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Maine's Creative Economy: Connecting Creativity, Commerce & Community

Margaret Chase Smith Policy Center

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Maine's

CREATIVE
Economy

CONNECTING CREATIVITY, COMMERCE & COMMUNITY

“My economic plan recognizes that Maine must invest in Maine people and Maine’s cultural heritage. The economic engines that create opportunity are our youth, our creative workers, and our creative entrepreneurs. Together we have seen results from our investments in education, cultural resources, technology, and downtowns. And we have just begun.”

Governor John E. Baldacci

This report is the product of close to one year of work by Maine’s Creative Economy Council, which was established by Executive Order in May 2005 to give advice, support and assistance in strengthening Maine’s creative economy.

The council’s work included attending regional meetings; listening to creative entrepreneurs across the state talk about their ambitions, opportunities, and challenges; and participating on subcommittees to elaborate on key aspects of Maine’s creative economy, such as, education, entrepreneurship, arts and cultural-heritage tourism, downtown revitalization, and diversity.

The report was produced in partnership with the Margaret Chase Smith Policy Center (MCSPC), an independent center at the University of Maine dedicated to improving the quality of public dialogue on key issues of the day through research and outreach (www.umaine.edu/mcsc). It builds upon prior research and analysis conducted by the Edmund S. Muskie School of Public Service at the University of Southern Maine, which was published earlier in a special edition of *Southern Maine Review* (February 2005) entitled, “The Creative Economy in Maine: Measurement and Analysis.”

The report was written by Kathryn Hunt who, along with MCSPC colleague Lee Webb, served as principal staff to the council. The research was conducted by Caroline Noblet and Tom Allen. Team members Lisa Bragg, Dara McIntire, and Kay Marden provided technical support to the council’s subcommittees and helped to assemble the report. The report was edited by Barbara Harrity, and designed by Knife Edge Productions—a creative economy firm specializing in film and new media production based in Orono, Maine. Unless otherwise noted, all photos were taken by Sheridan Kelley of Knife Edge Productions.

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introduction

On May 6-7, 2004, close to 700 people gathered at the Bates Mill Complex in Lewiston, Maine, to attend a Blaine House Conference on the Creative Economy. In the year leading up to the conference, more than 1,000 Maine people participated in planning sessions held all over the state. The event created enormous excitement among participants, which has since spread to every region of Maine.

From Eastport to Portland, from Norway to the Midcoast, communities have launched initiatives focused on the creative economy. Just recently, more than 200 business men and women attended a Madawaska Region Chamber of Commerce meeting to plan ways to strengthen the region's creative economy. To the south, more than 700 participants gathered at the North Dam Mill in Biddeford to view the displays of more than 65 local artists, and discuss the development of a cultural plan for Saco-Biddeford. In doing so, they raised nearly \$4,000 to support upcoming arts and cultural events in the area.

Clearly, something has taken root in Maine. That something is called the “creative economy”—a term that refers to two economic factors:

- the rising importance of *creative workers* in creating new jobs and companies and in helping mature industries retool for the future; and
- the recognition of arts and cultural assets as more than contributors to quality of life in a particular place, but as important economic drivers for the region.

This report articulates the many ways in which a creative economy development strategy for Maine cuts across and bolsters all state initiatives to increase jobs and wealth for Maine people.

This report focuses on these two factors. It is the product of close to one year of research and discussion by Maine's Creative Economy Council. Established by Executive Order in May 2005, the council was charged by Maine's Governor Baldacci with giving “advice, support and assistance” in the creation and implementation of public and private creative economy initiatives.¹

The first section of this report focuses on creative workers. Creative workers can be found in all industries in Maine, and they share one common attribute: their jobs—to a greater degree than other jobs—specialize in creating or designing new ideas, products, services, artistic works, applications, relationships, or systems.

¹ The same Executive Order also established Maine's Creative Economy Steering Committee. Comprised of state agencies, the steering committee was charged with conducting an audit of state government resources to support the creative economy, coordinating creative economy initiatives within state government, and assisting and supporting the council in its work.

The dual skills of “creating and designing” are particularly important to the New England region, which can no longer compete in the marketplace of low-price, high-volume production. Instead, the economic future of the region rests on globally competitive industries whose principal competitive advantage derives from new designs, new technologies, artistic contributions, uniqueness, and/or authenticity.

Maine needs a statewide strategy for developing the creative abilities of all Maine workers, and attracting and retaining creative workers who are vital to developing globally competitive industries. This report lays out the framework of that strategy. It complements the State of Maine’s overall economic development strategy, which emphasizes the revitalization of mature industries through research and the commercialization of new technologies, and the development of emergent industries in targeted “New Economy” fields. Within the state’s overall strategy, “creative economy” is identified as a cross-cutting element. This report articulates the many ways in which a creative economy development strategy for Maine does indeed cut across and bolster all state initiatives to increase jobs and wealth for Maine people.

The second section of this report spotlights Maine’s arts and cultural sector. Although the state has long been identified as a haven for artists, writers, and musicians, increasingly, Maine’s arts and cultural assets are drawing creative workers from all fields. These creative workers find in Maine an extraordinary place to blend their business and recreational pursuits, to raise their families, and to participate in the civic and cultural life of their communities.

But Maine’s arts and cultural sector is more than central to quality of place. It is also a little-understood and long-overlooked economic asset with tremendous opportunities for generating jobs and companies. This report examines the size and impact of this sector and lays out a statewide strategy for increasing its potential as an economic driver.

In all, this report lays out a statewide agenda for strengthening Maine’s creative economy. It is a start, not an end, to the work of Maine’s Creative Economy Council. The council will continue to flesh out some of these ideas in coming years. Ultimately, the council envisions a Maine where

- there are thriving, sustainable creative industries in all regions;
- Maine’s identity and brand are tied closely to the creative abilities of its workforce and the state’s arts and cultural assets;
- Maine’s arts and cultural sector is recognized as a strong and vibrant source of new jobs and companies for Maine people;
- young people and transitioning workers can find meaningful employment opportunities that enable them to stay (or return);
- all can pursue their creative dreams and pursuits.



Rylan Shook

- Aspiring filmmaker
- Latest project—a documentary filmed in Maine entitled, “The Value of Education”
- Filming on location at Perkin’s Cove in Ogunquit



Nationally, new trends in economic development connect positive, sustained growth to the ability to create new products and services—to rethink not only how business gets done, but also what businesses produce. Across the United States, businesses and industries are remaking themselves to stay abreast of consumer trends and new markets. The driving forces behind these changes are highly skilled creative workers who specialize in creating or designing new ideas, products, services, artistic works, applications, relationships, or systems.

Economist Richard Florida drew widespread attention to the rising importance of creative workers in his bestselling book, *The Rise of the Creative Class* (2002). In it, he observed that cities with high concentrations of creative workers are also characterized by strong, growing regional economies—particularly in so-called “New Economy” industries. He also observed a set of shared attributes in these cities, including high concentrations of highly skilled creative workers; cultural, ethnic, and lifestyle diversity; an abundance of recreational and cultural amenities; unique downtowns and neighborhoods; and widespread, visible expressions of creativity in public spaces.

As a result of his findings, numerous regions in the United States and around the globe have launched serious efforts to attract creative workers. These efforts are largely focused on strengthening the attributes that creative workers say matter most when they decide where to live and work. Cities and regions are involved in a fierce battle to attract these creative workers. In short, individuals have become the smokestacks we are chasing—the new economic engines of thriving regional economies.

Creative workers are particularly important to the competitive advantage of New England, which can no longer compete in the marketplace of low-price, high-volume production. Instead, New England’s economic future rests on globally competitive industries that derive their competitive advantage from new designs, new technologies, artistic contributions, uniqueness, and/or authenticity. This is true of Maine as well.

Cindy Thompson

- Artist and Mom
- Founder and Owner of Transformit—an award-winning, international company specializing in tension-fabric design and manufacturing
- Next Dream—establishing an International Fabric Institute (IFI) in Maine to be a place where artists, scientists, technicians, and engineers educate themselves and collaborate to develop intellectual property for international commerce
- Why Maine? Because the intellectual and industrial history is here. Because with close to 10 growing companies specializing in tension-fabric design and manufacturing, Maine already has a significant share of the market internationally. Because establishing IFI gives Maine international ownership of a significant future in a fabric technology and science.
- When? IFI’s Board of Directors will hold its first meeting in the summer of 2006.

In this report we measure creative workers by one common attribute: their jobs—to a greater degree than others—specialize in creating or designing new ideas, products, services, artistic works, applications, relationships, or systems.

Creative workers can be found in all Maine industries, and they range from architects to engineers, researchers to artists, industrial designers to film editors, computer scientists to writers and musicians. In all, 8.3% of Maine’s workforce—some 67,446 people—are defined as creative workers (for an overview of the research cited in this report, please see Research Notes on page 40). They are at the core of developing new industries in computer software, film, and graphic design, and are central to remaking traditional industries, such as wood furniture production and textiles.

Creative workers share some common characteristics. They tend to have college degrees (associates, bachelors, and doctorates), with 75% of them having obtained at least a bachelor’s degree. They earn, on average, \$48,557 annually—some 33% higher than Maine’s overall average annual wage of \$32,661.

When describing their jobs, creative workers report that “thinking creatively” (defined as developing, designing, or creating new applications, ideas, relationships, systems, or products, including artistic contributions) is very important to job performance. They also report that “contact with others,” is an important component of their job.

Maine’s creative workforce is also growing faster than the state’s overall workforce. From 2000 to 2004, Maine’s creative workforce grew by 9%, compared to a 7% growth rate overall, adding 5,474 jobs to the Maine economy. And, some of the occupations in Maine’s creative workforce are projected to be the fastest growing in the United States over the next decade, such as computer software engineers, network systems administrators, and postsecondary teachers.



Chris Houle

- Software entrepreneur
- Co-founder & COO of Quantrix, a Portland-based firm specializing in financial and quantitative modeling software
- A Chicago native who chose Maine from a long list of possible places to live
- Biggest rewards—being in a place with natural beauty and a variety of things to do, plus, the lack of urban commute equals more time with family!
- Inspired by? Diverse, curious people working together to make things happen



OVERARCHING GOAL

vision

Maine's Creative Economy Council calls upon the state and private sector to establish an overarching goal of increasing the size and impact of Maine's creative workforce, with a benchmark of 20% growth in Maine's creative workforce by 2015. (This translates into an annual growth rate roughly 1.5 times the rate of growth in Maine's creative workforce between 2000 and 2004.)

There is one fundamental reason why increasing Maine's creative workforce should be a major policy goal for Maine: creative workers are essential in the transition of Maine's export base from one based on low-price, high-volume commodities and manufacturing to a "higher-value" creative economy. Consider the diagram of Maine's export-base economy on page 7. ("Export base" refers to the portion of our economy that sells goods and services outside our local market, including in-state sales to visitors from outside the state.) The horizontal arrow from left to right depicts trends in competitive advantage. This trend is clearly evident in Maine. Many of the industries located on the left side of the diagram are declining and have been for some time; many of industries located on the right side are ascending, or, with targeted marketing and business assistance, are well positioned to grow. Maine's global competitiveness rests on the ability of traditional industries on the left side of the diagram to shift rightward by developing and successfully exploiting higher-value business and marketing strategies, and on the ability of "New Economy" industries located on the right side to develop and strengthen. This is the locus of Maine's creative economy.

Brahms Mount Textile

- Noel Mount checking the spindles with an employee
- Based in the original buildings of the Hallowell Granite Company, Claudia Brahms and Noel Mount blend fiber, function, and fashion to create heirloom textile fabrics of exceptional quality.

