic Competitiveness* established the creative sector as a major economic force in the New England economy. That research provided new information and understanding of the creative economy and also made obvious opportunities for growth of the sector. For although creativity manifests itself in enterprises, occupations and communities throughout New England, there is a little awareness of its economic significance and, hence, a lack of concerted policies and resources to develop it.

This *Blueprint for Investment in New England's Creative Economy* represents the second step in the New England Council's commitment to developing recognition of and investment in the region's creative sector. In the same way that innovation permeates New England's technology-based economy, so too does creativity fuel the growth of the region's cultural-based economy. The recommendations contained in this *Blueprint* propose a strategic plan to guide increased business and government investment in this powerful but largely unheralded economy. Drawing on models found throughout the world, the *Blueprint* proposes a series of initiatives that, taken in their entirety, create a groundbreaking regional investment strategy for the creative economy.

This *Blueprint* proposes the following four strategic development GOALS that are supported by ten action INITIATIVES:

GOAL ONE

CREATIVE NEW ENGLAND seeks to promote the sustainable economic development of New England's culture-based creative economy so that it may fully contribute to regional economic competitiveness and quality of life. The related initiatives propose to:

- 1 form an industry association known as the **CREATIVE ECONOMY COUNCIL** to provide coordinated voice, visibility, policy and actions, and
- 2 establish a **CREATIVE ECONOMY RESEARCH PROGRAM** that provides the knowledge needed to understand and respond to the needs of the sector.

CREATIVE CLUSTER aims to generate new jobs and economic activity by increasing the growth, vitality and competitiveness of New England's creative cluster. Specific initiatives will:

- 3 foster the growth of particularly strong regional CREATIVE INDUSTRIES such as film and design
- 4 strengthen the relationship between TECHNOLOGY and creativity
- 5 facilitate new and expanded FINANCING for creative enterprises and entrepreneurs, and
- 6 EXPAND MARKETS for New England creative products and services.

GOAL TWO

CREATIVE WORKFORCE will strengthen and expand New England's creative workforce by promoting understanding, awareness, opportunities and access to training and employment in creative occupations. The related initiative will:

- 7 strengthen WORKFORCE AND CAREER DEVELOPMENT opportunities for creative occupations.

GOAL THREE

CREATIVE COMMUNITIES will enhance the economic and social quality of life in New England communities by fostering a rich arts and cultural environment. Initiatives will:

- 8 facilitate CREATIVE EXCHANGE among communities
- 9 celebrate a CREATIVE COMMUNITY of the year, and
- 10 showcase creative communities in CORPORATE RECRUITMENT efforts.

GOAL FOUR

In addition to these regional Initiatives, the *Blueprint* outlines a range of investment strategies that can be undertaken by businesses and state and local governments on a unilateral or local level. These investment actions, in conjunction with the regional strategies, suggest ways for all private and public sector entities to more fully engage in and support the creative economy.

The *Blueprint for Investment in the Creative Economy* paves the way for the next, most important phase of this long-term investment plan. The New England Council and its partners are committed to implementing its recommendations. Later this year, the Council will launch a series of pilot ventures that will create specific opportunities for ownership and participation in the sector. The Council invites members of New England's business, state and local governments and local communities to join as partners in building the regional creative economy.

INTRODUCTION

New England has discovered a new industry. In June 2000, the New England Council released *The Creative Economy Initiative: The Role of the Arts and Culture in New England's Economic Competitiveness*. The study declared the culture-based creative economy a major economic regional powerhouse that, in employment figures alone, eclipses industries such as healthcare technology, computer equipment, and software.

The study radically redefines New England's culture-based creative economy by including in its analysis business enterprises and individual artists as well as nonprofit organizations. Using the tool of a cluster analysis, it examines arts and culture from an economic development perspective. The New England Council first assessed the breadth of the creative economy and now has committed itself to developing a strategic plan to help this sector achieve its full economic development potential.

Since the publication of the first report, the New England Council and its partners hosted a series of focus group meetings around New England designed to understand better the characteristics, issues, barriers and opportunities facing players in the creative economy. Over the course of nine months, project partners met with creative economy practitioners to learn about arts districts, the film and new media industry, the use of arts in downtown revitalization, cross-border cultural tourism initiatives, workforce development, and business support for the arts.

In addition to learning about the wealth of creative cultural activity taking place throughout the region, the fieldwork process identified obstacles to growth within the sector. Although the creative economy is unified by an underlying characteristic of cultural creativity, it does not constitute a cohesive or discrete industrial sector in the traditional sense of an industry cluster. Rather, cultural creativity is a thread that runs throughout multiple economic sectors and, therefore, until now, has not been recognized as its own industry deserving of policy coordination and investment.

The creative economy is populated by a large proportion of nonprofit organizations, small businesses and self-employed practitioners who do not readily identify themselves as part of a major industry. This lack of self-awareness manifests itself in an overall lack of sectoral identity. That lack of identity, in turn, means an absence of coordinated, strategic thinking by members of the

sector itself, as well as by the numerous entities that have a vested interest in the well-being of the sector.

State and local government agencies that do not have a clear cultural mandate are often unaware of the sector as a constituency with unique needs and opportunities for development. Education and training providers are missing opportunities for creative industry training or failing to provide it in areas where jobs exist. Similarly, businesses, financial institutions, and service organizations are largely unaware of a major industry that offers both unique needs and opportunities for investment. These factors hamper the growth of the sector.

The New England Council believes that, as with any industry, the culture-based creative economy requires a strategic framework within which to address systematically the shortcomings, obstacles and barriers to its growth, and to enable it to take full advantage of the myriad of available opportunities. The recommendations contained in this report address the key question of how best to support and strengthen the creative economy. This document proposes a strategic plan designed to support the growth and development of one of New England's greatest economic and social assets.

CREATIVE ECONOMY DEFINED

The businesses, not-for-profit organizations and individual artists that make up New England's creative cluster employ nearly a quarter of a million people, representing 3.5% of New England's workforce.¹ Employment figures exceed that of the software and communications services, health care technology and innovations service, and support an annual payroll of \$4.3 billion. Jobs within the *creative cluster* are growing at twice the rate of New England's overall economy. The creative economy generates an estimated \$6.6 billion in cultural tourism dollars alone, qualifying it as a major regional export industry.

Members of the *creative workforce*, trained in specific arts-based occupations, work as self-employed professionals and employees of culture-based businesses and nonprofit organizations. Like their counterparts in technology, creative workers can be found applying their skills throughout the region in industries as seemingly unrelated as finance and manufacturing.

The creative economy also manifests itself in *creative communities*, those cities, towns and neighborhoods where concentrations of artists, nonprofit organizations and businesses contribute to a high quality of life. The presence of a rich creative culture contributes to businesses' ability to attract and retain

1. Statistics based on data cited in *The Creative Economy Initiative: The Role of Arts and Culture in New England's Economic Competitiveness*, June 2000.

2. Richard Florida,
*Competing in the Age of
Talent: Environment,
Amenities, and the New
Economy*. Report
Prepared for the R.K.
Mellon Foundation, Heinz
Endowments, and
Sustainable Pittsburgh.
January 2000.

high-skilled workers. Recent research at Carnegie-Mellon University points out that an artist-based “bohemian index” is the single best indicator of a community’s ability to attract the “high human capital” individuals that characterize high technology workers.²

While most economic clusters are built around private businesses, the creative individual – or artist – is at the epicenter of the creative economy. Closely tied to the individual artist are the numerous nonprofit cultural organizations and commercial cultural enterprises that together comprise the culture-based creative sector. These people and enterprises are engaged in advertising, architecture, crafts, design, film and media, literary arts, music, the performing arts, publishing, and television and radio.

