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CREATIVE PLACEMAKING: A CASE STUDY EXPLORATION OF HOW CREATIVE ECONOMY STRATEGIES CAN PROVIDE POTENTIAL OPPORTUNITIES FOR REVITALIZATION IN DOWNTOWN CHICOPEE, MA

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A Project Presented
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ABSTRACT

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Chicopee, a former industrial center in western Massachusetts, is experiencing a stagnant economy, high vacancy and a steady loss of population.
City of Chicopee wants to increase downtown visibility and bolster its economy by attracting in the area people constituent of creative class. This research represents an attempt to identify creative strategies to develop the neglected downtown of Chicopee. After more than a century of economic blight, vacancy and declining population, the city wants to research and exploit the potential of arts and culture as means to a physical, social and economic revivification of its downtown.

A key aim of this study is to formulate a set of best practices and recommendation based on relevant literature and case studies. These evaluations and recommendations would assists the city of Chicopee to craft policies, as they would find appropriate, to help increasing the downtown area economic performance and at large the city economic growth.
The recommendations could also serve to the community groups, such as artists, entrepreneurs, students and young professional that want to join their forces to promote community values and redevelopment.

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CHAPTER 1

INTRODUCTION: CHICOPEE'S HISTORIC BACKGROUND

1.1. Introduction

In late 19th century, when Edward Bellamy was writing about his home-town Chicopee, at his *Looking Backward* novel, he described Chicopee as a constantly changing and growing industrial center that was rapidly evolving from a mill town to a city throughout his lifetime. It was a place of powerful industries, of firms chaotically buying and selling in the world's marketplace, and of newcomers with different values. And it was a place that was attracting people from the nearby New England villages as it was almost daily moving to city status. In fact, by 1885, as Bellamy was writing Looking Backward, Chicopee had become the sixth most populated town in Massachusetts (Mullin, 2003).

This prosperity and economic splendor seems to rest only in Chicopee's past than in the present. Nowadays, the city is experiencing a stagnant economy with a reduced level of production and manufacturing, a higher level of unemployment compared to the state unemployment rate and with a steady loss of population. (Labor and work force development data, 2011).

Today, the old industrial mill buildings serve as a reminder of the Chicopee's industrial legacy. This legacy is a heritage that needs to be preserved and celebrated.

The sites that the most comprised the heart of industry in Chicopee, were Cabotville and River Falls. The City of Chicopee through development, wants to make these historic sites and buildings once again part of the community they helped establish.

The city authorities have an interest in mixed use developments, especially in the downtown area, because they believe that it will directly and indirectly enhance the area as a place to live, work, shop, dine, visit and as a place to connect with recreational and environmental amenities of the area.

The most critical issues the downtown of Chicopee is facing are the vacant and underutilized storefronts, lack of activities and the interest of businesses and visitors in the area. Blighted properties and vacant and under-utilized spaces are also a big distress.   Downtown area is bounded by I-391 to the west and north, the Chicopee River to the east and to the south it extends one block over Center Street. In 2008 the City of Chicopee, received a Gateway Plus grant from the MA Department of Housing and Community Development to help revitalize the downtown Chicopee neighborhood. The problems that have been addressed on Gateway cities are similar to problems in other former industrial cities in USA. I will focus more on the Gateway cities in chapter IV.

The neighborhood played a crucial role in the early development of the city. From mid-19th century to the late 1950s, the downtown was Chicopee's dominant employment center. Local workers provided the basis for a thriving downtown commercial district and generated demand for a range of housing options. A number of factors have eroded the downtown's appeal over the past half century. The loss of manufacturing production to single floor buildings; the closing of West Springfield Bridge; the downsizing of Westover Air Force Base and the creation of the Holyoke Mall three miles of Downtown Chicopee, all reduced the neighborhood's employment and economic power, and siphoned off much of the retail trade. Today, the neighborhood has close to 750, 000 square feet of vacant mill space. The vacancy rate among first-floor retail sites in the district's core commercial district runs close to 15%.... The neighborhood's housing stock is growing older with little new development. More than 90% of the occupied residences were built prior to 1940. (Downtown Revitalization Plan Report, Findings and Recommendations, August 2009).

As part of the downtown revitalization plan preparation, the community was engaged in participating in several meetings and filling an online and print survey. Some of the key findings of the survey were that the residents felt that an important part of downtown needs more retail, entertainment and leisure options, more parking and better streetscaping. They want to see more food and beverages businesses and specialty shops, musicals and theatre entertainment, bookstores and clothing stores as options for entertainment and retail. When asked about where the City should allocate the money, the majority of responses was in eliminating or fix up blight properties and increasing retail activity. Related to housing, the residents wanted to see more affordable options for condos and apartments in downtown. The groups that are in greatest need for housing are young adults buyers (first homebuyers), young professionals employed by the city and independent elderly on fixed incomes. Twenty nine percent of respondents said they might move in the next 5 years and were somehow interested or very interested into moving in downtown Chicopee.

The key recommendations the plan offered, were to increase homeownership and prioritize cleaning and reutilizing the blight properties in the area; expand affordable rental opportunity by rehabilitating few potential properties; redevelop the CVS plaza located in the area into a mixed-used complex that will include commercial, residential and office space; and beautification of Center Street. Because the commercial activity was one of the most articulated concerns the downtown community expressed, the Revitalization Plan recommends for a strategic marketing plan to increase the retail occupancy and the daytime population in the center.

The deteriorated, problematic downtowns or even communities are not a novelty. In US there are many cities/towns that are facing the same problems downtown Chicopee is facing. Housing affordability, declining populations, lower incomes, lack of amenities, unemployment, mismanagement from community officials, community disengagement, just to name a few, could be some of the reasons. (Downtown Revitalization Plan Report, Findings and Recommendations, August 2009).

Especially in the last decade, solutions to problems like these have come from a culture and creative revival. More recent and growing research indicates that the economic and social vitality of communities are profoundly related to cultural activities. *(Reference)*

The activities of the arts and culture sector and local economic vitality are connected in many ways. Arts, culture, and creativity can:

- improve a community's competitive edge

- create a foundation for defining a sense of place

- attract new and visiting populations

- integrate the visions of community and business leaders

- contribute to the development of a skilled workforce. (Murray, APA, 2011)

A concept that is becoming an increasingly popular element of post-industrial economies is the so called "creative economy". There are other definitions strongly associated with this concept, such as 'cultural industries', 'creative industries', 'copyright industries' or 'creative class'.

These terms reference a variety of types of jobs, people, and industries, including the sectors of visual, performing, and literary arts, as well as applied fields like architecture, graphic design, and marketing. Whatever label is used, this use of terminology linking culture and the economy indicates recognition of the connections among the fields of planning, economic development, and arts and culture. (Murray, APA, 2011).

The creative economy approach represents the latest wave of interest in culture as a post-industrial urban revitalization strategy. Beginning with the 1983 landmark study by the Port Authority of New York and New Jersey, economic impact studies have quantified the contribution of the nonprofit cultural sector to a regional economy based on the multiplier effect of organizational and audience expenditures. In time, policy-makers realized that economic impacts are magnified when bounded spatially. So the planned cultural district came into “fashion”, along with the development of major cultural facilities like museums or performing arts centers, as catalysts for downtown revival (Stern, Seifert, 2007).

This approach has echoed greatly since Richard Florida published his “The Rise of Creative Class” book (Florida, 2002). Florida argues that a cool urban scene—with a diverse mix of culture, recreation, and “plug and play” opportunities—is a key to attracting “creative people”, (whom he calls Creative Class) the critical ingredient for a city’s economic vitality. He sees the creative economy as the engine for the economic revitalization.

To revitalize and regenerate the economy of (the) centers of communities, some successful and lately widely applicable approaches is the revitalization based on creative economy. Since its publication in 2002, Florida’s The Rise of the Creative

Class has been used by city officials from New York to Spokane as a how-to manual for stimulating economic growth. (Stern, Seifert, 2007).

Many communities, large and small, have embraced Florida's theory and research in hopes of revitalizing blighted urban cores or stimulating their community's economic growth. Billions of private and public investment dollars have been spent to foster the development of Creative Economies worldwide, and many debates and discussions have ensued as to what this new "Creative Class" is and how to measure its impact. (Stelk, 2013)

From a conversation I had with the City of Chicopee officials, they wants to fight the high vacancy and underutilized buildings and increase downtown visibility and bolster it economy by attracting in the area people constituent of creative class. The City wants to explore the ways and techniques other similar declined mill towns have adapted to prepare the terrain for creative economy. This would be a novelty approach for the city of Chicopee, thus a careful analysis is needed to evaluate if a creative economy approach is feasible in downtown Chicopee.

1.2. Project Purpose

This research represents an attempt to identify creative strategies to develop the neglected downtown of Chicopee. After more than a century of economic blight, vacancy and declining population, the city wants to research and exploit the potential of arts and culture as means to a physical, social and economic revivification of its downtown. While Chicopee lack of an organized and clustered class of artists and professionals working in creative occupations, the challenge of this research is to explore approaches that would appeal to and attract this class to be a potential part of the Chicopee community. A key aim of this study is to formulate a set of assessment criteria and best practices based on relevant literature and case studies. These evaluations and recommendations would assists the city of Chicopee to craft policies, as they would find appropriate, to help increasing the downtown area economic performance and at large the city economic growth.

The recommendations could also serve to the community groups, such as artists, entrepreneurs, students and young professional that want to join their forces to promote community values and redevelopment.

1.3. Project Goals and Objectives

When meeting with the City Official in pursue to do my project on sensitive planning issues that, for lack of time and resources, wasn't tackled yet by the planning office, they mention the vacancy in business and residential space in heart of downtown. The city wants to see these spaces converted in live-work spaces for artist/small businessmen that pertain to creative industries.

Alluring creative class in the downtown area wasn't a "per-se" approach on itself to find solutions for a declined area; it was more a suggestion to eliminate the upper floor vacancy and increase the downtown population. However, looking at the city's efforts for downtown revitalization, I was interested to know how preparing for these spaces and attracting the creative class could result into a restoration of downtown economy and vitality.

Would it be possible that the approach of attracting the creative class be adapted by the City of Chicopee as part of their downtown revitalization plan? And if this will be incorporated in the development efforts as an additional planning tool, could it succeed? What does the creative class need in order to generate an economy that would revitalize a community?

The main goal of my project is to develop a strategy for revitalizing downtown Chicopee by turning downtown Chicopee an attractive place for creative people**.**

The main objective is exploring ways of restoring the downtown decline by taking examples of other revitalization efforts in cities that have similar characteristics as City of Chicopee. The City of Chicopee envisions the creation of a mixed-use, walkable community integrated within the site's industrial past. This approach is strongly connected to the process of "preparing the terrain" for this vision.

The creative economy approach has never been incorporated before in the City of Chicopee policies and it is noticeable lack of artist and creative people organization in the area. However, downtown Chicopee has the potential to be a hub of creativity, art and culture. Being affordable, compact, safe and containing a diverse mix of population, and also its favorable location near Springfield, Holyoke, Hartford, Connecticut River and the Westover Air Reserve Base, would make downtown

Chicopee a preferable place of living and working, for students, artists, entrepreneurs and professionals that pertain to the creative class.

The objective of the project is envisioning ways of making the city downtown attractive and interesting by looking at the potential that downtown Chicopee has to offer to its current residents and future population.

1.4. Scope of Work

The primary focus of this project is to examine the relevant issues and opportunities for Chicopee and offer strategies to use the art and culture as key component in economic growth and physical development of the city's downtown. The potential Chicopee has to become a hub for artistic and cultural activities, community events, social development and entrepreneurial success.

Creative economy approaches will be assessed and identified by looking and comparing them to best practices of other mill town in primarily New England area.

An evaluation of the physical and demographic characteristics of the area will be presented and strategic opportunities to decrease vacancy will be investigated.

CHAPTER 2

METHODOLOGY

2.1. Research questions

Comparing to other cities like Springfield and Holyoke, Chicopee lacks a visible and organized layer of creative professionals. In the deficiency of a wide and noticeable existence of these artists and professionals, it is hard to plan for live-work-entertain spaces for.

The fist considerations would be to evaluate the capacities of Chicopee and estimate the potential for an economic development based on creative class.

Thus, the main research questions of this project would be:

- Could the creative, cultural development, bring economic growth? Or is the economic growth that would revolutionize creative and cultural development and further, revitalization of a city downtown? Can these happen in a paralleled way? What are some of the ways? Are we setting up places to attract creative class or is the creative class going to help us "build" these places?

In searching the cases where this process has happened, I'm trying to find some answers also to questions like:

- How could we use and enhance the potential and economic capacities Chicopee has, to reach the necessary economic, cultural and physical revitalization of downtown? What are some of the ways?
- Is Chicopee prepared to a “revolutionary” change of their mill city image into a hub for culture and social development?
- What are the necessary and helpful policies to attract the creative class in downtown Chicopee? Do we need to provide for amenities? How do we prepare the physical and social setting to attract this class?
- Could the creative class sustain itself in Chicopee in the near future?

2.2. Research technique

With the main target of researching ways to create a hub of cultural, social and creative living in downtown Chicopee, the central research would be exploring the area demographic and physical characteristics, zoning, infrastructure and amenities but also conducting an analysis of the area potential to be tolerant, diverse, cultural and authentic. This research will give a thorough analysis of the downtown physical characteristics, location, demographics, historic significance, economic and business data.

The site and building analysis will be accompanied by a set of best practices that explore the relationship between creative economy and redevelopment. This research will produce a set of elements linked to creative class that seem to promote economic growth in an urban setting.

2.3. Research assumptions

One assumption is that Chicopee has almost never experienced the resurrection of their cultural and community development and an underlying cluster of artist and creative class is almost inexistent. There is not enough evidence of active and organized community of artists and creative entrepreneurs in the city of Chicopee. Something that is very present in the neighborhood cities, such as Holyoke and Springfield, to name a few. Therefore the research will be developed assuming the present absence or better say the inactivity of these social and professional groups in the social and cultural life of the city of Chicopee and explore ways to attract them.

2.4. Research limitations

The main limitation for this research project is the absence of information on the current creative class. There is not a "visible" creative class that is organized and active in the community life. This limits the opportunity of obtaining input from the community and specifically evaluate their needs for live & work & entertain spaces in downtown area.

Another limitation is the lack of a detailed database of vacant spaces in the area and their characteristics. Not having a thorough inventory of these spaces makes it difficult to assess their capacity and potential for adaptive-reuse to accommodate the needs of the projected creative class. Therefore, the recommendations will be somewhat hypothetical.

CHAPTER 3

LITERATURE REVIEW

The literature reviewed for this project describes some of the emerging trends in the social and economic life of the American communities. Furthermore it explores some cultural and creative capabilities that stimulate economic growth and generate social recovery and investigates some of the approaches that could be embraced to reach a social, economic and physical revitalization.

3.1. Creativity and Cities

In recent decades, the American cities and towns have and are still experiencing structural change. The causes are powerful: an integrating world economy, accelerating technological change, and Americans' proclivity to move. (Creative Placemaking report, 2010)

Still, there seem to be a greater force to heavily contribute shaping the economic and social systems of the American communities and that is, creativity. The progressive shift to "new economy" now is fundamentally based on human intelligence, knowledge and creativity.