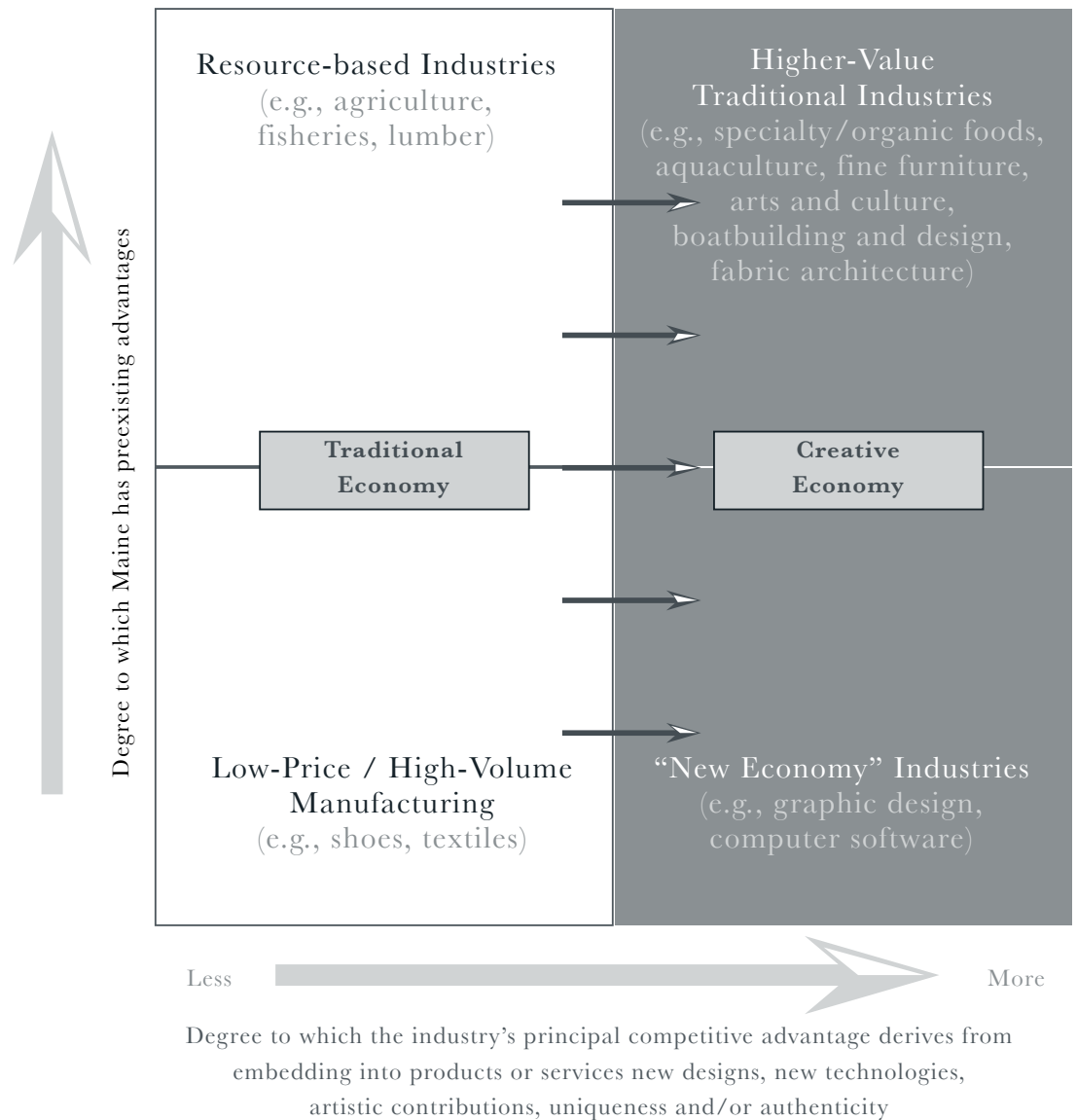
Making the shift in our overall economy from left to right lies at the core of the state's overall economic development strategy, and it's why state-wide initiatives such as strengthening research and the commercialization of new technologies, developing value-added products and services within our natural resource-based industries, and enhancing the brand identity and marketing of Maine-made products are vital. The creative economy framework presented in this report complements these efforts, and places even greater emphasis on the creative abilities of individuals as central to generating new jobs and wealth in every region of the state.

Maine's Export-Base Economy

The right-pointing arrows running down the center of the diagram represent the five major strategies Maine's Creative Economy Council believes are essential to making further progress in shifting Maine's economy from "left to right." They constitute the core of a creative economy strategy for Maine and include

- Cultivating a creative mindset;
- Investing in research and the development of new technologies;
- Supporting industries' efforts to develop and/or exploit higher-value business and marketing strategies;
- Attracting and retaining creative workers;
- Strengthening the creative abilities of all Maine workers—present and future.

The remainder of this section discusses each of these strategies briefly. In coming years, Maine's Creative Economy Council will focus on individual strategies and specific clusters for in-depth treatment—as we do in this report by spotlighting Maine's arts and cultural sector.





Stonewall Kitchen

- Fifteen years ago, Jonathan King and Jim Stott were selling their products at farmers markets.
- Today they post \$34 million in annual revenues and employ 270 people.
- Year after year, Stonewall Kitchen wins awards for its products and packaging, highlighting the role of creativity in the success of the business.

photo credit: Nathan Hankla

Creative Worker Strategy 1: Cultivate a creative mindset.

creativity

All of us have heard the saying, “perception equals reality.” This is a simple way of describing the term “mindset”—a set of perceptions and assumptions shared by a group of people that lead to reinforcing behaviors and choices over time. A mindset, once established within a culture or political climate, is very difficult to counteract.

We believe there are two prevailing mindsets in Maine that need to be challenged. First, the *de facto* belief among many of our youth that they must leave the state in order to build meaningful careers. Second, the prevailing belief that Maine is a bad place to do business—the costs too burdensome, distance to markets too great, business culture too risk averse. Since we can all recount anecdotes in support of these views, there must be some truth to these perceptions. And unfortunately, Maine faces critical issues it must address to ensure its economic health, issues beyond the scope of this report, such as the high cost of health care; the need to improve our transportation infrastructure; the need for greater access to wireless and broadband infrastructure; and the burdensome nature of the state’s regulatory and permitting processes.

In contrast to these prevailing mindsets, however, all of the creative business owners we heard from were bullish on doing business in Maine. Many were planning to add jobs within the next five years. Although many of the creative business owners we heard from did not “find” career opportunities in Maine, they had the skills to create their own opportunities, and they are doing good business in Maine.

We believe a strategy to develop Maine’s creative economy begins with a plan for cultivating a creative mindset. At the heart of this strategy should be the development of an authentic brand and image for Maine and a marketing plan that is communicated externally and internally.

Moving forward...

- Conduct a comprehensive survey of business owners of creative economy firms in Maine to find out “why Maine?” These findings should be incorporated into Maine’s effort to develop a brand or image and strategic marketing plan, and be used to advocate for changes that further strengthen Maine’s overall business climate.
- Prioritize developing relationships with community, state, and national media to communicate success stories on a regular basis. Focus in these communications on presenting to the world (and to Mainers themselves) Maine’s “premium portfolio” of creative economy industries and businesses.

Creative Worker Strategy 2: Invest in research and the development of new technologies.

innovation

In 2005, Maine's Office of Innovation published an updated science and technology action plan for Maine. The plan was developed with the involvement of business, nonprofit, and public participants representing all aspects of Maine's research and development community. The plan creates a roadmap for raising per capita income in Maine through investment in research and development and in the companies that use these outputs to leverage market gains.

It is ambitious—calling for a doubling of Maine's R&D activity to equal \$1 billion by 2010. It is essential. Research and development lie at the heart of creating new ideas, applications, products, services, relationships, and systems. Research is not only an important industry in its own right, it is vital to developing Maine's creative economy.

Moreover, the clear focus on research and development throughout the state's economic development strategy is beginning to pay dividends. For example, with the help of two loans from the Maine Technology Institute, Correct Building Products in Biddeford got its start in wood composites in 2004. With Pine Tree Zone tax incentives also providing benefits to the company, today, it is one of the top 10 composite deck manufacturers in the country. With the support of the Department of Economic and Community Development, the Maine Technology Institute, and Pine Tree Zone incentives, Hodgdon Yachts of East Boothbay was able to secure a \$1 million contract with the U.S. Navy in 2004 to design a composite high-speed prototype vessel. And with startup funding assistance from the Maine Technology Institute, Seabait Maine, North America's first marine worm farm, has successfully completed its pilot phase and is in the process of preparing for full-scale commercial production at its facility in Franklin where it is set to create a number of full- and part-time jobs.

These examples represent only a smattering of success stories that stem from Maine's focus on research and development. We do not call below for new initiatives in research and development, only to stay focused on the strategic initiatives already underway. Staying the course can be challenging in the face of political turnovers and competing agendas. But if we're serious about transforming our economy, then what we really need is long-term vision and unity around a set of shared goals.

Moving forward...

- Stay the course! Fully implement the State's Science and Technology Action Plan.
- Continue efforts that provide leadership and assess new opportunities for revitalizing traditional industries through research and development, such as the Steering Committee on Maine's Natural Resource-based Industries.



Peter Cowin

- Managing Director, Seabait Maine, LLC
- A pilot project at the University of Maine's Center for Cooperative Aquaculture Research, Seabait is working to develop the United States' first commercial sea worm aquaculture operation. Utilizing the latest technological advancements, the cultivated worms grow five to six times faster than those in the wild.

photo credit: Clinton Colmenares



Hodgdon Yachts

- Premier builder of superyachts
- Blending new technologies with indigenous, world-class craftsmanship since 1816

photo courtesy of Hodgdon Yachts

Creative Worker Strategy 3: Support industries' efforts to develop and/or exploit higher-value business and marketing strategies.

and business

Characteristics such as high quality, reliability and timeliness have long been hallmarks of industries based in Maine. These qualities still matter a great deal, but they are no longer sufficient to ensuring global competitiveness.

Increasingly, the types of globally competitive industries that have established themselves in Maine (and elsewhere in New England) derive their principal competitive advantage from embedding into products and services new designs, new technologies, artistic contributions, uniqueness and/or authenticity. With these characteristics comes the ability to charge a higher price and exploit premium markets. This is what we mean by the term “higher-value” business and marketing strategies.

The term “creative economy” is frequently linked with efforts to promote “New Economy” industries. Many of these industries are “footloose”—meaning they are not tied to the physical resources of a particular region, but choose a location for its amenities and because a highly skilled workforce exists locally or can be easily recruited to the area. Supporting the development of “New Economy” industries in Maine requires maintaining a strong focus on workforce development and higher education attainment, cultivating and preserving high-quality lifestyle amenities, and investing further in business infrastructure, such as high-speed communications and reliable air service to major markets. With a supportive climate, “New Economy” industries are more likely to stay, but there are few assurances and a corporate decision to relocate may rest on factors as uncontrollable and serendipitous as a desire by the chief executive to live somewhere else.

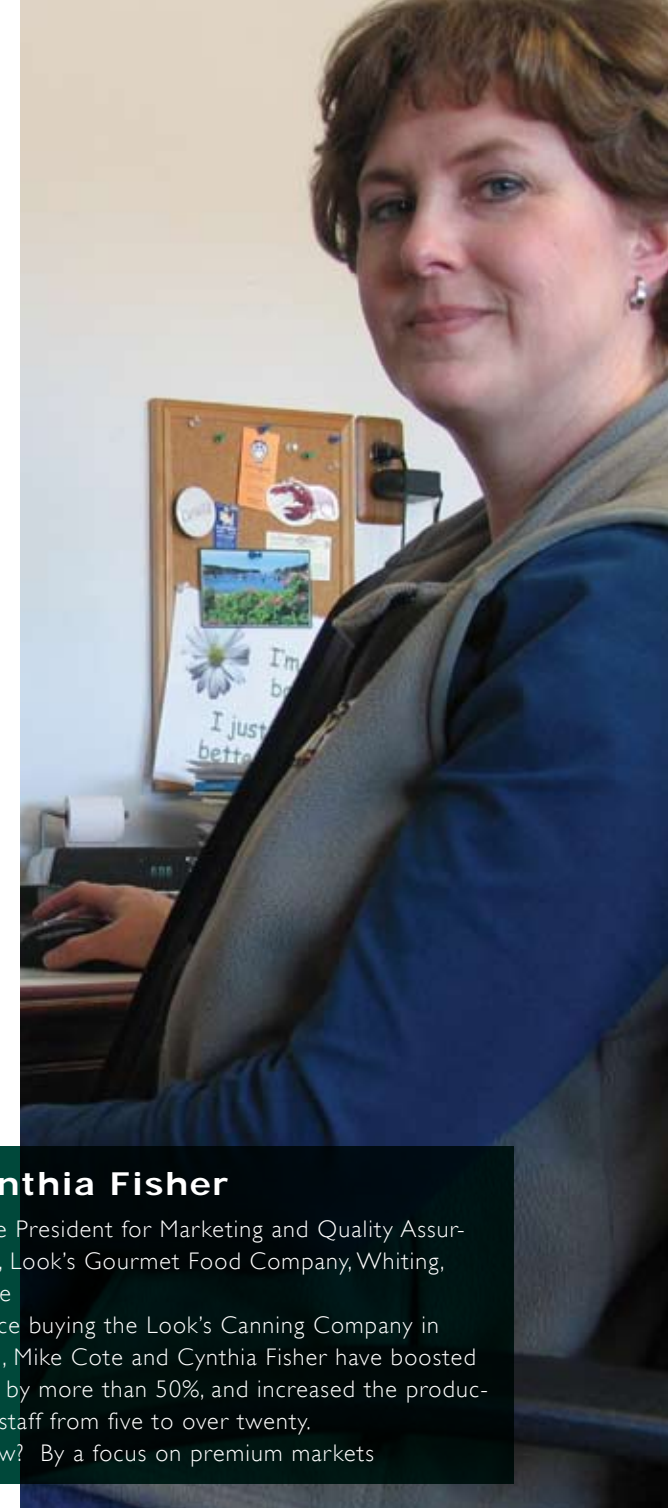
Accordingly, we believe a creative economy strategy for Maine also needs to place strong emphasis on the development and strengthening of higher-value traditional industries. While very few industries are truly “place-bound,” Maine’s traditional industries are certainly “place-based”—they are rooted in our image and identity and in our economic and heritage traditions; they are connected to a landscape and infrastructure of boatyards, farms, harvesting networks, and people.

