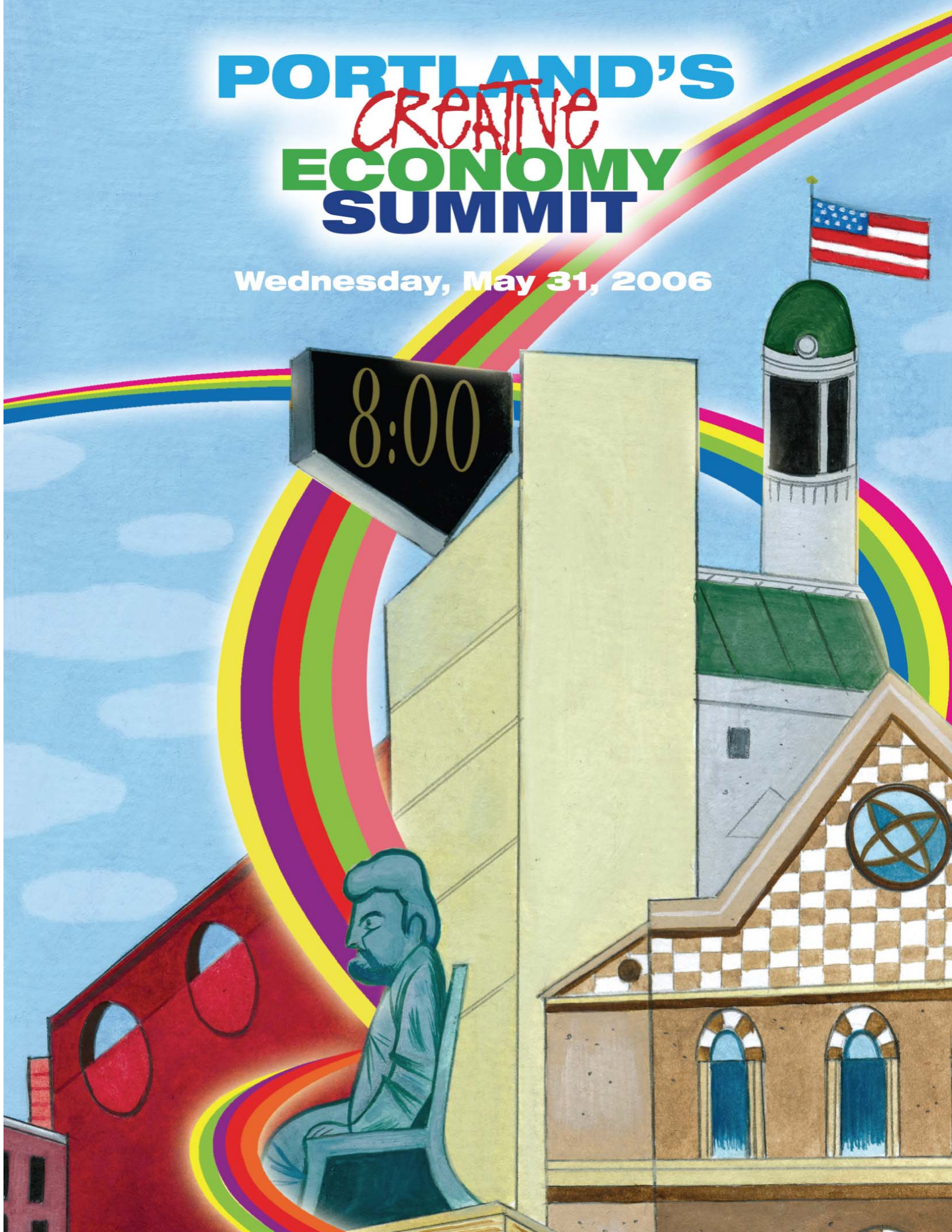


# PORTLAND'S *CREATIVE* ECONOMY SUMMIT

Wednesday, May 31, 2006



# **Report of Portland's Creative Economy Summit**

**May 31, 2006**

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**Report Date: October 18, 2006**

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## I. Executive Summary

Portland has a vibrant arts and cultural community, and Portland is seeing tremendous growth in creative enterprises such as architecture, advertising and marketing, specialty products manufacturing, engineering, and design. Portland is also fortunate to have several institutions of higher education that serve as engines for this creative economy, including the Maine College of Art and the University of Southern Maine.

But as Portland grows and storefronts fill in, rents have risen and artists have struggled to remain in Portland. A recent study by the Muskie School of Public Affairs confirmed that “erosion” was Portland’s greatest challenge to maintaining its creative economy.

In an effort to address these concerns, many local groups began meeting during the past several years to develop new ideas and new solutions. In some cases, there was overlap among the groups; but in many cases, there was none. As a result, when Portland Mayor James Cohen was inaugurated in December of 2005, he announced that one of his goals was to help bring these disparate groups together to develop a single set of goals for maintaining and growing Portland’s creative economy. He also pledged to hold a summit in the Spring of 2006 to develop a blueprint for moving forward.

During the following five months, many subgroups met to plan the summit. This advance work allowed the summit to focus on actions rather than words, which met the Mayor’s goal of emerging from the summit with a list of specific action steps that could be implemented.

On May 31, 2006, Mayor Cohen convened Portland’s Creative Economy Summit. Over two hundred members of the Creative Economy attended the event, which was held in the Merrill Rehearsal Hall. After introductory remarks, the participants divided into three groups: creative individuals, creative organizations, and creative enterprises. Each group worked to develop three action steps for enhancing Portland’s creative economy; and at the end of the Summit, this list of nine steps was reduced by the full group to three final recommendations. These recommendations, discussed in greater detail in this Report, are:

### 1. **Build Portland’s identity as international creative center** [91 votes]

#### *Actions*

- Provide arts center for low-cost space for studios/retail (also including youth and minority communities).
- Convert municipally-owned property.
- Identify what is unique about Portland and promote it.

- Create very special event.
- Cluster marketing to national audience

*Drivers*

Private marketing community, Convention and Visitors Bureau, University marketing, Portland’s Downtown District, Chamber of Commerce, Media.

- 2. Develop publicly supported and/or affordable public space for artists, including performance space, office space, studio space, housing, exhibition space [49 votes]**

*Actions*

- Explore transient space
- Investigate Portland Hall possibilities
- Finish St. Lawrence
- Determine space allocation among competing interests

*Drivers*

Art Czar; Artist Community.

- 3. Increase collaboration, coordination, and communication [42 votes]**

*Action*

- Create an infrastructure (art czar, etc)
- Foster inclusive public/private partnerships
- Create an office of Arts & Cultural Activities

*Drivers*

City: Planning, Economic Development, Parks and Recreation, City Manager; collaboration of organizations and corporations.

What follows is a more detailed report of the background leading up the Summit, what took place at the Summit, and the task that lies ahead. Also included in this Report are a number of attachments that contain thought-provoking ideas.



## II. Introduction

Portland prides itself on having a strong and diverse creative economy. Portland has a vibrant arts and cultural community, and Portland is seeing tremendous growth in creative enterprises such as architecture, advertising and marketing, specialty products manufacturing, engineering, and design. Portland is also fortunate to have several institutions of higher education that serve as engines for this creative economy, including the Maine College of Art and the University of Southern Maine.

As Portland grows and storefronts fill in, however, rents have risen and artists have struggled to remain in Portland. A recent study by the Muskie School of Public Affairs confirmed that “erosion” was Portland’s greatest challenge to maintaining its creative economy.

In recognition of these concerns, many local groups began meeting during the past several years to develop new ideas and new solutions. In some cases, there was overlap among the groups; but in many cases, there was none.

With this as a background, Portland Mayor James Cohen noted in his December 5, 2005 inaugural address that Portland’s quality of life is the foundation of a growing creative economy. One week later, Mayor Cohen spoke at an inaugural celebration held at the Maine College of Art and emphasized that an important component of Portland’s quality of life is the city’s arts and cultural community. He pointed out that the arts and cultural community has paved the way for the revitalization of Exchange Street, the waterfront, and now Bayside; and he added that arts and culture also contribute to jobs in Portland’s economy. “Arts mean business,” said Mayor Cohen; and he went on to say that he would work with the Portland’s Planning and Development Department to plan what he referred to as a “creative economy summit” for Portland so that “we can best determine – as a community – what our needs are in this area and how to move forward.”

And that is what subsequently took place. Portland’s Creative Economy Summit took place in the Merrill Rehearsal Hall on May 31, 2006. The Summit was attended by over 200 members of the creative economy, split almost evenly between creative individuals such as artists and craftspeople, representatives of creative enterprises, (i.e., businesses), and representatives of creative organizations (i.e., non-profits). A lot of good work was accomplished; and, very importantly, “next steps” were agreed upon.

The purpose of this Report is to (1) provide background for what led up to the Summit, (2) describe what was accomplished at the Summit, and (3) set out what work remains to be done if, in Mayor Cohen’s words, we are “to move forward.” The intention of all those who helped plan the Summit and those who participated in the Summit is for this event to result not simply in another report that gathers dust on a shelf. A week after the Summit, one such participant reported that she had attended a lot of conferences and meetings and so-called summits but that “there was something different about the Summit, like something really will come out of it.” Reports are simply words on pieces of paper and talk is cheap. After reviewing this Report, the immediate next step needs to be action.

### III. Background

In 1991, the City of Portland adopted the *Downtown Vision Plan* as part of the City's Comprehensive Plan. The *Plan* contained several strategies under a chapter headed "Arts, Culture and Entertainment". An *Arts District Plan* was adopted by the City, and in 1997, the City designated the Portland Arts and Cultural Alliance as the Local Arts Agency for the City. [See Attachment 1.]

In 2000, The New England Council commissioned a study by Mt. Auburn Associates to determine the scale and scope of the creative economy in New England [sometimes referred to herein as the "New England Council report"]. The conclusion was that the creative economy is a significant economic driver in our region. The study can be found at [www.newenglandcouncil.com](http://www.newenglandcouncil.com) by clicking on "Initiatives" and then clicking on "Creative Economy."

In May of 2004, over 700 people throughout Maine gathered for two days at the Bates Mill complex in Lewiston to talk about Maine's creative economy. The two-day session was convened by Governor John Baldacci and was entitled "A Blaine House Conference on Maine's Creative Economy." The session generated tremendous interest in this economic sector and how it could play a role in strengthening not only a community's quality of life but also its general economy. From that conference came "Proceedings from the Blaine House Conference on Maine's Creative Economy" [sometimes referred to herein as the "Blaine House Conference report"]. The Blaine House Conference report can be found at [www.mainearts.maine.gov](http://www.mainearts.maine.gov) by clicking on "Maine's Creative Economy" and then clicking on "Creative Economy Conference Proceedings."

In February of 2005, *The Southern Maine Review* published a special edition entitled "The Creative Economy in Maine: Measurement & Analysis," a report prepared for the New England Foundation for the Arts and the Maine Arts Commission by a research team made up of Richard Berringer, Charlie Colgan, Douglas DeNatale, Jennifer Hutchins, Deborah Smith, and Gregory Wassall, primarily acting through the Muskie School of Public Service within the University of Southern Maine [sometimes referred to herein as the "Muskie report"]. The Muskie report is a comprehensive study of "creative industries" and the "creative workforce" in Maine and contains eight case studies of cities in Rhode Island, Vermont, and Maine, including Portland. Of particular significance to Portland is that the report concluded that although "outward signs still indicate a robust Creative Economy in Portland," with respect to Portland's creative economy, "[w]ithout the necessary connectors to tap into Portland's potential enhancers, the issues become how long the city's Creative Economy can sustain itself, and what potential development it is passing up." "Connectors" are defined in the report as "leadership, networks, and strategies;" and "enhancers" are defined as "time and money." The Muskie Report can be found at <http://mainearts.maine.gov> by clicking on "Maine's Creative Economy" and then clicking on "Creative Economy Research."

Beginning in the Spring of 2004, a small informal group of people who considered themselves members of Portland's creative economy begin gathering over coffee and doughnuts in Lee Urban's office in the Planning and Development Department in Portland City Hall. The group, with some participants wanting to know what it should call itself, came up with the not-very-creative name of the "Creative Economy Group." The purpose of the gatherings, which took place every month or so, was to explore what opportunities and challenges existed within the City's creative economy and what the City of Portland and those who made up the creative economy might do to strengthen that economy and thereby strengthen Portland's quality of life and general economy. The Group grew from three people to include artists, craftsmen, gallery owners, art educators, lawyers, marketers, and state and local government officials. There was much discussion about just what is the "creative economy" and who is a part of that economy. And there was always an urge to "do something."

In October 2004, Americans for the Arts encouraged cities all across the country to spend one day having a "creative conversation" that would address the successes and challenges particular to their arts community. The Portland gathering was so successful that the group has continued to meet on a regular basis at Space Gallery on Congress Street. The goal of Creative Conversations is to connect creative individuals to each other, to organizations, to information and to opportunities. The networking event typically draws fifty people, with over 200 individuals having participated to date.



## **IV. Definitions of the “Creative Economy”**

There are many definitions of “the creative economy.” The New England Council report contains one. The Blaine House Conference report contains another. The Muskie report contains yet another. The Creative Economy Group came up with one that was loose and very inclusive. Barbara Shaffer Bacon of Americans for the Arts, the featured speaker at Portland’s Creative Economy Summit, noted in her presentation that the “creative economy” is perhaps rarely defined to anyone’s satisfaction and may already be overused. Nonetheless, Barbara offered definitions for the Summit and are described later in this document [see Attachment 2, PowerPoint presentation by Barbara entitled “Growing the Creative Economy: Connecting the Dots”]. Attached as Attachment 3 is a brief review of other definitions offered by Beate Becker, an independent consultant in cultural economic development.

## V. Preparation for the Creative Economy Summit

With the assistance of the Institute for Civic Leadership's Nu Class of 2005-2006 Creative Economy Practicum Group, the Creative Economy Group worked with Mayor Cohen to develop a series of discussion topics to be addressed by a representative group of creative business enterprises (generally, for-profit businesses), creative organizations (generally, not-for-profits), and creative individuals. Each of those three subgroups of Portland's creative economy met to discuss those topics, and each subgroup developed a report on those discussions. [See [Attachments 4, 5, and 6.](#)] Those three reports were then distributed to participants at the Summit in preparation for the breakout group discussions described in detail hereinafter in this Report. The goal of each subgroup's report was to spark discussion within the Summit breakout groups.

In preparation for the Summit, each subgroup was asked to discuss the following topics:

<u>Definition</u>	Starting with definitions offered by the New England Foundation for the Arts as a reference, how would the group define itself?
<u>Challenges</u>	What are the challenges facing this segment of Portland's creative economy?
<u>Opportunities</u>	What opportunities exist for this segment of Portland's creative economy?
<u>Existing Tools</u>	What mechanisms, organizations, programs, or initiatives already exist or are under development in Portland that support or might support this segment of the creative economy?
<u>Best practices</u>	Are there any best practices that might be shared with the group? What are the best practices (local, national, international) that relate to the opportunities or challenges of this segment of Portland's creative economy?
<u>Proposed strategies</u>	What strategies do you propose that might grow the creative economy in Portland, primarily with respect to your area?
<u>Actions</u>	What actions follow from the proposed strategies?

As noted in the three attached subgroup reports, the discussions were lively, serious, and provocative.

**(a) Creative Economy Group/Creative Individuals Subgroup**

Under the topic of Challenges, the Creative Individuals subgroup reported that, among other challenges: (1) there need to be stronger connections with local and state government, (2) there is a need for affordable live/work spaces, and (3) there is a need for business training specific to artists.

The subgroup came up with a list of opportunities which is attached as Attachment 7.

**(b) Creative Economy Group/Creative Organizations Subgroup**

The Creative Organizations subgroup reported that challenges to that segment of the creative economy include: (1) there is a finite charitable base in the community that is stretched beyond its capacity and challenges the stability of the organizations, (2) efforts to generate more visitors and patrons are a constant challenge, and (3) at the state and local level there is a need for a stronger marketing image.

The subgroup met prior to the Summit and came up with a list of opportunities which is attached as Attachment 8.

**(c) Creative Economy Group/Creative Enterprises Subgroup**

The Creative Enterprises subgroup saw challenges to the business segment of the creative economy that include: (1) a perception that there needs to be more business growth in Portland, (2) difficulty in keeping a deep pool of potential employees, and (3) a shift in the way business is conducted from several large local service and manufacturing companies to companies owned by out-of-state entities and many smaller local companies.

The subgroup came up with a list of opportunities which is attached as Attachment 9.

## **VI. Portland's Creative Economy Summit**

On May 31, 2006, Mayor Cohen welcomed artists, cultural organizations, and creative businesses to Portland's Creative Economy Summit. The Summit, held in the Merrill Auditorium Rehearsal Hall, included over 200 participants. Mayor Cohen described the importance of the creative economy for Portland, the goals of the Summit, and his hope that the ideas captured during the Summit would form the foundation of a plan to maintain and grow Portland's creative economy. Attached as Attachment 10 is the Agenda for the day's Summit.

Barbara Shaffer Bacon from the Americans for the Arts was the first speaker at the plenary session. Barbara co-directs the Animating Democracy program at Americans for the Arts and co-authored "Civic Dialogue, Arts & Culture: Findings from Animating Democracy." Barbara discussed best practices for developing a vibrant creative economy and outlined some of Portland's strengths in this area. A copy of her full presentation is attached as Attachment 2.

The next part of the Summit was devoted to working groups. The 200 participants divided up into three almost equally-sized groups. One group consisted of "creative individuals," another was comprised of representatives of "creative organizations," and the third contained representatives of "creative enterprises." The three groups, facilitated by City staff from the Planning and Development Department, focused on the opportunities each group saw for Portland's creative economy. Each group in turn determined its top three opportunities for Portland's creative economy, the actions steps to capitalize on those opportunities, and the individuals and/or entities responsible for "driving" those action steps.

### **(a) Creative Individuals Group Breakout Session**

The Creative Individuals group was made up of artists, professors, local activists from the Green Party, Bayside Neighborhood Association, and students at the Casco Bay High School.

The Creative Individuals Subgroup Report (see Attachment 6), was prepared in anticipation of the City of Portland Creative Economy Summit and provided a list of "creative individuals": "actors, announcers, architects, archivists, authors, boat builders, cabinet makers and bench carpenters, craftspeople, curators, dancers, designers, directors, filmmakers, hand painters, coaters, and decorators, musicians, painters, photographers, sculptors, and software developers...Other categories might be considered, such as papermakers/bookbinders, graphic artists, and foundry/blacksmiths." This list was based on research and review of recent publications related to the creative economy in Maine.