Human creativity is the ultimate resource. The ability to come up with new ideas and better ways of doing things is ultimately what raises productivity and thus living standards... Both at works and in other spheres of our lives, we value creativity more highly than ever, and cultivate it more intensely. (Florida, 2002)

Today the creativity resides heavily in the cities. Decades ago, Jane Jacob noted the ability of cities to attract creative people and thus stimulate economic growth. (Jacob, 1984) "From Alfred Marshall, to Robert Park to Jane Jacob, cities have been seen as cauldrons of diversity and difference, and as fonts for creativity and innovation." (Florida, 2003)

The conviction that regional development has always been driven by companies, firms and industries, has never been so shaky. Scholars, economists, sociologist like Robert Putnam, Edward Glasear, Terry Clark have shifted their focus toward social functions of communities and cities and human capital as the drive for economic growth.
This assumption, that people are the force behind the regional growth, is known as "Human Capital" theory. Advocates of this theory argue that the key to regional growth is not cost reduction, but the institute of highly educated and creative people. Jane Jacobs noted that cites have an ability to attract creative people and this spurs economic growth. Robert Lucas echoes Jacobs's assumption, contending that the force to keep cities developing is clustering of human capital. After a series of studies on human capital, Harvard University economist, Edward Glasear, finds that such clustering of human capital is the ultimate source of the regional agglomeration of firms. Firms cluster together to benefit from the advantages of common labor pool. (Florida, 2003)

Ross DeVol of the Milken Institute points out: "You attract these people and you attract the industries that employ them and the investors who put money into the companies."

Adam Smith defines human capital as a collection of useful abilities of people, belonging to a society, that require investment (cost) but will return profit. (Adam Smith, 1776)

Florida takes the human capital theory as a basis for his further exploration as how specifically people stimulate economic growth and in what ways does that happen. Involved heavily in interviews and focus groups, Florida draws the results that people when deciding where to live and work, will look into economic and lifestyle of the place instead of following jobs to places. People were looking for places that were "diverse, tolerant and open to new ideas" (Florida, 2002).

To him when choosing a place, people look for quality of place that offer diversity, thick labor market, rich artistic, cultural and nightlife scene, community interaction, and authenticity. For Florida, the socio-economic mobility and geographic mobility are interdependent.

To understand this new geography of creativity, Florida develops the notion of what he calls: "the 3T's of economic development: Technology, Talent and Tolerance." "To attract creative people, generate innovation and stimulate economic growth, a place must have all three….the regional growth is powered by creative people, who prefer places that are diverse, tolerant and open to new ideas. Diversity increases the odds that a place will attract different types of creative people with different skill sets and ideas. Places with diverse mixes of creative people are more likely to generate new combinations. Furthermore, diversity and concentration, work together to speed the flow of knowledge. Greater and more diverse concentrations of creative capital in turn lead to higher rates of innovation, high-technology, business formation, job generation and economic growth' (Florida, 2002)

In a similar fashion Michael Porter in his work:"The competitive advantage of nations" talks about creativity, innovation and competitiveness. Porter notes that much of the advantage of some company in the world market depends on its approach of innovation. "Innovation can be manifested in a new product design, a new production process, a new marketing approach, or a new way of conducting training… it often involves ideas that are not even 'new'-ideas that have been around, but never vigorously pursued … To innovate, companies must have access to people with appropriate skills and have home-demand conditions that send the right signals." (Porter, 1990). Thus the need for innovation creates new environments or/and changes the social, physical and economic fabric of an existing place.

Florida's creative capital starts with what he calls "creative class". The main characteristic of this class is that its members engage in activities whose function is to "create meaningful new forms". The core of this new class includes scientists and engineers, university professors, poets and novelists, artists, entertainers, actor, designers and architects, as well and the "thought leadership" of modern society: nonfiction writers, editors, cultural figures, think-tank researchers, analysts, and other opinion-makers. Members of this super-creative core produce new forms of designs that are readily transferable and broadly useful, such as designing a product that can be widely made, sold and used; coming up with a theorem or strategy that can be applied in many cases, or composing music that can be performed again and again. Beyond this group, the creative class also includes “creative professionals” who work in a wide range of knowledge-based occupations in high-tech sectors, financial services, the legal and health-care professions, and business management. These people engage in creative problem-solving, drawing on complex bodies of knowledge to solve specific problems. Doing so typically requires a high degree of formal education and thus a high level of human capital. (Florida, 2002)

According to Florida, this creative class is moving away from the traditional corporate communities to places that he calls “creative centers”, which are the economic hubs of the present time. These people are moving to these centers not for the traditional economic reasons, such the access to natural resources, tax breaks, transportation routes or physical attractions-like stadiums, malls or theme parks, but for the high-quality experiences, openness to diversity of all kinds and opportunity to validate their identities as creative people. (Florida, 2002)

Florida thinks that the geography of these creative clusters and the economic outcomes depend on three critical elements (3T’s): technology, talents and tolerance.
Tolerance is defined as openness, inclusiveness and diversity of all ethnicities, races and walks of life. Talent is identified as those with a bachelor’s degree and above.
Technology is a function of both innovation and high-technology concentration in a region. To be successful in attracting creative people, a place must have all three. As a

result of his extensive research and interviews he indicates the most successful places in USA to be San Francisco bay area, Boston, Washington DC, Austin and Seattle. These places not only are reservoirs of technology and retain world-class universities, but they also are tolerant and open to attract and maintain top-creative talent. (Florida, 2005)

He also founds that the creative people are attracted to places that score high on their indicators of diversity, such as Gay, Bohemian, Melting Pot, etc. The Gay Index is the concentration of the gay population in a region. During the statistical analysis, Gay Index resulted to be a very strong predictor of a region's high-tech industry concentration, but also a very good measure of diversity. The Bohemian Index uses the occupation data to measure the number of writers, designers, musicians, actors, directors, painters, sculptors, photographer and dancers in a region. This index resulted to be a great predictor for the region's employment, high-technology base and population growth.

For Florida, the key to attract creative class and thus encourage economic growth is being able to attract high-tech businesses, embrace diversity, and encourage talent. Florida measures these capabilities with a so called index, Creativity Index. Creativity index is a mix of four equally weighted factors: (1) the Creative Class share of workforce based on occupational classification information, (2) innovation, which is a measure of patents per capita, (3) high-tech industry, is a measure borrowed from Milken Institute that combines percentage of U.S. high-tech industry output with one's region high-tech industry output, (4) diversity, measured by Gay Index, which is a measure of the over or under represented gay couples in a region relative to the total population in that area.

Creative Index is a measure that he prefers to use to measure a region's creative capabilities instead of the simple measure of Creative Class. However the information needed to calculate the Creative Index for geography smaller than a region, data and information is very scarce.

A place that presents elements like innovation, tolerance, diversity, a rich artistic and cultural life and community interactions will attract the creative people which will result in encouraging economic growth.

3.2. Florida's creative class

Richard Florida in his book "The rise of creative class" described the emergence of a new social class that has for denominator the word "creativity". Any profession that uses creativity as their key factor in business, education, health care, law and some other profession is member of this class, that Florida calls Creative Class.

Since creativity is the driving force of economic growth, the Creative Class is the dominant class in the society we are living (Florida, 2002).

In years, economist and sociologist have seen the emergence of a new social and economic class in the postindustrial economy. "During the 1960s, Peter Drucker and Fritz Machlup described the growing role and importance of the new group of workers, they dubbed "knowledge workers". Writing in the 1970s, Daniel Bell pointed to a new, more meritocratic class structure of scientists, engineers, managers and administrators brought on by the shift from a manufacturing to a "postindustrial economy". The sociologist Erin Olin Wright has written for decades about the rise of what he called a new "professional-managerial" class. Robert Reich more recently advanced the term "symbolic analysis" to describe the members of the workforce who manipulate ideas and symbols." (Florida, 2002)

Similar to Florida concept of creative class, John Howkins, a business adviser and author of The Creative Economy, in 2001, identifies creativity as central to the emerging 21st century global economy: "The creative economy consists of the transactions in … creative products. He describes the creative economy as consisting of 15 creative industries, including advertising, architecture, design, film, music, publishing, television and video games.

The UK's Department of Culture, Media and Sport created a formal definition of cultural industries in 1997 that is widely, but not universally, accepted: "Those activities which have their origin in individual creativity, skill and talent and which have a potential for wealth and job creation through the generation and exploitation of intellectual property".

The characteristic of Florida's creative class is that its members engage in work to "create meaningful new forms". He divides this class in two components. The Super Creative Core, which includes engineers, university professors, poets and novelists, artists, entertainers, actors, designers and architects, as well as the thought leadership of modern society: nonfiction writers, editors, cultural figures, think-tank researchers, analysts and other opinion-makers. These people in the Super Creative Core are fully engaged in the creative process and do this work regularly.

The other group includes the "creative professionals". They work in a wide-range of knowledge-based industries such as high-tech sectors, financial services, the legal and health care professions and business management. These people engage heavily in problem solving. These people have some type of formal education and are required to think on their own. (Florida, 2002)

This class grows alongside the already existing Working Class and Service Class.

When it comes to quantify the Creative Class, Florida used occupational data to determine its composition. He looked at the US Bureau of Labor Statistics data and used the 1998 Standard Occupation Classification System.

According to him the major classification includes the following occupations:

Creative class

Super Creative Core:

Computer and mathematical occupations

Architecture and engineering occupations

Life, physical and social science occupations

Education, training and library occupations

Arts, design, entertainment, sports and media occupations

Creative Professionals:

Management occupations

Business and financial operations occupations

Legal occupations

Healthcare practitioners and technical occupations

High-end sales and sales management

He also elaborates on the occupations of Working class and Service Class.

Working class:

Construction and extraction occupations

Installation, maintenance and repair occupations

Production occupations

Transportation and material moving occupation

Service Class:

Health care support occupations

Food preparation and food-service-related occupations

Building and grounds cleaning and maintenance occupations

Personal care and service occupations

Low-end sales and related occupations

Office and administrative support occupations

Community and social services occupations

Protective service occupations

According to the data published in the Florida's book, "The rise of creative class", 2002, data showed that the Creative Class comprised of more than 38 million members, with 15 million people that were part of Super-Creative Core. The creative class was significantly larger than Working Class, with 30 million members. Service class included more than 55 million members, making it the largest group of all. Data also shows that since 1950, the Creative Class and Service Class has grown significantly, while Working Class has been in decline since then.

While praised for his theory, Florida has had his share of criticism. His ideas have been accused to promote gentrification and social disparity. His policies are focused on wealthy cities and workers, instead of securing livelihoods for real people.

Ed Glaeser, the distinguished Harvard economist, has been particularly critical. Glaeser agrees that innovation has been fundamental to economic growth, but he associates it with advanced education and training. He argues that talented workers are a much more diverse bunch than bohemians sipping coffee in cafes. Glaeser believes attracting a skilled workforce is more about providing basics – good schools, a wide range of housing options, and reliable transportation – that most people see as important when they rate quality of life. (Building Vibracy, MassINC, 2012)

In his book “Who’s Your City? How the Creative Economy is Making the Place Where You Live the Most Important Decision of Your Life”, Florida addresses several perceived weaknesses of his previous work, from the lack of concern for social disparities to a dearth of reference to previous literature. For example, in this new work, Florida acknowledges the emergence of economic and social disparity: “Managing the disparities between peaks and valleys worldwide—raising the valleys without sacrificing the peaks—is surely the greatest political challenge of our time” (The journal of arts management, law and society, 2010)

I find Florida’s creative class and the analysis of it to be interesting and I will take it in consideration to evaluate the demographics of the study area in Chicopee.

3.3. Creative Class and Placemaking

Along with the data statistics of the new and emerging class in USA, Florida tries to explore why some cities have a higher concentration of people from the discussed creative professions. What makes these people cluster in one city more than the other? What makes them move? In his personal observations, examining the trends and carrying interviews with different groups of people that belong in this class, Florida draws the conclusion that these creative people are not moving to places, for the traditional reasons, like job opportunities, or physical attractions of major cities, but for the lifestyle options, cultural diversity and tolerant attitude a place can offer. This assumption is echoed by Ann Markunsen & Anne Gadwa in their Creative

Placemaking report. (Markunsen&Gadwa, 2010): “Place has always been important for the emergence of new product and entire industries. They form crucibles wherein people, ideas, and organizations come together… they also draw and retain non-arts businesses and workers to their rich, lively and diverse environment. Jobs increasingly follow people, rather than the other way around”

In recent years, cultural innovators have blazed urban revitalization pathways in cities that others have long overlooked. This is especially true in Massachusetts Gateway Cities, urban communities that anchor regional economies beyond Greater Boston. Gateway Cities are using arts and cultural projects to grow their economies and to promote greater civic participation and sense of community. The result is citizens feeling a renewed sense of pride in their city and showing more support for activities that launch economic and civic innovation and improve the quality of life. (MassINC report, 2011)

The leverage that comes from the art and cultural investments drive for the major part the social and economic development of our neighborhoods. “They (art and cultural investments) create and provide jobs, nurture local businesses, generate spin-offs, revitalize local economies and stabilize neighborhoods. They reinforce the nation global leadership in cultural industries, a major source of jobs” (Creative Placemaking, 2010)

As mentioned on the MassInc report on Creative Gateway Cities, the National Endowment for the Arts (NEA) calls this urban revitalization process Creative

Placemaking. Placemaking is a successful effort that “animates public and private spaces, rejuvenates structures and streetscapes, improves local business viability and public safety, and brings diverse people together to celebrate, inspire, and be inspired… In creative placemaking, partners from public, private, non-profit, and community sectors strategically shape the physical and social character of a neighborhood, town, city, or region around arts and cultural activities.”(Markusen and Gadwa, 2010).

A publication of The Reinvestment Fund, (Creativity and Neighborhood Development, 2007), describes placemaking as community development largely directed to older, economically disadvantage areas: “… Place-making involves businesses, households, government and civic institutions in efforts to increase economic opportunity, the quality of public amenities, and flows of capital into the built environment. Place-making is a creative process that manages a range of practical tensions: between market and civic capacities and roles; physical design and social utility; and the need to integrate the old and the new. Community-based arts and cultural activity has place-making value, related in large part to these very process tensions. Artists are expert at uncovering, expressing and re-purposing the assets of place – from buildings and public spaces to community stories. (Nowak, 2007)

The Creative Community Builder’s Handbook defines placemaking as the process of creating a special purpose and/or identity for a particular location. Might include a public park, commercial intersection, or other widely used place. Usually involves residents, neighbors, planners, designers, and public officials in designing, planning, building, and/or animating a place. (Creative Community Builder’s Handbook, 2011)

Creative placemaking has its roots in the social relationships of a community or else called social capital. Scholars such as Robert Putnam view social capital not simply as a by-product of prosperity but a potential precursor to prosperity; the quality and depth of formal and informal relationships can have a wealth building impact. (Nowak, 2007)

In recent years, creative placemaking has occurred in cities across the country in a much decentralized fashion, neighborhood by neighborhood, existing "cheek-by- jowl with private sector export and retail businesses and mixed-income housing, often occupying buildings and lots that had been vacant and underutilized."(Markusen and Gadwa, 2010).