Over the years, within our traditional industries, a workforce has evolved with indigenous knowledge and talent upon which higher-value traditional industries can be developed. Moreover, the companies and jobs that creative workers in these industries establish are also less likely to pick up and move because the creators themselves are frequently “rooted” here too.

In short, a focus on traditional industries leverages Maine's preexisting advantages. (Recall the vertical arrow in the diagram on page 7 indicates the degree to which Maine has preexisting advantages upon which to build.) Moreover, many of Maine's traditional industries—such as boatbuilding and design, specialty foods, and arts and culture—are spread throughout the state. Thus, a state strategy to develop and/or exploit higher-value business and marketing strategies in these industries offers strong potential for rural as well as urban regions.

Moving forward...

- Implement the recommendations called for in this report to double Maine's arts and cultural sector by 2020.
- Select for in-depth treatment one to two additional higher-value traditional industries with the goal of developing a strategic plan for doubling these industries in the next 20 years (i.e., specialty foods, wood composites).
- Continue to invest in new and established initiatives to help industries develop and implement higher-value business and marketing strategies, such as the Maine Built Boats Organization, and through the Steering Committee on Maine's Natural Resource-based Industries.
- Invest strategically in workforce development, particularly at the community-college level. For example, the recent award to Maine of a \$15 million Workforce Innovation Regional Economic Development (WIRED) grant from the U.S. Department of Labor focuses smartly and strategically on the composite, boat-building, and marine industries.
- Continue efforts to improve business cost and efficiency factors with a strong focus on lowering healthcare costs, and improving the state's transportation and high-speed communications infrastructures.



Cynthia Fisher

- Vice President for Marketing and Quality Assurance, Look's Gourmet Food Company, Whiting, Maine
- Since buying the Look's Canning Company in 2003, Mike Cote and Cynthia Fisher have boosted sales by more than 50%, and increased the production staff from five to over twenty.
- How? By a focus on premium markets



opportunity

Creative Worker Strategy 4: Attract and retain creative workers.

It is a fallacy to believe that Maine can become the next Seattle or San Francisco when it comes to attracting creative workers. Most Mainers do not even aspire to this goal. But reflect back to the environmental movement of the 1970s, when so-called back-to-the-landers flocked to Maine’s hinterlands in pursuit of a simpler lifestyle and beautiful landscapes. This movement was substantial enough to shift Maine’s demographic trend line upward. The people who moved here to establish new lives and careers have forever shaped Maine’s economic, cultural, and social landscapes.

Thirty years later, recent immigrants and refugees from around the world have brought to Maine more than 80 different languages and cultures. Adding to this, Maine’s creative economy movement has the potential of spawning an in-migration to Maine that we can, with foresight, stimulate even further through well-established policies and programs.

Maine should set a particular goal of recruiting creative workers who are in the beginning-to-middle stages of developing their life’s work—a cohort most likely to possess the youthful energy needed to develop new companies and take entrepreneurial risks.

Maine’s spectacular assets, however, will not appeal to all. For creative workers who aspire to urban lifestyles, high corporate incomes, and positions in the epicenter of industries such as finance or software, cities such as New York City, Boston, or Seattle make sense. But Maine has qualities that may give us an edge over these areas:

Alan Claude and Erin Skehan ACES Design

- After five successful years in business, Alan and Erin moved the company from San Francisco to Farmingdale, Maine.
- Biggest reward—continued success

- **Balance**—a place where blending career and recreational pursuits can really happen, where creative workers can pursue their dreams without the high-speed corporate chase.
- **Opportunity to stand out**—a place where individuals can quickly connect, get involved, and find themselves at the center of civic culture and policymaking processes. In how many places can one “stop by” to see the governor, call a local legislator at home, or build a major new community institution?
- **Space**—to make mistakes, to explore, to experiment. Maine is a state full of small businesses, where entrepreneurial independence is valued and thousands have created livelihoods from their creative pursuits.

- **Affordability**—where owning a home is still within reach, and where high-quality daycare and education do not require a new mortgage.
- **Authentic communities**—towns with identities; community landscapes that (in most places) have not been ruined by suburban sprawl and homogeneity.
- **Natural beauty**—a place where real wilderness exists, where “getting away from it all” may mean walking out your back door.

Patrick Myers

- Executive Director, Center Theater for the Performing Arts, Dover-Foxcroft

Theresa Myers

- Art conservator

- Finding creative outlets in rural Maine, Patrick and Theresa join a vibrant and increasingly diverse creative community.
 - Biggest reward—living in a place where “we make a difference”

Moving forward...

- Realize!Maine and its regional counterparts, such as Midcoast Magnet and Fusion Bangor, are vital to accomplishing this goal. Maine’s Councils of Chamber with the Maine Development Foundation should match private funds and public grants to assist these groups in developing benchmarks and actions plans directed toward attracting and retaining creative workers.
- Value, enhance, and strengthen diversity in all its expressions throughout Maine. For starters, establish a 12-month “trail” of ethnic and cultural events and festivals that celebrate Maine’s diversity to be marketed by the Maine Office of Tourism.
- Continue to prioritize and invest in quality of place with a strong focus on enhancing Maine’s Arts and Cultural sector, revitalizing downtowns, fostering connectivity, developing public spaces for networking and creative expression, and pursuing “smart growth” strategies.





Leslie Appelbaum

- Integrating creative approaches into the curriculum of the Casco Bay High School for Expeditionary Learning

Creative Worker Strategy 5: Strengthen the creative abilities of all Maine workers—present and future.

inspiration

Over the long haul, strengthening the creative abilities of all Maine workers may be the most important approach. This strategy is closely linked to the state’s priorities of graduating more students from high school who are “college, career and citizenship ready,” and increasing Maine’s rate of higher education attainment. Maine also needs to focus on the types of abilities such goals may achieve.

The current nationwide education reform movement driven by the watchwords of “accountability” and “no child left behind” has led many states and districts—including in Maine—down a well-meaning path

Building a globally competitive creative economy requires high-level proficiencies in creativity, design, communicating with others, and seeing the big picture... Research over the last 20 years finds unequivocally that arts education is central to the development of these abilities.

of restoring education to a focus on three or four core subject areas. There is no question that high-level proficiencies in reading, writing, math, and science are necessary, but they are no longer sufficient.

Building a globally competitive creative economy requires high-level proficiencies in creativity, design, communicating with others, and seeing the big picture. These skills are particularly important to an entrepreneurial, small business state like Maine where so many of us are required to create (and recreate) our employment opportunities.

Research over the last 20 years finds unequivocally that arts education is central to the development of these

abilities. Moreover, the research shows that a strong arts education leads to greater understanding and valuing of differences among ethnic, cultural and lifestyle groups. Despite this research, however, today’s educational reform efforts are pushing arts education further from the core of daily schooling for all children. Across Maine today, we do not know to what extent the arts have been marginalized in the curriculum, or to what extent they are flourishing in our schools. We call for immediate action steps to address this issue.

Likewise, the degree to which higher education prepares students for success in today's economy also merits attention. Depending on their area of study, some students obtain a fabulous training in the arts and related creative pursuits, whereas others receive none. The point here is not that some areas of academic study are inherently more valuable than others, but that the narrowness of disciplinary-based learning has dampened the creative abilities of far too many graduates of higher education. Consequently, even a college degree leaves them unprepared for the challenges of today's workplace.

Finally, Maine is a small business state. It is highly likely that graduates who remain in Maine will either work for a small company or own one, but our education system offers almost no training to help workers participate in this economy. For creative workers seeking to return to Maine—or move here anew—the ability to do so may depend on their entrepreneurial abilities—their ability to create as opposed to just fill jobs. Within Maine's public education system, we need to develop a seamless K-16 curriculum that trains our youth in the skills of entrepreneurship and business development. Moreover, they should be provided with opportunities to practice these skills while in school. Every life-long-learning program in Maine should offer the same opportunities.

In all, we believe strengthening the creative and entrepreneurial abilities of all Maine workers is essential to building a strong creative economy. For us the choice is clear: either Maine builds a strong creative economy or it becomes a place that provides cheap goods and services to other regions with thriving creative economies. With cheap goods and services, however, come lower incomes and the continued flight of Maine's best and brightest. This is not a future we desire for Maine.

Moving forward...

- Make arts education a core subject in every grade level and in all schools, and infuse creativity training across all content areas.
- Call upon colleges and universities to develop interdisciplinary programs to enhance the artistic and creative abilities of all students—both degree students and life-long learners.
- Train all students in entrepreneurship, and give them opportunities to be entrepreneurs while still in school.
- Develop leveraging partnerships among schools and higher-education institutions, and between schools, colleges, and communities to achieve efficiencies in scale, and to cultivate authentic “real-life” learning experiences within schools.



Linda Nelson

- Founder and Director, Stonington Opera House
- Software entrepreneur
- Community catalyst
- Enjoying a cup at the Big Rock Café, a coffeehouse established and run by ninth-grade students on Deer Isle



Maine College of Art

- One of only 18 private, non-profit, degree-granting professional art schools in the country
- Serving students from around the world

photo credit: Tonce Harbert

SPOTLIGHT ON MAINE'S ARTS & CULTURAL SECTOR

introduction

Nationwide over the last two decades, there has been a growing movement linking arts and cultural assets with the economic development goals of creating jobs and wealth. This movement has been fueled by nationwide studies showing that the nonprofit arts industry generates \$134 billion in economic activity each year, supporting close to 5 million full-time-equivalent jobs,¹ and that the direct impact from sales of handmade crafts totals \$14 billion.² Moreover, the performing arts now outdraw attendance at both sporting events and movie houses,³ and arts and cultural-heritage tourism constitutes one of the fastest growing travel markets worldwide.

Within New England, the view of arts and cultural assets as an economic driver was sharpened by the New England Council's groundbreaking series of reports, which showed that from 1997 to 2001 arts-related businesses grew almost twice as fast as the overall economy of the region,⁴ and through studies conducted by the New England Foundation for the Arts, which found that spending on cultural tourism over the same time period amounted to more than \$6.6 billion.⁵

Rising interest in arts and cultural assets has also led numerous states to document their role in and impact on the state's economy. North Carolina's renowned HandMade in America, which unifies 23 counties and 4,000 artisans under one brand and economic development effort, has increased revenues for individual craftspeople by as much as 15% and contributes \$122 million annually to the state's economy. Likewise, Kentucky's 3,200 craft producers generated sales of \$252.4 million in 2000, almost two-thirds of which was out-of-state sales. In Montana over the last three decades, the number of full-time artists has grown three times faster than the state's overall workforce, and, today, one in every 78 Montanans is a professional artist.⁶

Maine has long been identified as a haven for artists and cultural entrepreneurs—many of national renown. Thousands of visitors come each year for Maine's arts and cultural festivals, or to attend courses at one of Maine's independent fine arts or craft centers. The Maine College of Art in Portland is one of the few fine arts schools in the United States where students can study the masters as well as visit the

¹ *Arts & Economic Prosperity: The Economic Impact of Nonprofit Arts Organizations and Their Audiences* (2002), published by Americans for the Arts

² *The Impact of Craft on the National Economy* (2001), published by the Craft Organization Directors Association

³ *The Role of the Arts in Economic Development* (2001), National Governors Association Issue Brief

⁴ *New England's Creative Economy Employment Update*, July 2004, published by the New England Council

⁵ *New England's Creative Economy: The Non-Profit Sector, 2002* (2005), published by the New England Foundation for the Arts

⁶ *Culture and Commerce: Traditional Arts in Economic Development* (2003), published by The Urban Institute and The Fund for Folk Culture

places that inspired their work. Many artists and cultural entrepreneurs have made Maine their permanent home. They find inspiration in the state's natural beauty and authentic communities as well as in the many associations, events, and venues that celebrate artistic works and the creative spirit.

In addition to being central to Maine's quality of place, Maine's arts and cultural assets represent a little-understood and long-overlooked economic asset with tremendous opportunities for new jobs and companies. In 2003 alone, Maine's arts and cultural sector generated \$1.5 billion in sales. Including multiplier effects, this impact increases to more than \$2.5 billion.

From 2001 to 2003, employment in Maine's arts and cultural industries grew by 4.44%, compared to 2.6% growth in overall state employment, directly and indirectly supporting 30,680 jobs in 2003. The fastest-growing segment was independent artists, writers, and performers who experienced 10% growth over the time period. By 2010, employment in Maine's arts and cultural industries is projected to increase by 17% (from 17,388 to 20,850 employees), exceeding the 15% projected increase in employment for Maine's overall economy (for a summary of the research cited in this report see Research Notes, page 40).