The Creative Individuals group participated in a short but energetic brainstorming session which resulted in a long list of actions it felt are needed to support and sustain the people who form a critical part of the creative economy. Early on, the group identified that Portland indeed needed more leadership and strategies to expand its creative economy. The group also briefly discussed the term "creative economy" and in the course of the discussion

added a number of professions to the list of “creative individuals.” A copy of the list is provided in Attachment 11.

The brainstorm session itself was lively, challenging, and free-flowing. Many good ideas emerged; and they are also described in Attachment 12.

Eventually, the group was asked to pick three preferred Opportunities and identify associated Actions and Drivers. The following are those three preferred Opportunities identified by this group and associated Actions and Drivers:

**Opportunity 1: Connect Audience to Artists**

*Action*

Foster venues; market the unique assets of Portland – build the “buzz”

*Drivers*

City-Arts Linkage – Artists, Portland Arts and Cultural Alliance, Media, Local Access Channel 4

**Opportunity 2: Recognize, Sustain and Retain Individual Artists**

*Action*

Development of permanent and affordable live and work space; more employment opportunities; creative inventory of properties, including City’s general store and the Portland Public Market

*Drivers*

Partnerships between developer and the City’s Department of Planning and Development

**Opportunity 3: Leverage Public and Private Funds to Support and Promote Creative Individuals**

*Action*

Develop an incubator hub for artists; fully fund Portland Arts and Cultural Alliance.

*Drivers*

City Council, Mayor, Educational Institutions, Portland’s Downtown District

**(b) Creative Organizations Group Breakout Session**

The Creative Organizations breakout group had a similar lively discussion regarding opportunities to support and expand Portland's creative economy and suggested the opportunities listed in Attachment 13.

There was a consensus within the Creative Organizations group that connecting culture, design, and history is an overarching theme for Portland. More outreach efforts, greater public support and increased connections among organizations are required to effectively incorporate the ethnically and culturally diverse groups into the creative economy. For example, more intentional outreach efforts to culturally diverse groups are needed to encourage broad participation in all aspects of the creative economy. It was also noted that the required fees for public performance space, such as the Merrill Auditorium, are prohibitive for grass roots groups. The participants were in agreement that connecting the City's cultural diversity, design of the built environment, and the community's history are integral to all aspects of the creative economy

The need for sufficient and sustainable funding, including on-going City funding, was the other overarching theme identified by the Creative Organizations group. A variety of measures to develop on-going financing were suggested:

- Allocate five cents of every parking ticket to an Art Fund;
- Provide tax or financial incentives to support art in the City, such as providing a tax break to a landlord that provides incubator space for the art organizations;
- Reestablish funding to PDD for arts programming in Congress Square;
- Explore and implement ways to use economic development tools to help arts groups generate revenue and sustainable financial resources;
- Consider ways to modify the TIF program to support the arts; and
- Provide education to philanthropists and corporations on programs and funding needs of various arts organizations and programs.

After further discussion and debate, the group narrowed the large list to three opportunities and associated Actions and Drivers. They are as follows:

**Opportunity 1: Develop publicly supported and/or affordable public space for artists, including Performance space; Office space; Studio space; Housing; Exhibition Space**



*Actions*

Explore Transient Space; investigate Portland Hall possibilities; finish St. Lawrence; determine space allocation among competing interests

*Drivers*

Art Czar, Artist Community

**Opportunity 2: Increase collaboration, coordination and communication**

*Action*

Create an infrastructure (art czar, etc); foster inclusive public/private partnerships create an office of Arts & Cultural Activities

*Driver*

City: Planning, Economic Development, Parks and Recreation, City Manager; collaboration of organizations and corporations.

**Opportunity 3: Expand participation, awareness and accessibility to the arts at all levels.**

*Action*

Connect cultural heritage tourism; coordinated marketing; involve students; create economic opportunities for artists; website/newspaper flyer

*Drivers*

Chamber of Commerce, Convention and Visitors Bureau, Artists, Consumers, Youth

**(c) Creative Enterprise Group Breakout Session**

The Creative Enterprise breakout group was comprised of a mix of entrepreneurs, institutional representatives, and students. The group was energized about the opportunity to voice their thoughts about the creative economy in Portland. Interestingly, their suggestions did not focus on how to enhance opportunities for creative enterprises, but rather on ways to build the City's creative economy in general.

As with the other groups, this group generated a long list of quality ideas. These ranged from building on the success of the Congress Street Arts Festival to increasing the

visibility of a creative Portland internationally. The complete list can be found in Attachment 14.

In prioritizing, the group stressed the need to “focus” the energies of the many private organizations, individuals, and public interests toward actions and outcomes. The concept of “focus” was key to understanding the consensus of the group. The group expressed the understanding that Portland’s opportunities were “world class,” and the efforts to support the creative economy should strive for the highest possible standards.

The group summarized their discussions into the following areas, stressing the need for focus and world class standards and expectations:

- Resources and Support
- External Marketing
- Celebration of Activity
- Involvement in Policy Decision Making by Creative Enterprises.

Two specific groups participating in the Creative Enterprises group breakout session identified themselves as being under-represented in the current creative economy: ethnic minorities (and immigrants) and youth (at both the secondary public education level and the university level). The Creative Enterprises group supported comments generated by representatives of minority and youth interests, and they felt that significant opportunities exist for proactive outreach to and inclusive participation of these groups in efforts to expand the creative economy in Portland.

After further discussion and debate, the Creative Enterprises group narrowed the large list to three opportunities and associated Actions and Drivers. They are as follows:

**Opportunity 1. Build Portland’s identity as an international creative center.**

*Actions*

Provide arts center to provide low-cost space for studios/retail (also including youth and minority communities); convert municipally-owned property; identify what is unique about Portland and promote it; create very special event; cluster marketing to national audience

*Drivers*

Private marketing community, Convention and Visitors Bureau, University marketing, Portland’s Downtown District, Chamber of Commerce, Media.

**Opportunity 2. Creative economy involvement in policy and decision-making (development process).**

*Action*

Create steering committee; craft appropriate City ordinance and development guidelines; educate broader community to the value of the creative economy.

*Driver*

Steering Committee (appointed by Mayor)

**Opportunity 3. Create “world class” support system for Portland’s creative economy.**

*Action*

Link resources and support networks; deliverable: index of existing support systems.

*Drivers*

PACA, City Economic Development Division, Creative businesses, Maine Center for Creativity, public schools, universities.

**(d) Entire Summit Regrouping/Final Voting**

After almost two hours of discussion by each of the three breakout groups, everyone gathered again in the Merrill Rehearsal Hall. A representative of each of the breakout groups then reported to all the Summit participants what his or her breakout group determined to be the top three opportunities for Portland’s creative economy, together with action steps and drivers, all as noted above.

Next, all the participants voted for their top three opportunities, being one from each list proposed by the three breakout groups. The results of that voting by all of the participants are reflected in Attachments 15, 16, and 17.

Based on the voting, the top three opportunities determined by all of the voters are:

**1. Build Portland’s identity as international creative center [91 votes]**

*Actions*

- Provide arts center to provide low-cost space for studios/retail (also including youth and minority communities).
- Convert municipally-owned property.
- Identify what is unique about Portland and promote it.
- Create very special event.
- Cluster marketing to national audience

### *Drivers*

Private marketing community, Convention and Visitors Bureau, University marketing, Portland's Downtown District, Chamber of Commerce, Media.

## **2. Develop publicly supported and/or affordable public space for artists [49 votes]**

- **Performance space**
- **Office space**
- **Studio space**
- **Housing**
- **Exhibition Space**

### *Actions*

- Explore Transient Space
- Investigate Portland Hall possibilities
- Finish St. Lawrence
- Determine space allocation among competing interests

### *Drivers*

Art Czar, Artist Community

## **3. Increase collaboration, coordination and communication [42 votes]**

### *Action*

- Create an infrastructure (art czar, etc)
- Foster inclusive public/private partnerships
- Create an office of Arts & Cultural Activities

### *Drivers*

- a. City: Planning, Economic Development, Parks and Recreation, City Manager
- b. Collaboration of organizations and corporations.

## VII. Summary

### (a) Reflections from Barbara Shaffer Bacon

After lunch, Barbara Shaffer Bacon offered her reflections on the work that had just been completed by all the Summit participants. She noted that all the breakout groups called for leadership and that creating a steering committee and dedicating professional staff is indeed critical to making creative economy initiatives succeed. Responsibility and power, however, should not all be vested in one body or with a "cultural Czar." A single cultural agent can never "do it all." Rather, the community's infrastructure should promote shared leadership that connects stakeholders and catalyzes action across both public and private sectors. A steering committee that includes stakeholders from all sectors, including artists, can inform City as well as private sector priorities, policies and investments. They can help "connect the dots" and catalyze action to preserve, promote and develop cultural assets.

Barbara pointed out that certain tensions, inherent in building a creative economy, appeared to come forward through the voting process. These were largely related to space:

- creative development vs. historic preservation
- artist space vs. commercial development
- public space vs. commercial amenities

Barbara indicated that where values seem to put stakeholders at cross-purposes, it is necessary to bring parties together and "get into it." Creative solutions and new possibilities will come from addressing these tensions directly.

She noted that questions were also raised about whether the creative economy will be about more than beautification, family-pleasing festivals, and marketable art. Will it embrace art and artists for their fullest value? Will Portland's creative economy initiatives support artists as experimenters, innovators, provocateurs and commentators on society? Barbara emphasized that it should. Supporting and enabling artists to "be creative" and express ideas in new ways is key to nurturing a creative environment, the cornerstone of a creative economy. She said that, at the same time, artists should acknowledge that creativity resides in many fields: science, technology, maritime trades, business, hospitality, and even government. "A strong creative economy builds on creativity being exercised throughout the community, not just by the artist," said Barbara.

Barbara noted that everyone must be concerned with gentrification. A creative economy improves real estate values and can threaten the very cultural assets that brought value to the area. Strategies to create mutual value and ownership and otherwise to protect cultural assets are important to sustaining a creative economy for the long term.

Barbara advised Summit participants to invest in the demand side. Invest in marketing and visibility campaigns to make sure that when people hear "Portland" they think Portland, Maine!

### **(b) Consensus on Top Three Opportunities**

Facilitator Steve Shuit then checked in with the participants to be sure that there was consensus on the top three opportunities that were highlighted by the vote of all participants. All participants had been asked to vote on what was a top opportunity from the list of three opportunities offered by each of the three creative groups.

Top Opportunity from Creative Individuals List:

Connect Audience to Artists

Top Opportunity from Creative Organizations List:

Publicly supported and/or affordable public space for artists

Top Opportunity from Creative Enterprises List:

Build Portland's identity as an international creative center

The good news was that there was such consensus.

### **(c) Closing Remarks by Mayor James Cohen**

Mayor Cohen then closed the Summit by thanking all who participated, including City staffers who helped to organize the event and facilitate the discussions that took place. Mayor Cohen emphasized that the creative economy was an important part of Portland's overall economy and that we must focus energy on maintaining and growing that important sector. Visual artists, musicians, graphic designers, gallery owners, advertising executives, architects, marketers, and many others who make use of creative skills play a vital role in Portland's quality of life.

Looking forward, the Mayor stated that the City would prepare a Report outlining the results of the Summit. This Report will serve as the blueprint for moving forward to maintain and grow Portland's Creative Economy. The Mayor expected that the Report would highlight not only those ideas that received the greatest support from Summit participants, but it would also retain other good ideas generated that did not rise to the top at this time - a sort of "parking lot" of possible future activities.

Lastly, the Mayor indicated his intent to appoint a steering committee to help implement the ideas generated during the Summit. This was critical, according to Mayor Cohen, to ensure that we would move beyond talk and to take action.



## **IX. Post-Summit**

A nominating subcommittee from the Creative Economy Group has met and recommended names to Mayor Cohen for membership in Portland's Creative Economy Steering Committee. The task of the Steering Committee will be to implement the ideas contained in this Report, particularly the three top opportunities.

After the Summit, the Portland community - its creative individuals, creative organizations, creative enterprises, and Portland governmental officials and staff – is at a point of moving from the talking stage to the action stage. Hopefully, Portland's Creative Economy Summit and this Report will serve as the springboard for that leap. That was the goal of the Summit. Now, Portland's Creative Economy Steering Committee is tasked with moving Portland's creative economy and the Portland creative community forward to the next level.

## **List of Attachments**

1. *Arts District Plan* adopted by the City Council in 1997
2. PowerPoint presentation by Barbara Shaffer Bacon entitled “Growing the Creative Economy: Connecting the Dots”].
3. Brief review of other definitions offered by Beate Becker
4. Creative Enterprises Subgroup Report (before Summit)
5. Creative Organizations Subgroup Report (before Summit)
6. Creative Individuals Subgroup Report (before Summit)
7. Creative Individuals Subgroup list of opportunities (before Summit)
8. Creative Organizations Subgroup list of opportunities (before Summit)
9. Creative Enterprises Subgroup list of opportunities (before Summit)
10. Summit Agenda
11. Creative Individuals Breakout Session list of additional professions
12. Creative Individuals Breakout Session at Summit – List of Opportunities
13. Creative Organizations Breakout Session at Summit – List of Opportunities
14. Creative Enterprises Breakout Session at Summit – List of Opportunities
15. Voting Results from Creative Enterprises Three Top Opportunities
16. Voting Results from Creative Organizations Three Top Opportunities
17. Voting Results from Creative Individuals Three Top Opportunities

## A PLAN FOR PORTLAND'S ARTS DISTRICT ACKNOWLEDGMENTS

### The Arts and Cultural Steering Committee

William Chance, Co-Chair, Portland Stage Company  
 Jane Hunter, Co-Chair, Portland Symphony Orchestra  
 Dan Crewe, Gateway Mastering Studios  
 Priscilla Dreyman, Spiral Arts  
 Janice Hird, Institute for Civic Leadership  
 Rev. Margaret Lawson, AME Zion Church  
 Christopher Moore, Musician  
 Daniel O'Leary, Portland Museum of Art  
 Phyllis O'Neill, Portland Performing Arts  
 Richard W. Paulson, Jr., City Councilor  
 Anne Pringle, former City Councilor  
 Joan Fowler Smith, Maine College of Art  
 Fred Thompson, WCSH-TV 6 Alive  
 Katarina Weslien, Artist

### Advisors

Judi Adam, Portland Arts and Cultural Alliance  
 Susan Cooper, Portland Downtown District

### Sub-Committee Members

Burl Hash, Maine Arts  
 Bruce Hazard, Maine Arts  
 Sheldon Kaye, Portland Public Library  
 Mary Allen Lindemann, Coffee by Design  
 Janine Manning, UNUM Foundation  
 Bradley McCallum, Artist  
 Terrie Rouse, Children's Museum of Maine  
 Barbara Truex, Mad Horse Theater  
 Lee Urban, Consultant  
 Roberta Wright, Cumberland County Civic Center

### City Representatives

Robert Ganley, City Manager  
 Joseph Gray, Director, Planning and Urban Development  
 Alexander Jaegerman, Chief Planner  
 Kay Wagenknecht-Harte, Urban Designer/Cultural Liaison  
 Kathleen Brown, Assistant Director, Dept. of Economic  
 Development  
 Barbara Barhydt, Interim Senior Planner  
 Kandice Talbot, Planning Technician  
 Jennifer Yeaton, Secretary  
 Sherry Pinard, Secretary

### Consultants

Herbert Sprouse, Herbert Sprouse Consulting  
 Marc Goldring, The Wolf Organization

---

### City Council

Hon. Philip John Dawson, Mayor  
 George N. Campbell, Jr.  
 Orlando E. Delogu  
 Charles W. Harlow  
 Tom V. Kane  
 Cheryl A. Leeman  
 John F. McDonough  
 Richard W. Paulson, Jr.  
 Peter M. Rickett

### Planning Board

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 John H. Carroll, Vice Chair  
 Jaimey Caron  
 Kenneth M. Cole  
 Joseph R. DeCoursey  
 Deborah Krichels  
 Kevin McQuinn

**Funding for a Plan for Portland's Art District and the Cultural Census:**

A Plan for Portland's Art District and the Cultural Census received funding through a partnership between the City of Portland, the UNUM Foundation, the Davis Family Foundation, the Maine Arts Commission, private foundations, local businesses and civic groups. The City of Portland is grateful for the financial contributions given to the City's cultural planning process and extends its appreciation to the following organizations for their generous involvement and support:

City of Portland	\$25,000
UNUM Foundation	20,000
Davis Family Foundation	10,000
Maine Arts Commission	5,000
Downtown Portland Corporation A Division of the Portland Department of Economic Development	3,500
Chamber of Commerce	2,000
Uptown & Co.	500
Guy Gannett Communications Portland Press Herald/Maine Sunday Telegram WGME-TV/News Channel 13	500



**PORTLAND COMMUNITY CHAMBER OF COMMERCE**  
DIVISION OF THE CHAMBER OF COMMERCE OF THE GREATER PORTLAND REGION

# PLAN FOR PORTLAND'S ART DISTRICT EXECUTIVE SUMMARY

Prepared by  
The Planning Division,  
Portland Department of Planning and Urban Development

## I. INTRODUCTION

The *Downtown Vision Plan*, adopted in 1991, contains the following Policies for Portland's Arts and Cultural community:

- 1) Promote and enhance the cultural community by retaining and encouraging arts and cultural organizations;
- 2) Support the cultural community by retaining and expanding performance and exhibition space, housing, studio space, and office/support space for artists, institutions, and organizations.
- 3) Promote the Downtown as the local, statewide and northern New England center for arts and culture.
- 4) Enhance and promote accessibility to diverse arts and cultural opportunities for all segments of the community.

Many of these policies have been implemented through the specific actions recommended in the plan such as, hire a Cultural Liaison, establish an arts development program, renovate City Hall Auditorium, encourage private and/or non-profit sector support of the State Theater, promote a cultural corridor, and install public art through a percent for art program.

The *Plan for the Arts District* and the *Cultural Census* (Supplement II in the report) are Portland's latest efforts to implement the *Downtown Vision Plan*. In 1993, the City Manager appointed a Cultural Arts Steering Committee with the charge to advise him on how the City should support development of Portland's arts industry and to guide the planning process for Portland's emerging downtown arts district. These actions were taken in recognition of the importance of the arts, artists, cultural traditions, and cultural institutions to the economic health and development of Portland and the well being of its citizens.