On a survey conducted by MassInc in 2011, in the 11 Gateway Cities in Massachusetts, was found that a rich art and culture presence means higher participation of residents in the community life and stronger bonds with the community, reinforcement of social contacts and increase of the community awareness. Creative placemaking can also improve quality of life and boost the city image. The Gateway City voters see a variety of potential benefits coming from arts and culture events in their communities. They are most likely to see educational benefits for children, but they also see the potential of new shops and restaurants, as well as an improved community image. (MassINC report on Creative Places, 2011)

In the context of place-making, arts and cultural activities make sense because of benefits intrinsic to their very nature: they provide novel opportunities for expression and creativity; they reinforce and build social capital; they facilitate connections across urban and regional boundaries; they help to construct quality public space; and they provide educational opportunities for residents. They also, in fact, generate significant levels of residential and commercial economic value. (Nowak, 2007)

Creative placemaking is highly collaborative work requiring active public/private partnerships to marshal the resources, will, and energy to change a street, neighborhood, or city. State and local governments must engage with artists, entrepreneurs, and community and business leaders to advance successful projects. Creative placemaking requires broad community support, especially from voters, who determine the outcomes of elections and, by extension, the public agenda. (MassINC report on Creative Places, 2011)

Art and culture are the main contributors in placemaking and animating positively a place, but then these places become the incubators of the cultural industries, responsible for the creative and cultural driven economic development.

The “Creative Placemaking” paper for The Mayors’ Institute on City Design, a leadership initiative of the National Endowment for the Arts in partnership with the United States Conference of Mayors and American Architectural Foundation, establishes that: “creative placemaking serves livability, diversity, and economic development goals. Livability outcomes include heightened public safety, community identity, environmental quality, increased affordable housing and workplace options for creative workers, more beautiful and reliable transportation choices, and increased collaboration between civic, non-profit, and for-profit partners. Economic development quickens because arts and cultural investments help a locality capture a higher share of expenditures from local income. Instead of traveling elsewhere for entertainment and culture, or going to a big-box retailer or shopping mall, residents are patrons of local talent and venues, earnings that re-circulate at a higher rate in the local economy. Re-using vacant space generates local property and sales tax revenues that can be devoted to streets, lighting, sanitation, greenery, and police and fire. Additional jobs and incomes are generated in construction, retail businesses, and arts and cultural production. New businesses, in the creative industries and others, are attracted to these communities. (Creative Placemaking, 2010)

Furthermore the paper states that creative placemaking is important for the emergence of new products, industries and jobs, because is where the ideas come from to create new products, jobs, industries. They nurture entrepreneurship and make important contribution to the economy: "As cultural industry incubators, creative places make valuable contributions to the national economy. More than 2 million Americans support themselves as artists, and the ranks of cultural workers exceed 3.8 million, or almost 3% of the nation's workforce. Many are entrepreneurs, some employ others; 65% of writers, 57% of visual artists, and 41% of musicians are self-employed. Artists and related cultural workers provide the core expertise for American cultural industries, supporting close to 5 million jobs. These industries—the performing arts, movies, television, broadcasting, sound recording, video games, design, advertising, publishing, tourism—are among our most competitive internationally, producing billions of dollars in export earnings. (Creative Placemaking, 2010)

Creative placemaking face serious challenging. Beyond ensuring adequate financing many creative placemaking initiatives have countered difficulty in creating partnership, countering community skepticism, clearing regulatory hurdles, ensuring long-term maintenance and sustainability, avoiding displacement and gentrification and developing performance evaluations.

Moreover, the results achieved implementing creative placemaking practices can really differ from one place to the other and from one community to the other. There is no one size fits all and the challenge is to understand and tailor specific approaches to specific community needs.

CHAPTER 4

BEST PRACTICES

4.1. Overview of best practices in Massachusetts

As mentioned in the previous chapters, creative industries have been embedded in the communities' efforts to animate places with activity, to provide economic boost and strengthen social interaction. The creative industries create jobs, attract investment, stimulate tourism, and generate revenues. Art and culture related industries directly affect community development by enhancing quality of life, stimulate local economics, enriching amenities and attracting young professionals to an area.

Increasingly states recognize the importance of the creative sectors to economic growth. Some of the factors underlined in the NGA Center for Best Practices 2008 report, Using Arts and Culture to Stimulate State Economic Development are:

"• Creative and new media industries are growing in number and playing increasingly prominent economic and social roles;

• Companies' decisions about where to locate their businesses often are influenced by factors such as the ready availability of a creative workforce and the quality of life available to employees;

• Arts and culture can play a major role in community development and redevelopment by creating new jobs as well as fostering an environment and amenities that attract talented young workers;

• Tourism centered on arts and culture can contribute to state and local economic growth by providing a diversified and sustainable means for creating jobs and attracting revenue. "

The creative sector is very beneficial to states economies. In Massachusetts, the 17.6 percent yearly growth of the cultural sector contributed $4.23 billion to the state's economy. (Using Arts and Culture to Stimulate State Economic Development, NGA, 2008)

The previous practices and case studies reviewed for this project represent various geographic scales and bring together a range of partners.
All of these strategies have been crafted in such a way that fits the community's capacity, size and needs. There is no one-size-fits-all when it comes to these approaches. Is important that a community/city /state to perform their own analysis of challenges an area faces indentify the capacities and distinctive qualities that already exist and find creative ways to overcome the issues.
Of course, not all the efforts succeed. Some of the challenges that these efforts deal with are: creating and sustaining partnership, ensure adequate financing, clearing regulatory hurdles, etc.

States can use the arts to boost their economies in a variety of ways, from incorporating arts into economic development and community development plans to supporting arts education and promoting arts assets as boosts to cultural tourism.

I will look into some of the initiatives and programs the state of Massachusetts has embarked on to leverage economic and social benefits of the cultural and art industries.

Many states in USA have taken the initiative to make an analysis of the creative economies and have made efforts to map their art and culture assets. A comprehensive examination will be specific to each of the state and their industries. Cultural assets and creative industries will be helpful to quantify the creative workforce and make a cluster analysis which will be helpful to identify which creative assets have the most potential for growth.

"A multistate initiative that focuses on collecting and using data to map creative industries involves six New England states. For 30 years, Connecticut, Maine, Massachusetts, New Hampshire, Rhode Island, and Vermont have worked together through the New England Council and the New England Foundation for the Arts (NEFA) to collect information and conduct periodic regional economic impact studies of nonprofit cultural organizations. NEFA aggregates this information and collects supplementary information in order to coordinate policies and efforts to leverage the cultural assets of the region. After years of surveying New England's creative enterprise, NEFA created the New England Cultural Database (NECD) to make financial, demographic, and other information about the organizations and individuals that comprise New England's creative economy more accessible to the public. To capitalize on the availability of this information, state and local organizations in Massachusetts and other New England states funded an interactive economic modeling tool, CultureCount (www.culturecount.org), which uses NECD data to calculate the economic impact of cultural organizations. CultureCount data is harvested from a variety of sources, including state agencies, IRS records, commercial business listings, and ongoing surveys of the cultural field. Finally, although it does not provide detailed financial information about the arts and culture sector in each state, the National Endowment for the Arts' (NEA) recent report, *Artists in the Workforce: 1990 to 2005*, contains rich statistical data pertaining to the number of artists in each state, their specific occupations, median incomes, and education levels. Resources such as these can help to define the intellectual and creative assets of a state's labor force. The NEA report also allows trend analyses and comparisons of artist workforce data by state." (Using Arts and Culture to Stimulate State Economic Development, NGA, 2008)

The mapping of cultural assets in the state of Massachusetts could be used to support and expand economic development strategies to connect to the economic benefits of the creative industries statewide. "Such strategies not only summarize the value of the arts to a state, but they also identify new opportunities, point to productive initiatives, and reveal potential partners furthering arts-driven economic development in the state. The key elements of a good planning process are leadership and input from stakeholders, agreement on a clear vision, and visible kick-off efforts." (Using Arts and Culture to Stimulate State Economic Development, NGA, 2008)

One of the most important instruments for the state of Massachusetts to support the creative economy is Massachusetts Cultural Council, a state agency dedicated to funding and promoting art and cultural activities. MCC receives funding from the state legislature and from the National Endowment for the Arts. MCC makes thousands of grants directly to non-profit cultural organizations, schools, communities, and individuals artists, through funding programs that use arts, science, and the humanities to build strong, diverse, livable communities.

Some of the goals of this agency are to increase the pool of public and private financial resources available for the arts, humanities, and interpretive sciences across the Commonwealth; to advocate about the power of the arts, humanities to build livable communities; to help cultural organizations, local cultural councils, schools, municipalities, and artists develop tools and skills to survive and succeed.

Among the programs of MCC is worth to mention the Cultural Tourism 101, which is a informational tool that help cultural groups statewide to learn more about cultural tourism and ways to tap into this activity; Cultural District, is a new initiative to allow communities to create state-sponsored cultural districts to stimulate new arts and cultural activity and attract creative businesses. Some designated districts in the Western MA region are Cottage Street Cultural District in Easthampton, the Paradise City Cultural District in Northampton, Upstreet Cultural District in Pittsfield, Shelburne Falls Cultural District in Shelburne Falls and Springfield Central Cultural District, Springfield. One of the distinct attributes of these districts is the authenticity of its communities. The Cultural District Initiative encourages Massachusetts communities to strengthen this sense of place, while stimulating economic activity, improving the experiences of visitors to our communities, and creating a higher quality of life.

Massachusetts has used electronic networks to stimulate arts employment in the state and across the New England Region. HireCulture is a free, searchable database of creative employment opportunities in Massachusetts that allows cultural employers and job seekers to connect with each other. The online listing includes administrative, production, volunteer and intern opportunities. Job seekers will find employment listings from both nonprofit and commercial cultural organizations and can search postings by region or category. The Massachusetts Cultural Council also partnered with other New England states to launch Matchbook, an online performing arts marketplace that links performing artists and presenters and encourages bookings. Matchbook also allows users to view or listen to samples of artists' work and locate venues across New England. Both of these initiatives help nonprofit and commercial arts venues to recruit performers, hire employees, and promote their services to regional audiences. (Using Arts and Culture to Stimulate State Economic Development, NGA, 2008)

One of the MCC's goals is to support the development of Art Space. ArtistLink was established in 2004 as a collaborative effort that helps Massachusetts municipalities, developers, and individual artists create and preserve affordable artist space.

This program provides feasibility assessments, access to the artist market, connections to potential funding sources, connections to legal and insurance services, and real estate searches. ArtistLink also offers policy advice to encourage artist-friendly policies at the state and local levels. Through partnerships with other organizations across the country, ArtistLink shares best practices and works to develop and execute new models of artist assistance. The initiative was formed through a public-private collaboration that includes the Massachusetts Cultural Council, the Boston Redevelopment Authority, and the Boston Mayor's Office as well as several area foundations. (Using Arts and Culture to Stimulate State Economic Development, NGA, 2008)

MCC receives an annual grant from the state legislature and funds the National Endowment for the Arts and other sources. Through its programs, MCC makes thousand of grants to non-profit cultural organizations, schools, communities and individual artists. Maybe the most relevant program this agency supports is the Adams Arts Program and Cultural Facilities Fund. The Adams Arts Program supports the disbursement of cultural economic development grants including grants for cultural activities that have the capacity to revitalize communities, stimulate income, create or enhance jobs, and attract tourism across the Commonwealth. Administered by the Massachusetts Cultural Council, the Adams Arts Program supports collaborative economic development efforts among cultural organizations; private for-profit businesses; and municipal, state, and federal agencies.

The program provides funds and technical assistance to help collaborators achieve specific business development, job creation, or neighborhood revitalization goals and to create local economic development plans that use arts and cultural attractions as catalysts for business development, tourism, and community renewal. Established in

2004, the program provides grant recipients with counseling from Cultural Council staff and other experts to help them develop plans for participating in the creative economy as well as funding to help cover the costs of the planning process. Previous Adams Arts Program projects have ranged from downtown film festivals to a digital gaming conference to a movement to promote local heirloom foods, Massachusetts farmers, and chefs. (Using Arts and Culture to Stimulate State Economic Development, NGA, 2008)

One of the most recent cultural facilities programs among states is the Massachusetts Cultural Facilities Fund. The fund was created in 2006 as an aim to increase investments from both the public sector and the private sector to support the sound planning and development of cultural facilities in Massachusetts. The Fund provides Capital Grants to promote the acquisition, design, repair, rehabilitation renovation, expansion, or construction of nonprofit cultural facilities in Massachusetts.

The fund's grants must be matched with cash contributions from the private or public sector. Nonprofit cultural organizations, institutions of higher education, and municipalities are eligible for grants. Funded projects include upgrades and restorations for theaters, a natural history museum, historical societies, an armory museum, concert halls, the Boston Ballet, and the Berklee College of Music, among many others. Since 2007, CFF has made 399 grants to 269 cultural organizations. The 2013 capital budget allocation to the Fund was $5 million. The fund has supported projects and programs in communities across the state, to mention a few: the Provincetown's Fine Arts Work Center, the Essex Arts Center in Lawrence, the Maud

Morgan Visual Arts Center in Cambridge, Springfield's Community Music School, and the Eric Carle Museum of Picture Book Art in Amherst.

Chicopee can benefit from all these program and resources in its efforts to develop creative economy growth. The grants and programs could support and strengthen its creative industries.

State can support the communities by offering incentives regarding art and culture initiatives, marketing programs, appropriate training, or help establish public-private collaborations to encourage investment and economic growth in creative industries. State of Massachusetts can help communities by offering grants; help establish cultural districts and creating tourism strategies.

Another program of Massachusetts Cultural Council is the Local Cultural Council (LCC) Program which is the largest grassroots cultural funding network in the nation supporting thousands of community-based projects in the arts, humanities, and sciences annually. Each year, local councils award more than $2 million in grants to more than 5,000 cultural programs statewide. The program promotes the availability of rich cultural experiences for every Massachusetts citizen.
Chicopee has its own Cultural Council that is established to fund programs that will benefit the residents of Chicopee while providing a balance in the types of programs offered and the audiences served. Some of the programs funded by the Council include

concerts, art exhibits, theatre productions, writing and painting workshops, festivals, speakers, and field trips for school-age children.

State of Massachusetts offers a lot of resources and support for economic challenged cities, like Chicopee and other western Massachusetts community to help create and sustain an art and cultural base economy. State can support the communities in their creative-based strategies by offering grants and other support for localities for their planning efforts, establishing cultural enterprise zones, creating public space for art and generate tourism attraction. Chicopee should take advance of these sources state of Massachusetts has to offer and incorporate them in their planning efforts.

4.2. Placemaking best practices in Gateway cities

Chicopee is one of Massachusetts 'Gateway Cities" – the state's old traditional mill cities. These centers, once testimony of economic success are now facing deterioration and several social and economic challenges. The Massachusetts Institute for a New Commonwealth (MassINC), and Brookings Institution started this classification back in 2007 with eleven cities: Fall River, Fitchburg, Haverhill, Holyoke, Lawrence, Lowell, New Bedford, Pittsfield, Springfield and Worcester. Now the Legislature defines 26 Gateway Cities in the Commonwealth, including also Attleboro, Barnstable, Brockton, Chelsea, Chicopee, Everett, Leominster, Lynn, Malden, Methuen, Peabody, Quincy, Revere, Salem, Taunton and Westfield.