Additionally, the average wage in Maine's arts and cultural industries is higher than the state's overall average and is projected to increase at a faster rate. From 2001 to 2005, the average wage in Maine's arts and cultural industries grew by 11% (from \$33,521 to \$37,779), compared to a 6% increase in Maine's overall average wage (from \$31,000 to \$33,000). By 2010, this differential is projected to be 18%. In 2003 alone, total earnings in the cultural sector came to \$575 million. Including multiplier effects, the cultural sector supported close to \$1 billion in total wages and contributed more than \$108 million to state tax coffers.

Clearly, Maine's arts and cultural sector is "on the move." In this first report of the Maine Creative Economy Council, we spotlight Maine's arts and cultural industries. First, we present data on the size, composition, and impact of Maine's arts and cultural sector. Then, we present overarching strategies and concrete ideas for leveraging Maine's arts and cultural assets to create new jobs and companies upon which to build Maine's future.



Bill Huntington

- Fiber artist
- Knits with wool that is hand dyed and commercially spun at his own wind powered spinnery in Hope, Maine

photo courtesy of Hope Spinnery

Arts and cultural sectors reflect the uniqueness of their regions. They are largely “place-based” and celebrate the heritage, history, and landscapes of a place in ways that emphasize the unique features of communities. Though hard to quantify, the contributions of arts and cultural assets are evident even to casual visitors.

Much of Maine's arts and cultural sector springs from the state's natural resource-based economic history: agriculture, fisheries, and forest products, as well as paper, textiles, and boatbuilding. It reflects the landscape and the effect it has had on our communities and people. It also reflects the cultural traditions of the people who settled Maine—the Acadians of the Saint John Valley, the Swedes of Aroostook County, the Finnish of Piscataquis County, the Jews of Bangor, the Franco-Americans of Lewiston-Auburn and Saco-Biddeford, to name a few. A quick glance at the list of some of the cultural and ethnic festivals held each year in Maine gives a strong indication of the diversity of cultural and economic heritages that have shaped our state over time.

Maine's arts and cultural sector also reflects our long history as a haven for visual and performing artists, writers, and musicians. There is a mystique to Maine, a well-established image. Maine is where people come to recreate, to rejuvenate, to reconnect with the natural world. Just as New Hampshire recently tried and failed to revise its “Live Free or Die” slogan, Maine may never lose its image as “Vacationland.” This is part of the cultural fabric that shapes not only how others view Maine, but also how Mainers view themselves. In many of Maine's small towns, people hold on tenaciously to traditional ways of life. Even at the cost of new development, Mainers vote, time and again, for preserving Vacationland. As a result, Maine is still a place with authentic communities, a place where rural life can be experienced first hand. Today, these strong cultural-heritage traditions and organizations offer extraordinary opportunities to combine historic and traditional cultural-heritage assets with contemporary arts and culture.

The core of Maine's arts and cultural sector contains seven industries: applied design; film, digital media and photography; heritage; independent artists, writers and performers; literary arts and humanities; performing arts; and visual arts and crafts. Using only conventional databases, it is difficult to estimate the true size of this sector. Federal industrial classification systems identify industries by their



Brian Theriault

- Traditional snowshoe maker in Fort Kent Mills
- With his father, invented his own tools and molds
- Quality and artistry involved in making Theriault snowshoes recognized worldwide
- Next Challenge—Scaling up to meet the huge demand here and in Europe for the snowshoes he and his father make

final products or services, so the output of many arts and cultural industries falls under more general classifications (for example, graphic design outputs may be subsumed under manufacturing, and the products of fiber artists may be subsumed under textiles or apparel manufacturers). In addition, many individuals, freelancers, and part-time (secondary) businesses are unrecorded except in the decennial census (although we have identified some through the U.S. Department of Commerce’s Non-Employer Statistics).

Table 1 provides a summary of employment in Maine’s arts and cultural sector employment in Maine in 2003 (which is the most recent year for which we have data on self-employment). The findings build upon a prior study of Maine’s arts and cultural sector carried out by the Edmund S. Muskie School of Public Service at the University of Southern Maine. Overall employment in 2003 for Maine’s arts and cultural sector amounted to 2.3% of total state employment, or 18,195 workers, including 10,479 employees and 7,716 sole proprietors.

Table 1: Artistic and Cultural Employment in Maine (2003)

	Employment	Self Employed	Total Employment
Applied Design	5,499	1,842	7,341
Film, Digital Media and Photography	669	546	1,215
Heritage	1,391	37	1,428
Independent Artists Writers and Performers	238	3,716	3,954
Literary Arts and Humanities	617	493	1,110
Performing Arts	1,531	902	2,433
Visual Arts and Crafts	534	180	714
Total	10,479	7,716	18,195

ETHNIC AND CULTURAL FESTIVALS IN MAINE

...to give just some examples!

- Acadian Festival, Madawaska
- Maine Jewish Film Festival, Portland
- Greek Heritage Festival, Saco
- North Atlantic Blues Festival, Rockland
- Maine International Film Festival, Waterville
- Maine Potato Blossom Festival, Fort Fairfield
- Strawberry Festival, South Berwick
- Full Circle Fair, Blue Hill
- Common Ground Fair, Unity
- Lobster Boat Races, Stonington
- Central Maine Egg Festival, Pittsfield
- Maine Fiberarts Tour Map, statewide/ongoing
- International Homecoming Festival, Calais
- Native American Festival and Maine Indian Basketmakers Market, Bar Harbor
- Schoodic Arts Festival, Prospect Harbor
- Maine Lobster Festival, Rockland
- Festival de Joie, Lewiston
- Festival of Cultural Exchange, Portland
- Outdoor Sporting Heritage Day, Rangeley
- Wild Blueberry Festival, Machias
- Maine Highland Games, Brunswick
- Windjammer Days, Boothbay Harbor
- Friendship Sloop Days, Rockland
- American Folk Festival, Bangor
- Piscataquis Heritage Festival, Guilford
- Winter Weekend, Brunswick
- WoodenBoat Sail-In, Brooklin

photo credit: Christine Macchi

NONPROFIT SEGMENT OF MAINE'S ARTS AND CULTURAL SECTOR

...to give just some examples!

- Abbe Museum, Bar Harbor
- Arts Center at Kingdom Falls, Montville
- Bangor Museum and Center for History
- Bangor Symphony Orchestra
- Barn Gallery, Ogunquit
- Bates College Museum of Art, Lewiston
- Bates Dance Festival, Lewiston
- Boothbay Opera House
- Bossov Ballet Theater, Pittsfield
- Bowdoin College Museum of Art, Brunswick
- Bowdoin International Music Festival School, Brunswick
- Brick Store Museum, Kennebunk
- Carina Residency, Monhegan Artists Residency Corporation
- Center for Contemporary Art, Rockport
- Center for Furniture Craftsmanship, Rockport
- Center for Maine History Museum, Portland
- Celebration Barn, South Paris
- Children's Museum of Maine, Portland
- Chocolate Church Arts Center, Bath
- Colby College Museum of Art, Waterville
- Creative Photographic Arts School of Maine, Lewiston
- Denmark Arts Center
- Eastport Arts Center
- Farnsworth Art Museum and Wyeth Center, Rockland
- The Grand Auditorium, Ellsworth
- Haystack Mountain School of Crafts, Deer Isle
- Harlow Gallery, Hallowell
- Heartwood College of Art, Kennebunk
- Foothills Arts, Farmington
- Jean Popovic Arts Center, Rumford
- Johnson Hall Performing Arts Center, Gardiner
- Kneisel Hall Chamber Music School, Blue Hill
- L/A Arts, Lewiston
- Lasansky School of Dance, Lincolnville
- Lincoln Street Center for Arts Education, Rockland
- Maine Art Glass Studio and Sanctuary Gallery, Lisbon Falls
- Maine College of Art, Portland
- Maine Humanities Council, Portland
- Maine International Film Festival, Waterville
- Maine Maritime Museum, Bath

Maine's arts and cultural sector reflects our identity as a small business state. Understanding it requires an appreciation of the degree to which it is dominated by individuals and micro-enterprises. In all, there are 8,671 arts and cultural establishments doing business in Maine (see Table 2). Of these, fully 89% are sole proprietors, and of the 955 remaining establishments that employ workers, 75% employ one to four people, 15% employ five to nine workers, 7% employ 10 to 19 workers, and 3% employ 20 or more workers.

In terms of employment, sole proprietors constitute 42% of total employment in this sector. By contrast, sole proprietors constitute only 13% of all Maine employment. Add to this the many individuals who earn secondary or tertiary incomes from their creative pursuits who are not represented in the figures above.

Table 2: Artistic and Cultural Establishments in Maine (2003)

	Total Establishments	% Sole Proprietor	Of Remaining Firms % Employing 1-4 Workers
Applied Design	2,150	86%	74%
Film, Digital Media and Photography	671	81%	82%
Heritage	214	17%	71%
Independent Artists Writers and Performers	3,777	98%	92%
Literary Arts and Humanities	564	87%	55%
Performing Arts	996	91%	71%
Visual Arts and Crafts	299	60%	80%
Total	8,671	89%	75%

Guesstimating the number of part-time workers in the arts and cultural sector requires local knowledge (membership lists of associations and guilds), and these sources vary widely in quality and accuracy. Even a cursory glance at these sources, however, suggests there are large numbers of talented artists and cultural entrepreneurs who are not captured in the figures presented in this report. In other words, in measuring Maine’s arts and cultural sector, we can estimate the size of the tip of the iceberg, but under the surface exists an even larger critical mass of creative talent that, with targeted business assistance, may be leveraged into new sources of income for Maine people. It also suggests that growth in Maine’s arts and cultural sector will be measured by slow and steady gains—1,000 steps toward full employment versus a few large explosions.

Unlike other industry sectors, Maine’s arts and

cultural sector contains a strong nonprofit segment. From the Farnsworth Museum in Rockland to the Theater at Monmouth in central Maine, the nonprofit segment of Maine’s arts and cultural sector includes art centers, museums, historical sites, libraries, performance venues, and a number of nationally renowned fine arts, crafts, and performance centers ranging from the Skowhegan School of Painting and Sculpture, to Kneisel Hall in Blue Hill, to the Watershed Center for the Ceramic Arts in Edgecomb.

The nonprofit segment of this sector is the backbone of the state’s arts and cultural tourism industry, one of the fastest-growing tourism markets internationally. It is also essential to attracting highly skilled and mobile workers from industries outside the arts and cultural sector who find in Maine an extraordinary place to blend their business and recreational pursuits, to raise their families, and to participate in the civic and cultural life of their communities. Indeed, Maine’s arts and cultural sector is vital not only to creative workers in so-called “New Economy” industries, but also to wealthy retirees and summer residents who offer new sources of philanthropy and civic activism.

...under the surface exists an even larger critical mass of creative talent that...may be leveraged into new sources of income for Maine people.

- Maine Photographic Workshops, Rockport
- Maine State Library, Augusta
- Maine State School for the Performing Arts, Falmouth
- Museum of African Culture, Portland
- Northeast Historic Film, Bucksport
- Oddfellows Theater, Buckfield
- Ogunquit Museum of American Art
- Opera House Arts, Stonington
- Opera House at Boothbay Harbor
- Page Farm & Home Museum, Orono
- Pierre Monteux School, Hancock
- Penobscot Marine Museum, Searsport
- Penobscot Nation Museum, Indian Island
- Portland Conservatory of Music
- Portland Museum of Art
- Portland Pottery and Metalsmithing Studio
- Portland School of Ballet
- Portland Stage Company
- Portland Symphony Orchestra
- Quoddy Maritime Museum, Eastport
- Rangeley Logging Museum
- Round Top Center for the Arts, Damariscotta
- Ruggles House Society, Columbia Falls
- Sabbathday Lake Shaker Museum
- Saco Museum, Saco
- St. Lawrence Arts Center, Portland
- Salt Institute for Documentary Studies, Portland
- Schoodic Arts for All, Prospect Harbor
- Seashore Trolley Museum, Kennebunkport
- Shelter Institute, Woolwich
- Skowhegan School of Painting and Sculpture
- Spindleworks Gallery, Brunswick
- Space Gallery, Portland
- Stanley Museum, Kingfield
- Tate House Museum, Portland
- Tides Institute & Museum of Art, Eastport
- The Public Theater, Auburn
- The Theatre Project, Brunswick
- Theater at Monmouth
- University of Maine Museum of Art, Bangor
- Vinalhaven Historical Society
- Victoria Mansion, Portland
- VSA Arts of Maine
- Wadsworth-Longfellow House, Portland
- Waponahki Museum and Resource Center, Perry
- Watershed Center for Ceramic Arts, Edgecomb
- WoodenBoat School, Brooklin



Carol Bass

- Artist
- Co-founder, Maine Cottage Furniture

INCREASING THE SIZE AND IMPACT OF MAINE'S ARTS AND CULTURAL SECTOR

incentive

Increasing the size and impact of Maine's arts and cultural sector should be a major economic development strategy for the state. There are three reasons why this goal is important, each of which contains economic significance for Maine.