## II. DEVELOPMENT OF THE PLAN FOR PORTLAND'S ART DISTRICT AND THE CULTURAL CENSUS

The goal of the Arts and Cultural Steering Committee was to develop a plan that will promote the health, stability and growth of the city's arts organizations, artists, and cultural heritage. Phase I of the cultural planning process includes the **Market Survey** and the **Cultural Census**. This baseline information informs Phase II, the **Arts District Plan** and Phase III, the **Community-wide Cultural Plan** which will be developed in 1996. The planning process for the Arts District Plan was based on:

- a series of Focus Groups and Public Meetings for Arts District constituents with attendance of approximately 200 interested citizens,
- Individual Interviews with more than 85 individuals representing the varied interests in the Arts District,
- a statistically valid Market Survey of the general public and arts attendees in the greater Portland market area,
- a Cultural Census inventory of artists, arts and cultural organizations, facilities and their financial impacts.

### III. KEY FINDINGS OF THE CULTURAL CENSUS

- The total direct impact of cultural spending in Portland is over **33 million dollars annually**, considerably higher than communities many times larger than Portland. This dollar figure is a conservative amount, since it is the actual cultural spending in Portland and it does not include any multipliers or estimates for secondary spending cycles.
- Arts and cultural organizations alone spend **21 million dollars annually**.
- Portland's cultural sector employs 340 employees with an annual **payroll in excess of \$9.8 million** and there are 1,800 volunteers who devote over 85,000 hours a year representing an additional aggregate impact of \$849,425.
- Artists expenditures amount to an additional **\$473,997 annually**.
- There are over **2,000 arts events annually**, of which more than half are free.
- The total annual audience of arts events is well over **900,000 people**.
- **96%** of the audience for free events participate within the Arts District and **76%** of the paid admissions occur within the Arts District.

[The details of the Cultural Census are presented at the end of the bound report as Supplement II. Please refer to pages S2-1 through S2-20. More cultural census information is available from the Planning Division.]

### IV. KEY FINDINGS OF THE MARKET SURVEY

- *70% of the respondents agreed that "Portland is a much better place to live because of the variety of arts activities going on here."*
- *75% of the respondents agreed that "It's important for the City of Portland government to support artists and arts institutions more actively."*
- *83% agreed that "Better promotion of Portland's cultural life could improve tourism in the area."*
- 50% of the Portland primary market area residents reported that they had attended a live performing arts or entertainment event (with a paid admission) in the past 12 months. 49% had attended a museum or art gallery during the same period.
- The average size of an attending party at arts and cultural activities is 3.1 people for the extended market area and 3.0 for primary market residents. Over 50% of the respondents reported that children accompany them to cultural events more than a third of the time.
- Portland residents felt considerably safer in their city than did respondents in other metropolitan cities. Only 26% gave safety as a concern compared with 36-47% in other cities.

[The Market Survey is presented in supplement I within the bound report, pages S1-1 through S1-B-3.]



## V. GOALS FOR THE ART DISTRICT

- **Mission Statement:** The Arts District in Downtown Portland is a vital mixture of the arts, business and community involvement. Through excellent art and sophisticated business practices it serves the entire region. Every individual resident or visitor to Portland knows of its presence and has a reason to visit the Arts District. Because it exists, Portland's arts institutions are stronger, its artists are more prolific and its citizens enjoy a high quality urban environment unparalleled in the region. Successful development of the Arts District builds upon a partnership of endeavors to achieve a heightened street vitality, enhanced community life and commercial prosperity.

### **Seven Goals For Arts District Development**

- **Improve the economic performance of arts institutions in the Arts district and throughout the city.**
- **Enhance the economic impact of arts institutions in the city.**
- **Create a more favorable business climate in the District and in downtown Portland.**
- **Support the creative efforts of individual artists and safeguard artists continuing presence in the community.**
- **Contribute to the overall quality of life in the community.**
- **Establish an Arts District that is a permanent feature of downtown Portland.**
- **To build community trust and collaboration of broadly diverse groups as a way of fostering cross-cultural communication and understanding.**

[These goals are contained in Chapter IV, pages IV-1 through IV-11.]

## VI. KEY RECOMMENDATIONS FOR THE ARTS DISTRICT PLAN

### The Physical District

- **Congress Square** is the heart of the Arts District, which will be firmly established through urban design, advertising and outdoor public events. The Arts District is defined with elasticity as the area along Congress Street encompassing City Hall auditorium to the east, Longfellow Square to the west, and the arts and cultural establishments nearby Congress Street. (See attached map.)
- The design of Arts District improvements should establish a **progression toward Congress Square** from all directions of approach.
- A positive urban design should be used to **establish the character and identity of the Arts District**. The design should establish a clear sense of the Arts District as a distinct section of the downtown, provide maximum support for the goals of the artistic institutions in the Arts District, and provide a pedestrian-oriented environment that is safe, comfortable and compelling.

- Physical and operational efforts in Portland's Downtown should **strengthen the pedestrian connections** between the Arts District and the Old Port. Business support and promotional activities should include joint efforts to establish the combined destinations as an attractive basis for visiting downtown Portland.
- Promotional efforts for the Art District should include detailed **information about parking availability** during the daytime and evening hours.
- The city should develop a **comprehensive parking plan for the Arts District Area** that addresses both the future needs of daytime Arts District use and evening patronage of the Arts District, within the context of the larger downtown parking supply.
- The City Council should adopt a specific policy that empowers city officials, working in concert with the Downtown Portland Corporation (DPC ) to move rapidly to **take ownership of facilities and properties** in the Arts District if they are deemed to be important to the development of the District and may be lost for that purpose through private sale. The intent of city (or possible DPC) ownership of the property would be to hold the property only until such time as it can be transferred to private ownership for their best use in support of Arts District Development.

#### Arts District Sponsored Functions and Programs

- Portland needs a *Local Arts Agency* to support and develop the Arts District and the cultural life of the community. The Portland Arts and Cultural Alliance (PACA) is recommended to be designated as the arts organization to assume the responsibilities of the Local Arts Agency due to diverse membership and expertise in the arts industry.
- The city should transfer its current programs in support of the cultural resources of the community and the Arts District to PACA for administration. It should provide adequate funding to the agency to **continue and to expand the city's roles and involvement in the arts through the provision of those services under contracts with cultural institutions, organizations, and artists.**
- Over the longer term, PACA, as the Local Arts Agency, should work with other related entities to complete and implement three major items of strategic planning:
  - A **comprehensive urban design** plan for the Arts District,
  - A **formal marketing plan**, and
  - **Feasibility studies** for new facilities in the Arts District.
- For the near-term a small team of representative downtown individuals willing to commit themselves to this project, the **Arts District Interim Group (ADIG)**, to be appointed by the City Manager, should lead the Arts District initiatives until the development and direction of the Arts District can be transferred to PACA.
- The Arts District Interim Group, in collaboration with other city resources, should undertake five critical programs to initiate the Near-term Development Plan for the Arts District. They are:
  - Adopt a **Mission Statement** and endorse the Development Plan,
  - Continue and expand **outdoor events** in the Arts District,
  - Design and implement a **Rapid Start Exhibition Program** to increase the visibility of arts and to utilize empty storefronts or other underutilized properties in the Arts District,

Community-wide Cultural Activities

- The city, in partnership with PACA and the larger cultural community, should complete the *Community Cultural Plan* that started with components of the Arts District Planning Process.
- Complete a long range plan that encompasses its role as the agency designated to develop the Arts District.

[Please refer to Chapter III for the full presentation of these recommendations.]

VII. PROPOSED FUNDING FOR INITIATIVES

The plan emphasizes the need to coordinate and share resources to accomplish the objectives of the plan. The short-term and long-term initiatives recommend collaborations and joint endeavors that will build upon the strengths of the participants in the Arts District. The estimated budget is as follows:

**Near-term (12-18 months)**

	<u>City Contribution</u>	<u>Other Sources</u>
• Rapid Start Exhibition Program	\$ 10,000	
• Outdoor Events	26,000	\$ 44,000
• Artist Housing & other spaces	5,000	
• Community Cultural Plan	<u>15,000</u>	<u>45,000</u>
	\$ 56,000	\$ 89,000

There is an additional \$50,000 recommended for capital improvements in the Arts District that include improvements, such as the lighting, which are already funded, and other improvements for Congress Square Park, which have been requested as part of the City's Capital Improvement Program.

**Long-term**

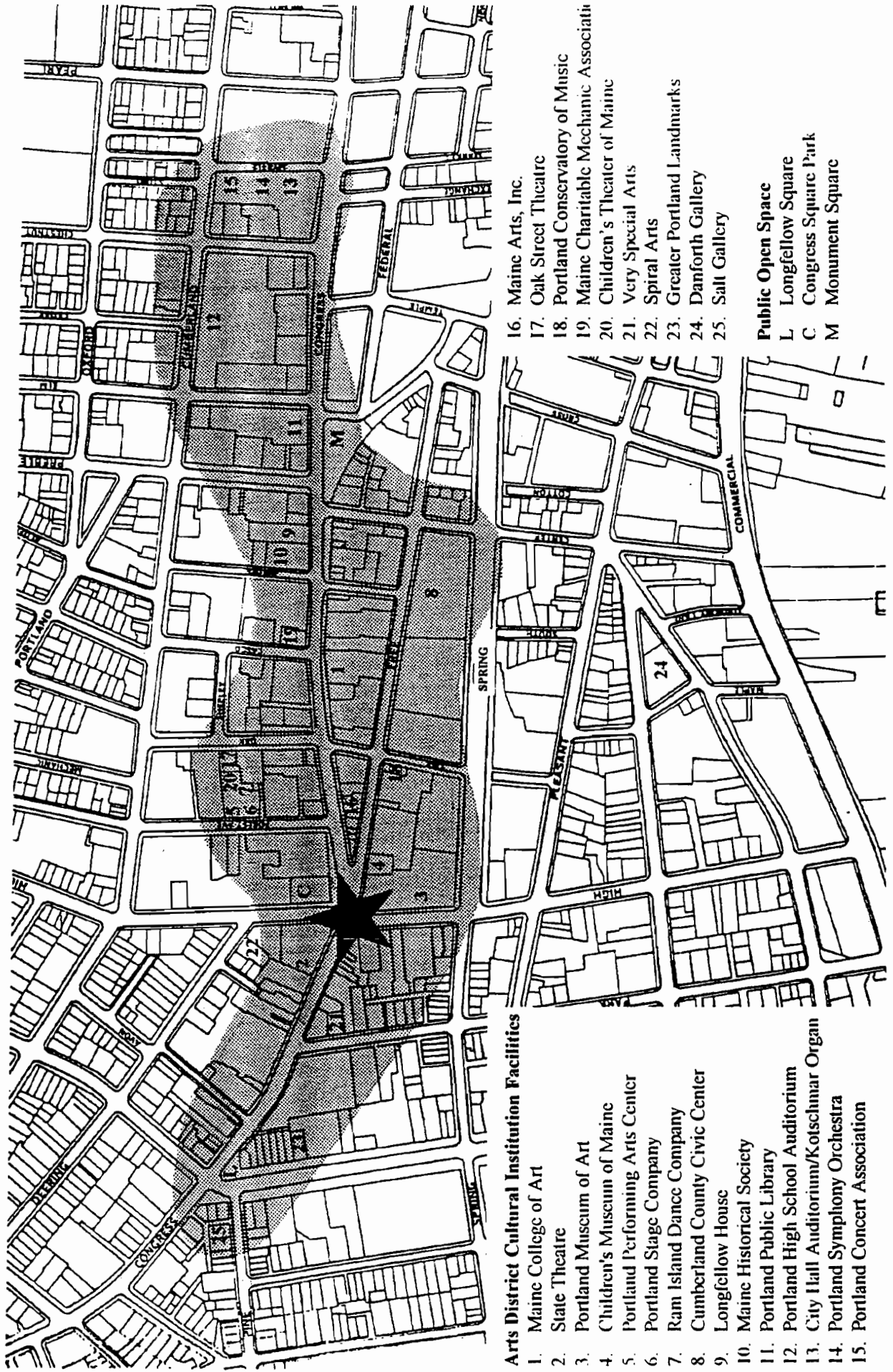
	<u>City Contribution</u>	<u>Other Sources</u>
• Urban Design Plan	\$ 30,000	
• Outdoor Events	50,000	\$ 75,000
• Artistic Programming & Funding	100,000 *	
• Long-term Marketing	15,000	10- 20,000
• Audience Development Plan	15,000	10- 20,000
• Strategic Plan for PACA	<u>15,000</u>	<u>10- 25,000</u>
	\$225,000	\$105- 140,000

\*The \$100,000 is given as a range for Arts District functions and programming and the final figures will depend upon the cost of other initiatives. The long-term plan calls for specific implementation initiatives surrounding marketing, audience development, and organizational tools for PACA, which are to be accomplished soon after PACA assumes the responsibilities of the city's local arts agency. Over time the proportion of city funds may be increasingly directed to the purchase of services, such as providing access to the Arts for under-served residents, and arts education programs. The order of magnitude of the City's contribution for the combination of Arts District programs and functions is envisioned to be in the range of \$200,000 annually.

[The near-term plan is presented in chart form in Chapter V, and the long-term plan in Chapter VI.]

# CITY OF PORTLAND ARTS DISTRICT

★ - Congress Square - "Heart of the Arts District"



## Arts District Cultural Institution Facilities

- |  |  |
|--|--|
| <ol style="list-style-type: none"> <li>1. Maine College of Art</li> <li>2. State Theatre</li> <li>3. Portland Museum of Art</li> <li>4. Children's Museum of Maine</li> <li>5. Portland Performing Arts Center</li> <li>6. Portland Stage Company</li> <li>7. Ram Island Dance Company</li> <li>8. Cumberland County Civic Center</li> <li>9. Longfellow House</li> <li>10. Maine Historical Society</li> <li>11. Portland Public Library</li> <li>12. Portland High School Auditorium</li> <li>13. City Hall Auditorium/Kotschmar Organ</li> <li>14. Portland Symphony Orchestra</li> <li>15. Portland Concert Association</li> </ol> | <ol style="list-style-type: none"> <li>16. Maine Arts, Inc.</li> <li>17. Oak Street Theatre</li> <li>18. Portland Conservatory of Music</li> <li>19. Maine Charitable Mechanic Association</li> <li>20. Children's Theater of Maine</li> <li>21. Very Special Arts</li> <li>22. Spiral Arts</li> <li>23. Greater Portland Landmarks</li> <li>24. Danforth Gallery</li> <li>25. Salt Gallery</li> </ol> |
|--|--|

## Public Open Space

- L Longfellow Square
- C Congress Square Park
- M Monument Square



# **GROWING THE CREATIVE ECONOMY: CONNECTING THE DOTS**

*Portland, Maine  
May 31, 2006*

Barbara Schaffer Bacon  
Americans for the Arts



# Goals of Americans for the Arts

- Environment in which the arts can thrive
- More resources for the arts and arts education
- Individual value of the arts



# Americans for the Arts

the organization that brings you . . .

- Art, Ask for More
- Arts and Humanities month
- Economic Prosperity Study
- Congressional support for the NEA
- The Public Art Network
- The National Arts Policy Data Base
- The National Arts Marketing Program

# And . . .

- The National Arts Awards
- Citizens for the Arts
- Creative Industries Reports
- The Local Arts Movement
- The National Cultural Policy Round Table
- The Nancy Hanks Lecture



# ***Creative Economy:*** **rarely defined and already overused?**

- ✓ **Creative Enterprise**
- ✓ **Creative Industries**
- ✓ **Economic Cluster**
- ✓ **Creative Economy**
- ✓ **Creative Community**
- ✓ **Creative Clusters**



# **Creative Enterprise:**

**Where art or design *is* the product;**

**where art or design *is the distinguishing feature or competitive advantage* of a product;**

**Where art or design *defines services*;**  
**and**

**Businesses that sell, supply, or contribute to art or design-dependent products or services.                      Rosenfeld)**

## **Creative Industries:**

**Both for-profit and nonprofit businesses involved in the creation or distribution of the arts. Businesses that:**

- **we participate in for enjoyment**
- **we engage in for business**
- **we invest in to enrich community livability**

**(Americans for the Arts)**

## **Economic Cluster:**

**A geographic concentration of interdependent companies and institutions that is large enough to generate external economies of scale.**

**(Rosenfeld)**



## **Creative Economy:**

**The cluster of private commercial enterprise that relies on creativity, self-employed creative people, and not-for-profit cultural organizations.**

**(New England Council's Creative Economy study)**

# Clusters





# The Nonprofit Arts Industry

- **Attracts Audiences**
- **Spurs Business Development**
- **Supports Jobs**
- **Generates Government Revenue**



# Economic Competitiveness



## Contemplating what to do with your art career?

*Join the fastest growing arts district in the country.*

Professional artists from Los Angeles, New York, San Francisco, Chicago, Nashville, Maryland, Maui, San Diego, Memphis, North Carolina, & Washington D.C. have already made the move. Paducah -- say it loud and there's music playing... Paducah -- say it soft and it's almost like praying.

Call 270-444-8690 or visit [www.paducaharts.com](http://www.paducaharts.com)

**PADUCAH**  
ARTIST RELOCATION PROGRAM



# Providence, RI

- WaterFire, Barnaby Evans' award winning fire sculpture installation on the three rivers in downtown Providence, has been praised by Rhode Island residents and international visitors alike as a powerful work of art and a moving symbol of Providence's renaissance.





THE

# INNOVATION AGENDA

*Growing The Creative Economy In Massachusetts*

save the date May 3, 2006



- The Cultural Coalition was formed in 1999 in partnership with the City of Worcester, Worcester Cultural Commission, Worcester Regional Chamber of Commerce, Colleges of Worcester Consortium, and Worcester County Convention & Visitors Bureau, to ensure that arts and culture play a vital role in Worcester's planning and development efforts.



# Florida's Eden

- Florida's Eden Information Resource
- Creative Economy Forums
- Artists Reaching Through Teaching (ARTT)
- Web Marketing Seminars
- Small Town Web Initiative
- Florida's Eden Field Guide





**Bison Sculpture  
Colorado Springs Airport**



**artWORKS Bus  
Shreveport, LA**



**“Shift” at Lynwood Transit Center  
Lynwood, WA**



**Elephant  
Washington, DC**



# Global Creative Economy

## CONVERGENCE SUMMIT

Experience the Impact of Creativity





# Fresno, CA



**“Florida’s Eden gets it right. By using their assets of natural beauty and culture they are developing an economy and recognition in their region.”**

*-Becky Anderson, HandMade in America*

**The mission of the Florida's Eden Plan is to bring greater prosperity and improved quality of life to our region, while preserving our unique natural environment and the authenticity of our diverse cultural heritage.**





# Creative\* City

Tampa was the first major city to develop a Creative Industries office, which is a part of the city's Department of Arts and Cultural Affairs. Tampa's Creative Industries office works to promote the arts, to link art and commerce, to attract talent, and to promote cultural tourism.