The MasInc definition of Gateway Cities is: “Gateway Cities are midsize urban centers that anchor regional economies around the state. For generations, these communities were home to industry that offered residents good jobs and a “gateway” to the American Dream. Over the past several decades, manufacturing jobs slowly disappeared. Lacking resources and capacity to rebuild and reposition, Gateway Cities have been slow to draw new economy investment. While Gateway Cities face stubborn social and economic challenges as a result, they retain many assets with unrealized potential. These include existing infrastructure and strong connections to transportation networks, museums, hospitals, universities and other major institutions, disproportionately young and underutilized workers, and perhaps above all, authentic urban fabric.” (Reconnecting Massachusetts Gateway Cities, MassINC, 2007)

Gateway Cities have lost the manufacturing capacity that once made them the drivers of regional economies around the state. Lacking resources and capacity to rebuild, Gateway Cities have been slow to draw new economy investment. Although they face difficult economic, social and physical challenges, they retain a lot of potential. These include existing infrastructure and strong connections to transportation networks, museums, hospitals, universities and other major institutions, lower housing prices, disproportionately young and underutilized workers, and authentic urban fabric.

Changing social and economic forces open up new opportunities for Gateway Cities to leverage these untapped assets and have these cities be once again the regional economic engines in the commonwealth.

"And yet, the Gateway Cities offer important potential assets to the state, even if daunting obstacles to their renewal persist. On the upside, these cities hold out to Massachusetts realistic hopes of responding to some of the Commonwealth's most pressing growth and development challenges. To a state struggling with high housing prices, the Gateway Cities offer more reasonably priced middle-class housing. To a state concerned about sprawl and traffic congestion, Gateway Cities look like a natural place for pursuing "smart growth," as they actually want to grow and are already served by roads, schools, and often rail links. And to a state facing anemic population growth and future worker shortages, the Gateway Cities hold out the possibilities of growing, energetic, and diverse immigrant and minority communities already contributing to the workforce, and already seeking the American Dream. However, these are still just potential opportunities. On the downside, serious problems hold the cities back. For all their potential, the cities' shaky fiscal condition and spotty basic service delivery; their stressed education systems; and their sometimes weak links to state and global economic currents impede their reconnection to the state's and nation's economic mainstream. (Reconnecting Massachusetts Gateway Cities, MassINC, 2007)

Most of the Gateway communities have embraced the creative economy approach and have tried to include the cultural related strategies in their planning efforts. They are trying to find creative ways to remake these places. They are basing their growth and renewal planning actions on the Creative Placemaking strategies. Creative placemaking refers to an economic development strategy that involves deploying artistic endeavors to activate both public and private spaces.

By making Gateway Cities more appealing environments to live and work, creative Placemaking also supports the Commonwealth's drive to excel in growing innovation industries.

Some cities and towns have taken initiatives in the physical realm, such as rehabilitating cultural facilities or create art in the public area, others have taken more policy oriented initiatives, such as adapting creative economic strategies and other have moved along with community oriented programming or planning.

Looking into the best practices of placemaking in the Gateway communities of Massachusetts can educate and inform the city of Chicopee in its endeavors in making creative economy strategies part of their planning efforts.

While creative placemaking efforts take time to mature, some of the gateway communities that have already tapped into the creative placemaking approach have seen short-term results like increased cultural activities, stronger sense of community, increased visitors' interest in the area, changes in the physical realm, etc. In the long-term Successful Gateway Cities, contribute to region's or even state economic growth.

Figure 1 from the MassINC's report "Building Vibracy, Creative Placemaking Strategies for Gateway City Growth and Renewal" shows how the creative placemaking an impact a community, region or a state in the short and long-term.

Creative placemaking efforts happen in several ways. The MassInc report on Creative Placemaking in the Gateway Cities "Building Vibrancy: Creative Placemaking Strategies for Gateway City Growth and Renewal, July 2012" has categorized these efforts in four categories: *cultural programming, cultural facilities, public realm and creative economy.*

Cultural programming initiatives focus on creating events that celebrate the local legacy and the sense of community. "A number of Gateway Cities have built creative placemaking efforts around cultural festivals that focus attention on local heritage. These events have been an effective strategy for increasing civic pride, supporting local artists and cultural institutions, and stimulating social and economic activity in targeted neighborhoods." (Building Vibrancy: Creative Placemaking Strategies for Gateway City Growth and Renewal, July 2012)

Some successful initiatives include Lowell Folk Festival, one of the country's largest free folk festival. The festival attracts around 200,000 visitors everyday and comprised of three days traditional ethnic music and dance, crafts display, street parades, ethnic food, and other activities. This year Lowell celebrates its 28th festival.

New Bedford's Feast of the Blessed Sacrament, brings every year over 100,000 visitors in the city and commemorates Portuguese immigrant history through parades, music, dances and ethnic food. New Bedford has also created the AHA! summer long art and culture festival which is a strategy to support the local cultural businesses. Festival occurs every second Thursday of every month and involves over 60 downtown museums, galleries, arts organizations, merchants, restaurants, churches and schools. Every night has a different theme that presents opportunities for performers, artists and community participants of all disciplines and levels to engage the public. Other yearly cultural and art community activities are the Pittsfield's "First Fridays Artswalk", "Discover Lowell" in Lowell and Worecster's "stART on the Street" festivals.

Beyond cultural community programs in the gateway cities, economic revitalization and community development is also coming from renovated cultural facilities. Gateway cities have a strong presence of architecturally and historically significant buildings, like former factories, mill buildings and other historic structures that are sitting vacant or are being underutilized. These values have been recognized by community cultural organizations and their efforts have gone to turn these buildings in cultural facilities, museums, theaters and art centers. A former bank building in Springfield was renovated into the Community Music School. A non-profit, artist owned gallery purchased and renovated New Bedford's First Universalist Church, into an artist owned and operated community art center. Efforts have been to revitalize the vacant theaters to serve as cultural facilities, like Pittsfield Colonial Theater, Worcester's Hanover Theater or Victory Theater in Holyoke.

The public realm initiatives that have been adapted in the Gateway Cities to revitalize the public spaces have been somehow challenging especially because of the physical layout, location or even the ill-perception the community has on them. Main efforts gear toward public parks. Some examples are The Concord River Greenway, a multiuse trail through the heart of downtown Lowell, Gateway Park, in Fitchburg or the Spicket River Greenway, under construction in Lawrence. Many cities have attempted the public art initiatives to revitalize open spaces. Worcester's "Art in the Park" includes juried, temporary installations that promote the work of talented artists and engage people in the art. Springfield worked with the Project for Public Spaces to include design concepts that add active use to the city's tornado rebuilding plan. The Urban Arts Institute at MassArt is involved in several public art projects in Gateway Cities, like Union Crossing in Lawrence and the Hamilton Canal District in Lowell.

Many Gateway Cities have adopted various creative economy strategies to attract and support artists and culture related entrepreneurs. The main approach is to build markets for cultural products and services. "In Pittsfield, the non-profit Storefront Artist Project helped local artists find places to create their work by collaborating with downtown property owners with vacant commercial space. Lowell has experimented with a range of strategies, including the "Buy Art! Buy Lowell!" campaign and Destination World, an effort to support food and other cultural products offered by immigrant entrepreneurs. Creative Haverhill hosts a holiday pop-up show giving local artists a venue to sell their work. The Worcester Cultural Coalition's WOO Card helps groups market their programming to a wider audience, including 12,000 local college students, who receive the card and the discounts it provides free of charge. (Building Vibrancy: Creative Placemaking Strategies for Gateway City Growth and Renewal, July 2012)

Other initiatives, cities efforts go to provide artists and cultural entrepreneurs with financial support and technical assistance. “In 2008, Mass MoCA and several partners launched Assets for Artists, a program offered throughout the Berkshires and in Lowell that combines financial education with matched savings accounts. The New Bedford Economic Development Council makes microloans to cultural entrepreneurs. Worcester is currently working on a program that will offer cultural businesses low-interest rate financing. In partnership with the Massachusetts College of Liberal Arts, Pittsfield has provided a form of participatory technical assistance with a series of “Tricks of the Trade” roundtables.” (Building Vibrancy: Creative Placemaking Strategies for Gateway City Growth and Renewal, July 2012)

Another strategy is helping artists and creative entrepreneurs with live-work spaces. “In 1998, Lowell rezoned formerly industrial areas with an Artist Overlay District. This relatively mundane zoning change caught the attention of artists. Hundreds migrated to the city to open studios, and two mills within the district were renovated for live-work artist housing (Appleton Mills Apartments and Western Avenue Studios). In New Bedford, artists converted the Ropeworks mill into New Bedford’s first live-work space. The city has also been working to implement a recommendation in its 2010 master plan by repurposing more mill buildings for live-work artist housing." Mill 180 in Easthampton, Massachusetts, is a mixed-use restored mill building that houses an array of artist live/work loft spaces, commercial office space, work-only artist studios, and more other functions.

In their quest for development gateway cities have used national, state and local resources. These resources mostly have to do with financial and planning support.
In the state level the Massachusetts Cultural Council offers grants for non-profit cultural organizations that support projects that revitalize communities, create jobs, grow creative industries, and increase engagement in cultural activities, like Adams Grant Program. State appropriation of this grant was $9 million in 2012. Adams Grant Program has support projects and initiatives like AHA!, Creative Haverhill, Cultural Pittsfield, and the Worcester Cultural Coalition.
Cultural Facilities Fund is another initiative of the Commonwealth of Massachusetts. The Fund was created as part of a major economic stimulus bill that was approved by the Massachusetts Legislature in July 2006. The most recent capital budget appropriation to the Fund in FY2013 is $5 million. The Fund provides grants to promote the acquisition, design, repair, rehabilitation renovation, expansion, or construction of nonprofit cultural facilities in Massachusetts. All grants from the Fund must be matched with cash contributions from the private or public sector. Examples include the construction of the new performance space at the Community Music School in Springfield and the Barrington Stage's Union Street Theatre in Pittsfield. The fund has also supported different cultural organizations maintain their physical

structure when these structures have been difficult to be finances, like the Fuller Craft Museum in Brockton or the Memorial Auditorium in Lowell.

The historic tax credit has also been essential for the revival of theaters, including the Hanover ($5.2 million) and the Colonial ($1.6 million). In Lowell, these resources supported the development of live-work artist housing. Enacted in 2003 with an annual allocation of $10 million, the program grew to $15 million the following year. In 2006, the Legislature increased the credit to $50 million annually. A provision in pending legislation would raise the cap once again, bringing the total resources available up to $60 million annually.

The historic tax credit is the legislative incentive program to encourage the preservation of historical buildings. In 2006 annual state allocation was $50 million. Hanover Theater in Worcester and Colonial Theater in Pittsfield have been supported by this program. In Lowell these resources supported the development of live-work artist housing

The Gateway Cities Parks Program is a program that provides funds for parks, greenways, and park facilities can be used for planning, site assessment, cleanup, and acquisition, as well as design and construction. This state awards approximately $7 million annually to Gateway City projects.

Massworks grants awards annually $50 million to state's programs infrastructure project. Gateways Cities have supported their streetscape improvements through this program.

To date Massachusetts Cultural Council has established 24 Cultural Districts. Cultural District Initiative objective is to increase the quality of life and make communities more attractive to locals and tourists through cultural programming and supporting local businesses. These communities main attribute is authenticity.
Another initiative of the state of Massachusetts is Creative Economy Council, which seeks to provide information about creative economy and to raise private funds to advance creative economy planning and development efforts.

On a local level, the finances are more limited so mostly the efforts of gateway cities have been more geared toward careful planning. The gateway cities have allocated the flexible Community Development Block Grants money to creative economy and placemaking efforts. Lowell has used the CDBG funds to the construction of the artist studios (Western Avenue Artist Studios). Pittsfield has allocated CDBG money to Assets for Artists, a program for low- to moderate-income artists providing grant matching funds and assistance in business development and home ownership planning. Gateway cities can also use federal HOME funds to support affordable housing for artists.

When it comes to local planning there have been efforts to support creative placemaking or creative economy by establishing or supporting cultural development plans, like the Cultural Plan for the city of Lowell or the region-wide economic strategy of the Berkshire Economic Development Corporation.

New Bedford Economic Development Council established a creative economy task force that developed recommendations for the city's master plan by visiting communities throughout New England and taking note on the best practices. Private-public partnerships in some Gateway communities have led to establishing cultural organizations or offices to offer support and resources to communities that are looking into cultural strategies.

Many communities to support creative placemaking have designated Zoning Overlay Districts. This approach will allow for residential uses in an industrial or commercial zone so they allow for artist live-work spaces.

4.3. Placemaking best practices in Gateway cities

The creative placemaking approaches are not a one size-fits-all. Before directing their creative placemaking efforts the Gateway cities usually start by evaluating the specific needs of their communities, indentifying problems and resources and establishing which creative placemaking efforts would be the most successful. As mentioned above the initiatives target *cultural programming, cultural facilities, public realm and creative economy.*

When looking at the best practices that could be taken into consideration by the community of Chicopee, it made sense looking at the communities that have similar physical and demographic characteristics, economic and historic significance and their efforts have been focused in one of the 5 initiatives.

4.3.1 Case study 1: Easthampton

Easthampton's efforts toward creative placemaking and creative economy have been introduced mostly through community programming that aim to promote the art, culture and local businesses.

Easthampton is one of the three communities in Western Massachusetts to have a designated cultural district. Located at the base of Mount Tom, Easthampton's Cottage Street Cultural District, known for its "down-to-earth funkiness," has an eclectic array of quaint shops, galleries, and bustling night-life all set in the back-drop of a diverse arts scene. **(Figure 2)**

This district offers a variety of cultural events, restaurant options, & recreational opportunities for residents and visitors. The district has a designated website that offers a lot of information on the programs and events happening in the area and also maintains an updated list of businesses, destinations and organizations in Easthampton. Residents and visitors experience events like the Art Walk Easthampton happening on every Second Saturday of each month where Easthampton boasts a vibrant array of exhibitions, performers, and musicians. Also Nash Gallery's Plein Air Paint Out is a weeklong artistic completion event that culminates in a gallery show.

The website that offer vast information on the cultural district is designed and maintained by Easthampton City Arts, a non-profit organization where volunteers and community lovers dedicate their time and efforts to organize cultural events, supports local businesses, promote the art, culture and the legacy of the city of Easthampton and more specifically the cultural district.

The mission of Easthampton City Arts is two-fold: To create a strong cultural identity for the City of Easthampton by stimulating and supporting innovative and diverse cultural programs and activities aimed at enhancing public access to the arts and humanities; and To improve economic opportunities for artists and cultural establishments, while increasing the role that cultural activity plays in the revitalization of the community. (www.eathamptoncityarts.com)

The organization organizes and host various, mostly free events, like C.H.A.T. (Come Hang Around and Talk), which is a monthly event that gives the artists, performers, writers, musicians, dancers, and creative business owner, the possibility to network and learn about coming opportunities.
E.A.T. (Easthampton Artist Treasury) is another program that is designed to supplement funds for projects made by creative people and organizations.
Toward a small donation the E.A.T. attendees have the possibility to experience and vote on projects that will have a positive community impact and are original and are feasible. Winterfest is a seasonable, yearly activity that offers a lot fun family activities and showcases Easthampton's cultural and natural resources.