Unlike more traditional, cohesively organized industrial sectors, the creative economy functions as a connective tissue that unifies a diverse range of individuals and organizations. Surrounding this core creative cluster is a rich infrastructure of public and private entities that both supports and benefits from the existence of a vital creative economy. These support organizations provide the skills and training, technology, financing, physical facilities, and regulatory and business climate necessary to sustain the cluster.

Government agencies such as the National Endowment for the Arts, state legislatures, state and local arts and humanities councils, and offices of tourism, heritage and preservation all channel public support to the cultural sectors. Educational institutions ranging from public schools to private colleges, music conservatories and art schools, community colleges and adult education centers train the workforce that drives the economy. Individual and corporate donors, private foundations, government finance agencies and private banks provide the capital needed to sustain the sector’s human and physical infrastructure. State and local elected officials determine the policies that help support the industry. Continued and increasing investment by these stakeholders is critical to the development of the creative economy.

While the creative sector shares characteristics similar to many other industries, it is unique in the extent to which it has an impact on industries outside the cluster. Members of the creative workforce, trained in skills such as graphics, illustration, creative writing, design and media arts, are employed in totally unrelated industries. Virtually all industries employ applied design services offered by advertising, graphic design and photographic businesses.

More so than almost any other sector, the creative sector interacts closely with other industries to create or enhance their products. The tourism industry

markets cultural destinations and activities to its buyers; furniture and apparel manufacturers rely on designers to develop their product; and media outlets look to the creative sector to provide content for their programs. And all businesses, regardless of their industry or product, benefit from the presence of a rich cultural life when it comes to employee recruitment and retention.

The least tangible but perhaps most valuable aspect of the creative economy is creative thinking itself. In a world marked by rapid change, globalization and product homogenization, the ability to develop creative solutions to management problems, product design and market development is increasingly important to business success. Apple Computer praises those who dare to “think different” because, “while some see them as the crazy ones, we see genius.” Holland Mark Advertising produced a pro bono advertising campaign for the Boston Foundation that delivers the simple but powerful message to “Be Creative.” The firm says it provided the service because “we wanted people to understand that art and creativity are a fundamental part of everyday life.”

THE REGIONAL INVESTMENT PLAN FOR CREATIVE NEW ENGLAND

The New England Council is the nation's oldest business group whose mission is to identify policies and programs that stimulate long-term economic growth throughout the six-state region. The Council views New England's cultural economy as, first and foremost, an asset that imbues our lives with an invaluable richness of expression and experience. It also understands that these manifestations of cultural creativity are a regional economic asset that is in all of our interests to support. The strategies proposed in this plan are designed to address the creative economy as an economic development issue.

GOALS

The goals of the plan address the following four areas:

- ONE: CREATIVE NEW ENGLAND creates a regional structure to provide the ongoing leadership, resources and knowledge needed to ensure long-term support for the creative economy
- TWO: CREATIVE CLUSTER addresses the particular needs and opportunities facing those enterprises and individuals that directly and indirectly produce cultural products
- THREE: CREATIVE WORKFORCE recommends strategies for supporting the life blood of the economy: the thinkers and doers trained in specific cultural and artistic skills
- FOUR: CREATIVE COMMUNITIES seek to support those geographic areas that enjoy a concentration of creative workers, creative businesses and cultural organizations

INITIATIVES

The Plan's Initiatives propose a long-range plan of action based on the priorities that emerged from the data research and fieldwork. Each of them was developed on the basis of the following core criteria:

- ❑ they have REGIONAL IMPACT
- ❑ they involve REGIONAL PARTNERSHIPS
- ❑ they create new or expanded opportunities based upon existing MODELS
- ❑ they offer opportunities for short- and long-term ACTION

REGIONAL IMPACT

New England's 13.9 million residents enjoy a more clearly defined regional identity than most Americans. New Englanders share a tradition of common values, many of which have bearing on the region's cultural economy. A history of economic innovation that stretches from the Industrial Revolution to the Internet Revolution leaves us not only with an intellectual tradition but also a physical legacy. Mill buildings that once housed factories are now giving rise to a new generation of artists, cultural organizations, and creative businesses that populate creative communities throughout the region.

Economic innovation and a strong spirit of individualism contribute to New England's *high level of self-employment* – a trademark of the creative economy workforce. Similarly, a strong respect for historic preservation, heritage, and culture has endowed New England with a breadth and quality of *cultural assets* that is unsurpassed in the rest of the country.

In addition to our strong New England identity, there is a strong economic development rationale for a regional approach to the creative economy. New England residents can reap the benefits of *shared markets and economies of scale* gained by cooperative effort while taking advantage of the region's extraordinary degree of *geographic proximity*.

A regional approach to economic development planning will *erase the boundaries* created by state lines and foster strategies that reflect the actual flow of economic activity. For example, the development of a New England-wide cultural tourism strategy is currently hampered by a state-by-state approach to tourism planning. Visitors interested in coastal maritime culture, northern forest crafts or New England's literary trails are oblivious to the state boundaries that currently stymie optimal economic planning.

Regional economic planning can also *expand local markets* and *foster innovation* within the region. The creative output of western Massachusetts' special effects industry is currently directed to the entertainment and advertising markets of New York and Hollywood. A strengthened New England film industry could expand their markets within the region. Similarly, there may be new applications for special effects films in New England's superb educational and medical industries.

Successful economic development depends on the development of a high quality, industry support system or infrastructure that is responsive to the specialized needs of the cluster. Those regions that are able to create successful working partnerships among the cluster and its support infrastructure enjoy what the U.S. Department of Commerce calls a "collaborative advantage." The Initiatives aim to transcend the conventional tendency to segregate arts and culture and clear the path for their integration into the mainstream economy.

Successful implementation of the Initiatives depends on the active engagement of seemingly disparate partner organizations that – out of self-interest, not altruism – share a common interest in furthering the industry. In addition to current participants in the creative economy infrastructure, these partners must include representatives of sectors such as:

- ❑ **financial institutions and investors** who understand that the Creative Economy represents different clusters of specialized industries with their own financing needs – and opportunities
- ❑ **businesses from outside the creative economy** that employ creative workers as part of their own workforce; hire the services of applied arts; and benefit from quality of life in creative communities for recruitment and retention purposes
- ❑ **technology companies** that see in the creative economy opportunities for new product development and markets
- ❑ **state and local government agencies** whose mandates encompass the concerns affecting the creative economy. Beyond the culturally-based agencies normally associated with the creative sector, these include departments of tourism, education, economic development, planning, transportation and human services, housing, workforce development, and trade and export
- ❑ **educational institutions** at all levels, but particularly those that have not yet fully explored the educational needs of the creative sector. These include vocational and technical schools, community colleges, business schools and academic research centers

REGIONAL PARTNERSHIPS

- **foundations and other donors** that, with an understanding of the creative economy, could fund creative-based activities that foster economic and community development, health and human services and workforce development
- **regional associations** such as the New England Governors Conference and the New England Board of Higher Education that address regional concerns

BUILDING ON MODELS

New England abounds with successful models of the creative economy. Providence, Rhode Island, has led the way in creating special zoning and tax treatment of an arts district that sparked the revitalization of its downtown. The Massachusetts Museum of Contemporary Art in North Adams enjoys a creative and economic synergy with a number of creative enterprises that are tenants in its vast mill complex. The League of New Hampshire Craftsmen is the nation's oldest crafts guild, providing members with valuable professional support and a sophisticated marketing strategy. Maine is taking the lead in rural micro-enterprise development and Vermont is home to a local film industry that is developing local distribution networks for its indigenously produced film. Connecticut offers the Impressionist Art Trail that links museums offering some of the finest American Impressionist paintings in the world.