Creative Tampa Bay, Inc. is a not-for-profit, grassroots organization dedicated to synergizing the community's assets to cultivate an environment that encourages innovation, expands the economy and is a magnet for creative people.

We're growing! Visit one of our sister sites across the country!



The Artsopolis Network. All Arts. Online. Anytime. Your Hometown.



# Creative Industries: Business & Employment in the Arts

- ✓ U.S. businesses involved in the creation or distribution of the arts
- ✓ Includes for-profit AND nonprofit sectors
- ✓ Data Source: Dun & Bradstreet—tracks 12.8 million *active* U.S. businesses and 132 million employees
- ✓ Defined conservatively using 643 8-digit SIC Codes



# Arts Related Businesses

- 1. Museums & Collections**
- 2. Performing Arts**
- 3. Visual Arts & Photography**
- 4. Film, Radio & TV**
- 5. Design & Publishing**
- 6. Arts Schools & Services**



# Creative Industries in Post-Katrina FEMA-Designated Disaster Areas

**24,003 Arts Businesses Employ 108,296 People**

Museums & Collections	458
Performing Arts	4,422
Visual Arts/Photography	7,461
Film, Radio, & TV	3,984
Design & Publishing	6,876
Arts Schools & Services	802
<b>Total</b>	<b>24,003</b>



# Arts Related Businesses

- 1. Museums & Collections**
- 2. Performing Arts**
- 3. Visual Arts & Photography**
- 4. Film, Radio & TV**
- 5. Design & Publishing**
- 6. Arts Schools & Services**

# Film, Radio & TV

**1. Motion Pictures**

**2. Television**

**3. Radio**

# Motion Pictures

- 1. Production**
- 2. Distribution**
- 3. Services**
- 4. Equipment**
- 5. Theaters**
- 6. Video Tapes**





# “Services Allied to Motion Pictures”

<u>SIC</u>	<u>Description</u>	<u>Companies</u>	<u>Jobs</u>
78190404	Wardrobe rental for film production	15	63
78190200	Reproduction Services, Motion Picture Production	83	653

Source: Dun & Bradstreet. Data current as of January 2006.

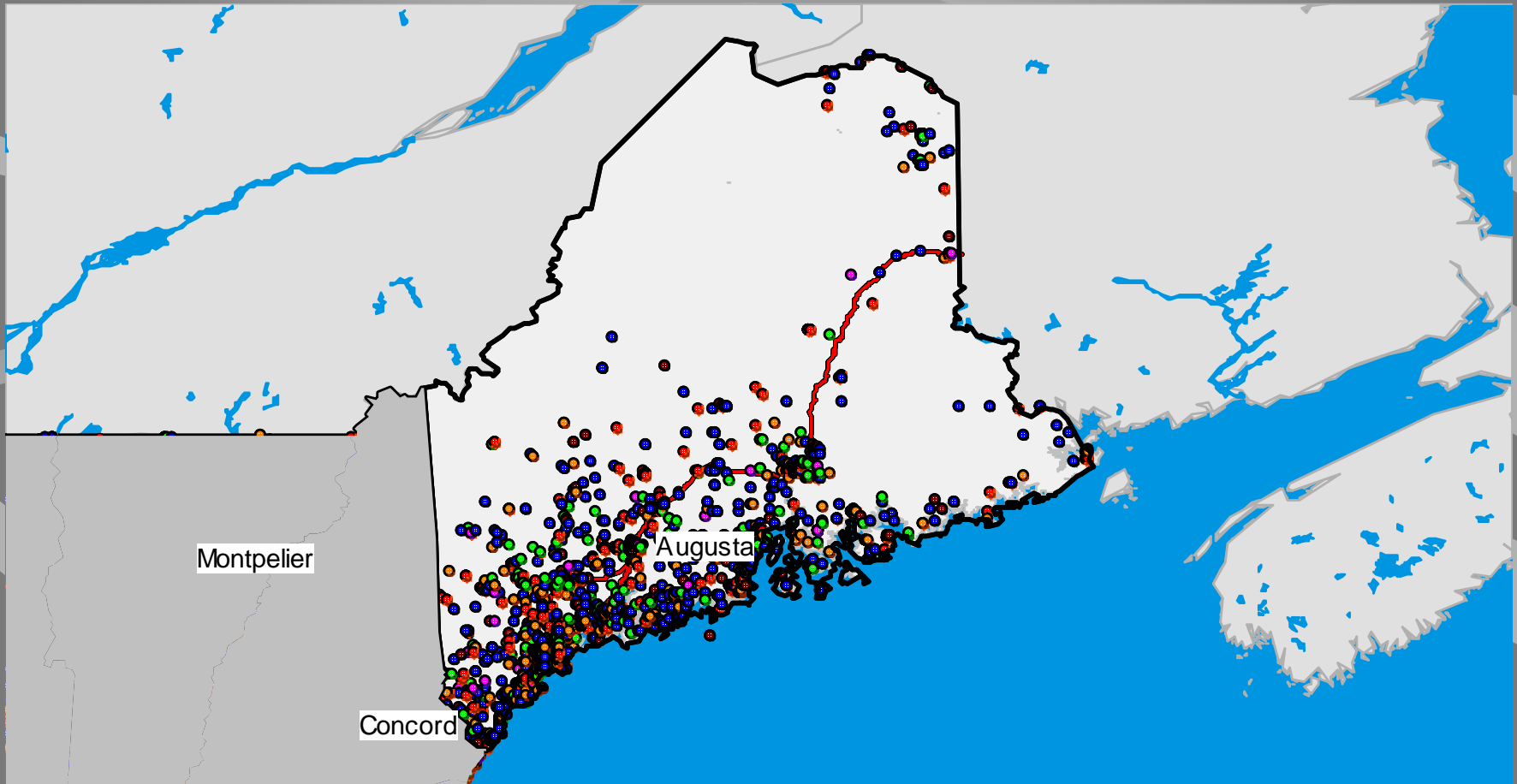
# Creative Industries in the U.S.

- ✓ **Arts-Centric Businesses = 547,596**  
(4.3 percent of D & B's 12.8 million businesses)
- ✓ **Arts-Centric Employees = 2.88 million**  
(2.2 percent of D & B's 132 million employees)



# *Creative Industries in Maine*

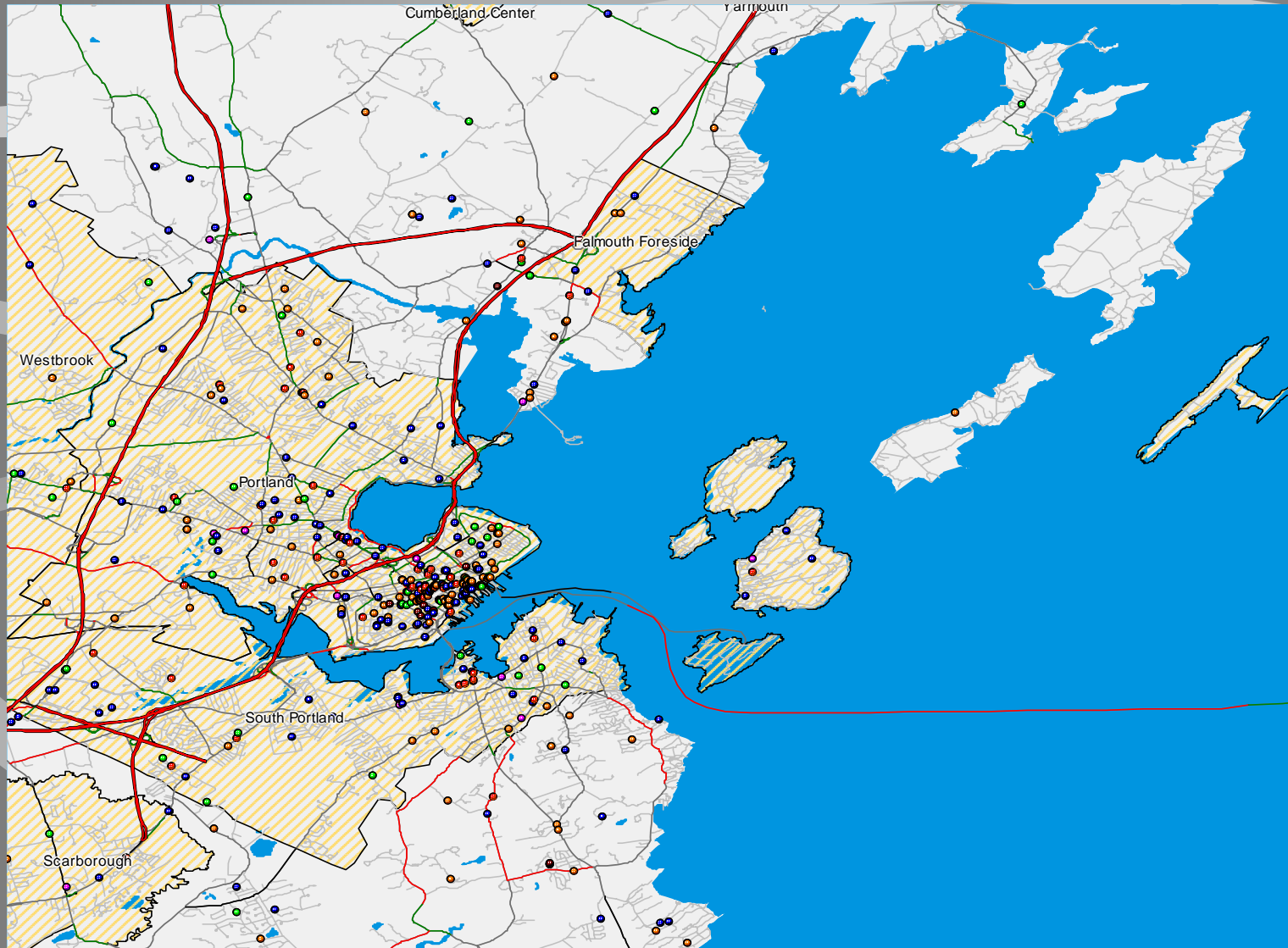
**2,605 Arts-Related Business Employ 9,920 People**





# *Creative Industries in Portland*

**352 Arts-Related Business Employ 2,302 People**





# Change in Arts-Centric Businesses (2004-2006)

(Total U.S. Business: -0.2%)

United States: -0.12%

Maine: -0.31%

Portland: -5.80%



# Change in Arts-Centric Employment (2004-2006)

(Total U.S. Employees: -5.6%)

United States: -3.7%

Maine: -1.75%

Portland: -4.60%



# Creative Industry Businesses

## State Rankings (Per 1,000 Population)

Rank	State	Businesses
1	Vermont	2.98
16	Utah	2.11
17	Alaska	2.09
<b>18</b>	<b>Maine</b>	<b>2.07</b>
19	Idaho	2.06
20	Minnesota	2.04
21	New Jersey	2.04



# Creative Industry Employment State Rankings (Per 1,000 Population)

Rank	State	Employees
1	New York	18.17
34	New Mexico	7.97
35	Wyoming	7.80
<b>36</b>	<b>Maine</b>	<b>7.74</b>
37	Idaho	7.60
38	Arizona	7.48
39	Kansas	7.47





***Sign-up. Be Counted!***

**Visit:**

**[www.AmericansForTheArts.org](http://www.AmericansForTheArts.org)**



**Thank You!**



# Cultural Travelers vs. All U.S. Travelers

- Spend more: \$631 vs. \$457
- Are older: 48 vs. 46
- More likely to be retired: 20% vs. 16%
- Use hotel, motel, or B & B: 62% vs. 56%
- More likely to spend \$1,000+: 18% vs. 12%
- Travel longer: 5.2 nights vs. 4.1 nights
- Travel by air: 22 percent vs. 18 percent
- More likely to shop: 44 percent vs. 33 percent

# The Creative Industries

- ✓ A formidable industry in Portland: 352 businesses employing 2,302 people
- ✓ Jobs and businesses distributed throughout the state and communities
- ✓ The high-octane driver of the “information economy”—fastest growing economic sector
- ✓ Arts education! Fuels the industry with consumers and arts-trained workers

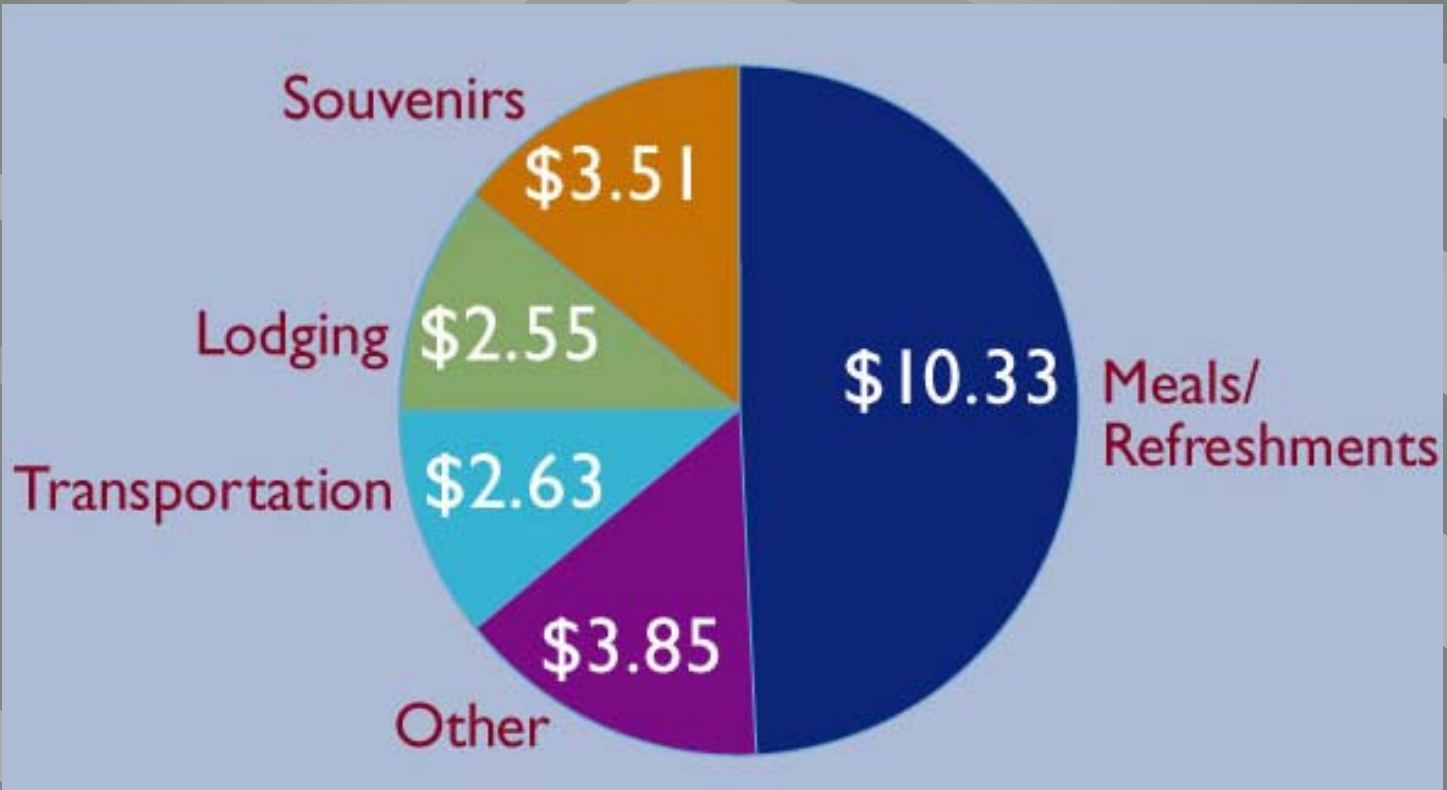


# ***The Nonprofit Arts are a \$134 Billion Industry***

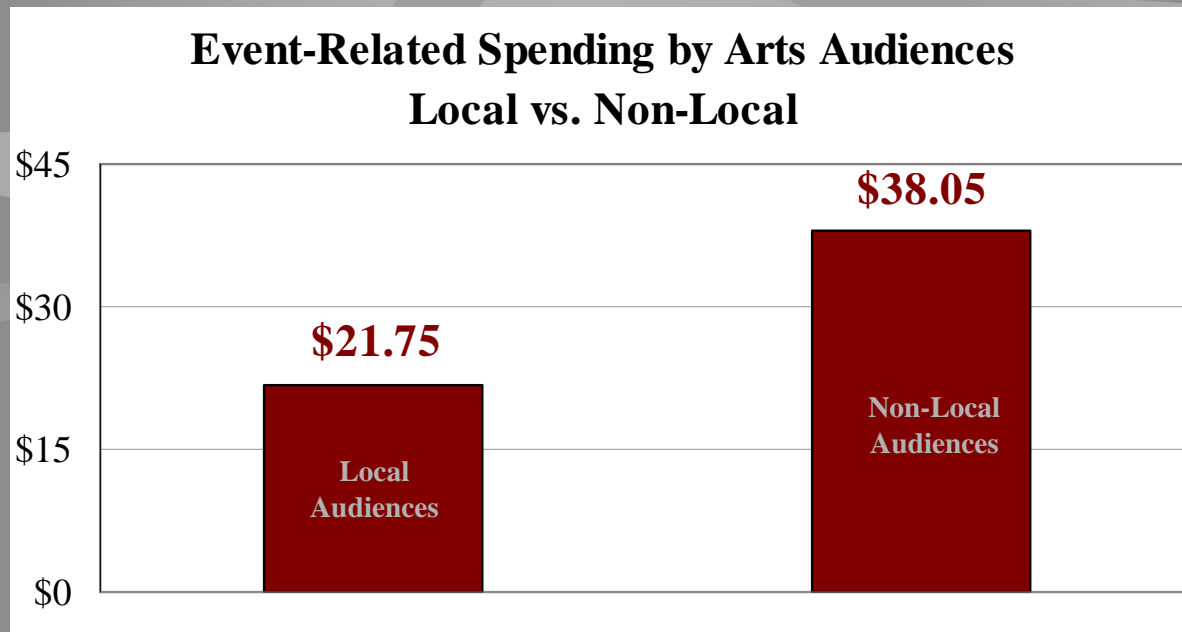
**Total Economic Impact of the Nonprofit Arts Industry**  
(Includes both organization and audience expenditures)

Total Expenditures	\$134.0 billion
Full-Time Equivalent Jobs	4.85 million
Resident Household Income	\$89.4 billion
Local Government Revenue	\$6.6 billion
State Government Revenue	\$7.3 billion
Federal Income Tax Revenue	\$10.5 billion