Easthampton City Arts has commissioned projects like Sculptural Bike Racks, a project that aims to create permanent sculptural bike racks on Cottage and Union Streets, or have been involved in the mural projects throughout the city.
Bear fest is an art festival that brings thousands of visitors in the area and fundraised money to support local art programs, artists and organizations.

4.3.2. Case study 2: Pittsfield

Pittsfield is well positioned to succeed in creative industries. The low cost of living but a high quality of life, makes Pittsfield an attraction for a lot of people looking for a dynamic area with a strong sense of community.

Since 2004, the city of Pittsfield has made creative placemaking a central part of its economic revitalization strategy. The city of Pittsfield has established an Office of Cultural Development that will serve as the city's point of contact for cultural organizations, creative businesses, artists, etc. The office promotes and initiates cultural activity and support tourism in the area.

The office is located in the Lichtenstein Center for the Arts, which features exhibitions, classes, meetings and performances; a ceramic studio; a dark room and working artist studios. Office of Cultural Development manages the Pittsfield Tourism Commission and the city destination website, www.DiscoverPittsfield.com, which serves a guide for locals and visitors for all things to see and do in Pittsfield.

In 2006 the city created a Downtown Arts Overlay District "to enhance vitality in downtown by fostering a mix of uses through increasing downtown housing opportunities and fostering arts-related development and activities." In 2013, the city council approved an ordinance to the city's Downtown Arts Overlay District that allows for more mixed use.

When General Electric left Pittsfield, they left the city with a $10 million economic development fund, the Mayor James M. Ruberto decided to invest a third of that into the arts and culture in the city.

The city invested over $3 million in historic buildings housing new and existing arts and entertainment venues, from the Colonial Theatre and Barrington Stage to the Beacon Cinema and the Berkshire Museum. The focus on downtown revitalization through creative placemaking has resulted in close to 50 new shops, restaurants, and cultural hotspots opening since 2005. (Building Vibrancy: Creative Placemaking Strategies for Gateway City Growth and Renewal, July 2012)

Pittsfield's commitment to creative economy sparked the creation of Berkshire Creative, an organization that is dedicated to sustaining and growing the creative economy in ways that impact life in the Berkshire region. To date there are 6,000 workers in the creative economy that touch every aspect of life in the Berkshires. (berkshirecreative.org)

Berkshire Creative is promoting job growth by bringing together collaborations between artists, designers, cultural institutions, and businesses. The collaboration with the Berkshire Chamber of Commerce, the Berkshire Visitors Bureau, and the Berkshire Economic Development Corporation in the summer 2010 helped create 1Berkshire, which is an independent not-for-profit corporation that is working on strengthening and growing the Berkshire economy using an innovative collaborative approach among the region's business, tourism, economic, and creative development efforts. The goal of 1Berkshire is retaining and attracting jobs, tourism and creativity.

1Berkshire helps businesses at any stage, which are looking to open, expand, or relocate to the Berkshires.

The growth of the arts and culture events in the region has made Berkshire and especially Pittsfield more attractive to businesses. A lot of businesses have opened in the last years.

The city throughout the year offers a numerous cultural and art events, community programs and an array of performances, including the popular Third Thursdays, massive community block parties held downtown from May through October; Pittsfield CityJazz which offers an array of performers in venues from the majestic Colonial Theatre to downtown restaurants; and Word x Word that celebrates the spoken word, with poetry slams, readings, open mic events, and performances. And the annual Fourth of July Parade, with bands, floats, and giant balloons, is one of the biggest in New England.

4.3.3. Case study 3: Holyoke

Holyoke for some time has tried to reinvent itself and boost community pride and economic development through art and culture and community events. The city of Holyoke has been experiencing growing cluster industries which can play an important part in boosting economic activity, placemaking and urban development. In July 2012 the city of Holyoke council established a new position, Holyoke Creative Economy

Coordinator that will tie together the various arts and cultural activities happening in Holyoke to boost economic development. This position will showcase, support and grow creative industries in Holyoke by providing assistance from the public sector in order to increase private activity and investment. This assistance is geared to foster businesses from and attract businesses to Holyoke and increase economic activity in the city. (holyokeredevelopment.com)

This position has established a program called CODE, or Change of Use Determination Evaluation, which offers technical assistance to help transform spaces for creative industry uses. As part of the City's urban renewal plan entitled "Connect, Construct, Create: A Plan for the Revitalization of Center City Holyoke," many underutilized and vacant buildings are envisioned to be the mix-use, live-work spaces in an attractive downtown.

The City of Holyoke is seeking to assist property owners to develop more live/work and creative production spaces for the arts and other creative economy entrepreneurs in the Center City. The biggest challenge for this initiative is the difficulty in changing the use of the existing building in creative spaces.

The CODE Services Program will assist property owners with this by providing the services of an architect or other professional to obtain the information necessary to analyze an existing space for a change of use. This program will be open to applicants who own existing structures in the Urban Renewal Plan area and wish to change the type of use (Occupancy Classification) towards creative industry work or live/work space, performance space, restaurants and other potential entertainment gathering venues. (holyokeredevelopment.com). Some examples of potential creative industry uses could be: Assembly – Community Centers, Theaters, Restaurants, Business – Art Education, Gallery, Office, Studio and Production Space, Residential - Live Space, Live/Work Space. Using grant from the Massachusetts Cultural Council, the city would pick five applications among all applications of building owners who would like help with an analysis and estimated costs of improvements needed to ensure building and other codes are met.

HCEC have obtained $75,000 grant from the Cultural Council through an Adams Art Grant, to provide business seminars, production facilities and craft courses and connecting artists with business student interns to help them manage.

HCEC has been raising money to cover the $400,000 cost of restoring the 13 stained glass windows at City Hall.

Thanks to an award by the Massachusetts Cultural Council through an Adams Art Grant, the City of Holyoke will have a program, called “Main ARTery”, which is dedicated to develop people’s skills in the arts, media, design, crafts and other areas with potential for entrepreneurship or employment in creative industries. The Main ARTery is collaboration between the City of Holyoke, the Holyoke Creative Arts Center, the Chamber of Commerce, Holyoke Community College, and local artists and studios. Main ARTery will also provide space, tools and information necessary to provide creative work, manage growth, create jobs and drive the local economy. ARTery will receive $37,500 for Fiscal Year 2014, $37,500 in Fiscal Year 2015, which is the largest funding level awarded to any organization this cycle by the Adams Arts Program. (Holyoke.org)

Whether the initiatives that these cities have taken, were public or private, targeted community programming like in Easthampton, or cultural programming and creative economy such as in Pittsfield or guiding physical change to promote creative industries like in Holyoke, they have resulted in boosting community pride, increasing art and cultural activities, promoting job growth, creating new businesses and as a resulted increasing the economy of their cities. Chicopee could look into these practices to determine what could be a determining feature and feasible initiative that could turn Chicopee in an equal successful case.

CHAPTER 5

OVERVIEW OF STUDY AREA

5.1. Overview of the city of Chicopee

Chicopee was established in the 1600s and developed as mainly an agricultural community for nearly two hundred years. In 1820s Boston Associates bought water and properties rights along the Chicopee River and established there the first mills for the textile industry. The establishment helped Chicopee develop quickly in a thriving town. The products, manufactured in years in these mills were various; from textiles to pneumatics for bicycle, automobile, motorcycle; from adhesives to brass and iron products.

Following the end of World War II the production started to fade and by 1980s most of the properties closed the doors and the two million square feet of industrial space fell in despair.

The city of Chicopee gained ownership of most of the properties by April 2010 (Uniroyal and Facemate properties), which it demolished and developing the Older Adult Community Center. Nowadays a few mills serve as light industry and manufacturing centers.

Chicopee is located among metropolitan areas of Western MA, Like Springfield and Holyoke and is called the “Crossroad of New England” because of its location in the intersection of four highways: I-90, I-91, I-291 and I-391. The city is served by the Pioneer Valley region public transportation, PVTA and is in 5 mile distance to the Amtrak Train station in Springfield. Chicopee is also home to the Westover Industrial Airparks that offers private passenger and cargo service.

It has a significant number of green parks, like: Ash Park, Chicopee State Park, Fairview Park, Garrity Grove Park, Lincoln Grove Park, Nash Park, Szot Park.
The communities that comprise Chicopee are: Chicopee center (Cabotville), Chicopee Falls, Willimansett, Fairview, Aldenville, and Burnett Road.

In 2012 the population in Chicopee was 55,326. The dominant population is White with 78.1% of the total population followed by 15.5% Latino and 2.9% Black. Almost half of population are people with age from 20-54 (46.2%). People of age over 65 make 16.4% of the population; 21% of the population are under 18 years old.

In 2012, the people of age 25 years and older who had a 4 years high school were 36.2%, less than 4 years college 28.5% and 4 or more years college 17.2%. (2008-2012 American Community Survey 5-Year Estimates)

In period of 2008-2012, Chicopee had a homeownership rate of 58.5% with a median value of the owner-occupied housing units was $180,500. In the same period there were 22,532 households with an average of 2.35 people per household. Median household income was $46.861 (much lower than MA rate) and per capita income was $24,264. Percentage of people under the poverty level for this period was at 13.7%, comparing to the 11% of Massachusetts.

In 2008-2012, there were 28,726 (63.3%) in labor force (16 and older) and 2,967 (6.5%) were unemployed.

The majority of civilians (16 and over) are employed in sales and office occupations (7,129; 27.9%). Next are people employed in management, business, science and arts occupations (27.7%), service (18.5%), and production, transportations occupations (18.0%)

Industries where most people are employed are educational services, and health care and social assistance with 26.5%, manufacturing (14.9%), retail trade (14.1%), arts, entertainment, and recreation, and accommodation and food services (8.1%), and Professional, scientific, and management, and administrative and waste management services (6.5%).

(Data from Census 2010, 2008-2012 American Community Survey 5-Year Estimates)

5.2. Overview of study area

The focus area of the study is Chicopee center. The Zip Code for this area is 01013, 01014. Area is encompassed by Tract 8109.01 Block Group 1. Area is bordered by the Connecticut River to the west, the Chicopee River to the north, Chicopee Street to the northeast And Center Street to the south/southwest. (Map 1) It is bisected by interstate 391, which connects the area to the broader region. (Figure 3) (Map 2) Several institutions of Chicopee are located in this area, like Chicopee Fire Department, a US Post Office, come Chicopee Town Offices, and Cabotville Industrial Park (Figure 4). There are two parks in the area, Lucy Wisiniowski and Bullens Park. There are two historic districts in the neighborhood: Dwight Manufacturing Company Housing District (Figure 5) and Cabotville Common Historic District (Figure 6, 7).

Chicopee's downtown area, also called West End neighborhood, contains numerous brownfields (Map 3) and underused sites that have been a major concern for the city of Chicopee. In 2011, city of Chicopee contracted a multidisciplinary team to review and analyze the current conditions of these sites and give recommendations for future uses and opportunities. The team included among others: the Cecil Group, a planning and urban design firm with expertise in urban revitalization; FXM Associates, a consulting firm, specializing in economic development; Tighe and Bond, an environmental engineering firm with expertise in hazardous waste issues; etc. The findings were included in a report: "Brownfields Area-Wide Planning Project, Chicopee West End, 2011"

I will use some of their analysis of the current conditions of the downtown area to help my examination of the physical characteristic of the area.

5.3. Demographic data of the study area

Population estimation in 2008-2012 in downtown was around 1,985 which was roughly 3.5% of Chicopee's population (55,326). Residents of the area are generally younger than the citywide population. Median age is 34.3. The age group 25-44 makes 34.1% of the total population of the area. Seniors, 65 and older make only 11.3% of the study's area population, compared to the 16% of the city overall. The dominant population of the area is White with 59.4% followed by 32.1% Latino and 6% Black or African American. Foreign born population is 16.8%. (Census 2010)

The area's poverty rate is nearly double the city's poverty rate.

Median household income in 2012, per 2008-2012 American Community Survey 5-Year Estimates, was 21,349 (per 842 occupied housing unit), which is 45.5% of the city of Chicopee median household income (46,861). Only 20% (174) were owner occupied housing units. There are no households that have income over $150.000. (Table 1)

67% of the households in the area have an estimate household income of less than $35,000 compared to city's 36.8%. Out of 842 households in 2012, 439 (52%) were family households. Out of 403 nonfamily households, 46% were Householder living alone. In 2012, almost 16% (108) of total housing units of the area is vacant. Out of 842 occupied housing units only 20.7% are owner-occupied units.
81% of the population rents compare to Chicopee's 38%. Rental household units in the area are 638, where 73% of them pay 30% or more of their household income. (2008-2012 American Community Survey 5-Year Estimates) (Table 1)

Per 2008-2012 American Community Survey 5-Year Estimates, the people of age 25 years and older (1,078) who had a 4 years high school were 35.7%, approximate to the city's rate 36.2%; less than 4 years college 26.2% and population 25 or over with bachelor degree was 8.7% which is significantly lower that the city of Chicopee 12.1% estimate. Although the estimates of people 25 years old or older that have a graduate or higher are compared to slightly higher than the city's estimate, 5.7% to 5.1%.

The highest estimates of the population that has a bachelor degree or higher is between the age group 35 to 44 year old, just above 10%. (Table 2)

When looking at the median earnings of the population 25 years and over, the population that has a bachelor and graduate degree earn a median income higher than the city of Chicopee estimates, $50,625 vs. $47,582 for bachelor degree and $58,450 to $50,760 for graduate degree. (Table 2)

In 2008-2012, there were 650 (45.7%) in labor force of the total population of civilians 16 or over, (1,422) and 56 (3.9%) were unemployed.

The majority of civilians (16 and over) in the area are employed in Sales and office (40.4%) and production, transportation, and material moving occupations (20.27%). Next are people employed in management, business, science, and arts (18.9%) and Service occupations (18.9%). Only 2.4% were professional, scientific and technical industry workers. (Table 3)

Industries where most people are employed are educational services, and health care and social assistance with 25.9%, retail trade (18.9%), manufacturing (17.5%); arts, entertainment, and recreation, and accommodation and food services (13.1%), and Finance and insurance, and real estate and rental and leasing (10.8%). Management, business, science, and arts occupations are concentrated mostly on Educational services, and health care and social assistance. (Table 3)

75.1% of people use private transportation to commute to work (driving alone or carpooling), comparing to the city's 92% estimate. 6% use public transportation and 15% walk to work. (Table 3)

5.4. Economy

Chicopee is mostly a service economy with some light manufacturing. Is home to few major businesses such Chicopee Provision Company, a major producer of Polish sausage kielbasa under the Blue Seal brand, and Millie's Pierogi, a producer of traditional Polish dumplings called Pierogi. Also is home of Buxton Co., that designs, manufactures, and markets gifts and leather goods. Largest companies with leading employers in Chicopee are:

Westover Air Reserve Base, Chicopee Public Schools, City of Chicopee, Walmart, Valley Opportunity Council, Covidian Products, Riverbend Medical Group, J Polep Distribution Svc, Callaway Golf Co, John R Lyman Co, Avery Dennison Corp, AM Lithography Corp, Aramark, etc where the last two companies are located in the study area. (Source: website of MA Office of Labor and Work Development)

FXM Associates, the consulting firm specializing in economic development that was part of the "Brownfields Area-Wide Planning Project, Chicopee West End, 2011" study, found that in 2010 there were an estimated 153 business establishment in the West End area with more than 1,100 employees. (Table 5)

In 2010 there were “an estimated 153 business establishments within the Chicopee downtown area with more than 1,100 employees and nearly $119 million in annual business sales. (Chicopee’s Brownfield Study Area, FXM Associates Report, 2010) Tables 4 and 5 below show the number of establishments, employees and sales in the city of Chicopee and study area. The data was obtained from the FXM Associates Report on Chicopee’s Brownfield Area.