First, strengthening Maine's arts and cultural sector helps build strong communities through local participation in arts and cultural activities and by cultivating pride in the community's cultural inheritance. Involvement and pride, in turn, lay the foundation for long-term arts and cultural development within a region, which can be translated into economic benefits.

Second, arts and cultural traditions are strongly identified with place. They celebrate the heritage, and landscape of places, emphasizing the unique features of communities. Increasingly, creative workers and businesses seek unique places in which to live and locate their work. Thus, a strong arts and cultural sector will help to attract and retain creative workers and businesses.

Third, a strong arts and cultural sector adds to the export base of communities and regions. This is the bedrock of successful regional economic development—make it locally, sell it globally. Nationwide, consumers are spending more on arts and culture; they are purchasing artistic works, attending festivals and performances, and engaging in cultural-heritage tourism. Maine is well positioned to take advantage of this trend.

Maine's Creative Economy Council calls upon the state and private sector to establish an overarching goal of doubling the size and impact of Maine's arts and cultural sector by 2025 from 2.3% to 4.6% of all employment in Maine, roughly, a growth from 18,195 to 43,378 jobs. (This translates into an annual growth rate almost double that experienced by the sector between 2001 and 2003.)

Maine is poised on all levels to achieve this goal. Similar to the environmental movement of the 1970s that coalesced around the state's natural assets, a movement has coalesced around the state's arts and cultural assets. In communities across the state, there is widespread excitement and organizing, particularly among artists and cultural entrepreneurs. Under the auspices of "creative economy" or "youth attraction and retention," or "building community through the arts," local and regional initiatives have been established to enhance the role and impact of arts and cultural assets.

Leadership within the public sector has aided local efforts. Portland, Lewiston, and Bangor have implemented policies to direct the use of public dollars in developing their arts and cultural assets. For example, guided by a vision of Bangor's downtown becoming a cultural district with national draw, the city of Bangor has invested heavily in restoring its waterfront, in part, to serve as permanent home to the American Folk Festival, and in renovating downtown buildings, which are now home to an array of new cultural institutions, such as the Maine Discovery Museum and University of Maine Museum of Art. Contributing to the renewed vibrancy are new retail stores, restaurants, businesses, and housing, which are beginning to draw visitors from outside the region.

Similarly, Portland's new mayor has identified the creative economy as a chief feature of his administration. The city's Creative Economy Summit in May, 2006 focused on the issues of artists' housing and studio space downtown, and the attraction of creative businesses as key elements of Portland's future prosperity. The mayor's direction will also assist the revitalization of the Portland Arts and Cultural Alliance, Portland's non profit local arts agency.

Lewiston's L/A Arts, the state's oldest local arts agency, has forged a long-standing partnership with the public schools systems in Lewiston and Auburn. L/A Arts has made the value of arts education for an educated workforce a major component of its mission. L/A Arts carries out the contracting and administration of Lewiston's and Auburn's in-school, artists- in-residence and professional development programs and, as such, serves as a model for other communities seeking to deepen arts education relationships within a community.

Adding fuel to local efforts, Maine enjoys a strong state-level collaboration. The Cultural Affairs Council provides a framework for five state agencies (Arts Commission, State Library, State Archives, Historic Preservation Commission, and State Museum) and two private statewide organizations (Maine Humanities Council and Maine Historical Society) to work together on issues and combine resources to redress challenges and address opportunities.



Center for Furniture Craftsmanship

- Founder and Executive Director Peter Korn working with a student in the workshop
- Mastering the art and craft of fine furniture making in Rockport, Maine



John Bear Mitchell

- Penobscot Indian
- Storyteller and cultural educator
- Researcher, consultant, and active participant in PBS' *Colonial Life, Then and Now* in its airing of "The Native American Story"

A similar arrangement exists in the private sector with the Maine Community Cultural Alliance. The Maine Community Cultural Alliance unites representatives from the various disciplines involved in the Cultural Affairs Council to identify areas of shared interest and to advocate on behalf of themselves and the Cultural Affairs Council when appropriate.

One outcome of these collaborations is the New Century Community Program, which provides financing to communities to promote access to the broad spectrum of Maine's cultural activities. For example, with funding from the New Century Community Program and others, the Lewiston Public Library is developing the Marsden Hartley Center as a performance and meeting hall containing an integrated audio-visual system. The project will enable the library to enhance its archival capability and help it to meet the demands for modern electronic library services. The project embraces elements of the performing and visual arts, historic preservation of recognized and valuable civic structures, the conservation of archival materials, and the incorporation of indispensable library technologies.

In addition, Maine's creative economy movement is closely aligned with several statewide initiatives:

- Realize!Maine, which brings together young people across the state to develop and implement youth attraction/retention strategies, and to inject youth voice and youthful energy into the civic life of Maine communities.
- GrowSmart Maine, which promotes development patterns that preserve our landscapes and the unique heritages of communities.
- Maine Downtown Center Program, which fosters downtown revitalization, particularly through the development of arts and cultural assets.

The synergistic effect of these movements suggests a strong vision for Maine as a place where business and economic development pursuits are measured not only by revenue gains and job creation, but also by the degree to which they build communities and foster quality of place.

In this report we present four core strategies along with specific recommendations to achieve the goal of doubling Maine's arts and cultural sector in 20 years. We should not expect the kind of explosive growth associated with "New Economy" industries. Rather, success will be measured by small, steady

gains—as partially employed artists and cultural entrepreneurs achieve full employment, freelancers and cottage businesses scale up, and nonprofit cultural organizations strengthen their ability to draw visitors and participants. Moreover, success will depend heavily on the state’s ability to maintain a high quality of life, offer a supportive and accepting environment, foster social networks, and provide targeted support services.

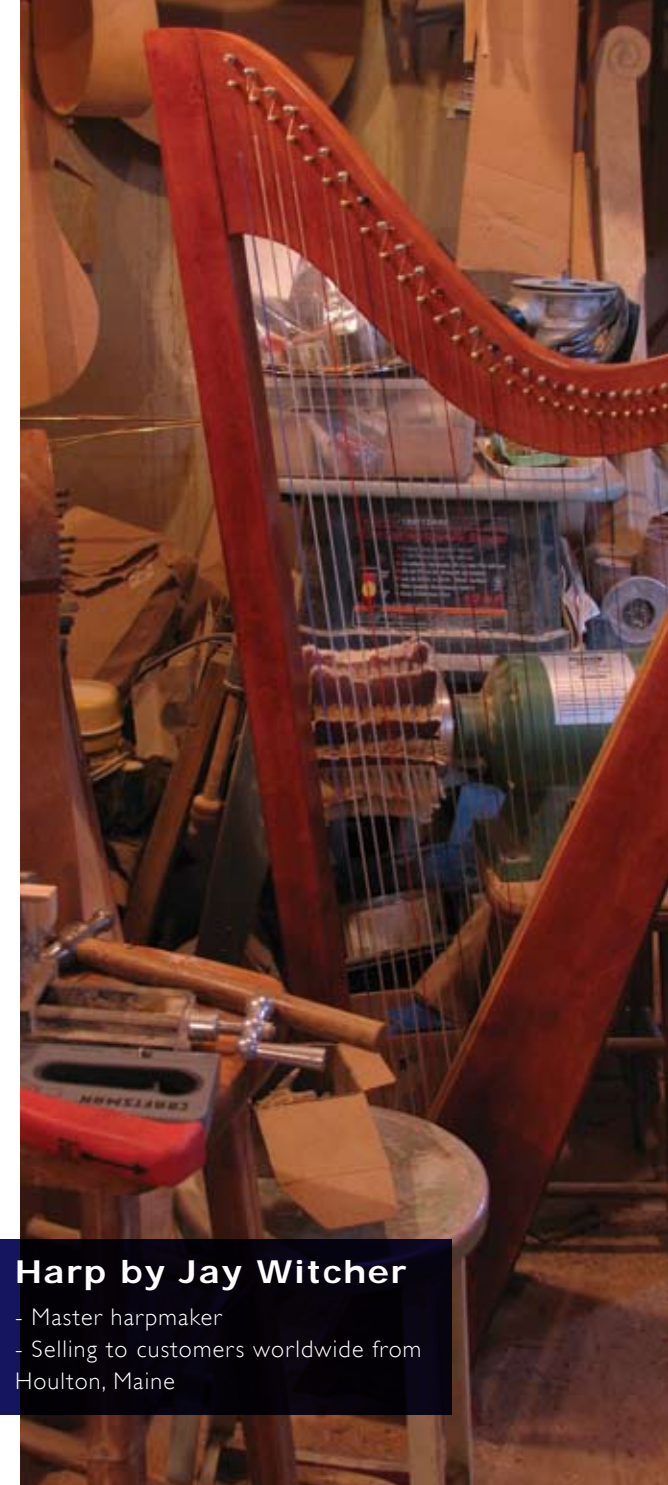
Our recommendations recognize that Maine is a rural state with limited ability to draw upon new resources. We believe that implementing a statewide economic development strategy focused on building the business skills and revenues of artists and cultural entrepreneurs can be achieved in large part (but not entirely!) by using existing infrastructure and programs, fostering strategic partnerships among agencies and funding programs, removing regulatory impediments, and bringing artist and cultural entrepreneurs into regional economic development planning processes.

Throughout the United States, artists and arts organizations working in the folk traditions of various cultures have carried on their work despite the often-meager incomes they may earn from it. They continue on, motivated by a commitment to their artistry, their family traditions, and the cultural heritage of their communities. Fortunately, these values are increasingly prized in the broader economy, as markets for traditional arts and for travel linked to the cultural uniqueness of particular places have grown substantially over the last several decades. They will continue to grow over the next several. Traditional arts, therefore, represent an opportunity for areas that have lagged behind—rural areas, towns, and small cities in particular—to capture a share of national growth, while preserving the cultural vitality essential to community quality of life.

- Culture and Commerce: Traditional Arts in Economic Development
Published by the Urban Institute and Fund for Folk Culture (2003), p.1

Harp by Jay Witcher

- Master harpmaker
- Selling to customers worldwide from Houlton, Maine





Maine College of Art

- Located in the heart of Portland's Arts District
- Key to the urban renewal of downtown

photo credit: Tonce Harbert

ARTS AND CULTURAL STRATEGY 1: ASSIST ARTISTS AND CULTURAL ENTREPRENEURS IN EXPANDING SALES, REVENUES, AND MARKETS.

growth

Maine needs to orient its array of small-business-development and entrepreneurship services to the needs of artists and cultural entrepreneurs. This is not a call for new programs; rather it is a call for the expansion of existing programs. Maine's state economic development strategy has long prioritized entrepreneurship and small business development and offers a wide range of business assistance and funding programs. For example, the Finance Authority of Maine offers more than 20 financing programs, including the Small Enterprise Growth Fund, which provides up to \$500,000 in capital to small businesses. The Department of Economic and Community Development recently established a new Office of Small Business and Entrepreneurship within the agency to better focus resources on small businesses and, in partnership with the Midcoast Economic Development District, is implementing a "Business First" model for coordinating small business and entrepreneurship support at the regional level.⁷

Thus, Maine has a solid infrastructure upon which to build, but it is not yet well connected to artists and cultural entrepreneurs. This problem is not unique to Maine. For a variety of reasons, relationships between artists or cultural entrepreneurs and economic development agencies are difficult to establish and maintain.

In some ways, artists and cultural entrepreneurs face the same problems as other micro-enterprises and small businesses: lack of business plans, marketing strategies and techniques, and sound accounting and management practices, for example. In other ways, however, the challenges that artists and cultural entrepreneurs face in becoming "market ready" are unique and not particularly well understood by traditional economic development practitioners.

Artists and cultural entrepreneurs tend to be self employed, scattered throughout communities, and often not represented by arts or cultural organizations, which makes them difficult to reach. Furthermore many artists equate commercialization with a loss of authenticity and the commoditization of creativity and therefore do not seek associations with economic development agencies. Additionally, many artists and cultural entrepreneurs are at a rudimentary stage in their relationship with the marketplace, whereas economic development agencies are often oriented to a more sophisticated market player.

⁷ Business First partners are using www.mainebusinessworks.org to coordinate business skills training events; and the site now includes 450 events across the state.

A corollary exists among the many groups of volunteer cultural entrepreneurs who come together to create local historical museums, sites, or art galleries, but fail to connect with business development resources. Operating independently, they too often lack the resources and expertise to make their operations, exhibits, marketing and development efforts more fully professional. As a result, Maine’s landscape is dotted with “diamonds in the rough”—wonderful cultural centers with passionate volunteers, which are underdeveloped and struggling to remain viable.