Our investigation of models of collaborative activity related to creative industries reveals a rich array of regional projects outside the United States, but a real lack of such regional models within the country. However, this research does illuminate a broad range of domestic local creative enterprise, especially in New England. The implication of this finding is encouraging if these individual efforts could be linked through new regional strategies, the extraordinary potential embedded in New England's creative economy could be fully realized.

Many of the state or local activities can be elevated to the regional level through replication, or a process of networking among currently isolated or fragmented activities. Industry associations organized on a statewide basis might do well to expand across state lines to operate on a regional basis. Other models, such as the New England Museum Association, can be replicated in other creative disciplines. And the creative sector has much to learn from industries such as medical devices that have benefited from concerted coordination among their members.

This *Blueprint* is intended to be a guide for action. Its success will ultimately be measured by the extent to which its recommendations are implemented. Using the framework established by the Goals and Initiatives, the newly formed Creative Council will initiate, support and develop projects and collaborations that present solutions or strategies that support the economic development potential of the creative economy.

While the strategy will obviously be implemented over time, the New England Council is committed to “jump-starting” investment with a number of projects that will be undertaken within a collaborative structure. To launch the implementation phase of the Creative Economy Initiative, the New England Council and its partners will be announcing a series of pilot ventures that will demonstrate the development potential of the coordinated, collaborative strategy outlined in this *Blueprint*. These ventures demonstrate the scope of activity and partnership possibilities that the *Blueprint* provides.

ACTION STRATEGIES FOR BUSINESS AND GOVERNMENT

While the principal concern of these recommendations is to create a series of actions that are organized on a regional theme, we would be missing a major piece of the strategy if we neglected to talk about actions that can be taken on the state, local and individual levels. Action strategies are activities that can be undertaken on a unilateral or collaborative basis by individuals and organizations in the public, private and nonprofit sectors. Unlike the Initiatives that seek to have a regional impact, these actions can be implemented on the state and local levels using existing vehicles that support arts and culture or by developing new mechanisms that are based on a more integrative understanding of the creative economy.



WHAT IS THE CREATIVE ECONOMY?

At the core of the creative economy are those activities which have their origin in individual creativity, skill and talent, and which have their potential for wealth and job creation through the generation and exploitation of intellectual property.

Creative Industries Task Force, *Creative Industries Mapping Document* (Dept. of Culture, Media and Sports 1998.U.K.)

Imagine, if you can, a cultural night out on the town. A flutist is giving her annual spring recital. The musician is on the faculty of the local university and has just been awarded an artist fellowship by the state arts agency in recognition of her outstanding artistry. She herself began flute studies while a student in the elementary school and continued through the conservatory. The program features new music commissioned for tonight's concert. Unbeknownst to the audience, the occasion also marks the debut of her new flute, an instrument made at a nearby company that has produced world-class flutes for generations.

The concert is part of a series organized by a nonprofit presenter that bears the name of its corporate sponsor. It is being held in a concert hall that was newly renovated following a capital campaign that drew a record response from local corporations, community foundations, government agencies, and private donors. Sound and lighting technicians are scurrying about with last minute details in preparation for the concert and its live commercial radio broadcast.

The audience settles in for the concert, content with the fine meals they have just consumed at local restaurants and secure in the knowledge that their children are safe with the babysitter and the car is parked in a nearby garage. They have spent far more tonight on ancillary services than on the concert tickets themselves.

The concert is so successful that segments of it are used in the artist's next recording that will be mixed at a local sound studio and marketed, packaged and promoted by local businesses. The costs of producing the compact disc are borne by the founder of a local sound system company, a music lover who parlayed his avocation into a successful company and is now committed to supporting those who inspire him.

A seemingly simple concert given by an individual artist, whose work relies on a vast network of support from educational institutions, governmental agencies, local businesses, private investors, and nonprofit organizations. From the babysitter to the restaurant, the sound technician to the recording studio, the instrument manufacturer to the corporate underwriter, the elementary music teacher to the university faculty member, the box office manager to the stage hands – all of these players contribute to, participate in and benefit from the creative economy.

Make the soloist a member of a quartet; the quartet members part of the Boston Symphony Orchestra. Imagine that the composer is John Williams and the composition contains the motif for the score of his next movie soundtrack. Imagine that the movie is based on the creative talents of a writer named J.K. Rawlings. Imagine the economic *tsunami* that one artist's creative talent has on the literary, publishing, education, film, music and media industries.

Once could substitute the musician with almost any other creative artist and play out numerous similar scenarios. Imagine the economic ripples set in motion by the furniture makers in New Hampshire, the designers in Rhode Island, the actors in Connecticut, the rural crafters in Maine, the cyber artists in Massachusetts, and the filmmakers in Vermont. This is the creative economy.



BLUEPRINT FOR INVESTMENT: GOALS AND INITIATIVES

GOAL ONE:

CREATIVE NEW ENGLAND

To promote the sustainable economic development of New England's culture-based creative economy so that it may fully contribute to regional economic competitiveness and quality of life.

Creative New England is rooted in the conviction that the human creative impulse generates cultural activities, products and enterprises that are of enormous economic and social value. The goal of Creative New England is to create a framework for the development and coordination of the leadership, knowledge, resources and strategies required to attain the full economic development potential of the creative economy. Creative New England will bring together a range of stakeholders to understand the key challenges and opportunities facing the cultural-based creative economy. It will formulate the coordinated policies and mechanisms needed to address those challenges and opportunities, thereby furthering the creative sector's integration with the greater New England economy.

GOAL ONE

INITIATIVE 1:

CREATIVE ECONOMY COUNCIL

The proposed Creative Economy Council is an industry association committed to advancing New England's cultural-based creative sector economy. Under the leadership of the New England Council and the New England Foundation for the Arts, the Creative Council will support and initiate poli-

cies, partnerships and programs that strengthen the creative sector and enhance its contribution to the regional economy.

THE COUNCIL WILL:

- ❑ create a unified voice, visibility and identity to the creative sector
- ❑ promote dialogue and exchange among industry members within and beyond New England
- ❑ leverage the financial, human and material resources necessary to nurture the creative sector
- ❑ foster partnerships and collaboration that promote the growth and development of the creative sector
- ❑ formulate and promote policies that further the interests of the Creative Economy
- ❑ integrate awareness and activities of the cultural economy into the larger regional economy

The Creative Economy Council will draw its members from the creative cluster itself as well as from the leadership of the region's educational institutions, businesses, state and local governments, foundations and other organizations that have a vested interest in the creative economy.