# Attendees Spend \$22.87 Per Person Per Event



# *Out-of-Towners Spend More*





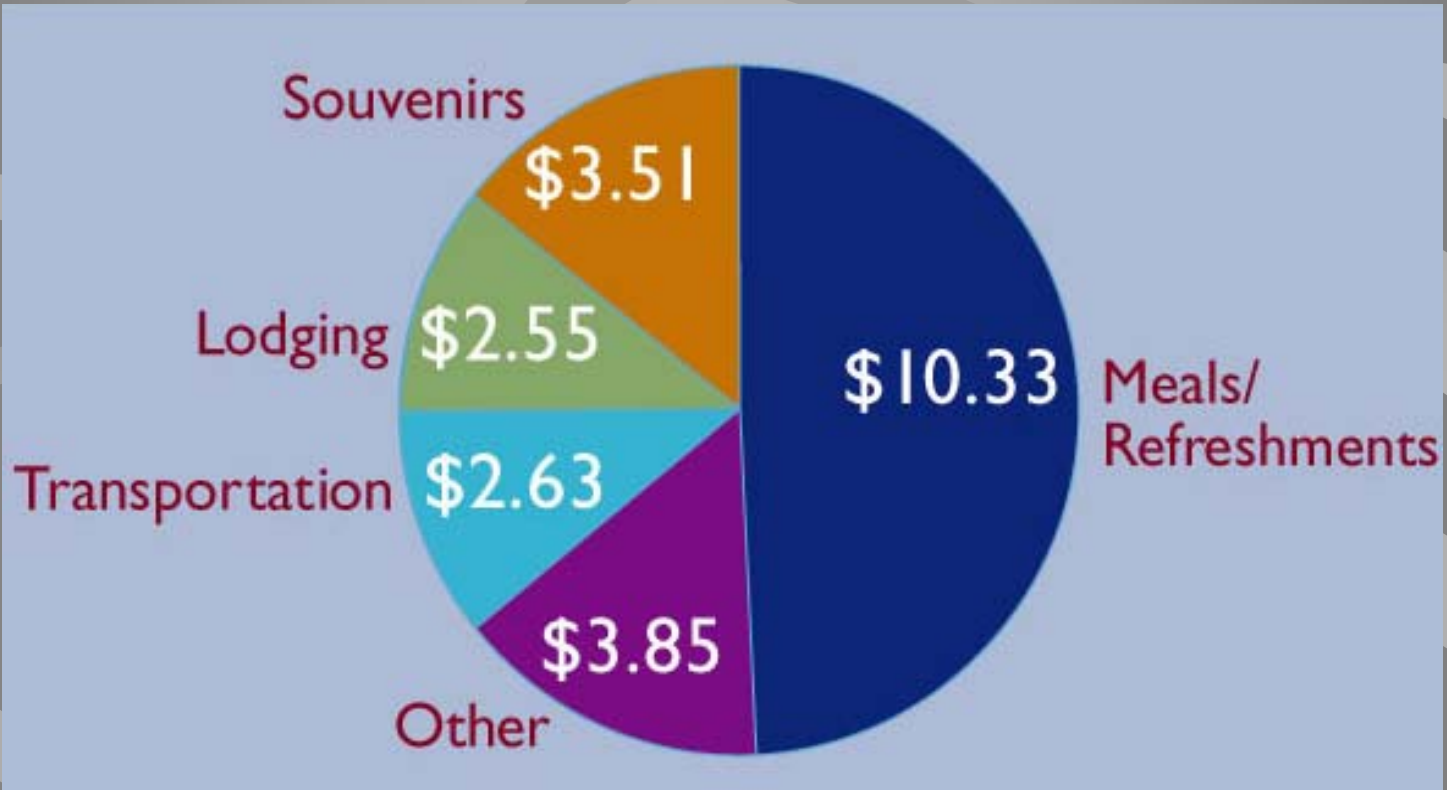
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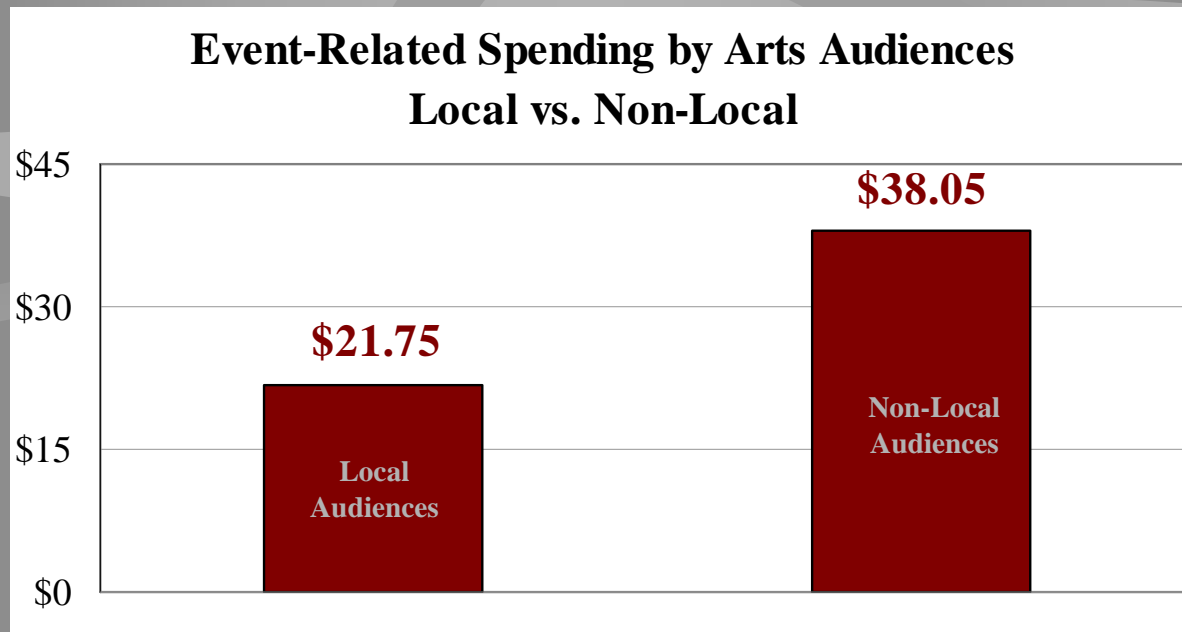
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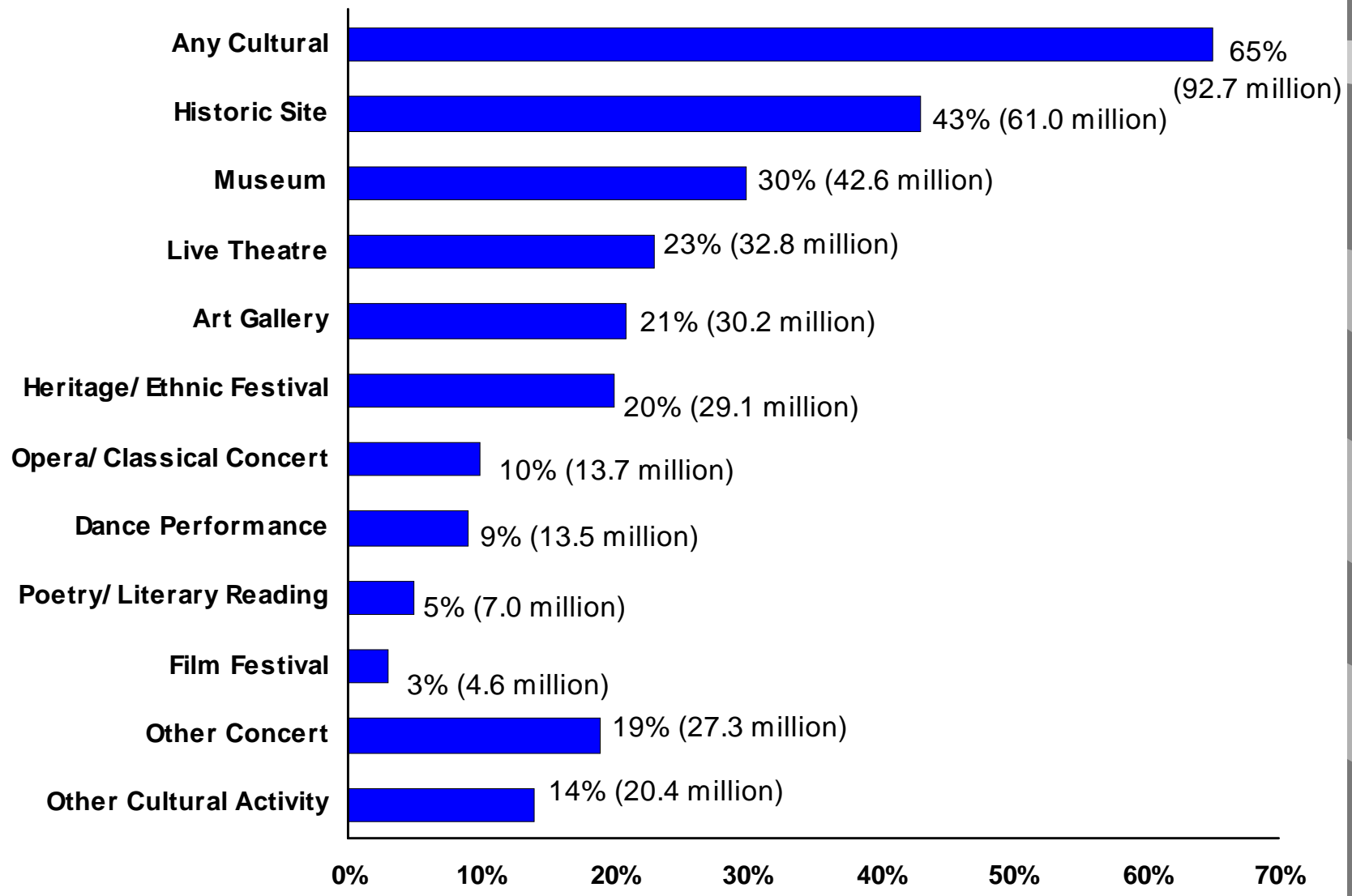
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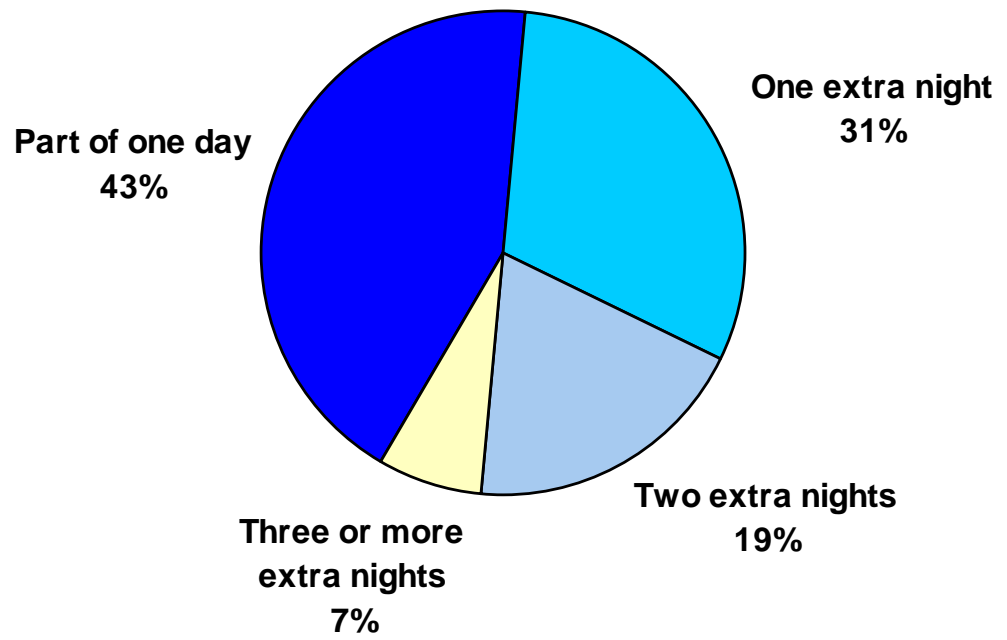
# *Out-of-Towners Spend More*



### Percentage of 143.3 million U.S. Adult Travelers that Included Cultural Events on Trips of 50+ Miles During Past Year



### Time Added to Trip Because of Cultural Activity (Base=29.6 Million Cultural Travelers Who Added Time)





# ***Creative Industries in the U.S.***

<b>National Total for Six Creative Industry Sectors</b>	<b>Total Arts Businesses 2006</b>	<b>Total Arts Employees 2006</b>
<b>Museums &amp; Collections</b>	<b>12,668</b>	<b>142,466</b>
<b>Performing Arts</b>	<b>95,043</b>	<b>463,313</b>
<b>Visual Arts &amp; Photography</b>	<b>189,607</b>	<b>658,147</b>
<b>Film, Radio &amp; TV</b>	<b>85,996</b>	<b>744,780</b>
<b>Design &amp; Publishing</b>	<b>143,594</b>	<b>778,209</b>
<b>Arts Schools &amp; Services</b>	<b>20,688</b>	<b>92,121</b>
<b>Total</b>	<b>547,596</b>	<b>2,879,036</b>



# ***Creative Industries in the U.S.***

<b>National Percentages for Six Creative Industry Sectors</b>	<b>Percentage Arts Businesses 2006</b>	<b>Percentage Arts Employees 2006</b>
<b>Museums &amp; Collections</b>	<b>2.31%</b>	<b>4.95%</b>
<b>Performing Arts</b>	<b>17.36%</b>	<b>16.09%</b>
<b>Visual Arts &amp; Photography</b>	<b>34.63%</b>	<b>22.86%</b>
<b>Film, Radio &amp; TV</b>	<b>15.70%</b>	<b>25.87%</b>
<b>Design &amp; Publishing</b>	<b>26.22%</b>	<b>27.03%</b>
<b>Arts Schools &amp; Services</b>	<b>3.78%</b>	<b>3.20%</b>
<b>Total</b>	<b>100%</b>	<b>100%</b>



Keep adding . . .



AMERICANS  
for the  
**ARTS**







AMERICANS  
for the  
**ARTS**





AMERICANS  
for the  
**ARTS**



**Attachment 3: Brief Review of other definitions offered by Beate Becker, the former director of the New England Creative Economy Initiative. She was co-author with Mt. Auburn Associates, Somerville, Massachusetts, of *The Creative Economy Initiative: A Blueprint for Investment in New England Creative Economy and Louisiana: Where Culture Means Business.***

## **I. Cultural Economic definitions:**

The growing movement to link culture with economic development has been accompanied by a proliferation of terms and definitions to describe the phenomenon. Creative economy, creative industries, cultural economy and creative class are just some of the phrases that are widely and loosely used. Defining those terms has proven to be even more challenging than naming them.

### **Creative Industries**

The most widely used definition for the creative industries is that set forth by the UK Department of Culture Media and Sport in 1998. DCMS defines the creative industries as:

*those industries which have their origin in individual creativity, skill and talent and which have a potential for wealth and job creation through the generation and exploitation of intellectual property. This includes advertising, architecture, the art and antiques market, crafts, design, designer fashion, film and video, interactive leisure software, music, the performing arts, publishing, software and computer games, television and radio.*

### **Cultural Industries**

In 2005, UNESCO provided a working definition of the cultural industries that explicitly acknowledges the place of traditional arts and culture. It defines the cultural industries as:

*those industries which produce tangible or intangible artistic and creative outputs, and which have a potential for wealth creation and income-generating through the exploitation of cultural assets and production of knowledge-based goods and services (both traditional and contemporary.) What cultural industries have in common is that they all use creativity, cultural knowledge and intellectual property to produce products and services with social and cultural meaning.*

### **Creative Economy:**

In 2000, the New England Creative Economy Initiative expanded upon the DCMS definition of creative industries to describe a larger creative economy. This expanded view included the activities of non-profit cultural organizations; commercial enterprises; and individual artists. The creative economy encompassed three components including:

- **The Creative Cluster:** the non-profit, commercial businesses and individuals that directly and indirectly produce cultural products;

- **The Creative Workforce:** the thinkers and doers trained in specific cultural and artistic skills that drive the success of leading industries that include, but are not limited to, arts and culture.
- **The Creative Community:** geographic locations within New England where quality of life is directly connected to higher concentrations of creative workers and creative industries.

### **The Creative Class**

By contrast, the creative class concept popularized by Richard Florida singles out people rather than industries as the driving creative force. His concept of a creative class extends beyond arts and culture, approximating more of a “knowledge” worker:

*The Super-Creative Core of this new class includes scientists and engineers, university professors, poets and novelists, artists, entertainers, actors, designers and architects, as well as the thought leadership of modern society: nonfiction writers, editors, cultural figures, think-tank researchers, analysts and other opinion-makers. . . . The Creative Class also includes “creative professionals” who work in a range of knowledge-intensive industries such as high-tech sectors, financial services, the legal and health care professions and business management.”*

### **Cultural Economy**

In Louisiana’s recent analysis of its cultural economy, the economy is defined as:

*the people, enterprises and communities that transform cultural skills, knowledge and ideas into economically productive goods, services and places.*

### **Conclusion:**

The variety of names and definitions, although confusing, points to an underlying truth about the creative sector: there is no single definition because the components of culture and creativity vary widely among places.

## **Attachment 4: Creative Enterprises Subgroup Report (before Summit)**

**What follows are comments offered by a small representative group of “creative enterprises”. Not all of the comments necessarily reflect the opinions of the entire group. Nonetheless, they do reflect a comment of at least one member of that group.**

**Definition:** Starting with NEFA definitions as a reference how would the group define itself?

The group believes that there may not be any precise definition of “creative enterprises”, such that any other definition would necessarily be incorrect. Rather, the group believes that the definition should be flexible if not also amorphous around its edges. The group settled on a definition set forth by the Department of Cultural Media and Sport in the UK in 1998, which is as follows:

“Those enterprises have their origin in individual creativity, skill, and talent and which have a potential for wealth and job creation through the generation and exploitation of intellectual property. This includes advertising, architecture, the art and antiques market, crafts, design, designer fashion, film and video, interaction leisure software, music, the performing arts, publishing, software and computer games, television, and radio.”

**Challenges:** What are the challenges facing this segment of Portland’s creative economy? The group saw many challenges, which include:

- Appearance of lack of new business growth [but note that the May issue of *Inc. Magazine* calls Portland one of the top “hottest cities for entrepreneurs.”
- over-saturation of creative professionals;
- negative perception from cultural centers such as New York, Boston, and Chicago;
- lack of qualified grads/junior creatives;
- keeping a deep pool of potential employees;
- easier access to capital in order to pursue new business opportunities;
- more supportive industry-specific trade organizations;
- identify as a group with common goals;
- no “university scene”;
- a shift in the way business is conducted from several large service and manufacturing companies to companies owned by out-of-state entities and to many smaller companies.