The study area contains 5% of the total jobs and less than 1% of the business sales in Chicopee. The manufacturing establishments comprise the 12% of all the manufacturing establishments in Chicopee overall, the 14% of the manufacturing jobs and 17% of the manufacturing sales in the city. (FXM Associates Report, Chicopee’s Brownfield Area, 2010). Services businesses have the highest number of establishments in Chicopee and are next to manufacturing businesses in sales and numbers of employees. The retail sector brings less than 4% of the city’s retail sales.

Creative businesses in the study area are scarce. The businesses in downtown, pertaining to professional, scientific and technical services industry are mostly in the legal services sector. There are several photography services and media advertising. Few web developers and technical services and management and technical consulting services along with one architectural and engineering business.

In the information industry there are only one business in the newspaper, book and directory publishers sector (healthcare ledger) and one media service (WGGB) in the radio and television broadcasting sector.

There is no business in the art/entertainment and recreation industry, but only one dance center and two martial arts centers pertaining to the Educational Services sector.

5.5. Site analysis

Chicopee's rich history could be seen in the significant areas and buildings. Chicopee's industrial evolution could go back to the city's three original villages Chicopee Falls, Cabotville and Willimansett. Cabotville Industrial park is located in the downtown and houses around 60 businesses and 600 employees.

There are two historic districts in the area that are listed on the National Registry of Historic Places. The Dwight Manufacturing Company Housing District, which includes mill housing that has been rehabilitated and Cabotville Common Historic District, which is primarily a residential area. Polish National Home, a beautiful building in colonial revival style, constructed in 1912, is also in the National Registry of Historic Places. There are roughly 790 buildings or properties in Chicopee that are incorporated in the Massachusetts Historical Registry. Many of them are in the downtown, like the Starzyk Building built on 1921. (Figure 8)

There are around 190 acres in the downtown area, which includes a mix of residential, commercial, and industrial properties. There are around 310 parcels where 53% is residential, 12% commercial, 3% industrial, 10% mixed use and 8% tax-exempt. Approximately 8% is vacant land. Tax-exempt properties make up the largest amount of land in downtown, with the city-owned 22-acrea parcel by Chicopee River and the 1.7 acre Lucy Wisniowski Park. (Map 4)

The residential properties include a variety of housing types, from single-family homes to apartment complexes. There are roughly 26% of single-family homes, 25% two family homes and 29% apartment complexes with 4-8 units each.
The commercial properties are mostly clustered in the northeast area and along Center Street. There is a large shopping plaza on Exchange Street. (Map 4)
The Cecil Group in their study: “Brownfields area-wide planning project, 2011” in Chicopee downtown area (West End neighborhood), provided a breakdown of the average assessed values per square foot for multifamily, commercial and industrial properties. (Table 6)

Evaluated for their land, building and rentable space value, the commercial space resulted to have the highest assessed values per square foot.

The study on Brownfield planning in the downtown area in Chicopee identified 13 target brownfields and utilized properties, listed as: Cabotville Mill Complex, Center Street Parking, Chicopee Water Department, Former Hampden Steam Plant, Collegian Court, Former Delta Park, Former Freemason’s Lodge, Former Lyman Company, Former Mathis Oldsmobile, Former Mobile Service Station, Former Racing Oil, Former Valley Opportunity Council building and Riverfront Property. (Map 3)

The entire city of Chicopee has been identified as an Economically Distressed Area (EDA) by the Massachusetts Department of Environmental Protection (MassDEP).

Thus Chicopee under the Brownfields Act can receive funds from the Brownfields Redevelopment Fund for site assessment and cleanup. The City has also been designated as an Economic Target Area by the Economic Assistance Coordinating Council.

There are two parks in the area, Lucy Wisniowski Park (1.7 acres), which is also the city's first park, and Bullens Park (0.1 acres). (Figure 9) Area also includes the open space of the former Hampden Plant (approx. 40 acres), which has been designated as a brownfield property and the proposed future uses include agricultural uses, i.e. tree farm or/and energy farming use. These parks and open spaces are a city property.

The Chicopee Center Canal Rail Trail runs 1.1 mile along a former industrial railway, form Canal Street & Grape Street to Front Street & Davitt Memorial Bridge that follows the canal. (Figure 10)

Progress is being made to stretch the trail along the former railway near the Chicopee River and end near the intersection of Ellerton Street and further east to the Uniroyal Property at Oak Street. From there, the trail will continue through the Chicopee Falls community to Deady Bridge (Broadway Street). Eventually the plan is to connect the Chicopee trails to the one in Springfield.

The area is well serviced by the highway transportation system. The major road that is included in the area is I-391. I-90, I-9, I-291 and Route 202 are other major highways that in the vicinity of the downtown area. (Map 2)

The bus service is offered by Pioneer Valley Planning Commission. There is one bus that runs through the area and two bus lines that go by near the study area.

There are no commuter rail services in Chicopee. The nearest Amtrak station is in Springfield.

There is an abundance of parking lots in downtown area that satisfies the current demand for parking. According to a 2009 Chicopee Center Parking Study, there are 809 parking spaces in the downtown area of Chicopee; 697 public spaces, 598 private spaces and 81 pay-and-park spaces. (Source: Brownfields area-wide planning project, Chicopee, West End, The Cecil Group, 2011). Some of the parking spaces could be used for development without negatively impacting the neighborhood's parking supply.

There are seven zoning districts (Residence A, B; Business A, B, C; Central Business District and Industrial) and two overlay districts in the study area (Chicopee Center 40R Smart Growth Overlay and Mill Conversion and Commercial Center Overlay District) (Map 5)

Residence A zoning allows for single-family homes, churches, government services, private schools and colleges, farms, cemeteries and golf courses. Very few properties in the study area fit in this zoning designation. It includes the Lucy Wisniowski Park, Chicopee's Fire Department and Chicopee's Water Department.

Residence C by right allows for residential housing, from single-family to multi-family homes. This use covers the majority of the land in the downtown area. They are located along West and Chestnut Street and along the central part of School and

Park Street. Other uses in this zone could be allowed only by special permit, like allowance for commercial uses that are secondary to multifamily houses or developments that preserve historical buildings or natural areas.

Business A includes the majority of the commercial properties in the area. It allows for general commercial uses in high-traffic areas along with some residential uses. Uses go from retail, to restaurants to auto services. The properties are mostly located along Exchange Street and Cabot Street.

Business B includes almost all the properties along Center Street. This district is designed for commercial businesses that generate heavy traffic and are incompatible with residential uses and many general business uses. This zone allows for all the uses in Business A zone and other, like construction services and warehousing.

Business C allows usually for business developments that are auto-oriented and usually located near highway interchanges. Such uses can be vehicle repair services, drive-in restaurants. There is only one property allowed for this use, on Exchange Street.

Central Business District is designed for the mixing of commercial uses in residential neighborhoods. Uses like auto service, restaurants, multi-family homes and small production facilities are allowed by special permit.

Industrial district allows for uses permitted in Business A and B and industrial uses, like manufacturing facilities, junkyards and sports assemblies are allowed by special permit. This district includes the former Delta Park and Cabotville Industrial Park.

All the properties of the area are within Mill Conversion and Commercial Center Overlay District. The purpose of the districts is to" to promote the economic health and vitality of the City by encouraging the preservation, reuse and renovation of underutilized or abandoned industrial properties and commercial centers through mixed-use development that includes compatible industrial, commercial, municipal, and residential uses. This overlay district allows for flexibility in how the properties can be redeveloped. Any combination of uses is allowed unless prohibited by state of federal regulations. Permitted uses include: "Multifamily residential uses in conjunction with one or more of the uses by right in the underlying district; and Residential uses combined with studios with an emphasis on arts and crafts" (Zoning Code, City of Chicopee, MA)

The purpose of the Chicopee Center 40R Smart Growth Overlay is to "provide an opportunity for the an opportunity for residential and mixed-use development, including both new construction and renovation of existing buildings, within a distinctive, attractive and livable environment that supports the commercial revitalization of Chicopee Center", but also to allow for development that is compatible with the character and historical identity of the city of Chicopee and provides for "a diversified housing stock at a variety of costs within walking distance of services and public transportation, including affordable housing, and in housing types that meet the needs of the City's population.", also generate tax revenue. (Zoning Code, City of Chicopee, MA)

This district overlays Cabotville Industrial Park and properties south of Front Street.

The city of Chicopee has granted special permit to a developer to convert part of the Cabotville Industrial Park on Front Street into residential complex.

5.6. Art and Culture

The art and culture life in downtown Chicopee is limited to the some restaurant and nightlife activity. Few venues, like Maximum Capacity and Cairo Cabaret offer musical and dance shows. One significant culture facility that is located in the downtown area, Rivoli Theater, is not closed. However in close proximity to the area are located some important historical and cultural institutions for the city of Chicopee, such as Polish Center of Discovery & Learning, a museum and art and cultural center that celebrates the Polish culture and history of Polish immigrants in the area. It offers a variety of workshops, exhibits, concerts, and other events.

Irish Cultural Center at Elms College is dedicated to promote and preserve the cultural heritage of the Irish people. Chicopee Library is also a venue where art and culture events often take place. Friends of Chicopee Public Library have their annual Fine Art Exhibit there. Nearby are two building that are included in the National Register of Historic Place, Edward Bellamy Homestead, the Chicopee native author and the City Hall, a beautiful building in Romanesque style.

There are several events that happen annually in the city of Chicopee. The World Kielbasa Festival, which is a four-day fair featuring Polish food, polka dancing, games, and rides taking place early summer in Szot Park; Great New England Air

Show that attracts 200-300 thousand visitors every year; and The Chicopee Fest-of-All is a celebration of Fourth of July, taking place in Szot Park and featuring live music, local foods and fireworks.

Population age of site is comprised mostly of almost equally divided of White and Latino population, where the foreign population is higher than the city rate.

The median age is considerably younger than that of the city of Chicopee.

The focus area population educational attainment has fewer college graduates than Chicopee but higher percentage of people with master's degree.

Population with bachelor degree and master's degree in the study area median earnings are much higher than that category of people in the city.

Homeownership rate in study area is significantly lower than at of the city. Significantly lower is the median household income, which results to be almost half of the median household income of the city of Chicopee.

Almost just half of the households were family households, with almost half of the population as householders living alone. Vacancy is also double the rate of the city.

The population in the area mostly rents and a considerable amount of their income goes to rent. The employed also the unemployed force in the area is lower compared to Chicopee's rate.

Almost half of population, 16 and over in the area are employed in sales and office occupations, following by production, transportation and material moving occupations.

Next are the Service occupations and management, businesses, science and arts occupations, while the latest are among the occupations the city of Chicopee civilians are mostly employed in.

The main industries civilians are mostly employed in educational services and health care and social assistance followed by retail trade and manufacturing, continuing with arts, entertainment, recreation and accommodations and food services industry.

The population of the study area is young, lives alone and is suitably employed and educated. They mostly work in service, retail and manufacturing related industries but there is also a considerable concentration of art and entertainment related businesses. These indicators show that study area is more dynamic compared to overall Chicopee population. The young, increasingly educated and diverse population could be a factor in the future revitalization of downtown Chicopee especially if it is supported with short-term and long-term strategies and policies.

5.8. Creative placemaking in Chicopee

Seems like there a limited efforts in Chicopee toward placemaking.

The city of Chicopee has granted special permit to a developer to convert part of the Cabotville Industrial Park in the downtown area into residential complex that will offer studio and one-bedroom spaces to young professionals and artists in the area.

The city has funded a 1.1 mile long bike trail, The Chicopee Center Canal Rail Trail, which runs along a former industrial railway, form Canal Street & Grape Street to Front Street & Davitt Memorial Bridge. (Figure 8)

The city has started remediation, planning and permitting a mixed use development at Chicopee Falls, called River Mills, which will expand business and job opportunities and will establish a connection between Chicopee Falls and Chicopee Center.

The development will conserve some of the existing mills buildings that represent a part of Chicopee's industrial heritage and reflect the same character in the new buildings.

The Older Adult Community Center building is already in construction phase. The city has spent approximately $2.3 million in demolition and site remediation, including: $1.4 million in Community Development Block Grants (CDBG) funds and $900,000 in Mass Development Brownfields Redevelopment Funds.

CHAPTER 6

DISCUSSION OF FINDINGS AND CONCLUSIONS

6.1. Findings

6.1.1. Opportunities for creative economy in the study area and Chicopee

The analysis performed on Chicopee and the study area helped to show the prospect of this area to be as successful as the other cases studies taken in consideration. The demographic indicators illustrate that the study area has a highly diverse population. The Latino population and foreign population is significantly higher that other areas of the city. Also the median age of the area is considerably higher. In the cases studies reviewed earlier, a diverse and younger demographic has a pattern of being associated with dynamic and lively communities.

Beside racial and age diversity the area has also an educated cluster of master graduated population. Population with bachelor degree and master's degree in the study area median earnings are much higher than that category of people in the city of Chicopee.

Another indication of the mobility and diversity of the population of the area is that the mostly half of the households were non-family households with almost half of the population living alone. Homeownership rate in study area is notably lower than at of the city.

The population in the area mostly rents and a considerable amount of their income goes to rent. In the same time vacancy is also double the rate of the city. This is a very important indicator of the necessity for affordable housing that the city should engage in suitable policies to accommodate the needs not only for the current but also for future population. City of Chicopee should consider the draw of a younger, professional, diverse population in the area, as an opportunity to guiding appropriate strategies and create or apply for funding that could continue making this area a desirable community for more people. Affordable housing could also help alleviate the considerable vacancy in the area.

With the right policies and intervention from the public sector the area could become a hub for young and creative professionals. Not as exploited and deemed as a safer community, compared to nearby cities like Holyoke and Springfield, Chicopee seemed to have yet untapped opportunities for development. Chicopee has a favorable real estate market. City's encouraging policies in downtown for mixed-use development, like zoning overlays, plan for redevelopment of downtown and Chicopee Falls could be just the first footstep toward a successful revitalization of the study area. Downtown area has satisfied one of the traits Richard Florida emphasized when talking about the places where people move to, which is authenticity of place. As just the other case studies, downtown Chicopee and the areas surrounding it have numerous historic places and buildings significant to the Chicopee's legacy as once an important economic and industrial center. Chicopee should create strategies not only to support echoing this legacy but also to exploit ways to generate interest and responsiveness from their community. As seen on other cases, other cities have tailored numerous educational, community and economic programs around the heritage of their communities.

The area has a vast and underutilized open space that could be a potential for recreational space to support not only the area's need for green open spaces, but that of Chicopee's. Moreover the vicinity to environmental resources like Chicopee River and Connecticut River makes this area an advantageous location for current residents and newcomers. The area is also well served by several regional highways that make for an easy commute to important regional areas like Springfield, Northampton, Easthampton, etc.