MODELS

CREATIVE COUNCIL

MASS TECHNOLOGY COLLABORATIVE: The Massachusetts Technology Collaborative (MTC) is a quasi-public economic development organization established to enhance the Commonwealth's knowledge-based innovation economy. MTC promotes technology-sector growth through partnerships among industry, universities and state government. It carries out its mission by conducting research and analysis to promote a better understanding of the forces that shape the state's economy and by facilitating productive collaborations among the business, academic and governmental enterprises that comprise the Innovation Economy.

MTC's Index of the Massachusetts Innovation Economy measures the pace of innovation in Massachusetts, as seen in nine broad clusters that represent about one-quarter of all private employment in the state. Its initiatives have led to the spin-off of such industry groups as the Massachusetts Medical Devices Industry Council (MassMEDIC), which promotes the growth and development of companies in that industry.

<http://www.mtpc.org>

CREATIVE SCOTLAND: Creative Scotland was established following a cluster study by Scottish Enterprise, a national development agency. The study found that the creative industries employed over 100,000 people in Scotland. Following completion of the study, Scottish Enterprise created a new cluster organization – Creative Scotland – with the goal of creating 2,000 new jobs, growing the sector by 30%, and increasing exports by 15%.

Key priorities include developing skills and talent; exploiting international opportunities; establishing an infrastructure to support growth; and developing new technologies. Scottish Enterprise invested significant resources into the new organization, which is currently in its early stage of development. Proposed projects include an International Exchange Program for professionals, new training programs to help businesses grow a digital media center and the development of a Creative Industries Campus. A web site has been established to encourage knowledge sharing among members of the creative cluster and to assist in the international marketing of the sector.

<http://www.creativescotland.com>

GOAL ONE

INITIATIVE 2:

CREATIVE ECONOMY RESEARCH PROGRAM

The Creative Economy Research Program will coordinate a regional network of policy makers, researchers and consultants to conduct research and analysis on the regional creative economy and coordinate the dissemination, discussion and exchange of information about the creative economy.

THE RESEARCH PROGRAM WILL:

- ❑ identify and track industry trends in employment, economic impact, and workforce development
- ❑ create a Creative Economy Index that will serve as a regional benchmark
- ❑ in conjunction with state arts agencies and administrators, develop research to support and generate policies affecting the Creative Economy
- ❑ generate research on specific issues and industries within the creative cluster
- ❑ understand and address issues affecting self-employed artists including healthcare, housing, education, occupational safety, and health and business training
- ❑ facilitate the sharing of data and research on the regional creative economy
- ❑ sponsor forums and exchanges among regional, national and international industry peers

tion, discussion and exchange of information about the creative economy.

MODELS

CREATIVE RESEARCH

CULTURAL INDUSTRIES AND PRACTICES RESEARCH CENTRE (CIPS): The Centre at the University of Newcastle in Australia was established to provide a focus for research into all aspects of cultural industries and practice. The aims of the Centre are the enhanced understanding of culture in practice and of the role of cultural industries in the social and economic life of neighborhoods, cities, regions and nations. CIPS is particularly concerned with how culture is influenced by the complex interaction of local and global forces, as well as social, political and economic institutions.

<http://www.newcastle.edu.au/department/lt/ciprc/cips.html>

THE NORTHWEST POLICY CENTER (NPC): The Northwest Policy Center is an applied research and policy center at the University of Washington's Evans School of Public Affairs. NPC is dedicated to enhancing opportunities for people in need, fostering community well-being, and improving the vitality of key sectors in the regional economy. NPC conducts research on the regional economy, works with policy makers and practitioners to develop and implement innovative economic, workforce, and community development strategies, and evaluates and shares lessons learned.

<http://depts.washington.edu/npc/>

To generate new jobs and economic activity by increasing the growth, vitality and competitiveness of New England's creative cluster

This goal focuses on the needs of the creative cluster, defined as those enterprises and individuals that directly and indirectly produce cultural products. The artists, nonprofit organizations and commercial cultural enterprises in this cluster work in applied arts, performing arts, visual arts, literary arts, media, heritage, and cultural support organizations.

As with any cluster strategy, the Creative Cluster initiatives focus on understanding and meeting the needs of its members. These encompass issues such as workforce development, technology, research and development, financing, business training, access to markets, communication, infrastructure, and policies and regulations. The Creative Economy Council will help convene participants of regional creative industries to identify and foster collaborative opportunities designed to promote their sustainable economic growth.

GOAL TWO

INITIATIVE 3:

CREATIVE INDUSTRIES

The Council will support development of New England's creative cluster by sponsoring a series of cluster initiatives designed to expand the creation, financing, distribution and consumption of regionally-produced creative products.

These industry initiatives will concentrate on creative clusters in which New England enjoys a particular strength such as documentary film, design, new media, literary arts, heritage and crafts.

THE CREATIVE INDUSTRIES INITIATIVE WILL:

- ❑ convene stakeholders from different creative industry clusters to identify common needs and opportunities and to develop collaborative solutions
- ❑ develop programs and systems that foster a sustainable environment for the creation and distribution of indigenous cultural products
- ❑ support the establishment of research and development centers to foster development of new creative products and enterprises
- ❑ integrate creative industry cluster development with regional economic development strategies
- ❑ identify, adapt and direct existing federal, regional and local economic development resources to the creative industries
- ❑ advocate for federal and regional policies that benefit the creative industries

MODELS

CREATIVE INDUSTRIES

THE GLASGOW COLLECTION (SCOTLAND): The Glasgow Collection was created as part of the city's efforts to promote Glasgow as a center of design. This organization's mission is "to be a sharp thinking and outspoken center of knowledge that helps individuals, businesses and organizations anticipate the future using design." Each year for three years, the Glasgow Collection will fund the design of at least 15 exciting and innovative new products, take them to the prototype stage, and promote them in exhibitions and publications. In partnership with the Glasgow Development Agency and Glasgow City Council, the Collection brings together designers with the aim of taking a number of prototypes to production and working with local manufacturers to create products that help local businesses become more competitive.
http://www.glasgow1999.co.uk/DESIGN/GLASGOW_COLLECTION/

DESIGN IRELAND: Enterprise Ireland, a national economic development organization, recently launched Design Ireland in response to the research and analysis of the country's design sector. The new organization is a collaboration of four different industry associations. The mission of the Design Ireland is to "brand" Irish design and give one voice for the design sector in Ireland as well as to promote the value of design in all aspects of the Irish economy. One of its first activities has been to sponsor trade missions – bringing those in the design sector to other countries to pursue new international partnerships.
<http://www.enterprise-ireland.com/english.asp>

BAY AREA VIDEO COALITION (SAN FRANCISCO): The Bay Area Video Coalition is the nation's largest noncommercial media arts center dedicated to providing access to media, education, and technology. Founded in 1976, BAVC's initial mission was to offer broadcast-quality video services to independent producers, artists, and nonprofit organizations. It has grown significantly beyond this initial mission to include a production facility, an affordable training center, and a range of workforce development programs. BAVC has received substantial support from federal agencies such as the Department of Labor as well as national foundations.
http://www.bavc.org/flash_site/index.html

SASKATCHEWAN FILM AND VIDEO DEVELOPMENT CORPORATION (CANADA): SaskFilm provides support, financial assistance and equity financing to the film, video and new media industry in the province. Its mission is to enable the film, video and new media industry in Saskatchewan to continually enhance the quality, quantity and marketability of its products and resources. SaskFilm acquires an ongoing ownership interest in the copyright of all projects in which it invests. The Corporation also administers the Film and Video Employment Tax Credit that provides a 35% rebate on salaries paid to residents of the province.
<http://www.saskfilm.com/>

GOAL TWO

INITIATIVE 4:

TECHNOLOGY

Recognizing that New England is a world leader in the development of technology, the Council will actively promote opportunities for creative collaboration between technology-based artists and engineers. As with other creative clusters, support for technology-based culture must entail examination of the cluster's need for financing, infrastructure, workforce development, marketing and other types of support.