**Opportunities:** What opportunities exist for this segment of Portland’s creative economy? The group saw many opportunities, which include:

- large pool of creative professionals;

- Portland has a great reputation as a place to live, work, and play, i.e., “quality of life”;
- a supportive community and local government that value the arts;
- plenty of exposure to technology;
- a well-publicized reputation for attracting 24 to 34-year olds because of the area’s quality of life;
- marquee artists and outlets;
- existing financial programs;
- national ranking in various categories;
- potential for linking creative enterprises and tourism;
- to have a voice in helping government create infrastructure, such as an incubator.

Readers of this Report may disagree with some or all of the items in the above list, but the list does reflect the perception of some or all of the Creative Enterprise Group.

**Existing Local Tools:** What mechanisms, organizations, programs, or initiatives already exist or are under development in Portland that support or might support this segment of the creative economy? The group saw many existing local tools, which include:

- Downtown Portland Corporation for funding;
- Business Assistance Center in the Economic Development Division for business advice;
- marketing efforts by the Convention and Visitors Bureau;
- Portland’s Downtown District for festivals and arts guide;
- businesses/media assisting in getting the word out;

**Best Practices:** What are the best practices (local, national. International) that relate to the opportunities or challenges of this segment of Portland’s creative economy? Without knowing of “best practices”, the group suggested following:

- How can we be “connectors”? If someone is in the music business, does he or she know who to go to? If not, where does he or she go?
- Why not establish a centerpiece for creative enterprise (e.g., Mass MOCA, the Torpedo Factory).
- Try to make a big splash that gets the public’s attention.
- The places that have seemed to have succeeded are those that market themselves effectively with purpose.

The Group felt strongly that in the immediate future we should focus only on those “best practices” that are readily achievable.

**Proposed Strategies:** What strategies do you propose that might grow the creative economy in Portland, primarily with respect to your area? The group proposed the following:

- Festivals, fairs to attract regional attention – Burning Man Portland!!
- Ad Club joining the Ad Federation or other national group;
- more local training opportunities – technical, business, and creative;
- tailor a program from the Business Assistance Center that targets artists, craftspeople, and creative entrepreneurs and provides business advice on such topics as getting a loan, keeping accounting records, business planning, and such;
- solidify/formalize the group of connectors in the music industry . . . this is a group that is now connected organically, who know each other;
- more publicity around national work and success;
- make use of local, regional and national editorial promotion opportunities;
- cluster marketing;
- highlight creative economy in all marketing efforts;
- marquee development-self image;
- buy-local campaign (underway);
- encourage businesses, creative or not, who do national marketing to include Portland’s arts, culture and creative atmosphere in their efforts;
- promote creative artist website (currently underway), cluster websites could be added as links.
- think economy first; arts second (i.e., how do the arts fit into the economy).
- a new vision of infrastructure;
- promote excellence; look for the area’s “stars” on the national scene and highlight them.

**Actions/Drivers:** What actions follow from the proposed strategies, and who will drive those actions? The group suggests the following:

- work with the Economic Development Division of the City of Portland regarding the new Business Assistance Center program and marketing the programs through the City’s public relations personnel;
- drivers include the City, PDD, CVB, PACA, creative and non-creative businesses that do regional and national marketing;
- raise the national profile of the creative community by promoting the stuff of national interest, starting with promoting the starts;
- inventory creative clusters and identify the best;
- promote competitions that draw out the best.

**Identity and Self-Image (current and desired)**

(May 2006)

## **Attachment 5: Creative Organizations Subgroup Report (before Summit)**

On May 5, 2006, a number of representatives of creative organizations met to prepare material for the Creative Economy Summit scheduled for May 31, 2006. Participants in the sub-group meeting include:

Jim Cohen, Mayor  
Alex Jaegerman, Planning Division Director  
Richard D'Abate, Maine Historical Society  
Deborah Galarneau, Portland Symphony Orchestra  
Robert Wolterstorff, Victoria Mansion  
Anita Stewart, Portland Stage Company  
Ron Spinella, Bayside Neighborhood Assoc.  
Steve Hirshon, Bayside Neighborhood Assoc.  
Tom Blackburn, Bayside Neighborhood Assoc.

The task of the group was to respond to the Creative Summit planning matrix, in which seven topics were identified for discussion. The Creative Organizations responses to these topics will be summarized at the Creative Economy Summit.

**Topic one: Definition:** Starting with the NEFA definitions as a reference, how would the group define itself?

While non-profit in structure, these organizations comprise a “cultural industry”, all deeply involved in financial enterprise. They operate under a business model, and should be considered as business enterprises with business plans and budgets based on revenues and expenditures requiring professional management to sustain and remain economically vital. They comprise collectively a core part of the creative economy base. This importance should be reflected in the articulation of the creative economy self-image and community identification.

In defining the creative organizations, it is recognized that there are multiple categories of organizations included within this sector, from long standing organizations to fledgling, new and start-up organizations, and from small organizations with modest annual budgets and few employees, to large organizations exemplified by the major arts institutions. While these various organizations all fall under the creative organization umbrella and are closely related to each other, their characteristics, challenges, and perspectives are varied and distinct from each other.

In summary, creative organizations are an amenity and an attractor to Portland, drawing in creative business enterprises, and creative organizations are themselves a major component of the larger creative economic base.



**Topic Two: Challenges:** What are the challenges facing this segment of Portland's creative economy?

1. Mission Driven Organizations

- Creative organizations must “run the business to sustain the art”. The business enterprise is the working model for a sustainable arts organization.
- Because, in the words of the PSO representative, “Its all about the orchestra”, the artists and musicians have more involvement in the nuts and bolts of running the organization.
- While a good business plan is essential, these organizations cannot follow a “top-down business model”. It is not like running a hardware store, but is much more collaborative.
- The Board has a large influence on the direction of the organization. The challenge is to balance the artistic mission with the need to follow a sustainable business plan.

2. Sustainable Funding

- Because the organizations cannot survive on generated revenue alone, each organization must create and implement a funding strategy to sustain it.
- April is a huge organization benefit month, with multiple events each week and even on the same date. Various fundraising efforts such as charitable auctions, special events, the black frame art sale, and similar activities are employed. There is a finite charitable giving and fundraising event participation base in the community, which is stretched beyond its capacity, as organizations compete with each other for contributions and event revenue.
- There is a perception in the community that the organizations are “supported by others”, but the reality is that the patrons and supporters are the main source, and that the foundations and corporate giving sources are sparse and getting sparser.

3. Tax Policy

- Merchandising and incidental rental income are important revenue sources to many cultural organizations.
- Local property taxes must be paid on the entire property if even a portion of the property is used in a profit making enterprise, a result of the so-called “Marcotte Decision”. Forming a condominium ownership model can circumvent this issue, but this presents a hurdle to organizations using an entrepreneurial approach to generating incidental revenues. Exemption from property taxes is important to the organizations' economic survival.
- Finally, it was noted that there is a risk that the services exemption from sales taxes could be eliminated, which would negatively impact the arts and cultural organizations.

4. Real Estate Issues

- There is a different condition inherent in organizations that are building based, such as the Children's Museum, Victoria Mansion, and others,

versus tenant organizations, typically smaller, that are subject to the trends in the rental market.

- For the “asset-owning” organizations, the space and building becomes important as an identifying feature of the organization, with associated stewardship obligations that can of themselves become a substantial capital and operating cost challenge.
- For tenant organizations, gentrification and associated rent escalation can be a constant threat to continued existence and stability.

#### 5. Marketing

- It is a constant challenge for organizations to generate more visitors and patrons.
- There is no cohesive marketing strategy to promote Portland as a historic city with rich arts and cultural attractions. State tourism marketing remains focused on outdoor activities such as hiking, hunting, and fishing. The state’s image needs to move beyond just moose. At both the state and local level, there is a need for a stronger marketing image.
- For many organizations, it is difficult to capitalize on the tourism industry, especially the short stay cruise ship visitor, or share in the mass summer migration to Acadia National Park, largely bypassing Portland and its cultural attractions.
- With regard to the local population, there remains a challenge to overcome the perceived intimidation factor that inhibits many potential local arts consumers from crossing the front door threshold. Some way to break down the barriers to popular art patronage is needed.

#### 6. Access and Parking

- Access and parking is a source of constant complaints.
- More development downtown can generate more activity, but contributes to traffic congestion and parking demand.
- Infill development consumes downtown surface parking lots that were a convenient source of parking for events.
- It is a challenge to convince patrons that it is worth the hassle to come downtown for a show.
- Public transit is not adequate.

#### 7. Other

- At the Merrill, under the PSO contract with the City, the City takes a share of any merchandise sales, which diminishes the value of this important potential revenue source
- Fuel prices are causing a reduction in class trips to cultural offerings, limiting this market opportunity.
- There is no complete central listing of events happening downtown. The newspaper listings are inadequate, and PACA has not provided this service.

**Topic Three: Opportunities:** What opportunities exist for this segment of the creative economy?

#### 1. Marketing, Identity & Image

- The marketing message for Portland should present a community arts identity with a unified image of a level of artistic accomplishment remarkable for a city of this size, rich in historic and cultural assets.
  - The many building-based organizations represent a larger importance to the surrounding community that these are not just buildings, but impart meaning and identity to the neighborhood and the larger community. Landmark buildings and associated organizations like the Victoria Mansion and St. Lawrence Church are tangible community shaping assets that define the cultural identity, contributing to the special sense of place that distinguishes Portland and makes it stand out as an especially vital and attractive small city.
  - Promote Portland as a vibrant winter city, with skating, skiing, and culture.
  - Portland can manipulate and capitalize upon its media and internet identity with a message that combines our historic resources, coastal location, arts offerings, shopping, fishing port, and restaurants—all great stuff rolled together to make a unique destination. When the travel writers came to Portland, the stories that resulted were able to put these attributes together for a powerful message.
  - Outreach and promotion of Portland’s racial and ethnic diversity as an important cultural asset that speaks to a local urban audience, with ethnic markets and restaurants that impart a large-city character.
2. Collaborative Marketing
- Portland is a place of multiple scenes, fertile undergrowth with a large range and diversity, large and small, we recognize a synergism between all.
  - Form partnerships to accomplish marketing of cultural assets.
  - Build on the success of First Friday with a collaborative open house concept for creative organizations.
  - Engage with the CVB as part of a cultural marketing strategy.
  - Collaborate among arts organizations to establish themed events like the Christmas Holiday Festival.
  - Create a clearinghouse events listing that is accurate, complete, and accessible.
3. Niche Markets
- Make Portland part of the summer tourism market. Millions of people drive past Portland on their way to Acadia National Park and participate in cruise ship visitation, and the CAT “carless tourism” package.
  - Capture the growth in Christmas season visitors.
  - Capture the emerging local market of sophisticated in-town condo owners and summer residents.
  - Work with Portland schools to emphasize and maximize access to local arts resources as an integral part of the Portland school educational experience.
4. Other
- Utilize the Park & Shop program to a greater extent.

**Topic Four: Existing Tools:** What mechanisms, organizations, programs, or initiatives already exist or are under development in Portland that support this segment of the creative economy?

- PACA has been resuscitated (good spelling bee word) with a focus on individual artists. They are conducting Discovery Research on the artists and arts organizations in Portland, and an economic impacts study with Americans for the Arts.
- City funding for PACA has been resumed at \$10,000 in FY 06 and proposed FY 07.
- The Arts District Plan and Community Cultural Plan provide a policy framework for support of the creative organizations.
- City Liaison, through Department of Planning & Development.
- Docent training takes place at several organizations, with 50 – 60 docent volunteers trained by Maine Historical Society.
- Banners identify major arts venues along Congress Street, which helps in wayfinding. [Ed. Note: This was an idea for a “new tool” suggesting that the current system is not well known.]
- The Convention and Visitors Bureau provides support and information to visitors about cultural events.
- First Friday Art Walk is a successful monthly gathering around galleries and studios.
- First Night, the New Year celebration, is a showcase for the Arts District.

**Topic Five: Best Practices:** What are the best practices (local, national, international) that relate to the opportunities r challenges of this segment of Portland’s creative economy?

- Substantial use of the power of the city and the interest and will to convert the city influences to generating funding form federal sources (earmarks, NEA, EDA, etc.) and grantsmanship, leveraging the partnership relationship with the municipality, as the City of Seattle has done.
- Capitalizing on the largesse of locally based corporate and foundation resources, as in the Heinz family in Pittsburgh. (Unfortunately for Portland, the corporations have become subsidiaries of national firms, and the largest local foundation has largely divested itself from the City of Portland.)
- Examples from other cities gaining national prominence and attention to their arts and cultural resources, such as Avenue of the Arts in Philadelphia, and Charleston, SC, under Mayor Joe Riley, with the downtown revitalization and the signature Spoleto classical music festival, and Arts in Chicago. These are all large programs with substantial budgets.
- Tax incentives, such as the Providence, RI program granting sales tax exemption to sale of artwork produced in an officially recognized arts district.

**Topic Six: Proposed Strategies:** What strategies do you propose that might grow the creative economy in Portland, primarily with respect to your area?

- The City of Portland should provide leadership and support on a continuous and sustained basis, beyond the Mayor’s term of office. This necessitates a plan and a

standing committee to extend the initiatives and commitment level into the future, and to sustain arts district planning, funding, and program initiatives at a sufficient and tangible level.

- A dedicated fund source is needed, the greatest challenge of all is to work on major foundations to emphasize cultural enterprise in Portland, and leverage philanthropy from such foundations as Libra, Maine Communities Foundation, Maine Initiatives, Maine Philanthropy, Common Good Ventures (Kristen Majesta) and others.
- Create a structure or agency to organize and support the arts and cultural organizations, bridging between large and small organizations, and creating a climate for collaborations among organizations. With the current generational shift in many of the key leaders and executive directors of Portland organizations, the need and opportunity for such a framework is acute. Nurture creative approaches to mutually beneficial collaborations.
- Joint advertising, a “Portland Presents” concept.
- Coordination of ticket sales, same day discount tickets, one-stop ticket location, etc.
- Coordination and pooling of cultural volunteer resources, such as a “volunteer Portland” web site.
- Major organization participation in the First Friday Art Walk program.
- Embellish the gateway entries into Portland with a strong image and message about the wealth of arts and cultural offerings in Portland.
- Create new festivals and events showcasing the arts, such as an open air or “Summer Arts” festival at the proposed Fisherman’s Memorial on the waterfront, or at Lincoln Park, or a new venue in Bayside.
- Identify and capitalize on cultural assets in each neighborhood.
- Dedicated revenues sources to support the arts district, such as tax increment financing, conditional rezoning contributions, etc.

**Topic Seven: Actions/Drivers:** What actions follow from the proposed strategies, and who will drive those actions?

[Ed. Note: The Creative Organizations sub group ran out of time before identifying Actions/Drivers.]

## **Attachment 6: Creative Individuals Subgroup Report (before Summit)**

The answers below were gathered from a questionnaire that was emailed to creative individuals, input gleaned from Creative Conversations held at SPACE, and research by Jessica Tomlinson of MECA and Carrie Marsh of the City of Portland. These are starting points for discussion, and will be modified as more information is received from creative individuals in Portland.

### **1. Definition. Starting with NEFA definitions, how would the group define itself?**

A review was made of research related to the “creative workforce” by the New England Foundation for the Arts, the New England Creative Economy Council, the Blaine House Conference on Maine's Creative Economy, and *The Creative Economy in Maine: Measurement and Analysis*, which was prepared by the Maine Center for Business and Economic Research, New England Environmental Finance Center, and the University of Southern Maine. Research by Mt. Auburn Associates on the creative workforce in New England was also considered.

The Blaine House Conference on Maine's Creative Economy used the following definition of the creative workforce: “This group of individual workers may be employed within the creative cluster of industries, in an industry outside the creative cluster (such as a designer at an accounting firm), or they may be self-employed. The creative workforce is composed of individuals whose jobs require a high level of skill in the cultural, fine, or applied arts.”

A combination of the definitions in the above resources includes actors, announcers, architects, archivists, authors, boat builders, cabinet makers and bench carpenters, craftspeople, curators, dancers, designers, directors, filmmakers, hand painters, coaters, and decorators, musicians, painters, photographers, sculptors, and software developers.

It is assumed that this list covers most attendees at Creative Conversations. Other categories might be considered, such as papermakers/bookbinders, graphic artists, and foundry/blacksmiths.

## 2. Challenges. What challenges face this segment of Portland's creative economy?

*The Creative Economy in Maine: Measurement and Analysis* notes that "Portland appears to lack some of the leadership, networks, and strategies necessary to capitalize more fully on the city's creative economy." This report further notes that "Maine's creative workers have less formal education and, partly as a consequence, lower earnings. Other factors that likely contribute to the earnings disparity include less access to larger labor markets, such as Boston and New York, and to high-paying jobs in particular occupations."

Information gathered at the Creative Conversations, and responses to the questionnaire that was sent out for the City of Portland Creative Economy Summit, identify the following challenges:

### Market/Audience

- Portland is an amazing place but is a very small marketplace for the creative economy.
- There are few customers for high end services in commercial arts (graphic or product design)
- For fine artists--there are few patrons/collectors/galleries that can sustain a career.
- Need to cultivate audiences, sell art, identify artists, commerce vs. art.
- Need to have solidarity in marketing, events, and goals.

### Networking/Visibility

- Need stronger connections with local and state government.
- Need better connections to other artists, to local community, and to tourists.
- Need stewardship on issues affecting creative people (such as the closing of Hay Gallery, or the new lofts on Congress Street that displaced artist studios.)
- Need to organize a network of resources, community bulletin board, clearinghouse for info.
- Need an artists association.
- Need to find ways to engage the public in dialog. Need to engage citizens for the arts.
- Need to encourage emerging artists.
- Need improved communications, collaboration on statewide issues, having a collective voice.

### Resources for Creative Individuals

- Need affordable live/work spaces.
- Need a strong local arts agency.
- Currently there are minimal job opportunities and/or funding.
- Living expenses are high and pay is low.
- Need access to health insurance.
- Need space, visibility, and funding.

### Education/Training

- Need access to business skills and training specific to artists.
- Need to navigate and understand the City's process for starting a business, and for permitting spaces, particularly as it relates to special needs and issues of creative industries.
- Need access to skill building workshops, youth education, and adult education.