The net effect: artists and cultural entrepreneurs are often undercapitalized and lack the knowledge to develop independent revenue sources. Moreover, they also have difficulty finding bankers, accountants, and lawyers who understand their unique business or organization.

To address the various problems facing artists and cultural entrepreneurs, the inter-agency Creative Economy Steering Committee assessed ways in which the state’s entrepreneurship programs could be made more accessible to them. Its work led to publication of a Community Handbook—a resource for communities embarking upon creative economy initiatives. To continue this valuable work, we call for additional measures below that have proven successful in other regional efforts to strengthen the size and impact of the arts and cultural sector.

First and foremost, we need to develop and/or strengthen our “intermediaries”— organizations that understand both the demands of the marketplace and the needs of artists and cultural entrepreneurs. Intermediary associations may be market institutions, community-based organizations, artists’ associations, cultural institutions, or even special-purpose galleries. They fulfill a common set of functions, including the ability to: communicate artists’ interests and abilities; provide for quality assurance; assist with business transactions in wholesale, retail and/or e-commerce markets; and defend the interests of their memberships in the broader community.


Maine already has many artists’ associations and membership organizations that provide education, display, and/or networking opportunities for members. Some of these organizations also serve as liaisons to the marketplace. Thus, we have a few models of intermediaries upon which to build. For example, Made in Maine, the online showcase of Maine-made products that was created in 1989, which now has 1,800 members and receives an average of 50,000 visits per month, connects Maine-made products



Ginger Rickman & Arla Patch

- Student and instructor in Multi Media Smorgasbord
- One of many courses in Bethel’s Adult and Community Education Creative Economy Initiative, which brings together master artists, writers, and musicians from the area with aspiring students

photo courtesy of Arla Patch

A photograph of an elderly man with white hair, wearing a green long-sleeved shirt and dark pants, working on a large piece of paper. He is leaning over a workbench, using a tool to shape or cut the paper. The background shows a workshop setting with various materials and tools.

Richard Lee

- Papermaker

- Working on his piece "The River"

to a brand and image of authenticity and quality. Other intermediaries, such as the Maine Indian Basketmakers Alliance, founded in 1993; Maine Fiberarts, founded in 2000; and the Maine Highlands Guild, founded in 2002, provide members with education, display, and networking opportunities, offer their members access to markets through festivals and shows, and, in some cases, provide business development assistance. They also serve to inspire residents and visitors, offering education, encouragement and community. These are vital, new intermediaries that have helped to link traditionally underserved artists with one another and to the marketplace. Relative to their counterparts in other parts of the United States, such as the Southern Highland Craft Guild, founded in 1930, and Handmade in America, founded in 1993, however, these promising organizations are at a younger stage in their development. We believe that a focus on strengthening these types of organizations in Maine could pay dividends—not only in terms of increased sales and revenues for artists, but also to communities working to sustain their cultural inheritances.

Optimal Characteristics of Intermediaries in Arts and Cultural Economic Development

Biculturalism—understanding both (a) the arts and the communities of cultural practice from which they come; and (b) the requirements of the market and the behavior of market institutions

Research capacity—being active in sponsoring research to identify artists, and to understand the communities from which they come, and showing how their activities contribute to the economic and cultural life of the broader community

Core organizational capacity—the ability to develop and implement programs, work effectively with stakeholders from multiple sectors, raise and then package multiple sources of funding into workable forms of program support

Entrepreneurship—innovative and creative program design and implementation decisions made by intermediary leaders and staff, as supported by the board

Community connections—ties among and between staff and board members throughout cultural communities; community stakeholders in economic, civic, social, and political life (connections that often extend to representatives of national organizations)

*-Adapted from Culture and Commerce: Traditional Arts in Economic Development
Published by the Urban Institute and Fund for Folk Culture (2003), p. 40*

photo credit: Christine Macchi



Tracy Michaud Stutzman
- Executive Director, Maine Highlands Guild
Sunny Stutzman
- Industrial Designer, Moosehead Manufacturing
Iris Stutzman
- Very cute baby

On the bed
- A handmade quilt by local artists, Gabriella D'Italia and Ginger Phelps of the Spring St. Company

The bed
- Just one of Moosehead Manufacturing's new beds Sunny helped design and engineer that blends artistry and new lines with the high quality production standards for which Moosehead has long been known. Moosehead's new lines are being sold in upscale markets on the East Coast.



Deb Neuman & Nathan Hankla

- Director and tenant, Target Technology Incubator, University of Maine
- A business development resource for emerging creative enterprises

Moving forward...

- Within Maine's array of small business development and entrepreneurship programs—including the state's seven applied technology development centers—develop protocols and training materials for assisting artists and cultural entrepreneurs. Look to developed models such as the National Business Incubation Association's Incubating the Arts program. In addition, build upon new efforts, such as the Maine Centers for Women, Work and Community's recently funded Creative Enterprise Project, which coordinates the delivery of training, technical assistance and networking with local arts groups, downtown associations, and statewide/regional organizations that are actively engaged in supporting creative entrepreneurs.⁸
- Assist intermediary organizations in strengthening their business assistance and market liaison functions. For example, encourage the joint submission (by established arts and cultural intermediary organizations within Maine) of a cluster-enhancement proposal to the Maine Technology Institute to develop culturally appropriate information technology platforms to expand e-commerce, and linkages to wholesalers and retailers outside of Maine. Another example, encourage intermediaries to sponsor the Incubator Without Walls program for members in partnership with community organizations and regional economic development agencies. A third example, hold regional meetings to foster collaboration among intermediaries, and to develop shared strategies for strengthening their business assistance to members.
- Establish a public-private program—perhaps through Maine's community foundations—to provide competitive capacity-building grants to nonprofit arts and cultural organizations aspiring to scale up their operations, marketing, development, and staffing efforts.

⁸ Maine's inter-agency Creative Economy Steering Committee recently completed an inventory of state resources to assist entrepreneurs in Maine. The results are published in the Department of Economic and Community Development's new Community Handbook: Maine State Government Resources for Communities.



ARTS AND CULTURAL STRATEGY 2: DEVELOP AND STRENGTHEN WORLD-CLASS ARTS AND CULTURAL TOURISM DESTINATIONS.


distinction

Relative to the New England and national economies, tourism accounts for a huge share of Maine's overall gross state product—15% versus 6% and 5%, respectively. Tourism covers a wide range of activities—from outdoor recreation and other nature-based experiences, to retail shopping, to hospitality, to participation in arts and cultural-heritage experiences. Notably, one of the fastest-growing segments of the tourism market worldwide and within the United States is arts and cultural tourism.

Consumers are placing a monetary value on artistic products and cultural uniqueness, steadily increasing their purchases, for example, of traditional music and dance performances, and visual arts and craft products. This increased demand is part of a more general increase in consumer spending on arts, entertainment, and leisure activities. Increasingly, communities and regions are competing with one another for cultural uniqueness and artistic quality.

To increase Maine's share of this market, we need to continue to emphasize a tourism-development strategy for Maine that emphasizes and celebrates our artistic and cultural inheritances—including those tied to rural life and our wilderness landscapes. Our future rests on continuing to develop and successfully market world-class tourism opportunities. To that end, the state of Maine, with its tourism industry partners, has taken bold steps in recent years to promote a world-class tourism strategy for the state: first, to establish the Center for Tourism Research and Outreach in the University of Maine System—an interdisciplinary initiative geared toward strengthening the state's tourism industry through strategic research and education; second, to expand employee training programs to all regions through the Maine Community College System; and third, to develop new tourism corridors in rural regions of Maine that leverage nature-based as well as cultural-heritage assets. Moreover, the state's Office of Tourism consistently wins awards for its Web site and advertisements promoting Maine. These are important developments that should be encouraged and sustained.

Still, not all communities in Maine are equally ready to participate in the marketplace of arts and cultural tourism. Some communities have nurtured and developed a sophisticated arts and cultural milieu over time. Others have not and are struggling to preserve what remains. These differences translate into wide variations in quality and in the concentrations of artists and arts and cultural organizations within



Haystack Mountain School of Crafts

- Deer Isle, Maine
- Internationally renowned instructors
- Intensive studio time
- An exploration of art forms

photo credit: Charlie Gailis



Portland Museum of Art

- Maine's largest and oldest public art institution

photo courtesy of the Portland Museum of Art

communities. In taking stock of local arts and cultural assets, some communities may be better equipped to develop stopover amenities, such as food and lodging facilities, for visitors who are on their way to a more-well-developed arts and cultural region or community. Indeed, adjacency (and the ability to accommodate overflow) may be an important strategy within regions, and for communities that want some increases in tourism, but don't aspire to become heavily visited destinations.

In other communities, however, we need to encourage local cultural planning—the cataloging of cultural practices, inventorying of traditional artists and arts organizations, and the identification of unique features to highlight and preserve. Cultural planning is the precursor to stimulating local involvement in arts and culture, and pride in place. Through the Maine Arts Commission's Discovery Research Program some 30 "communities" (geographic as well as cultural) have gone through a cultural planning process. Far too many, however, have failed to translate the outcomes of this process into new arts and cultural tourism destinations. This is due in large part to the state's lack of a funding mechanism that enables local communities and regions to develop destinations. Maine's Office of Tourism is currently a marketing rather than development agency. Compared to tourism offices in other states and regions, it operates within a limited budget. Due to these financial restrictions, the office aims its marketing dollars at increasing brand awareness in its most productive markets, but lacks the funds to engage in niche marketing or to invest in developing and strengthening destinations.

If we are to keep up with other regions, we need to invest more and give local communities and regions the ability to direct their own investments. In much of Maine, we possess extraordinary arts and cultural assets, but unless they are developed, they will never materialize into new revenues for communities. The current upward trend in discretionary spending on arts and cultural heritage tourism has led to stiff competition among regions. To increase Maine's share, we need a policy directive to strengthen and develop world-class destinations.

Moving forward...

- Expand the focus of the Maine Arts Commission's Discovery Research program to enable not only arts and cultural inventoring, but also local community planning for translating arts and cultural assets into world-class tourism destinations.
- Increase the percentage of the current meals and lodging tax that is dedicated to tourism and set aside at least \$1 million of these new funds to invest in local tourism development. If the Office of Tourism's mandate is not broadened to include development activities, then these funds should be administered through existing Department of Economic and Community Development programs, in consultation with the Office of Tourism and other agencies.
- Direct Maine's Creative Economy Steering Committee to assess ways of leveraging existing state resources across agency lines to strengthen the linkages between tourism marketing and arts, heritage, and cultural organizations.
- Encourage local economic development agencies and arts organizations to reach out to private developers proposing major new tourism facilities in Maine (for example, in the Katahdin and Moosehead Lake regions and in Aroostook County) to develop in partnership with them experiential tourism packages that provide weeklong intensive classes and apprenticeships in traditional crafts, dance, folklore, and music. Encourage at these resorts the development of appropriate-scale performance and display venues and studio space for artists in residence to support the celebration and expression of regional artistic and cultural works. Partner with artists, guilds, and centers such as the Haystack Mountain School of Crafts on Deer Isle to develop these capacities.



The American Folk Festival

- On the Bangor Waterfront
- Celebrating music, dance and culture from around the world

photo courtesy of the *Bangor Daily News*



**Valerie Jean's,
An American Bistro**
- Milo, Maine

ARTS AND CULTURAL STRATEGY 3: PRESERVE AND PROMOTE OUR DOWNTOWNS.

heritage

In many parts of the United States, downtowns are an endangered species. Big-box merchandisers have displaced local businesses, retail malls have drained downtown shopping centers, old buildings have been torn down, suburban sprawl has run amok over the landscapes, and the result has been homogeneity—an inability to locate oneself as being in anywhere other than anywhere.

Maine, like other parts of New England, stands as a place where these trends have not yet overrun our landscapes. Maine offers unique downtowns with palpable identities, which are often expressed and celebrated through the arts and our cultural institutions. But we can ill afford to take these assets for granted. Many of our downtowns are struggling to retain their viability, and some face the task of rebuilding from the inside out: historic buildings are vacant and decaying; the retail sector has relocated to a regional hub; they lack public spaces where people can come together to form communities.

Many of the issues associated with these problems are beyond the scope of this report. Here, we offer a few ideas for moving forward, but recognize there are organizations and specialized efforts in Maine that bring more expertise and insight to the pressing issues affecting the vibrancy of downtowns. In this regard, we strongly support the work of statewide programs such as the Maine Downtown Center Program, administered by the Maine Development Foundation, and GrowSmart Maine, an effort to promote patterns of development that preserve our landscapes and local cultural identities, as well as the ongoing work of organizations like the Maine Historic Preservation Commission.