THE INITIATIVE WILL:

- engage artists and other creative workers in the development of new technological products, applications and cultural products by sponsoring in-house research and collaboration in academic, corporate and other research settings
- expand market demand for technological products among artists and creative enterprises by, for example, increasing artist access to technology through funding support and other mechanisms
- promote the development and exchange of information about art and technology by creating a regional network linking New England's numerous academic, industry and other centers of creative technology
- support the creation of dedicated "centers of excellence" that are committed to exploring the interaction of art and technology

MODELS

TECHNOLOGY

THE SILICON VALLEY INSTITUTE FOR ART AND TECHNOLOGY (ART-TECH): ART-TECH is a nonprofit entity whose mission is to promote and foster artistic endeavors with an 'Art & Technology' theme. ART-TECH has been the vehicle for creating, developing, curating, promoting, and sponsoring new media art programs, gallery exhibitions, special events, artist-in-residence programs and collaborations with numerous organizations.

<http://www.art-tech.org/html>

PARC ARTISTS IN RESIDENCE PROGRAM (PAIR): The PARC Artist in Residence Program is an ongoing research project at Xerox PARC (Palo Alto Research Center). PAIR brings fine artists into PARC and pairs them with scientists and researchers who use similar technologies but often in very different ways.

An equally important aspect of PAIR is to bring the fine arts directly into the work environment for the mutual benefit of both the artist and the corpora-

tion. PAIR's artists all work and live in the San Francisco Bay Area, a requirement that helps build bridges between PARC and the local community.

<http://www.parc.xerox.com/parc-go.html>

EXPERIMENTS IN ART AND TECHNOLOGY (EAT) 1966-1993: An organization devoted to promoting the interaction between art and technology, founded by Billy Kluver, Robert Rauschenberg, Robert Whitman and Fred Waldhauer. EAT's primary goal was to give artists access to new materials, the experiments with which resulted in precursors to chat lines, fax machines, lasers, cable television and digitized graphics. EAT's artist and engineer matching service, called the Technical Services program, ultimately had 6,000 members through which approximately 500 works were created.

INTERNATIONAL DESIGN CONFERENCE IN ASPEN (COLORADO): IDCA is dedicated to providing an international forum for the discussion of design in the context of current issues, and for the discussion of current issues in the context of design. The IDCA is committed to engaging design professionals from every discipline as well as artists, scientists, educators and those from business and industry. Since its founding in 1951, the IDCA has gained renown as the premier forum for exploring new design concepts. The Conference gives participants an opportunity to discuss design and related issues broadly, deeply and from many points of view. It sustains the continuity of an ongoing discourse on design in the broadest sense, while illuminating the intersections of design with other forces.

<http://www.idca.org>

GOAL TWO

INITIATIVE 5:

FINANCE

This Initiative proposes a plan of action that begins with understanding the range of financing needs of the individuals, nonprofit organizations and commercial enterprises that constitute the creative sector. It will assess the range

of existing sources of funding and finance for the sector, adapt existing mechanisms and, finally, develop new vehicles to meet the needs and opportunities presented by the sector.

THE INITIATIVE WILL:

- ❑ educate financial institutions and investors about the financing needs and opportunities of the creative sector
- ❑ explore existing sources of public and private financing that can be adapted or tailored to meet the specialized needs of creative enterprises and individuals
- ❑ explore the market for new regional funding vehicles as a New England loan fund or venture capital fund dedicated to financing creative enterprises
- ❑ create tax-based and other governmental incentives for private financing of creative enterprises
- ❑ improve outreach to individual and small creative enterprises to ensure they have access to the full range of state and local resources targeted toward entrepreneurs and small business development
- ❑ develop dedicated revenue streams to increase sources of non-repayable funding for creative activities and enterprises

MODELS

FINANCE

THE CREATIVE ADVANTAGE FUND, WEST MIDLANDS (UNITED KINGDOM): The Creative Advantage Fund provides venture capital to assist the growth of businesses in the creative industries. The Fund has been established to help address some of the difficulties that companies in the creative industries have in attracting venture capital funding because of their smaller size and of the relative risk perceived in this young sector. The Fund is dedicated to the commercial exploitation of products and services made by creative businesses. As of February 2001, the Fund had made nine investments totaling £560,000 in seven companies.

<http://www.creative-advantage-fund.co.uk/frameset.htm>

BANKING ON CULTURE (EUROPE): Banking on Culture is an innovative action research project set up to investigate and stimulate new sources of financial investment for the cultural sector in Europe. Working with partners in Italy, the Netherlands, Ireland, Greece, Belgium, Portugal and the United Kingdom, Banking on Culture has tested new financial mechanisms with the aim of embedding these within local and regional economic policies and their future investment strategies.

<http://www.bankingonculture.com/>

CULTURAL INDUSTRIES DEVELOPMENT FUND (CANADA): The CIDF is a \$33 million fund capitalized by the Canadian Government and administered through the Federal Business Development Bank. The program provides loans of between \$20,000 and \$250,000 to businesses in the cultural industry and multimedia. The funds can be used for working capital, expansion and other initiatives geared towards long-term growth and viability.

http://www.pch.gc.ca/culture/cult_ind/cidf-fdic/english.htm

GOAL TWO

INITIATIVE 6:

EXPANDING MARKETS

The Creative Economy Council will seek to increase the market for New England creative products through regional promotional and market expansion campaigns.

THIS INITIATIVE WILL:

- promote the development and marketing of regional cultural tourism strategies by fostering coordinated efforts among state tourism, arts, humanities and heritage agencies
- support regional marketing campaigns that promote such cultural and creative products, industries or attractions as regional music festivals, literary trails and summer theater
- undertake national and international trade missions to expand and develop markets for New England creative products and destinations
- develop a regional cooperative marketing intermediary to promote the sale of New England products
- work with government and quasi-government agencies to improve visibility and access to local cultural offerings by improving promotional advertising at regional airports and highways

MODELS

MARKET DEVELOPMENT

WALES TRADE INTERNATIONAL: Wales Trade International brings together all of the international trade work occurring in Wales. Export development services include free workplace visits to discuss overseas trade needs and strategies, assistance for small businesses to help develop their expertise to trade globally, organizing foreign trade missions, and the investigation of joint venture projects. WalesTrade has developed a cluster initiative to support the overseas efforts of Welsh-based businesses from the same industry. Creative industries is one of the clusters targeted through this initiative.
<http://www.walestrade.com/welshcompanies/compdev/programme.htm>

GLOBAL STRATEGIES COUNCIL OF THE SOUTHERN GROWTH POLICIES BOARD (NORTH CAROLINA): The new Southern Global Strategies Council is focused on helping the South's citizens, businesses, and communities become globally engaged and competitive. Specific projects include:

1. serving as a Web-based clearinghouse for data, state profiles, best practices, educational materials and access to expert trade advice,
2. convening a wide cross-section of leaders to share ideas, explore joint action and articulate policy positions, and
3. launching pilot initiatives.