The strategic position in the pioneer valley region and the vicinity to regional presents the opportunity for a potential educational, art and cultural spillover from nearby significant centers like Springfield, Holyoke, Northampton or Amherst.
There are several professional and creative businesses in the downtown area that provide services to the local residents. These businesses could be the foundation for a cluster of creative businesses in the area.

The focus groups and interviews carried by the city of Chicopee while planning for a comprehensive downtown revitalization revealed the aspirations and demands of the area's residents to see many things changing. There is no better timing for the city of Chicopee to engage in public and private partnerships and develop strategies to meet residents' needs and cultivate a productive a local creative economy.
Chicopee could create a connection with other regional's community programs and projects, like Holyoke Canal Walk community programs or Springfield's yearly community art project.

There are a lot of successful strategies and efforts Chicopee can take example from, as there is a considerable amount of federal and state funding to take advantage of in developing a creative economy and building creative placemaking.

6.1.2. Challenges for creative economy in Chicopee

In spite of the existence of potential opportunities for an economic upturn or community revitalization, the study area faces challenges that are an obstacle for a rapid recovery.

There is a higher rate of unemployment in the study area compared to that of Chicopee. Also downtown population is financial more challenged that other neighborhoods of Chicopee. Overall the education attainment of the population in the study area is lower than the city of Chicopee.

The reality of numerous underutilized and vacant properties creates a threat in deflating the property value of other existing properties in the area. Till the local government decides to tailor strategies to target these specific properties, they properties could be considered as lost properties. The properties could be put to more cost-beneficial uses not only to the owner but also the local community in general. In the last years there have been identified thirteen brownfields or underutilized properties in the study area. The potential redevelopment of these sites is expected to serve as a catalyst for the revitalization of neighborhood in downtown.

Manufacturing and service are the more significant industries in the area. There is a shortage of creative businesses that could help create and support a healthy creative economy for the neighborhood. There is also an absence of community, art and cultural programs that is substantial to creative economy and creative placemaking.

In general there is a lack of strategies or just encouragement from the city in promoting cultural activities and generating more businesses in the area.
A successful planning for promoting placemaking and creative economy results from a suitable private – public partnerships, adequate financing and participation of community leaders in the decision processes. Once stakeholders of the study area provide fundamentals for good planning, the results could be satisfactory.

6.2. Conclusions

The literature review and especially the best practices reflect the conception that when it comes to planning for creative placemaking, there is no one size fits all strategy. There will be no magic formula to make one place or city just as successful as the other. The results achieved implementing creative placemaking practices will differ from one place to the other and from one community to the other. The challenge is to understand and tailor specific approaches to specific community needs.

Chicopee can be as successful as the other mill cities in the western region of Massachusetts if the strategies are carefully adapted to Chicopee's potential and existing capacities.

How could Chicopee's creative economy strategy be more successful relative to similar strategies in nearby cities like Springfield, Holyoke or Easthampton? These cities have an established footprint in the area, because not only their historic significance, like Springfield or Pittsfield, but also the influence from other important centers of the area. Easthampton has a cultural and educational spillover from Northampton and so has Holyoke from Springfield. Through the right strategies that explore its own cultural and historic heritage, Chicopee could be as competitive.

The strongest components that reflect this legacy are the mill properties in the study area. The city could partner with private entities to support the development of mill properties into future spaces for potential businesses and live-work space areas for artists and creative professionals. The authenticity of existing properties like Cabotville Mill Complex and Former Lyman Company could be a generator in rebranding the image of the once-famous-industrial city.

Moreover, another advantage is the vast open space of former steam plant and Delta Park in the study area. These areas could be an excellent addition to the existing open spaces of the city. Chicopee could use the strategic location near the Connecticut River to enhance river access and encourage private development for leisure purposes.

The young, low income, professional population of downtown could be a generator for the future of the area. Chicopee should create a distinctive image of the area as a trendy, affordable, attractive place to live and play. The city needs to accommodate the needs of the exiting population while thinking of the future incomers. To attract young, creative professionals or students, Chicopee should create the brand of “diverse, interesting, authentic, affordable” area.

The housing rental demand is high and so is the demand for manufacturing and commercial space. The city of Chicopee should take measures to redevelop low-cost flexible spaces in mill building and vacant properties to accommodate the need for housing and commercial spaces and offer funding incentives and technical assistance to improve the degraded properties.

Chicopee should increase the visibility of downtown within the region to attract businesses and visitors in the area. One approach could be through cultural and community programs. Through state funding and public-private partnership, the city could establish seasonal, monthly and yearly programs that commemorate various aspects of the community and the area, like art, culture or the industrial heritage of the city. State funding could provide support to found a community and cultural center in the area and/or sustain the renovation of other significant cultural building in or nearby the area, like Rivoli Theater.

Chicopee can walk in the same footstep of Pittsfield or Holyoke by establishing a cultural office or appointing a cultural coordinator to establish relationship with the community, design strategies for community development and create community, art and cultural programs, identify funding in the state and federal level applicable to specific strategies. These entities should aim strong relationship with the similar units in the other cities to provide a regional collaboration, which might give Chicopee’s activities a wider exposure.

Another strategy Chicopee could follow is creating distinctive districts within the area. The Cecil Group has made some great recommendations in their study of the West End Neighborhood, 2010. Some of the proposed districts are: Residential District, Mixed Use District, Gateway District, Open Space Districts, Canal District and Downtown Core District (Map 6). Chicopee could capitalize by these distinctive neighborhoods and create developing strategies that respect the different characteristics of each district.

Most pressing issue the area is facing now is the presence of numerous brownfield sites. City of Chicopee should obtain funding for assessment and remediation of all these sites and should establish a public-private partnership to support the development of these properties into appropriate and relevant uses to the area.

Future uses could include low and affordable housing spaces, commercial and light industrial spaces, community and cultural venues, community center, community gardens, open and recreational spaces, ect.

There is a lot Chicopee could do to support a health creative economy in the area. Through careful planning, appropriate funding and strong partnership with the community and private developers, the area could experience short term and long term desirable changes. Next chapter will consist of a matrix that contains the final recommendations, related to different strategies, partnership and funding. The tables used for all the demographic and economic data could be found in the Appendix.

6.3. Recommendations

	Recommended Strategy	Description	Partners	Potential State Funding
1	Provide services and cultural amenities to existing population and plan for future one	Conclude community survey to understand the services and amenities' the population thinks is lacking. Provide cultural amenities.	Public-private partnership	Mass Cultural Facilities Fund Grant, New Market Tax Credit, CDBG funds
2	Attract new creative businesses and support exiting ones	Establish need for new businesses in the area and offer financial incentives to create new creative businesses in the area. Appeal to other regional businesses to move their businesses in the area.	Public, private owners	Mass Cultural Facilities Fund Grant, New Market Tax Credit, CDBG funds
3	Support live-work space for creative professionals	Establish strategies to help development of existing and new spaces into live-work spaces for artists and creative professionals. Offer incentives to developers and "advertise" the efforts regionally.	Public, developers, private owners	Historic Tax Credit, Community Development Block Grants, HOME funds, Low Income Housing Tax Credit, Community Preservation Act
4	Provide low and moderate income housing for existing and future population	Design and establish strategies for affordable housing in the area	Public, developers	Community Development Block Grants, HOME funds, Low Income Housing Tax Credit, Community Preservation Act
5	Support development of vacant and underused properties in the area	Make assessment, remediate and establish programs to support development of these properties into housing, commercial or industrial space or community spaces, like community gardens.	Public, developers, private owners	New Market Tax Credit, Low Income Housing Tax Credit (for affordable housing), MassDevelopment Brownfields Redevelopment Fund, EPA Assessment and Cleanup Grants
6	Support assessment and remediation of brownfield properties in the area	Apply for appropriate funding to conduct assessment and remediation for necessary proprieties, like Mill buildings.	Public-Private partnership	Historic Tax Credit, MassDevelopment Brownfields Redevelopment Fund, EPA Assessment and Cleanup Grants
7	Support redevelopment of	Conduct site-specific redevelopment study for	Public-Private	New Market Tax Credit, Low

	brownfield properties	each of the brownfield property, establish future uses and entice developers	partnership, private owners, developers	Income Housing Tax Credit (for affordable housing), CDBG funds, MassDevelopment Brownfields Redevelopment Fund, EPA Assessment and Cleanup Grants
8	Support establishment of community and cultural center and renovate existing Rivoli theater	Identify community leaders and in partnership help support establishment of a community and cultural center needed to design and plan the cultural activities in the area. Renovate and reopen Rivoli theater	Public-Private partnership	Cultural Facilities Fund (matched), Historic Tax Credit, CDBG funds, Community Preservation Act
9	Support establishment of a cultural office or creative economy coordinator position within the city	Establish a cultural office or a creative economy coordinator that will help maintain relationships with community groups, identify their needs, support creative and cultural businesses, organize community events and identify and apply for available funding.	Public-Private partnership	Cultural Facilities Fund (matched)
10	Support establishment of periodic community cultural events in the area	Through partnership with community groups help establishment of periodic community cultural events, like cultural festivals, art exhibits and other events related to cultural and art activities	Public-Private partnership	Adams Grant, CDBG funds
11	Use historic significance to brand the area	Through careful planning and community programs, exploit historic industrial legacy to rebrand the image of the area and attract visitors	Public-Private partnership	Historic Tax Credit, Adams Grant, CDBG funds, Community Preservation Act
12	Design and perform streetscape improvements	Design and perform streetscape improvements in the area, like sidewalks, street trees, lighting.	Public	
13	Support remediation and redevelopment of Former Steam Plant and Delta Park into open recreational and space	Support development of the open space near the river into open and recreational space. Enhance river access and support private development that will add appropriate, necessary services to the area	Public, developers, private owners	Gateway Cities Parks Program, CDBG funds, MassDevelopment Brownfields Redevelopment Fund, EPA Assessment and Cleanup Grants
14	Encourage the development of downtown	Identify artist in the area and through partnership encourage development of artistic activities in the	Public-Private partnership	Adams Grant, New Market Tax Credit, CDBG funds

	arts organizations and galleries	area, like periodic exhibits, concerts, etc.		
15	Encourage mixed use development	Encourage mixed use developments in the area to attract more businesses and population	Public, developers, private owners	Mass Cultural Facilities Fund Grant, New Market Tax Credit, District Improvement Financing, CDBG funds
16	Encourage the development of downtown restaurants	Through financial incentives encourage development of more food and drink establishment in the area.	Public, developers, private owners	New Market Tax Credit, District Improvement Financing
17	Encourage business/culture/residential mix	Encourage balanced environment where people work, live and have fun.	Public, developers, private owners	Adams Grant, Mass Cultural Facilities Fund Grant, CDBG funds
18	Encourage appropriate downtown nightlife (ex: bars and clubs)	Designate location for a fun nightlife and entice business owners to open nightlife establishments.	Public, private owners	New Market Tax Credit, District Improvement Financing
19	Create one or more downtown district(s)	Support creation of one or more districts that will respect the characteristics of the neighborhood. Establish a cultural district to attract more cultural interest and visitors in the area.	Public	Massachusetts Cultural Council, Mass Cultural Facilities Fund Grant, Cultural Districts, District Improvement Financing, CDBG funds
20	Recruit technology/science businesses to downtown	Plan a strategy to appeal to technology and science related businesses.	Public, private owners	Mass Cultural Facilities Fund Grant, New Market Tax Credit
21	Create a strategy regarding density and style of downtown housing	To preserve the existing authenticity of old mill building, create a strategy to "reinforce" new housing be build in the character of the old mill building.	Public	Historic Tax Credit, District Improvement Financing, CDBG funds
22	Include citizens, local non-profits and the local business stakeholders in the planning processes	Include the citizens, local non-profits and the local business stakeholders to help with designing and applying strategies to support development of creative economy in the area	Public – private partnership	

APENDIX

LIST OF FIGURES

Figure 1. Creative Placemaking impact model
(Source: MassINC's report "Building Vibracy, Creative Placemaking Strategies for Gateway City Growth and Renewal")

Figure 2. Sketch of Easthampton Cultural District
(Credit: Eashamptoncityarts.com)

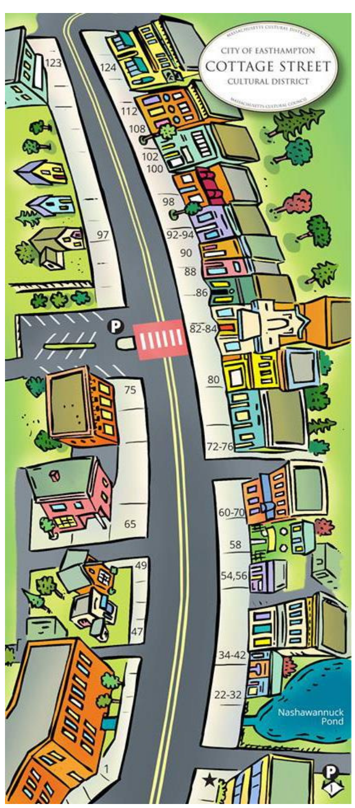


Figure 3. Aerial view of the study area
(Source: bing.com)

Figure 4. Cabotville Industrial Park
(Source: masslive.com)

Figure 5. Dwight Manufacturing Company Housing District
(Source: wikipedia.org)

Figure 6. Cabotville Mill Complex
Aerial photo (Source: Chicopeema.gov)

Figure 7. Cabotville Mill Complex
(Source: Chicopeema.gov)