Moreover, the provision of affordable housing and studio space in some communities, especially Portland, will require assertive local planning and solutions. Some of the actions steps below may alleviate one set of issues related to affordability, but with urban gentrification comes an escalation of property valuations. Whenever this happens, downtowns risk losing a fundamental aspect of their vitality—artists and cultural entrepreneurs, and especially those who bring youth and youthful energy to neighborhoods and streetscapes.⁹

⁹ Maine's inter-agency Creative Economy Steering Committee recently completed an inventory of state resources to develop affordable housing and assist in downtown revitalization in Maine. The results are published in the Department of Economic and Community Development's new Community Handbook: Maine State Government Resources for Communities.

Moving forward...

- Expand the Maine Downtown Center, which serves as a statewide resource for downtown revitalization, and administers the National Trust for Historic Preservation's highly regarded Main Street Program. For every \$1 of expenditure by Main Street's Maine Program, an additional \$14 has been invested in the downtown districts where the original dollars were spent (investments that create new businesses and jobs). Moreover, despite the fact that Maine still has downtowns in which to invest, only Delaware spends less than Maine on its downtown center program. To continue to expand the number of downtowns in Main Street's Maine Program, and strengthen its services to all communities, a minimum additional state allocation of \$300,000 annually is required.
- Remove the impediments to private investment in downtowns:
Maine needs to re-write its state tax credit for the rehabilitation of historic properties. The purpose of the credit is to provide a state-level incentive to supplement the federal Rehabilitation Investment Tax Credit (RITC) available for the rehabilitation of historic income-producing structures.

At the heart of the issue, the Congressional Tax Reform Act of 1986 resulted in a number of limitations being put on the use of the federal Rehabilitation Investment Tax Credit (RITC) by investors. Passage of Maine's state tax credit in 1999 (and its amendment in 2000) was intended to mitigate these limitations, but RITC activity in Maine has not yet returned to pre-1986 levels.

As currently written, the state credit does not provide enough of an additional incentive to increase RITC activity in Maine. This is because the state tax credit is a direct piggy-back on the RITC, so the limitations of the RITC apply to Maine's state tax credit as well. We believe it is high time this problem was fixed.



Downtown Unity

- Bronze wildlife sculpture by Forest Hart
- Creating public spaces that celebrate creative expressions and rural life



Hathaway Creative Center

- Anchoring the south end of downtown Waterville's revitalization effort

- Still underway, the center will serve as a vital hub for affordable living and creative business pursuits

We applaud the recent adoption in Maine of the International Existing Building Code as the state's model building rehabilitation code. However, we urge the passage of a mandatory state building rehabilitation code and, with it, the establishment of a single entity in Maine responsible for code updates, training, education, interpretation, appeals, and coordination with other state laws and rules.

The lack of uniformity in Maine's building codes is a serious issue that affects private investment in downtowns statewide. Other New England states that have made headway on this issue have passed strong state building rehabilitation codes, allocated funding for education and training, established fiscal incentives for local projects to adhere to code standards, and established a statewide process of review and approval. The result has been increased private investment in downtowns.

- **Incite Art • Create Community**¹⁰

Encourage uniqueness in downtowns through the development of public spaces and by encouraging creative expression in these places. For example, Appalachian Ohio created a 14-community Mural Corridor that involved local communities creating public murals in their downtowns, each the product of donated time and skill, and backed by small grant funds from the Ohio Arts Council. The Mural Corridor has become a standard route for bus tours with stopovers infusing new monies into rural communities. More importantly, it has helped to generate community pride and fresh new ideas for reigniting a sense of place in towns struggling for survival.

Establish local councils to promote a creative vision for downtowns. For assistance, contact the Department of Economic and Community Development to inquire about its creative economy resources, which are summarized in its newly published, *Community Handbook: Maine State Government Resources for Communities*. Or, contact the Maine Downtown Center—a program administered by the Maine Development Foundation in Augusta.

¹⁰ Many thanks to Linda Nelson and her team at the Stonington Opera House for coining this term, which we have borrowed shamelessly.

ARTS AND CULTURAL STRATEGY 4: INCREASE THE VISIBILITY OF THE ARTS AND CULTURAL SECTOR IN ECONOMIC DEVELOPMENT PLANNING AND IMPLEMENTATION.

visibility

Over the last decade, at state and local levels, there has been a remarkable amount of organizing among arts and cultural groups. Some 30 communities have participated in the Maine Arts Commission's Discovery Research Program. At the state level, Maine's Cultural Affairs Council has received national recognition for its promotion of a comprehensive view of the arts and cultural sector. The Maine State Legislature has enacted legislation directing new resources to arts and cultural development, notably through its establishment of and ongoing support for the New Centuries Community Program. More recently, these public efforts have been complemented by private sector organizing, particularly through the Maine Community Cultural Alliance, which seeks to enhance the voice and interests of the arts and cultural sector.

Efforts such as these help to identify Maine as the lively cultural place that it is. The recommendations below expand on this work and suggest specific steps for better linking artists and cultural entrepreneurs with economic development planning and implementation in Maine.

Moving forward...

- Brand Maine for the lively cultural state that it is for community and economic development purposes, focusing on the state's many educational opportunities in the arts and culture, its rich traditional and contemporary arts communities, and its nationally renowned civic engagement through the humanities.
- Encourage city councils and/or town boards of selectmen to establish local creative economy councils to develop cultural planning guidelines and a vision that charts a path for translating the arts and cultural assets of a community into economic gains.
- Include artists, cultural entrepreneurs and a cultural planning process in each of Maine's economic development agency's Comprehensive Economic Development Strategy (CEDS) process to better assess competitive advantage, to assemble arts and cultural resources, and to achieve positive economic, social, and community impacts.
- Within the private sector, strengthen the new Maine Community Cultural Alliance, 501-c-4, to improve advocacy for the arts and culture in the public and private sectors.



Bud Finch

- City Manager
- On getting started—"Make the creative economy about your community. If everything you do isn't a piece of that puzzle, then you need to rethink what you're doing."

Details

Creative Economy Council

Co-Chairs

John Rohman, CEO, WBRC Architects & Engineers
Jeffrey Sosnaud, Deputy Commissioner, Maine Department of Economic and Community Development

Legislative Co-Chairs

Representative John Eder, House District #118
Senator Ethan Strimling, Senate District #8

Members

Lucia Colombaro, Coordinator, Creative Economy Initiative, MSAD #44, Adult & Community Education
Rebecca Conrad, Capital Campaign Director, Maine College of Art
Robert Daigle, President & CEO, Camden National Corporation
James Dowe, President & CEO, Maine Public Broadcasting Network
Virginia Gibson, Associate Professor of Management, School of Business, University of Maine
Jill Goldthwait, Director of Government Relations, The Jackson Laboratory
Susan Hammond, Executive Director, Four Directions Development Corporation
Chris Houle, Co-founder and COO, Quantrix
Dana Hutchins, Founder, President, and Creative Director, Image Works
Sheila Jans, Cultural Development Consultant, Madawaska, Maine
Sheridan Kelley, Co-Principal, Knife Edge Productions
Stuart Kestenbaum, Director, Haystack Mountain School of Crafts
Jean Maginnis, Senior Marketing Manager, Swardlick Marketing Group
Lauren Mier, Designer/Illustrator
Tom Platz, AIA Principal, Platz Associates
Drusilla Ray, President, Cherry Point Productions, Inc.
Hank Schmelzer, President, Maine Community Foundation
Howard Solomon, Scholar in Residence, Sampson Center for Diversity in Maine, USM
Tracy Michaud Stutzman, Executive Director, The Maine Highlands Guild
Jessica Tomlinson, Director of Public Relations, Maine College of Art
Avrum Vinick, Senior Major Gifts Officer, Colby College
Oliver Wilder, President & CEO, Center for Maine Contemporary Art
Martin Wilk, Attorney, Eaton Peabody
Alden Wilson, Director, Maine Arts Commission

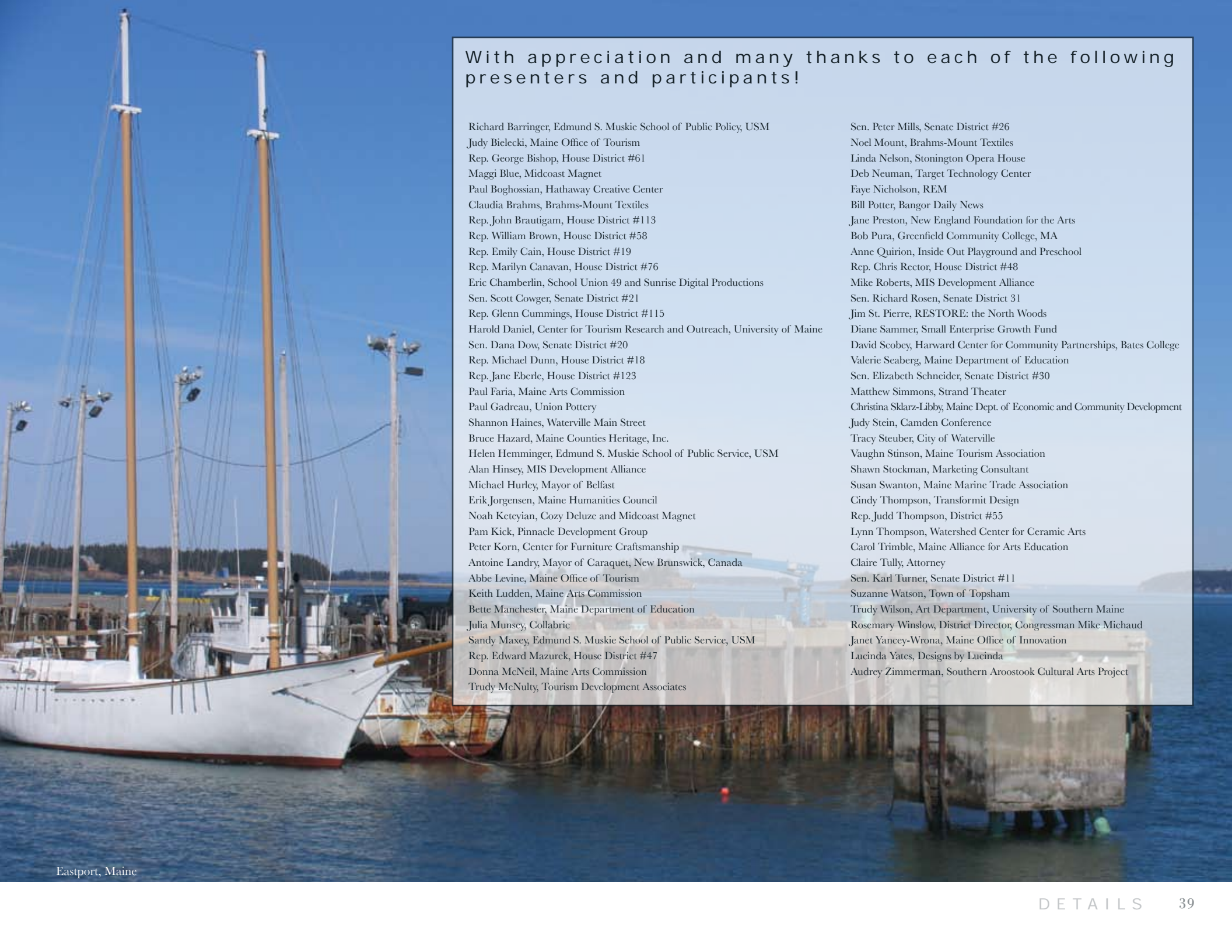
Meeting Dates

April 27, 2005
June 8, 2005
July 20, 2005
September 21, 2005
October 19, 2005
December 7, 2005
January 11, 2006
February 8, 2006

With thanks to each of the following entities for hosting a meeting!

Office of the Governor, Augusta
Maple Hill Farm Bed and Breakfast Inn, Hallowell
Farnsworth Museum, Gamble Education Center, Rockland
Gulf of Maine Research Institute, Portland
Bangor Public Library, Bangor
City of Waterville, Council Chamber
City of Hallowell, City Hall
Department of Economic and Community Development, Cross Building, Augusta

Frenchville, Maine
photo credit: Steven Young



With appreciation and many thanks to each of the following presenters and participants!