<http://www.southern.org/main/gsc/gsc.shtml>

GOAL THREE:

CREATIVE WORKFORCE

Strengthen and expand New England's creative workforce by promoting understanding, awareness, opportunities and access to training and employment in creative occupations.

New England's creative workforce is trained in specific cultural and artistic skills that are used in jobs both within and beyond the creative cluster. Creative occupations account for more than two percent of the region's workforce and are expected to grow at a significantly higher rate than occupations in other industries. One-third of the region's creative workforce is employed as designers.³ These designers, architects, writers and artists generate technological innovation, drive design, cultivate change and bring new ways of thinking to the region's leading edge industries. A key characteristic of the region's creative workforce is its high level of self-employment.

Cultivation of a skilled creative workforce must begin at the earliest level of schooling and continue throughout the worker's career with opportunities for ongoing training in new technologies, processes and skills. Job fair initiatives such as the Regional Entertainment Production and Administration Job Expo, Berklee College's Music Career Expo and Job Fair and the Boston-area Diversity Job Fair are important sources of information about employment opportunities and careers within the creative cluster. Effective creative workforce training depends on clear communication and coordination among employers, educators, government agencies and creative workers themselves.

3. Statistics based on data provided by the Current Population Survey 1996 and the U.S. Bureau of Labor Statistics as cited in *The Creative Economy Initiative: The Role of the Arts and Culture in New England's Economic Competitiveness*, June 2000.

GOAL THREE INITIATIVE 7:

WORKFORCE AND CAREER DEVELOPMENT

The Creative Economy Council will work with educators, employers and government agencies to develop regional mechanisms that:

- ❑ identify occupational structures, trends and opportunities for employed and self-employed creative workers
- ❑ facilitate communication between industry and educational providers to ensure timely and relevant workforce training
- ❑ educate government and private business support agencies about the creative industry and adapt existing and develop new business training and support services for creative workers
- ❑ promote business training opportunities for self-employed creative workers and small businesses
- ❑ identify gaps in training and work with regional community college networks and other educators to develop local training opportunities that address local employers' training needs
- ❑ ensure lifelong professional development and training through the use of technology and local educational institutions
- ❑ increase exposure to career paths and opportunities in the creative sector in secondary and post-secondary schools through the use of internships and summer employment
- ❑ inventory and publicize regional opportunities for creative workforce training at the secondary and post-secondary level, including adult education and lifelong learning opportunities
- ❑ create a regional clearinghouse for information on employment opportunities with corporate and nonprofit employers both within and beyond the creative cluster

MODELS

WORKFORCE AND CAREER DEVELOPMENT

PUTTING A FACE ON CREATIVITY, THE ARIZONA COMMISSION ON THE ARTS: The Arizona Commission on the Arts took advantage of the Federal School to Work Opportunities Act of 1994 by creating a pilot partnership in the Phoenix area. Putting a Face on Creativity is designed to expose K-12 public school students to the wide variety of jobs in both commercial and nonprofit arts organizations. Due to the wonderful impact that the pilot program had on participating schools, arts organizations and businesses, the Arizona Department of Commerce is now funding a statewide expansion of the program.
http://www.nasaa-arts.org/new/nasaa/spotlight/stspot_sep00.shtml

CULTURAL CAREERS COUNCIL ONTARIO (CCCO): CCCO is a sectoral council representing Ontario's cultural industry. Its role is to ensure the continued existence of a skilled, innovative and resilient workforce in order to maintain Ontario's leadership as the center of Canada's cultural industry. CCCO assesses human resource needs in the cultural sector, develops and supports programs that meet those needs, and creates practical policies with regard to training, retraining and other human resource issues.

Specific programs include:

1. a web site with an Industries Primer, a Get Mentored segment; a job training database; a comprehensive listing of Ontario's cultural organizations with links to their sites and a job board that advertises vacancies has just been launched
 2. a youth internship program that provides \$125,000 in wage subsidies, and
 3. a program to promote industry-university collaboration
- <http://www.workinculture.on.ca/>

ARTS@WORK, A PROGRAM OF ARTS AND BUSINESS IN THE UNITED KINGDOM: The Arts and Business organization in England has developed an initiative focusing on the many ways for a business to learn from the creativity, values and skills of the arts. It has created an internal database of arts organizations and individuals that offer all forms of arts-based services to business. Entries cover a wide range of activities including advisors on corporate art collections, training, workshops and communication. There is a particular emphasis on arts-based workshops where individual artists and performing arts companies come into the business and run workshops aimed at leadership development, communication,unlocking creativity,and teambuilding. Companies that have been involved in these activities include Pfizer, Accenture and Aramark.

<http://www.aandb.org.uk/html/cf/artswork.html>

GOAL FOUR:

CREATIVE COMMUNITIES

Enhance the economic and social quality of life in New England communities by fostering a rich arts and cultural environment.

A Creative Community is defined as a geographic area with a concentration of creative workers, creative businesses and cultural organizations. Creative communities contribute to New England's ability to compete successfully in the increasingly intense regional and national competition for businesses and employees. They also are a powerful draw to tourists who bring in outside spending to the region, thereby creating an export market for local culture.

However, the power of creativity in a community extends beyond its appeal to employers or cultural tourists. For while much creative activity does depend on the availability of institutions, facilities and other physical resources, the heart of creativity resides in the human beings who are actively engaged in the creative process. Examples of creative expression are not limited to downtown areas but abound in churches and community centers, neighborhood schools and youth centers. They involve elders and young people, newcomers and long time residents, and all cultures and ethnic groups. These forms of creative expression are at the core of creative communities.

INITIATIVE 8:

CREATIVE EXCHANGE

GOAL FOUR

The Creative Council will foster the development of New England's creative communities by sponsoring Creative Exchange, a community-based peer learning network. Creative Exchange will facilitate the flow of communication and information among communities that are integrating culture into local development strategies.

THE INITIATIVE WILL:

- ❑ convene gatherings among communities on topics of common interest such as community festivals and celebrations, arts districts, creative facilities such as artist housing, incubators and community arts centers, cultural tourism and other uses of culture in local community revitalization efforts
- ❑ develop informational resources and centralized information through publications and websites

CREATIVE EXCHANGE

MODELS

THE FORUM ON CREATIVE INDUSTRIES IN THE U.K (FOCI): FOCI is a network of researchers concerned with creative industries strategy at the local and regional levels. Formed in January 1998, FOCI's aims are to raise awareness of the local dimensions within cultural policy-making, to encourage networking and information exchange between local initiatives and to facilitate a dialogue between local, regional, national and European policy agencies.
<http://www.mmu.ac.uk/h-ss/mipc/foci/>

INFORMATION FOR CULTURAL INDUSTRIES SUPPORT SERVICES (ICISS): The ICISS project is partly funded by the European Commission and a joint venture with eight European cities and one region in Sweden. The aim of the initiative is to collect information on policy issues for the support and development of the local cultural industry sectors in order to inform policy makers at the local and transnational levels. As part of the effort, in-depth case studies are being completed on each of the participating communities and workshops have been held that have brought together participants in the cultural industry development projects in each community.
<http://www.mmu.ac.uk/h-ss/mipc/iciss/home2.htm>

GOAL FOUR

INITIATIVE 9:

CREATIVE COMMUNITY OF THE YEAR

The Creative Economy Council will sponsor a Creative Community of the Year award to recognize New England communities that have successfully integrated culture into local development efforts. These models of cultural excellence will be selected on the basis of their successful integration of culture into community life. One key indicator of integration will be the extent of corporate and local government investment in the local creative economy. Other measures of success include the use of culture in developing community cohesion, local pride and participation; the level of investment in arts education; the integration of culture into community planning efforts; and the quality of a community's cultural offerings.