### Leadership

- Weak City leadership, resistance to change and progress, resistance to collaboration.
- Lots of talk and meetings but no action. There is a high degree of burn-out because action is lacking at the City level. The creative climate here is very depressing and discouraging for people who want to make a difference.
- Leaders are not setting expectations or demands for Portland's future. Leaders are not saying Portland is a unique, authentic, and creative city. Every decision the City makes will directly reflect that. We do not want to become "anyplace USA."
- Need to educate the City on alternative approaches to building and programming buildings, particularly as it relates to various creative industries and uses.
- The City does not have a local arts agency.
- The Portland Public Art Program receives ½ of 1% for art.



### **3. Opportunities. What opportunities exist for this segment of the creative economy?**

- Government is accessible – you can get involved in politics, show up at meetings, be on a City committee, voice your opinion.
- Opportunity for invention and reinvention outside of a thriving "creative economy"-- because although there is a thriving Portland "creative community" the dollars are not here. This affords creative individuals the climate to focus on experimentation and exchange of ideas.
- The true opportunity here is not for the creative individuals, but for businesses that need a creative workforce---Companies/organizations/individuals who need artists, photographers, designers, stylists, curators, artisans, product ideas, brand concepts, crafted objects, writers, thinkers, film makers etc. These services and products here in Portland are available at competitive rates. Portland has attracted a large amount of highly accomplished creative people and this is an undervalued asset—which is always a great investment.
- Portland is lucky to have a citizenry and school system that are interested in arts programming—there certainly are more opportunities for arts organizations to serve the needs and interests of those populations.
- There is the relatively untapped opportunity to develop Portland as a creative economy destination like Mass MoCA in North Adams, MA.

### **4. Existing Tools. What mechanisms, organizations, programs, or initiatives exist or are under development in Portland that support this segment of the creative economy?**

*The Creative Economy in Maine: Measurement and Analysis* notes the following assets in Portland that support a creative economy:

- A working waterfront that blends the fishing industry with retail and tourism;
- The preservation of the city's historic architecture to include the Old Port;
- A downtown retail district filled primarily with locally owned shops;
- The designation of an arts district;
- The creation of a hike/bike trail system;
- The restoration of the city's 1,900-seat performing arts auditorium;

- Maine College of Art (MECA), an expanding art school offering degrees in graphic design, new media and the traditional arts. The school’s students contribute to one of Portland’s primary assets – a “community of artists.”
- The University of Southern Maine also offers education training in the creative sectors, with one of the nation’s first degrees in arts and entrepreneurship;
- A growing number of creative sector businesses filling previously abandoned storefronts and offices, including business anchors like Angela Adams design store that help spur a number of retail openings on the city’s Munjoy Hill and Gateway Mastering studio that employs highly skilled people in the recording industry;
- A wide variety of visual and performing arts institutions, from contemporary art spaces and small performance halls to large institutions like Portland Museum of Art, Portland Symphony Orchestra, and Portland Stage Company; and
- The quality and variety of its restaurants.

Information from the Creative Conversations at SPACE, and responses to the questionnaire that was sent out for the City of Portland Creative Economy Summit, include the following assets:

- *Geography:* Walkable; on the water; natural beauty; outdoor spaces; no defined arts district
- *People:* Lots of artists; a creative workforce; accessible people; diversity
- *Culture:* Good media coverage of arts and culture; independent book and music stores; a reputation as an arts city; a history and legacy of the arts; available studio spaces
- *Education/Research:* Maine College of Art; USM Art Program; SALT Institute for Documentary Studies; Spiral Arts; Nielsen Smith Metalworks; Portland Pottery; Portland Fiber Gallery and Weaving Studio; Bakery Collective Photography; Portland Conservatory of Music; Library at Maine College of Art; USM Glickman Library; Osher Map Library; Portland Public Library; Maine Historical Society Library, and others...

- *Museums and Galleries:* Center for African Tribal Art; Portland Museum of Art; Institute of Contemporary Art at MECA; SALT Institute for Documentary Studies; Maine Historical Society Museum; Children's Museum of Maine, and others...
- *Exhibition and Performances:* SPACE; Zero Station; The Map Room; First Friday Art Walk; Center for Cultural Exchange; Sacred & Profane; MUSE; Stillhouse Theater; St. Lawrence Arts and Community Center; Acoustic Coffee; Open Poetry Readings; City Hall Rotunda; Portland Public Library; various City squares and parks; the graffiti wall at Eastern Prom; Merrill Auditorium; others...
- *Galleries:* First Friday Art Walk and affiliated galleries; SPACE; Aucocisco; Greenhut Galleries; Whitney Art Works; Three Fish Gallery; Running with Scissors; Radiant Light; Sanctuary Tattoo and Gallery; and many others...
- *Art Movies, Music, Books, etc:* The Movies at Exchange Street; Bull Moose Records; Videoport; Longfellow Books; Maine Books Etc.; Casco Bay Books; others...
- *Creative Businesses:* Art stores like Art Mart and Artist and Craftsman Supply; Creative Resource Center; framing shops like Casco Bay Frames and Jameson Gallery; print shops like Curry, Grapheteria and Portland Color; photography services such as Jay York, David Wade, Gateway Mastering; Swardlick advertising; and many others...
- *Businesses that support the Creative Economy:* Portland's Downtown District and businesses in the Arts District and Old Port; Coffee by Design; and many others...
- *Creative Events:* Creative Conversations; First Friday Art Walks; Architalx; Sacred and Profane; MUSE; Alive at Five; East End Artists Open Studios; Sidewalk Art Sale; others...
- *Creative Media:* Bob Keyes at the Press Herald; the Portland Phoenix, neighborhood papers..

- *Artist Places:* MECA is in the heart of the Arts District near City Hall; SPACE Gallery is the “Town Hall” of the local creative community; The Artist Studio Building at 536 Congress; the Bakery Building; the Pine Street Studios; the (soon to be) affordable artist live/work spaces at Sacred Heart School; artist live/work spaces being developed in Bayside...
- *Groups/Organizations:* Portland Arts and Cultural Alliance (PACA); Portland Public Art Committee; Creative Conversations at SPACE; Shoe String Theater; BPIC Photo Collective; Spindleworks; Maine Songwriters Association; Portland Conservatory of Music; Society for East End Art; Greater Portland Landmarks; Architalx; Portland Society of Architects; MUSE; Bayside Neighborhood Association; Munjoy Hill Neighborhood Association; West End Neighborhood Association; Institute for Civic Leadership; students at MECA; others...
- *Creative Community Leaders:* Jessica Tomlinson of MECA; Nat May of SPACE; instructors at MECA such as Christina Bechstein, Anthony Tafuri, and Adrienne Herman; public artists such as Alice Spencer, Evan Haynes and Pandora LaCasse; Hillary Basset and Allison Zuchman at Greater Portland Landmarks; Carole Merrill at the Portland Society of Architects; Amy Stacy Curtis of MUSE; Jan Beitzer of Portland’s Downtown District; Deirdre Nice of the St. Lawrence Arts Center, Colleen Bedard of the Society for East End Art; Ron Spinella, Steve Hirshon and Jay York of the Bayside Neighborhood Association; Developers such as Richard Berman, Peter Bass, Nathan Szanton, Tom Blackburn, and Jack Soley; the members of the Portland Public Art Committee; the members of the Portland Arts and Cultural Alliance; creative business leaders like Angela Adams, Doug Green, Peggy Greenhut, Steve and Judy Halpert; Thomas Moser Furniture; architects such as Jim Sterling, Rick Renner, Cordelia Pitman, John Turk, Alan Holt, Scott Simons, Scott Teas, Winton Scott, Patrick Costin, and David Lloyd; advocates like Annie Tselinkas and Selena Juneau-Vogel; busy newcomers like Sara Struever and Peter Eiermann; others...
- *City/Regional Resources:* the City of Portland Department of Planning and Economic Development; Planning Board; Historic Preservation Board; Public Art Committee; Department of Parks and Recreation; the City’s Resource Hub; Greater Portland Council of Governments; the potential for a City Design Review Board to enforce design standards...

- *State Resources:* Maine Arts Commission, Maine Humanities, Maine Historical Society
- *Funding Resources:* Maine Community Foundation, Maine Association of Nonprofits, Maine Philanthropy Center, Maine Humanities Council, Maine Arts Commission, Maine Development Foundation, Libra Foundation

Other “existing tools” that were noted by respondents include the following:

- Networks of individuals sharing resources/information and offering each other support
- Artist presentations at Maine College of Art, Bowdoin, Portland Museum of Art, Skowhegan School of Painting and Sculpture, etc. expose Portland artists to nationally known artists.
- MECA is expanding its curriculum and providing students with business training
- SPACE gallery is a great venue to see and hear new things.
- Creative Conversations at SPACE are great networking opportunities.
- PACA has so much potential but it needs more money or momentum or both.
- Monthly Art Walks and many artist run galleries.
- The *Arts Guide* put out by Portland’s Downtown District.

**5. Best Practices. What are the best practices (local, national, international) that relate to the opportunities or challenges of this segment of Portland’s creative economy?**

Market/Audience

- City of Providence, RI – The City sends out a mass emailing on Thursdays called “This Week in Providence” which provides a comprehensive listing of all arts and cultural related activities, information for artists, as well as updates on arts-related policy issues.
- Buy Local – Many places support campaigns to “buy local art” and also support bumpersticker campaigns like “Keep Austin Weird” and other such promotions.

## Networking/Visibility

- Many cities now have centralized local arts agencies with a web site which includes database, insurance information, performance space, information sharing, affordable space, tax assistance, events calendar, newspaper, updates on what is currently being done in the creative community, serve as a point between arts organizations to communicate
- Awards and honors can help to elevate the perceived value of the creative community - such as the Cleveland Art Prize, National Sculpture Award, Artist Trust. Establish awards, honors, residencies and commissions that are meaningful, forward thinking and substantive through partnerships with creative leaders within the community. Publicize these awards, honors, competitions and commissions to build recognition for individuals. Raise the visibility of Maine's heritage of distinguished artists.

## Resources for Artists

- Affordable Live/Work Space - Places to live and work that are affordable help creative people to do their work and take risks and break new ground. Many examples exist – the best model is Artspace, USA and projects in New York City, Providence, and many other places.
- Art Incubators - A city arts center and/ or arts incubator. There are many excellent ones in places such as Westchester, Cambridge, Providence, Roxbury, DC, St. Paul. These facilities function as a hub or distillery for creative ideas in their communities.
- Sustainable Affordable Artist Space - - The mission of the Partnership for Creative Industrial Space is to preserve and provide affordable and sustainable artistic and small business space in the Industrial Commercial Buildings Districts of Providence, RI. PCIS accomplishes this through partnering with the real estate market, advocating policy at the city level, and developing spaces for artistic, entrepreneurial and small-scale industrial communities.

- City Zoning and Design Regulations – The Boston Redevelopment Authority recently created Artist Live/Work Specific Design Guidelines.
  
- Health Insurance - The Actors' Fund of America's Health Insurance Resource Center – The AHIRC notes that “a major concern among Americans is their lack of access to affordable insurance and appropriate health care. This issue is especially relevant to artists and small arts organizations who experience difficulty in obtaining and keeping insurance.” The AHIRC is a health insurance resource for artists. The University of Southern Maine, Institute for Health Policy, Edward S. Muskie School of Public Service is currently participating in a year-long program to research additional resources and add them to the AHIRC website.
  
- Tax breaks - Rhode Island has tax exemptions to artists living and working in arts districts and other designated areas. The legislation provides three different kinds of incentives;
  1. for artists who live and work within a specified district, any sale of work created within the district is exempt from state sales tax.
  2. for artists who live and work within a specified district, any income received from the sale of work created within the district is exempt from state personal income tax.
  3. and, for gallery spaces located within the boundaries of a specified district, the sale of original, one-of-a-kind works of art are exempt from state sales tax, whether or not they were created within the boundaries of the arts district.

### Education/Training

- Coastal Enterprises Incorporate (CEI) - Helps assemble teams to support entrepreneurs with financing, marketing and production.
  
- Women, Work and Community, [www.womenworkandcommunity.org](http://www.womenworkandcommunity.org) - Offers grants for women as well as classes for men and women starting own business.

- Arts and Business Council: see Burlington, VT, Providence, RI, or State of New Hampshire
- Center for Design and Business – This is a joint venture between Bryant University and Rhode Island School of Design. It was established to unite the design and business communities for purposes of economic development. The Center provides incubator space, guidance to designers to bring new products to market, and business skill training.

### Leadership

- City of Providence Department of Arts, Culture and Tourism - *The Creative Economy in Maine: Measurement and Analysis* notes that the Providence Department of Arts, Culture and Tourism serves as the local arts agency, with a Cultural Affairs Officer to work with artists, residents, planners, and economic development staff. A focus is to develop networks with the private and nonprofit sectors to promote the arts. Specific policies and programs include: providing an artist resource clearinghouse, awarding artist grants, offering loans for arts groups to purchase buildings downtown, and sponsoring cultural events.
- City of Pawtucket, RI - *The Creative Economy in Maine: Measurement and Analysis* notes that the City of Pawtucket, RI implemented a customer service strategy to attract graphic designers, photographers, interior designers and traditional artists into live/work studios. City departments work together toward the goal of attracting artists and use state tax credits, federal funds for affordable live/work spaces, revised zoning laws and customer service to assist artists and their businesses. Other initiatives include a creative city roadmap, working with developers to encourage mixed-income housing, creation of a city arts fund, a resource director for artists and a public mural, and assistance to start up restaurants.
- The Boston Redevelopment Authority is supporting the development of artist live/work and work-only space in multiple buildings in Boston neighborhoods. Some of these units are rentals, some are limited equity condominiums, and others are limited equity cooperatives.



- Maximize the relationship between a city’s Economic Development Strategy and local colleges - Many examples of this relationship exist either with art schools such as Rhode Island School of Design and the City of Providence, or colleges that provide other creative knowledge such as the Town of Hamilton and Colgate University that have joined in joint community development projects. In New York there is a “Campus Compact” of over forty educational institutions dedicated to better campus-community relations.
- City of Paducah, Kentucky - A primary goal in the revitalization of the downtown is to create an artist colony and to market the studios, galleries, shops and artistic business. The City offers incentive packages to artists, including financial incentives through Paducah Bank such as lower-than-market interest rates, with loan-to-value ratios up to 100%, discounts on all closing costs, and a variety of banking services at no charge. Other incentives include health insurance through the Kentucky Arts Council, free websites, joint marketing and promotional opportunities on a national scale, technical assistance with business plans, preservation tax incentives, and tax incentives through the Paducah Enterprise Zone.
- City of Vancouver, BC - Artist Live/Work Awards Program - Once every three years, the City of Vancouver grants occupancy of two artist live/work studios to Vancouver-based, low-income professional artists for a non-renewable lease. The program supports artists by providing an extended term for them to concentrate on their creative process.
- Percent for Art Programs – over 300 states, regions and cities in the U.S. have percent for art programs. Most of these programs are at least 1% for art. Many of these places have percent for art requirements from both public and private development.
- Next Generation – many cities are engaging young professionals in advising and creating the kind of business climate that attracts them to an area. Rhode Island has an Innovation at Scale program through the State’s Economic Development Corporation that is targeting

“Next Gen” young professionals. Similar efforts can be found in other states such as the Memphis 100 and Action Greensboro.

**6. Proposed Strategies. What strategies do you propose that might grow the creative economy in Portland, primarily with respect to your area?**

The examples of “Best Practices” listed above present potential strategies to consider. Participants in the Creative Economy Summit are encouraged to contribute and consider additional ideas that may be applicable to Portland’s community of creative individuals.

**7. Actions/Drivers. What actions follow from the strategies, and who will drive them?**

- The City of Portland Department of Planning and Economic Development should be the driver, along with other organizations, people, and elected officials as partners.
- The City, businesses, and individuals need to take separate but equal roles based on skill sets.
- Empower the Portland Arts and Cultural Alliance as the City’s arts agency to serve the needs of creative individuals. PACA may be a good player but city officials need to be leaders too.
- Invite experts to share experiences with the city (citizens and government). Research how other communities have addressed these needs (no need to reinvent the wheel too many times over), write proposal, get funding from private and public sources, use it to build sustainable programming and health communication between arts organizations.

**8. Identity. What is the perceived identity of this segment? What is the reality?**

- “We have a few superstars, but other than that we don’t have much of an identity at all. The reality: lack of opportunity, lack of competition and rigor, burn-out.”
- “The perception is that everyone is doing pretty well. The reality is that we are just getting by and living in Portland and surrounding areas is nearly unsustainable. As a result, creative individuals are spending a lot less time than they should/could be actually doing creative work. The perception is Portland will always have its creative community. The reality is that without a sustainable environment, creatives will migrate to places that are.”

- “I personally perceive Portland’s creative individuals as numerous, talented and highly potential but unfortunately lacking solidarity and direction. That, of course, is something I hope and believe will change.”

**Resources:**

*Please note – that in the interest of time, this list of resources is a rough compilation. Much of the “best practice” information in this report was obtained from the internet or resources listed below. This list will be further refined as the Creative Economy initiative continues. If help is needed locating the sources of information, please contact Carrie M. Marsh, Urban Designer, City of Portland, [cmarsh@portlandmaine.gov](mailto:cmarsh@portlandmaine.gov) or 207-874-8723.*

*The Creative Economy in Maine: Measurement and Analysis*, July 2004. Prepared by the Maine Center for Business and Economic Research, New England Environmental Finance Center, and the University of Southern Maine for the New England Foundation for the Arts and Maine Arts Commission.

*Maine’s Creative Economy Conference Proceedings*, The Blaine House Conference on Maine’s Creative Economy May 2004.

*The Creative Economy Initiative: The Role of the Arts and Culture in New England’s Economic Competitiveness*, The New England Council, June 2000.

*Blueprint for Investment in New England’s Creative Economy*, The New England Council, 2001.

*The Rise of the Creative Class*, Richard Florida, 2002.

*Practicum Group Report – Creative Economy*, Institute for Civic Leadership, November 2005.

*MECA News*, Maine College of Art, Creative Economy report, Spring 2004.

*Recommendations to the Mayor for the Office of Art, Culture and Tourism, Providence, RI, September 2003.*

*Call to Action: Building Providence's Creative and Innovative Economy," 2003*

*Arts and Cultural Roadmap for Pawtucket: A Report to the Mayor and the Department of Planning and Redevelopment for the Future Growth of Arts and Culture in the City of Pawtucket, Rhode Island, Ann Galligan, April 2005.*

*Creative Economy Strategies for Small and Medium Size Cities: Options for New York State, Susan Christopherson, Cornell University, July 2004.*

*Keeping Boston's Creative Capital: A Survey of Artist Space Needs, July 2003*

The Boston Indicators Project, Cultural Life and the Arts, 2004.

City of Vancouver, BC Office of Cultural Affairs webpage.