Richard Barringer, Edmund S. Muskie School of Public Policy, USM
Judy Bielecki, Maine Office of Tourism
Rep. George Bishop, House District #61
Maggi Blue, Midcoast Magnet
Paul Boghossian, Hathaway Creative Center
Claudia Brahms, Brahms-Mount Textiles
Rep. John Brautigam, House District #113
Rep. William Brown, House District #58
Rep. Emily Cain, House District #19
Rep. Marilyn Canavan, House District #76
Eric Chamberlin, School Union 49 and Sunrise Digital Productions
Sen. Scott Cowger, Senate District #21
Rep. Glenn Cummings, House District #115
Harold Daniel, Center for Tourism Research and Outreach, University of Maine
Sen. Dana Dow, Senate District #20
Rep. Michael Dunn, House District #18
Rep. Jane Eberle, House District #123
Paul Faria, Maine Arts Commission
Paul Gadreau, Union Pottery
Shannon Haines, Waterville Main Street
Bruce Hazard, Maine Counties Heritage, Inc.
Helen Hemminger, Edmund S. Muskie School of Public Service, USM
Alan Hinsey, MIS Development Alliance
Michael Hurley, Mayor of Belfast
Erik Jorgensen, Maine Humanities Council
Noah Keteyian, Cozy Deluze and Midcoast Magnet
Pam Kick, Pinnacle Development Group
Peter Korn, Center for Furniture Craftsmanship
Antoine Landry, Mayor of Caraquet, New Brunswick, Canada
Abbe Levine, Maine Office of Tourism
Keith Ludden, Maine Arts Commission
Bette Manchester, Maine Department of Education
Julia Munsey, Collabric
Sandy Maxey, Edmund S. Muskie School of Public Service, USM
Rep. Edward Mazurek, House District #47
Donna McNeil, Maine Arts Commission
Trudy McNulty, Tourism Development Associates

Sen. Peter Mills, Senate District #26
Noel Mount, Brahms-Mount Textiles
Linda Nelson, Stonington Opera House
Deb Neuman, Target Technology Center
Faye Nicholson, REM
Bill Potter, Bangor Daily News
Jane Preston, New England Foundation for the Arts
Bob Pura, Greenfield Community College, MA
Anne Quirion, Inside Out Playground and Preschool
Rep. Chris Rector, House District #48
Mike Roberts, MIS Development Alliance
Sen. Richard Rosen, Senate District 31
Jim St. Pierre, RESTORE: the North Woods
Diane Sammer, Small Enterprise Growth Fund
David Scobey, Harvard Center for Community Partnerships, Bates College
Valerie Seaberg, Maine Department of Education
Sen. Elizabeth Schneider, Senate District #30
Matthew Simmons, Strand Theater
Christina Sklarz-Libby, Maine Dept. of Economic and Community Development
Judy Stein, Camden Conference
Tracy Steuber, City of Waterville
Vaughn Stinson, Maine Tourism Association
Shawn Stockman, Marketing Consultant
Susan Swanton, Maine Marine Trade Association
Cindy Thompson, Transformit Design
Rep. Judd Thompson, District #55
Lynn Thompson, Watershed Center for Ceramic Arts
Carol Trimble, Maine Alliance for Arts Education
Claire Tully, Attorney
Sen. Karl Turner, Senate District #11
Suzanne Watson, Town of Topsham
Trudy Wilson, Art Department, University of Southern Maine
Rosemary Winslow, District Director, Congressman Mike Michaud
Janet Yancey-Wrona, Maine Office of Innovation
Lucinda Yates, Designs by Lucinda
Audrey Zimmerman, Southern Aroostook Cultural Arts Project

Research Notes

Part 1. Maine's Creative Workforce

Defining Maine's creative workforce, measuring its size, and describing its characteristics involved numerous steps. First, we developed a systematic way of identifying "creative" occupations that built upon previous research by Richard Florida (2002), Timothy Wojan and David McGranahan (2004), and Todd Gabe (2005).

To briefly describe: each year, a national survey administered by the federal Occupational Information Network (O*NET) elicits responses from workers in over 900 different occupations regarding their work environment, daily work activities and the skills needed to perform their occupations.

A new dimension of work activity assessed by this survey is the importance of and degree to which occupations require "developing, designing, or creating new applications, ideas, relationships, systems, or products, including artistic contributions" (www.onetcenter.org/dl_files/MS_Word/Generalized_Work_Activities.doc).

Survey participants are asked to rate this dimension in two questions using a Likert Scale (i.e., 1 to 7). Based on these ratings, we computed an average "creativity" score for each occupation with measurable employment in Maine. Then, we computed a weighted average "creativity" score for all occupations that took into account each occupation's relative employment in Maine. We defined an occupation as a "creative occupation" if it fell one standard deviation or higher above the weighted average for all occupations.

Next, we used federal and state data sources to determine the net sum of "creative occupations" employment in Maine. We refer to this net sum as Maine's creative workforce. Employment data came from the U.S. Department of Commerce, Bureau of Economic Analysis (www.bea.doc.gov/bea/regional/data.htm), and the U.S. Census Bureau, from which we obtained sole-proprietor employment data (www.census.gov/epcd/nonemployer/2003/me/ME000.HTM).

In all, total employment in Maine's creative workforce came to 67,446 workers, roughly 8.3% of 2004 total employment in Maine.

Wage data for creative occupations nationally were obtained from the U.S. Department of Labor, Bureau of Labor Statistics (www.bls.gov/oes/oes_dl.htm#2004_n). However, wage data in Maine are reported by industry (www.state.me.us/labor/lmis/data/ces/t9-03.html). Thus, we computed weighted averages by industry in Maine relative to the proportion of creative-occupation employment within each industry, which was determined using the Industry-Occupation Matrix. (www.bls.gov/oes/oes_dl.htm#2004_m).

In all, we found the average wage for Maine's creative workforce to be \$48,557, which is 33% higher than the overall average wage in Maine of \$32,661.

Additional information about the characteristics of Maine's creative workforce (i.e., higher education attainment rates) came from the O*NET database. Information about the occupations projected to be the fastest growing nationally, 2000- 2014, was published by the U.S. Department of Labor, Bureau of Labor Statistics (www.bls.gov/emp/cmptab21.htm). This list includes 30 occupations projected to be the fastest growing nationwide. Eight of these occupations are classified as creative occupations in this report: network systems analysts, computer software engineers for applications, computer software engineers for systems, network computer systems administrators, database administrators, pre-school teachers, postsecondary teachers and computer system analysts.

Finally, for additional information about methodology and data tables, go to www.umaine.edu/mcsc and follow the links to "Maine's Creative Economy: Connecting Creativity, Commerce and Community."



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Part 2. Arts and Cultural Sector

Our first task was to define what and who should be included in this sector. We built upon the work of others, including the groundbreaking research on Maine's creative economy conducted by the Edmund S. Muskie School of Public Service at the University of Southern Maine, which was presented in May, 2004 at the Blaine House Conference on the Creative Economy; and more recent research conducted by Mount Auburn Associates in Louisiana and New York City; and by Regional Technology Strategies, Inc. in Montana (see references).

Ultimately, the Council decided upon a final core of seven industries:

- Applied Design
- Film, Digital Media and Photography
- Heritage
- Literary Arts and Humanities
- Performing Arts
- Visual Arts and Crafts
- Independent Artists, Writers & Performers

We obtained employment data from two primary sources: RegionalOneSource's LocalEconomy.net, a private, reputable statistical management company; and the U.S. Census Bureau, from which we obtained 2003 data on self employment (www.census.gov/cpcd/nonemployer/2003/me/ME000.HTM).

As reported in Table 1, we estimated total employment in Maine's Arts and Cultural Sector to be 18,195, which is roughly 2.3% of total employment in Maine in 2003 (total employment in Maine for 2003 equals 803,584, including sole proprietors). Moreover, as we note in the report, these numbers exclude many individuals and freelancers whose output may be subsumed under more general industrial classifications (i.e., manufacturing), and secondary, part-time workers who are largely unrecorded in conventional databases. Estimating their presence is possible only through local knowledge (membership lists of guilds and associations). This level of data collection and analysis was beyond the scope of what the Council could accomplish in its first year.

Data regarding the number of Arts and Cultural Sector establishments in Maine was obtained from the U.S. Census Bureau's County Business Patterns (www.census.gov/prod/2005pubs/03cbp/cbp03-21.pdf) and the U.S. Census Bureau's Non-Employer Statistics (cited above).

These same data sources were also used to generate growth figures. Total employment in Maine for 2001 and 2003 respectively was 805,587 and 827,056, which constitutes 2.6% growth in overall employment. Arts and Cultural Sector employment for 2001 and 2003 respectively was 17,388 and 18,195, which constitutes a 4.44% growth in employment. Employment in the fastest growing segment—Independent Artists, Writers and Performs—was 3,577 in 2001 and 3,954 in 2004, which constitutes a 10% growth in employment.

Projected employment figures were provided by RegionalOneSource, which estimates that employment in Maine's Arts and Cultural Sector will reach 20,850 by 2010, a 17% growth from 2001.

Wage data for Maine's overall economy were obtained from the Maine Department of Labor (www.state.me.us/labor/lmis/data/ces/t9-03.html). Wage data for Maine's Arts and Cultural Sector industries were obtained from RegionalOneSource.

Economic impact data were computed using the statistical software package, IMPLAN. In 2003, employment in the Arts and Cultural Sector came to 18,195 jobs, which supported an additional 12,485 jobs through indirect and induced effects (using a multiplier of 1.69). Thus, in 2003, the Arts and Cultural Sector directly and indirectly supported 30,680 jobs in Maine.

With respect to earnings, total earnings in 2003 amounted to \$575 million. Accounting for indirect and induced effects, the Arts and Cultural Sector generated \$907 million in income (using a multiplier of 1.69).

Total sales in the Arts and Cultural Sector for 2003 came to \$1.5 billion. Accounting for indirect and induced impacts, the sector generated \$2.5 billion in total output (using an output multiplier of 1.67).

Finally, for additional information about methodology and data tables, go to www.umaine.edu/mcsc and follow the links to "Maine's Creative Economy: Connecting Creativity, Commerce and Community."



Maine's creative future: educating for success

Make arts education core in every grade level and in all schools, and infuse creativity training across all content areas.

- Appoint a high-level statewide panel of arts education experts to research, collect, and adapt models appropriate to Maine for (a) implementing arts-centered education in Maine schools; and (b) public arts schools.
- Conduct a statewide assessment of arts education to evaluate disparities, and to create a baseline from which changes resulting from action can be measured.
- Convene a 2007 Blaine House Conference on Creativity and Innovation in Schools.
- Train a core, cross-disciplinary team within the Maine Department of Education in arts education and the creative process in order to assist school districts with on-the-ground implementation of arts education initiatives.
- Invest in communications technology that links Maine's educators (i.e., extend the University of Maine System's First Class Communications Network) in order to share new models of arts education and arts-centered education, as well as to establish learning networks among educators focused on the infusion of creativity and innovation across all content areas.

Challenge all colleges and universities to develop the artistic and creative abilities of all students—both degree students and life-long learners.

- Require all students to meet arts experience requirements for admission.
- Improve core curricula in the creative process strand around arts, design, innovation, and creativity.
- Require that all students demonstrate competencies in the creative process strand around arts, design, innovation and creativity for graduation.
- Develop interdisciplinary approaches to building student competencies in the creative process strand. For starters, require that arts and design students take business courses, and business students take arts and design courses.
- Develop professional development and certificate programs to be offered through life-long learning in areas that blend the creative process strand around arts and design with entrepreneurship and business skills.
- Provide more professional development opportunities in the arts for certified teachers and for pre-service education majors at colleges and universities.

Maine College of Art student at work in her studio
photo credit: Tonce Harbert



Train all students in the skills and principles of entrepreneurship, and give them opportunities to be entrepreneurs while still in school.

- Develop creative economy summer institutes for educators that focus on entrepreneurship and the infusion of art and design across all content areas.
- Expand summer campus and education institutes for youth in the arts, design, innovation, and entrepreneurship.
- Sponsor a student competition for young entrepreneurs/inventors/innovators that is integrated into Maine Tech.
- Develop business incubators at the K-12 level to develop the entrepreneurial spirit early and expose students to the skill sets they need to thrive in business.
- Challenge each University of Maine System campus to establish or expand existing incubators to grow arts, cultural and creative economy businesses in, or nearby, downtowns.
- Use community college residence halls to offer post-doctoral, post-MFA students, and accomplished artists summer residences for research and teaching fellowships.
- Consider developing one Community College as a magnet school for the study of arts and design.

Board members of the Big Rock Café discuss the menu
Stonington, Maine



Promote and fund leveraging partnerships among schools and higher-education institutions, and between schools, colleges, and communities to achieve efficiencies in scale, and cultivate authentic “real-life” learning experiences within schools.

- Create small grant programs to support student and faculty development projects where colleges and creative economy communities work together as collaborative partners.
- Encourage Maine’s private and public higher education institutions to explore partnerships with non-traditional schools (i.e., Haystack, Skowhegan, Watershed) that are beneficial to both parties (e.g., allowing the larger institutions to expand their art and design programs by accepting education credits earned at non-degree-granting schools).
- Strengthen school-community partnerships in the arts and entrepreneurship through, for example, service learning, and mentorship programs.
- Establish local foundations specifically to fund creative school-community service-learning projects (e.g., Island Education Foundation).
- Identify places where people gather, such as downtown or in a local business, which can become new venues for displaying creative content that is developed by local artists and students, as well as a place where people can exchange ideas.

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