MODELS

CREATIVE COMMUNITIES

ALL-AMERICA CITY AWARD: The AACA, sponsored by the National Civic League and Allstate Insurance Company, is given to communities that cooperatively resolve challenges in innovative and collaborative ways. The AACA encourages and recognizes civic excellence, honoring communities of all sizes in which citizens, government, businesses and voluntary organizations work together to address critical local issues.

All-America City winners and finalists experience heightened national attention — a proven boost for the recruitment of industry, jobs and investment to the area. The Award also reinvigorates a community's sense of civic pride. Winning communities benefit from utilizing the ingenuity, wisdom and traditions of the entire community in solving problems. And, most importantly, All-America Cities can teach and inspire communities throughout the nation that are struggling with similar local issues.

<http://www.ncl.org/NCL/aac.htm>

EUROPEAN CAPITAL OF CULTURE: From 2005 to 2019, each country within the European Union will take turns to host an event called European Capital of Culture. The purpose of the title is not simply to highlight existing cultural excellence but to encourage cities to develop and innovate in the cultural field. It will be an opportunity to show that culture is central to the life of a city.

http://europa.eu.int/comm/culture/capeurcult_en.html

CREATIVE PLACES AWARD, NEW ZEALAND: Creative New Zealand is a national organization whose mission is to encourage, promote and support the arts in New Zealand. It holds an annual competition to award communities for innovative efforts related to the arts with specific categories for festivals, public arts and other activities. Winning communities receive a prize that focuses on further building their community's arts. For example, Wellington used its award to commission a public sculpture.

http://www.creativenz.govt.nz/research/advocacy_projects.html

#Creative Places Award



GOAL FOUR

INITIATIVE 10:

CORPORATE RECRUITMENT

Recognizing the role that quality-of-life considerations play in corporate and employee relocation decisions, the Council will showcase creative communities in regional and statewide corporate and employee recruitment materials.

The Creative Council will work with the regional human resource associations to provide models and resources to human resources departments of New England employers who seek to showcase regional cultural amenities in corporate recruitment efforts.



MODELS

CORPORATE RECRUITMENT

FIDELITY INVESTMENTS: When Fidelity developed a new campus in Smithfield, Rhode Island, it made the arts a fundamental component of the new facility. This facility, which houses over 1,200 employees, has a much heralded art collection. Tapestries, oils, watercolors and artwork of all media hang throughout the building and there is an outdoor sculpture garden on site. Fidelity highlights the artistic amenities of this facility on its career site. The site – used by the human resource department – includes quotes from employees such as “Whether I look at the hills or the tapestries hanging in the hall, I am inspired by my surroundings.”

ACTION STRATEGIES FOR BUSINESS AND GOVERNMENT

WHAT CAN BUSINESS DO TO SUPPORT THE CREATIVE ECONOMY?

While the main purpose of this *Blueprint* is to create collaborative regional actions, there are numerous ways that businesses can support the creative economy on a unilateral or local level. Some of these action strategies take advantage of support vehicles that are already in place but may not be fully utilized by businesses. Others are new initiatives based on the more expanded concept of a creative economy set forth by the Creative Economy Initiative.

The Creative Economy Initiative maintains that virtually all businesses benefit from the existence of a healthy creative economy and are, therefore, knowingly or not, stakeholders in that economy. However, businesses stand in different relationships with the creative sector and, depending on where they fall on the spectrum, can invest in a variety of ways.

General businesses have an indirect relationship with the creative economy but nonetheless derive benefit from it. These businesses may employ creative workers such as graphic designers within their own ranks, utilize the services of creative enterprises and individuals such as architects and writers, or take advantage of local cultural amenities to help attract and retain qualified employees.

In addition, the creative economy, like any other economic sector, provides an important market for all types of corporate goods and services. Financial service companies, real estate developers and other industries can develop a closer relationship with the creative sector by developing products, applications and markets tailored to the specialized needs of the creative sector. Most valuable of all may be the creative thinking that increasingly distinguishes successful companies in the global marketplace.

Related businesses are in industries whose products and sales are closely related to the creative economy. This includes industries such as tourism that market cultural destinations to visitors; hospitality that provides food, lodging and other amenities to cultural tourists; and manufacturing industries such as textiles, furniture and apparel that rely heavily on design in their product development.

Creative sector businesses are commercial enterprises that directly produce or distribute creative goods and services. They include commercial art galleries, theaters and other performance venues; manufacturers and vendors of creative supplies such as musical instruments and art equipment; applied design firms such as graphic designers and architectural firms; and distributors of creative content such as media outlets and manufacturers of sound systems.

AN ACTIVE ROLE FOR BUSINESS

Increasing business investment in the creative economy begins with awareness of its significance as an economic force and a willingness to engage it as an economic partner. As a starting point, business should take full advantage of existing mechanisms that provide fundamental core support for the creative economy. Advocating for strong arts education at all levels of public education, ensuring sufficient public funding for arts and humanities councils, providing direct grants to local cultural organizations and activities are basic but crucial avenues of business support.

In addition, there are numerous examples of business investment in culture and creativity that go beyond these core activities. Working on their own, in partnership with cultural organizations, state and local arts agencies, or through intermediaries such as business committees on the arts, individual businesses can expand investment and support for the creative economy in innumerable ways.

For example, companies can invest in the following areas:

FINANCIAL:

- ❑ include creative nonprofit organizations in workplace giving programs and employer-sponsored matching gifts
- ❑ explore new ways of corporate giving such as donating stock and stock options
- ❑ invest in the development of local cultural facilities either directly or through tax-sheltered investment vehicles
- ❑ advocate for new and increased types of public funding such as dedicated revenue streams, tax credits and bond issues that generate sustainable sources of funding for nonprofit creative activities

HUMAN RESOURCES:

- ❑ encourage employees to work with cultural organizations as board members and by providing pro-bono professional skills such as legal, financial, real estate development and marketing expertise
- ❑ hire artists, actors and other creative workers to help develop corporate leadership and presentation skills, marketing materials, workplace design and products
- ❑ feature local cultural amenities and activities in corporate employee recruitment materials
- ❑ expand employee tuition reimbursement programs to include creative training opportunities
- ❑ provide leadership and visibility by participating in local and regional efforts such as the Creative Economy Council and Creative Community of the Year
- ❑ business associations such as rotary clubs and chambers of commerce can actively recruit creative economy enterprises and educate members about the creative economy by hosting guest speakers

FACILITIES AND MARKETS:

- ❑ provide in-kind support such as offering the use of corporate facilities for meetings, exhibitions and performances and donating equipment and materials. Conversely, utilize cultural organizations for corporate meetings and functions
- ❑ create expanded markets for local creative goods and services by, for example, displaying and purchasing local art for office space and as corporate gifts; purchasing tickets to cultural events for employees and clients; featuring in-house concerts, lectures, cultural performances; and employing local firms to provide architectural, interior design, graphic design and other services
- ❑ incorporate exhibition and performance space in corporate buildings
- ❑ invest in the development of facilities to house nonprofit organizations, artist live-work space, arts incubators and other types of creative enterprises