Boston Redevelopment Authority webpage.

Rhode Island State Council on the Arts webpage

City of Providence, RI webpage

City of Pawtucket, RI webpage

Seattle.gov Office of Housing – Artist Housing listings

Art in Ruins webpage

The Memphis Manifesto: Building a Community of ideas

Vermont Council on Culture and Innovation

City of Paducah, Kentucky webpage

**Attachment 7: Creative Individuals Subgroup List of Opportunities (before Summit)**

- Government is accessible – you can get involved in politics, show up at meetings, be on a City committee, voice your opinion.
- Opportunity for invention and reinvention outside of a thriving creative economy- - although there is a thriving Portland creative community, the dollars are not here. This drives creative individuals to focus on experimentation and exchange of ideas.
- The true opportunity here is not for the creative individuals, but for businesses that need a creative workforce---Companies/organizations/individuals who need artists, photographers, designers, stylists, curators, artisans, product ideas, brand concepts, crafted objects, writers, thinkers, film makers etc. These services and products here in Portland are available at competitive rates. Portland has attracted a large amount of highly accomplished creative people, and this is an undervalued asset—which is always a great investment.
- Portland is lucky to have a citizenry and school system interested in arts programming—there certainly are more opportunities for arts organizations to serve the needs and interests of those populations.
- There is the relatively untapped opportunity to develop Portland as a creative economy destination like Mass MoCA in North Adams, MA.

## **Attachment 8: Creative Organizations Subgroup List of Opportunities (before Summit)**

### 1. Marketing, Identity & Image

- The marketing message for Portland should present a community arts identity with a unified image of a level of artistic accomplishment remarkable for a city of this size, rich in historic and cultural assets.
- The many building-based organizations represent a larger importance to the surrounding community that these are not just buildings, but impart meaning and identity to the neighborhood and the larger community. Landmark buildings and associated organizations like the Victoria Mansion and St. Lawrence Church are tangible community shaping assets that define the cultural identity, contributing to the special sense of place that distinguishes Portland and makes it stand out as an especially vital and attractive small city.
- Promote Portland as a vibrant winter city, with skating, skiing, and culture.
- Portland can manipulate and capitalize upon its media and internet identity with a message that combines our historic resources, coastal location, arts offerings, shopping, fishing port, and restaurants—all great stuff rolled together to make a unique destination. When the travel writers came to Portland, the stories that resulted were able to put these attributes together for a powerful message.
- Outreach and promotion of Portland's racial and ethnic diversity as an important cultural asset that speaks to a local urban audience, with ethnic markets and restaurants that impart a large-city character.

### 2. Collaborative Marketing

- Portland is a place of multiple scenes, fertile undergrowth with a large range and diversity, large and small, we recognize a synergism between all.
- Form partnerships to accomplish marketing of cultural assets.
- Build on the success of First Friday with a collaborative open house concept for creative organizations.
- Engage with the CVB as part of a cultural marketing strategy.
- Collaborate among arts organizations to establish themed events like the Christmas Holiday Festival.

- Create a clearinghouse events listing that is accurate, complete, and accessible.

### 3. Niche Markets

- Make Portland part of the summer tourism market. Millions of people drive past Portland on their way to Acadia National Park and participate in cruise ship visitation, and the CAT “carless tourism” package.
- Capture the growth in Christmas season visitors.
- Capture the emerging local market of sophisticated in-town condo owners and summer residents.
- Work with Portland schools to emphasize and maximize access to local arts resources as an integral part of the Portland school educational experience.

### 4. Other

- Utilize the Park & Shop program to a greater extent.



**Attachment 9: Creative Enterprises Subgroup List of Opportunities (before Summit)**

- large pool of creative professionals;
- Portland has a great reputation as a place to live, work, and play, i.e., ‘quality of life’;
- a supportive community and local government that value the arts;
- plenty of exposure to technology;
- a well-publicized reputation for attracting 24 to 34-year olds because of the area’s quality of life;
- marquee artists and outlets;
- existing financial programs;
- national ranking in various categories;
- potential for linking creative enterprises and tourism;
- to have a voice in helping government create infrastructure, such as an incubator.

**CREATIVE ECONOMY SUMMIT**

Wednesday, May 31, 2006

8:00 a.m. - 1:30 p.m.

Merrill Auditorium Rehearsal Hall in Portland City Hall

**AGENDA**

- |               |  |
|---------------|--|
| 8:00 – 8:30   | Continental Breakfast and Creative Interlude   |
| 8:30 – 8:40   | Mayor Jim Cohen – Welcoming and Introduction to Summit   |
| 8:40 – 9:20   | Barbara Schaffer Bacon of the Americans for the Arts – Discusses the Creative Economy and the focus of today’s Summit.   |
| 9:20 – 9:30   | Stephen Schuit of Greenshoe Consultants – Describes the breakout session with groupings of Creative Individuals, Creative Organizations, and Creative Enterprises          |
| 9:30 – 11:15  | Breakout sessions  |
| 11:15 – 11:20 | Creative Interlude   |
| 11:20 – Noon  | Breakout Session Reports and Discussion  |
| Noon – 12:15  | Participants Vote  |
| 12:15 – 12:30 | Lunch  |
| 12:30 – 1:30  | <ul style="list-style-type: none"><li>- Barbara Schaffer Bacon – Reflections</li><li>- Stephen Schuit – Consensus</li><li>- Mayor Jim Cohen – Next Steps/Closing</li></ul> |

**Thanks to the following supporters:**

**City of Portland  
KeyBank  
Maine College of Art  
Phoenix**

**Portland Press Herald  
Swardlick Marketing Group  
University of Southern Maine  
Verrill Dana LLP**

## **Attachment 11: Creative Individuals Breakout Session list of additional professions**

The Summit breakout group asked for the following to be added to the list of creative individuals:

- Composers
- Video Artists
- Sound Artists
- Web Designers
- Software Designers
- Students
- Social Services Providers employing creative approaches
- Health care providers
- Educators
- Documentary Makers
- Story Tellers
- Authors

## **Attachment 12: Creative Individuals Breakout Session at Summit -- List of Opportunities**

The list of opportunities from the Creative Individuals brainstorming session:

1. Support Portland's Creative Artists
2. Encourage City Council to request that the State follow up on promise to provide \$500,000 in incubator funds to the City of Portland
3. Foster the availability of venues for creative individuals to display / market their works, market those venues well so as to establish connectivity with the arts market
4. Need to create a "buzz" about Portland as an arts community
5. Full funding to PACA! (this elicited a resounding applause)
6. Develop Portland Arts as a widely recognized "brand"
7. More opportunity for acknowledgement of individual artists
8. Create a local directory of artists
9. Strong public / private partnership with the City – w/ PACA as a key actor
10. Develop a physical space in the City to act as a technological, cultural, hub.
11. Better economic opportunities for creative individuals i.e. stronger sales market, job opportunities, etc.
12. Develop an art purchase incentive program to motivate sales
13. Develop an adopt an artist program
14. Nurture the concept of creative thinking
15. Boost the City's % for art allocation from to 3%
16. Encourage philanthropic investment in the arts especially to programs and projects supporting individual artists
17. Earmark the City's Department of Public Works General Store live/work space for artists
18. Create "showcase" spaces for art, especially student art
19. Wi-Fi the city
20. Barter / exchange programs such as time dollar supported by the City
21. Focus on Artist retention by ensuring adequate supply of space for artists to live and work
22. Develop creative zones in the city where street art would be embraced and encouraged
23. Tap into Portland's unique assets as a creative economic destination
24. Boost / add funding in City budget for full funding of PACA, higher % for art, and funding of a full time arts position on staff
25. Encourage loyalty to local artists
26. Prioritize creativity (over Historic Preservation) in setting policy for streetscape standards (benches, tree wells, bicycle racks, trash receptacles, etc)
27. Enhance public transit systems to increase viability of living in Portland without a car.
28. Develop outdoor performance spaces in central public locations, loosen current policies restricting outdoor performance
29. Pursue adaptive reuse of surplus public schools for the arts

30. Form an artists workers union such as an “artist’s guild”
31. Require exactions from developers for the arts, not just sidewalks. The arts encourage development and make it profitable- developers should give something back.
32. Create a local temp agency for creative individuals
33. Provide more public venues for display –year round, not just summer
34. Develop Free Street corridor for artists – artists space, venues, etc.
35. Make the City more middle class friendly- too much emphasis on high end development
36. Adaptively reuse the Ferry terminal and other City facilities for arts use
37. Develop a public art market
38. Coordinate arts festivals and pay for artists
39. Transformative event
40. Redevelop the Portland Public Market as an alternative arts space
41. More free community events
42. Foster connections between local businesses and local artists
43. More widespread arts presentations city-wide, “everywhere”
44. Tap into local media to better publicize the arts, spread the buzz, make the connections
45. Develop a student-artists-to-mentor, internship type partnership
46. Focus on Maine and local artists as with the Farmer’s Market model
47. Aspire to a % of housing for artists
48. Utilize empty private commercial space as gallery space (City coordinate with brokers?)
49. Create Ocean Gateway as an arts space
50. Provide connectivity between Ocean Gateway and arts destinations, Munjoy Hill and Back Cove via clear accessible pathways connect artists with audience
51. Provide Affordable health insurance for artists
52. Create an art collective
53. Develop and artists advisory board
54. Provide funding for artists in schools
55. Establish an art market at Deering Oaks
56. Use TIF mechanism to catalyze the arts
57. Create legislation for tax free art sales
58. Develop Inclusionary Zoning for artists

## **Attachment 13: Creative Organizations Breakout Session at Summit – List of Opportunities**

The list of opportunities from the Creative Organizations brainstorming session:

- USM School of Music and Other groups offer several opportunities for students in Portland.
  - Need performance space (900 -1000 seats)
- Bring USM music program to Portland.
- Bring USM music program performances to Portland.
- Creative incubation of creative resources imperative.
  - Grow talent of students
  - Expand creative opportunities for all students.
- So many civic groups. Which to join? PACA, CVB, PDD....
- Need more education on roles of various organizations.
- Use 5 cents of every parking ticket for Art Fund.
- Taxes – create financial incentives for all arts. Ballet takes a lot of space – difficult in City to find affordable space. Provide tax breaks for land lords who serve as incubators for Arts.
- \$10,000 cut by City to PDD for Congress Square Arts funding.
- Capture tourists – CAT etc.
- Expand wintertime audience.
- In summer, use USM parking garage and shuttle for Arts events.
- Artists being pushed out of affordable space. No help from City for funding . Keep performance spaces alive and going.
- Create an ART CZAR, like in other cities. Need ONE individual, funded and empowered.
- Cultural Affairs Person (editor note: speaker used an example of this position in France)
  - Marketing
  - Journal distribute
  - Audiences/education

- Fees/Access is difficult, too expensive for grassroots organizations for event locations, i.e., Merrill Auditorium.
- Education of funding programs. Educate philanthropists as to various arts programs.
- Connect culture, history and heritage (i.e., Freedom Trail).
  - Editor note: after the voting a member came back to this and noted that this is an overriding theme. It is a larger dimension and should be included in all aspects of creative economy planning.
- Affordable collaborative space, office space/performance space, cultural empowerment space.
- Expand definition of Creative Economy to include heritage and design.
- Need for affordable housing/studio space for artists
- Realization that arts are connected to intellectual growth and culture.
- Artists need to have a SAY in what is going on in Arts community, ie. Public art debate
- EXPAND AUDIENCE for Artists. Artists work with larger organizations to market their work.
- Direct tourists to artists - provide connections.
- Need volunteers – All organizations recruit/org volunteers- art lovers. Share resources.
- Share resources: Marketing, Discounted rates.
- Collaboration between arts and educational groups. Get kids involved.  
 For example: Kids ticket to all arts events – collaboration  
 Make arts affordable  
 Bring art to schools  
 Professional artists should provide art education
- Create a coalition of organizations:
  - Joint marketing/communication
  - Real estate/space- Shared
  - Where do you go – rental location
  - Need individual as a leader/advocate

- Need SHARED space for young people to showcase their work. Longer exhibit space with parking/ include public transportation
- Reaching out to kids to include them in arts organizations.
  - Perception – not sufficient opportunities for kids (editor note: speaker was referring to teens and young adults).
- Need collaboration between businesses and arts.
  - Need Arts/Business Councils
- Arts groups unaware of each others work. How can information be disseminated to public and each other
- Create an umbrella organization for arts organizations.
- Find ways to use Economic Development tools to help arts groups generate revenue, find resources, modify TIF.
- Keep Portland Hall as an arts center for students. (Trade/work with City). Keep in public domain.



## **Attachment 14: Creative Enterprises Breakout Session at the Summit – List of Opportunities**

The list of opportunities from the Creative Enterprises brainstorming session:

### OPPORTUNITIES:

- Linking Creative Economy to Waterfront Development
- Linking Creative Economy to Bayside Development
- Linking Creative Economy to USM Development
- Linking Creative Economy to Portland Development Process
- Exploit Downtown More in P.M. Hours

### OPPORTUNITIES: *FOCUS*

- Increase Collaboration
- Prioritizing Creative Economy in City Planning Processes with Representation
- Use Economic Development Tools for Creative Economy
- Greater Participation of Creative Economy in Decision Making
- Marketing Creative Economy Abroad
- Recruiting Creative Economy to City
- Creating and Supporting Events Targeting Younger Professionals
- Create Incentives to Retain Young Artists
- Creative Businesses Need to Hire Young Artists/Creative Youth
- Libraries Must Provide Opportunities for Creative Economy
- Capitalize USM's Resources in Arts & Technology and Research
- Register with PACA Creative Survey

### OPPORTUNITY:

- Nurture Immigrant and Minority Population to Participate in Creative Economy
- Create World Class Support Network for Creative Economy
- Bring Creative Economy Into Early Secondary Education System
- Utilize Law School Center for Law and Innovation
- Index of Creative Business
- Recognize Financial Contribution of Creative Economy
- Increase Visibility of Creative Portland National and International

### OPPORTUNITIES:

- Celebrate Creative Portland with Huge Art Festival
- Regional View to Promoting/Growing Creative Economy
- Promote Creative Economy of Maine
- Promote Creative Economy to Tourists
- Build On existing Vital Creative Economy Community
- Partner and Build on Success of Congress Street Arts Festival

## **Attachment 15: Voting Results from Creative Enterprises Three Top Opportunities**

The Creative Enterprises breakout group reported the following three top opportunities.

### **1. Build Portland's identity as international creative center.**

#### ***Actions:***

- Provide arts center to provide low-cost space for studios/retail (also including youth and minority communities).
- Convert municipally-owned property.
- Identify what is unique about Portland and promote it.
- Create very special event.
- Cluster marketing to national audience

#### ***Driver:***

Private marketing community, CVB, University marketing, PDD, Chamber of Commerce, Media.

#### **Voting Results: 91 Votes, with**

30 from Creative Individuals,  
29 from Creative Organizations, and  
32 from Creative Enterprises.

### **2. Creative economy involvement in policy and decision-making (development process).**

#### ***Action:***

- Create steering committee.
- Craft appropriate City ordinance and development guidelines.'
- Educate broader community to the value of the creative economy.

#### ***Driver:***

Steering Committee (appointed by Mayor)

#### **Vote: 15 votes, with**

3 from Creative Individuals,  
5 from Creative Organizations, and  
7 from Creative Enterprises.

### **3. Create "world class" support system for Portland's creative economy.**

#### ***Action:***

- Link resources and support networks;
- deliverable: index of existing support systems.

***Driver:***

PACA, City Economic Development Division, Creative businesses, Maine Center for Creativity, public schools, universities.

**Vote: 6 votes, with**

0 from Creative Individuals,  
1 from Creative Organizations, and  
5 from Creative Enterprises.

## **Attachment 16: Voting Results from Creative Organizations Three Top Opportunities**

The Creative Organizations breakout group reported the following three top opportunities.

### **1. Publicly supported and/or affordable public space for artists**

- **Performance space**
- **Office space**
- **Studio space**
- **Housing**
- **Exhibition Space**

#### ***Actions:***

- Explore Transient Space
- Investigate Portland Hall possibilities
- Finish St. Lawrence
- Determine space allocation among competing interests

#### ***Drivers:***

Art Czar, Artist Community

### **Voting Results: 49 votes, with**

24 from Creative Individuals,  
7 from Creative Organizations, and  
18 from Creative Enterprises.

### **2. Increase collaboration, coordination and communication**

#### ***Action:***

- create an infrastructure (art czar, etc)
- foster inclusive public/private partnerships
- create an office of Arts & Cultural Activities

#### ***Drivers:***

1. City: Planning, Economic Development, Parks and Recreation, City Manager
2. Collaboration of organizations and corporations.

### **Vote: 42 votes, with**

6 from Creative Individuals,  
23 from Creative Organizations, and  
13 from Creative Enterprises.

**3. To expand participation, awareness and accessibility to the arts at all levels.**

***Action:***

- Connect cultural heritage tourism
- Coordinated marketing
- Involve students
- Create economic opportunities for artists
- Website/newspaper flyer

***Drivers:***

Chamber of Commerce, Convention and Visitors Bureau, Artists,  
Consumers, Youth

**Vote: 20 votes, with**

3 from Creative Individuals,  
8 from Creative Organizations, and  
9 from Creative Enterprises.

## **Attachment 17: Voting Results from Creative Individuals Three Top Opportunities**

The Creative Individuals breakout group reported the following three top opportunities:

### **1. Connect Audience to Artists**

***Actions:***

- a. foster venues
- b. market the unique assets of Portland – build the “buzz”

***Driver(s):***

City-Arts Linkage – Artists, PACA, Media, Local Access Channel 4

**Voting Results: 41 votes,**

- 8 votes from Creative Individuals,
- 16 votes from Creative Organizations, and
- 17 votes from Creative Enterprises

### **2. Recognize, Sustain and Retain Individual Artists**

***Action:***

- a. development of permanent and affordable live and work space
- b. more employment opportunities
- c. creative inventory of properties; include City’s general store and the Portland Public Market

***Driver(s):***

Partnerships between developer and the City’s Department of Planning and Development

**Voting Results: 38 votes**

- 16 votes from Creative Individuals,
- 8 votes from Creative Organizations, and
- 14 votes from Creative Enterprises

### **3. Leverage Public and Private Funds to Support and Promote Creative Individuals**

***Action:***

- a. Develop an Incubator Hub for Artists
- b. Fully fund PACA

***Driver(s):***

City Council, Mayor, Educational Institutions, Portland Downtown District

**Voting Results: 28 votes,**  
12 votes from Creative Individuals,  
8 votes from Creative Organizations, and  
8 votes from Creative Enterprises