In addition, certain types of companies can take industry-specific actions. For example:

- ❑ **Technology firms** can sponsor in-house artist residencies to work with engineers in technologies for new artistic and commercial products. They can provide technology and equipment to artists and nonprofit organizations, support the creative workforce training programs, and help develop wired incubator buildings to house nonprofit and commercial creative enterprises

- ❑ **Financial service companies** can understand the specialized needs of artists and creative enterprises and adapt conventional financial products to meet their housing, business and other financial needs
- ❑ **Tourism enterprises** can work directly with nonprofit organizations and artist groups to sponsor, promote and market local creative activities and amenities
- ❑ **Real estate developers** can work with local artists to develop artist live-work space; develop incubator and commercial space for creative enterprises; and integrate nonprofit facilities into commercial developments. Brokers can promote local cultural amenities and activities in real estate marketing efforts

Companies that are themselves **creative enterprises** have a direct bottom-line interest in supporting the creative economy and, therefore, can play a unique investment role particularly in workforce development. In addition to the above investment actions, creative enterprises can:

- ❑ participate in school-to-work programs that expose young people to career opportunities in the creative sector, sponsor job internships and on-the-job training for students and young professionals to develop skills and career opportunities, and actively sponsor and participate in creative industry job fairs
- ❑ identify training gaps for creative industries and work with local community colleges and other lifelong learning institutes to develop relevant, accessible curriculum for creative workers, and
- ❑ strengthen the creative sector by actively collaborating with nonprofit organizations and individual artists in the development and expansion of creative products and a stronger industry infrastructure

These action strategies are by no means comprehensive but are meant to illustrate the range of activities and investment opportunities available to businesses. Whether acting alone, in partnership with other local stakeholders or as part of the larger regional initiative, New England's business community has a vital role to play in growing the regional creative economy.

WHAT CAN THE PUBLIC SECTOR DO TO SUPPORT THE CREATIVE ECONOMY?

There exists at all levels of government an infrastructure of public support for arts and culture. Federal agencies such as the National Endowment for the Arts, the National Endowment for the Humanities, the Department of Education and the Institute of Museum and Library Services are engaged in supporting cultural creativity across the country. In each state, arts and culture is supported by state arts agencies, humanities councils, education departments, historic commissions and library systems. Similar departments exist on the local level in cities and towns throughout the nation.

This infrastructure and the activities it supports constitute the core framework for public investment in creativity. State and local funding of arts education fosters not only the future artists and creative workers, but also the informed audiences and consumers – the markets – for creative output. The nonprofit organizations supported by state arts agencies are the incubators for new art forms and concepts that feed the creative economy. In other industries, they are valued as the research and development arms charged with exploring cutting edge concepts and materials that have commercial potential. State and local arts councils, libraries and historic commissions support the arts centers, community theaters and music schools, youth groups and festivals that galvanize creative communities. Continued investment in and strengthening of this infrastructure is crucial to the development of the creative economy.

However, in order to realize the full economic potential of New England's creative economy, state and local governments must look beyond these traditional support agencies for sources of public investment. This *Blueprint* is premised on the notion that the creative economy is a powerful social and economic force that must be integrated into all aspects of publicly supported social and economic development.

As with the business sector, state and local government agencies can act in numerous ways, alone or in partnership with other public and private sector entities, to support the creative economy. Following are examples of how different agencies and departments can more fully engage and invest in the creative economy.

ALL PUBLIC AGENCIES:

- utilize public space for the creation and display of local arts, performance and creative goods

DEPARTMENTS OF ECONOMIC DEVELOPMENT:

- understand the economic development needs and opportunities of creative industries and develop appropriate training, marketing, financing and other programs
- promote state and local creative products and services in national and international trade missions
- include creative industries in cluster promotion

DEPARTMENTS OF EDUCATION:

- ensure that high-quality arts education is an integral and valued part of public education by providing funding and support for a strong arts curriculum in the public schools
- support the development of education and training programs at all levels of public education including vocational and technical schools, community colleges and public institutes of higher education
- develop partnerships with local creative businesses to create School-to-Work programs for local public schools

DEPARTMENTS OF LABOR AND WORKFORCE DEVELOPMENT:

- conduct research into local employment opportunities in the creative economy and adapt existing state and local workforce training programs to the unique needs of the creative industry, with particular attention to lifelong learning opportunities
- develop and disseminate information resources on state and regional educational training opportunities in the creative sector

DEPARTMENTS OF ADMINISTRATION AND FINANCE:

- develop state and local sources of dedicated funding for support of public and nonprofit creative activities
- develop tax incentives to promote the production and sale of locally produced creative products
- explore and implement financing programs such as deductibility of charitable contributions to nonprofit cultural organizations on state income taxes

SOCIAL SERVICE AGENCIES:

- ❑ employ artists and creative activities in social service programs geared toward youth, elders, families and other client populations

DEPARTMENTS OF HOUSING AND COMMUNITY DEVELOPMENT:

- ❑ create zoning for arts districts and creative industry quarters for commercial enterprises
- ❑ integrate community cultural assets, including artists and other creative professionals, into community planning efforts
- ❑ integrate public art into community planning and development
- ❑ make publicly owned property available for development as artist live-work space, nonprofit cultural organizations and creative industry production facilities and other creative uses
- ❑ employ creative workers in state government for design of public works and urban planning
- ❑ adapt existing and develop new funding and technical assistance programs that incorporate culture into community development programs

DEPARTMENTS OF TRANSPORTATION

- ❑ increase access to cultural venues and attractions by improving highway and road signs, regional airport signs, exhibits and promotional materials

DEPARTMENTS OF TOURISM:

- ❑ work with cultural organizations, municipalities and state and local arts agencies to develop high-quality tourism materials featuring local cultural destinations and events

CONCLUSION

New England's creative economy presents an extraordinary opportunity for the economic and social development of our economy, our people and our communities. This *Blueprint* calls for a radical shift in our thinking about arts and culture from conventional philanthropy to one of creative investment. The Creative Economy Initiative began by defining the regional creative economy, by listening to its practitioners, and then developing an investment strategy.

Throughout this work, we have been acutely aware that the creative economy is the topic of much research and investment in other parts of the world. Other nations, particularly in the European Community, Canada, Australia and New Zealand, have dedicated enormous amounts of national and regional resources to understanding and developing their creative industries. While the emphasis of this strategy is on New England's regional development, we can ill afford to ignore developments in the rest of the country and world. We hope that this plan opens us to collaborative exchange and practice not just within New England but throughout the world.

The next – and most important – step is the implementation of the recommendations and ventures proposed herein. Meaningful implementation of the plan depends on the leadership provided by a Creative Economy Council and the active participation of players throughout New England. We need to ensure commitment not just of spirit and leadership but also of the financial and human resources necessary to sustain development of the sector. The Creative Economy is too great an asset to leave untended. We invite you to be a co-investor in this venture.



JOIN US AS A PARTNER IN THE
CREATIVE ECONOMY INITIATIVE!

THIS *BLUEPRINT* IS A WORKING DOCUMENT –
WE NEED YOUR HELP TO MAKE IT A REALITY

WE WELCOME YOUR

- feedback and comments on the *Blueprint*
- investment and participation in Initiatives
- help with publicizing the *Blueprint*

For comments, additional copies of the *Blueprint* and
to join our mailing list, go to www.nefa.org