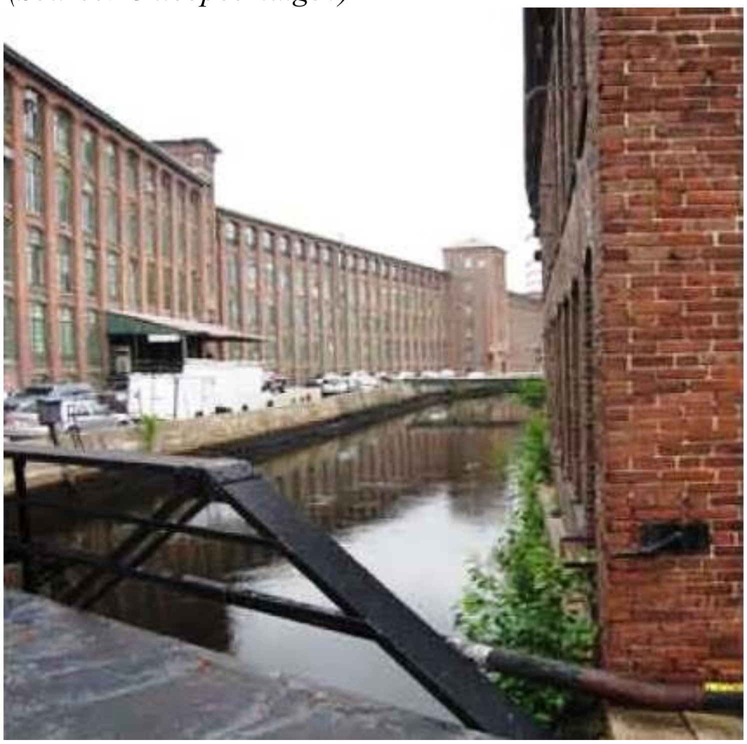
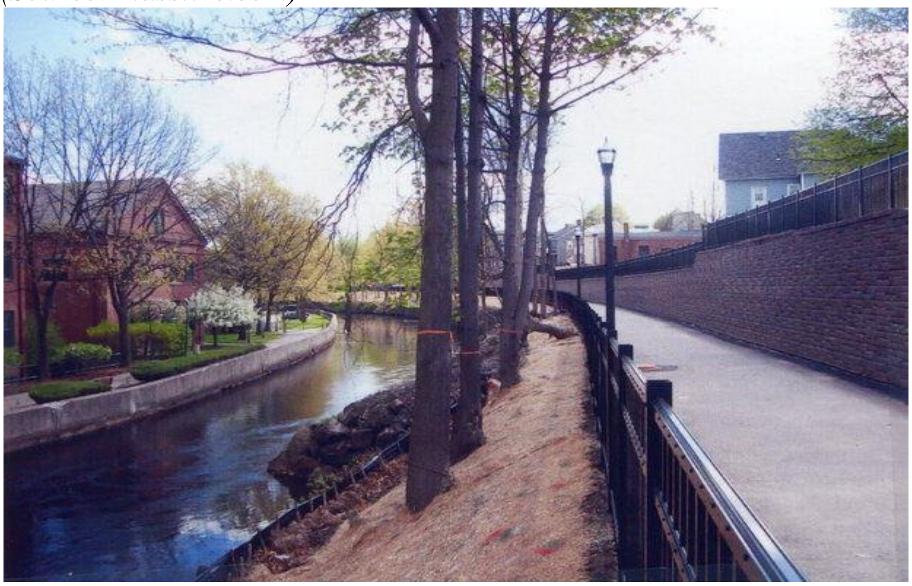


Figure 8. Starzyk Building
(Source: loopnet.com)

FIGURE 9: PARKS IN THE STUDY AREA

Figure 10. Chicopee new bike trail along the Canal
(Source: masslive.com)



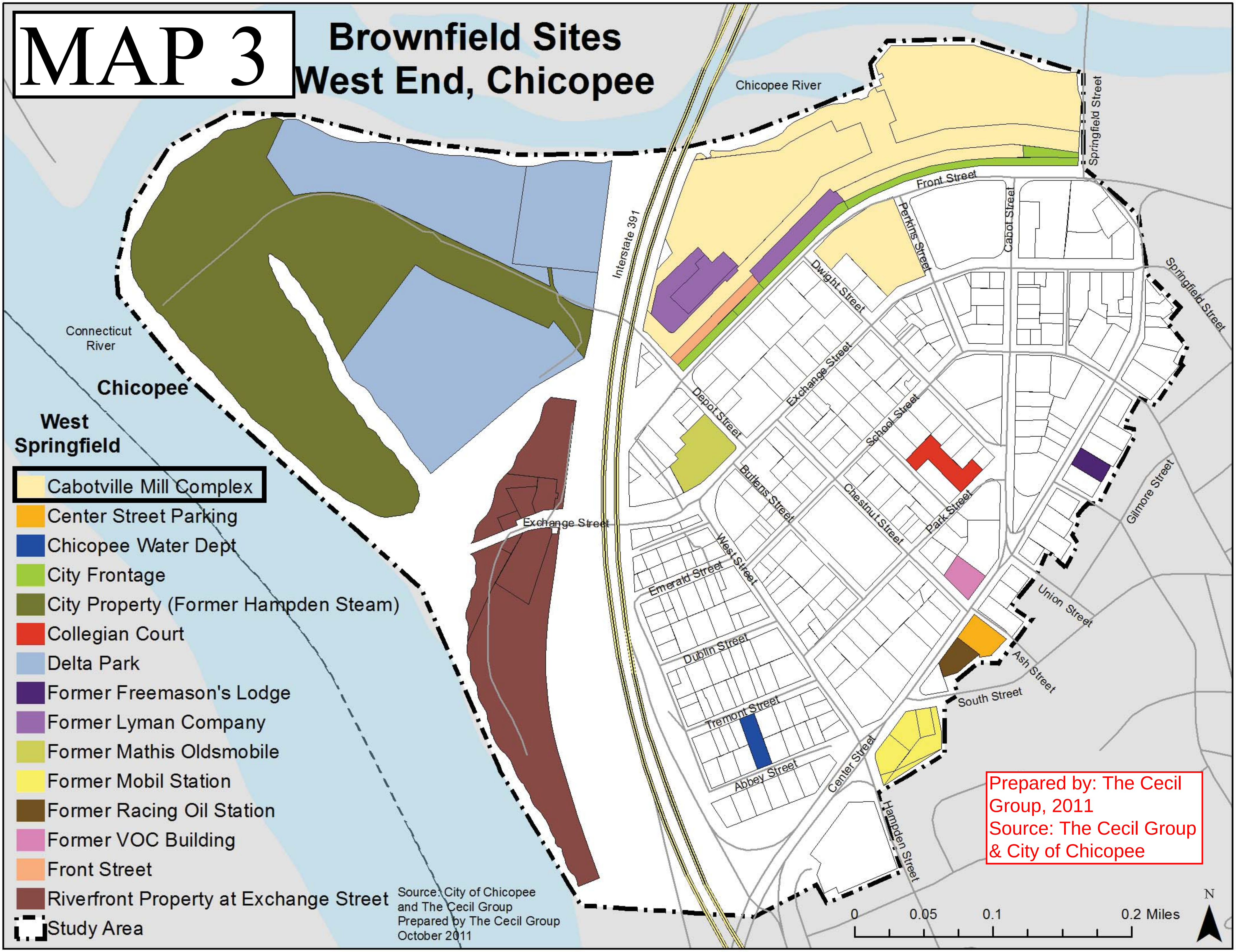
LIST OF MAPS

Chicopee Downtown Focus Area

Laura Selmani

Chicopee Downtown Main Corridors

Laura Selmani


MAP 3
Brownfield Sites
West End, Chicopee
Chicopee River
Connecticut River
Chicopee
West Springfield
Interstate 391
Springfield Street
Front Street
Perkins Street
Cabot Street
Dwight Street
Exchange Street
Depot Street
School Street
Bullens Street
Chestnut Street
Park Street
West Street
Emerald Street
Dublin Street
Tremont Street
Abbey Street
Center Street
Hampden Street
South Street
Ash Street
Union Street
Gilmore Street
Cabotville Mill Complex
Center Street Parking
Chicopee Water Dept
City Frontage
City Property (Former Hampden Steam)
Collegian Court
Delta Park
Former Freemason's Lodge
Former Lyman Company
Former Mathis Oldsmobile
Former Mobil Station
Former Racing Oil Station
Former VOC Building
Front Street
Riverfront Property at Exchange Street
Study Area
Source: City of Chicopee and The Cecil Group
Prepared by The Cecil Group
October 2011
Prepared by: The Cecil Group, 2011
Source: The Cecil Group & City of Chicopee
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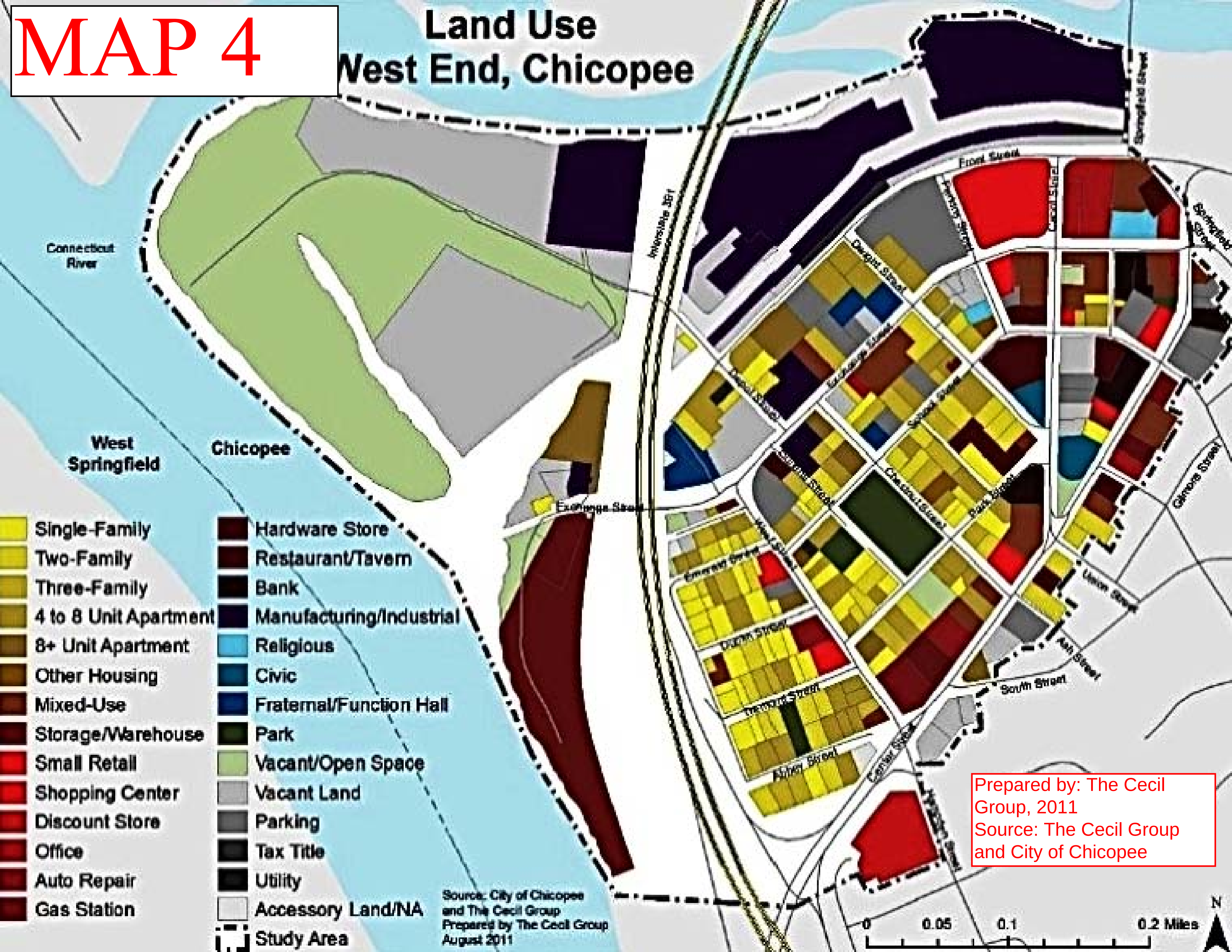
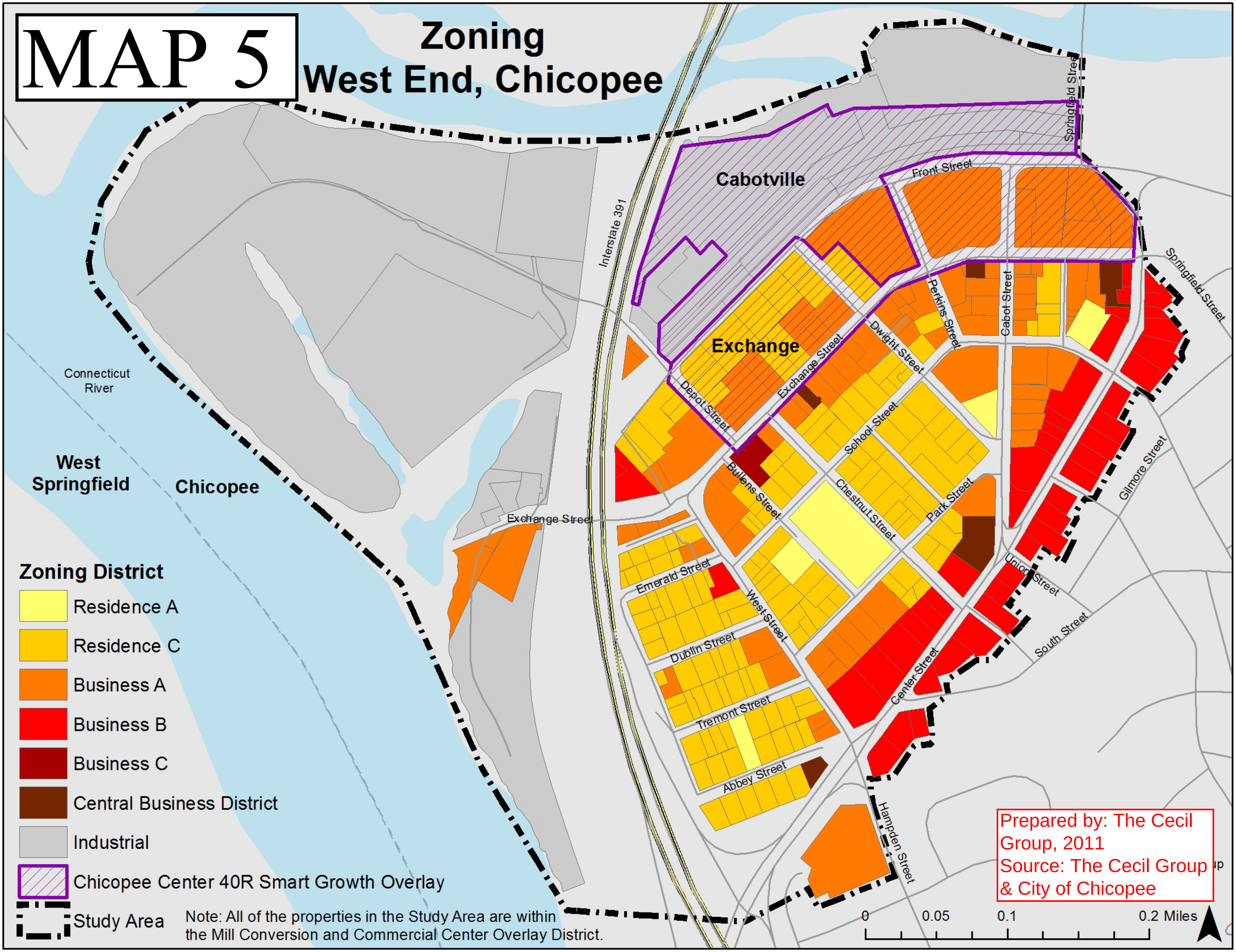
MAP 4



Prepared by: The Cecil Group, 2011
Source: The Cecil Group and City of Chicopee


MAP 5
Zoning
West End, Chicopee
Cabotville
Exchange
Connecticut River
West Springfield
Chicopee
Interstate 391
Front Street
Springfield Street
Perkins Street
Cabot Street
Dwight Street
Exchange Street
Depot Street
School Street
Bullens Street
Chestnut Street
Park Street
Gilmore Street
Union Street
South Street
Center Street
West Street
Emerald Street
Dublin Street
Tremont Street
Abbey Street
Hampden Street
Zoning District
Residence A
Residence C
Business A
Business B
Business C
Central Business District
Industrial
Chicopee Center 40R Smart Growth Overlay
Study Area
Note: All of the properties in the Study Area are within the Mill Conversion and Commercial Center Overlay District.
Prepared by: The Cecil Group, 2011
Source: The Cecil Group & City of Chicopee
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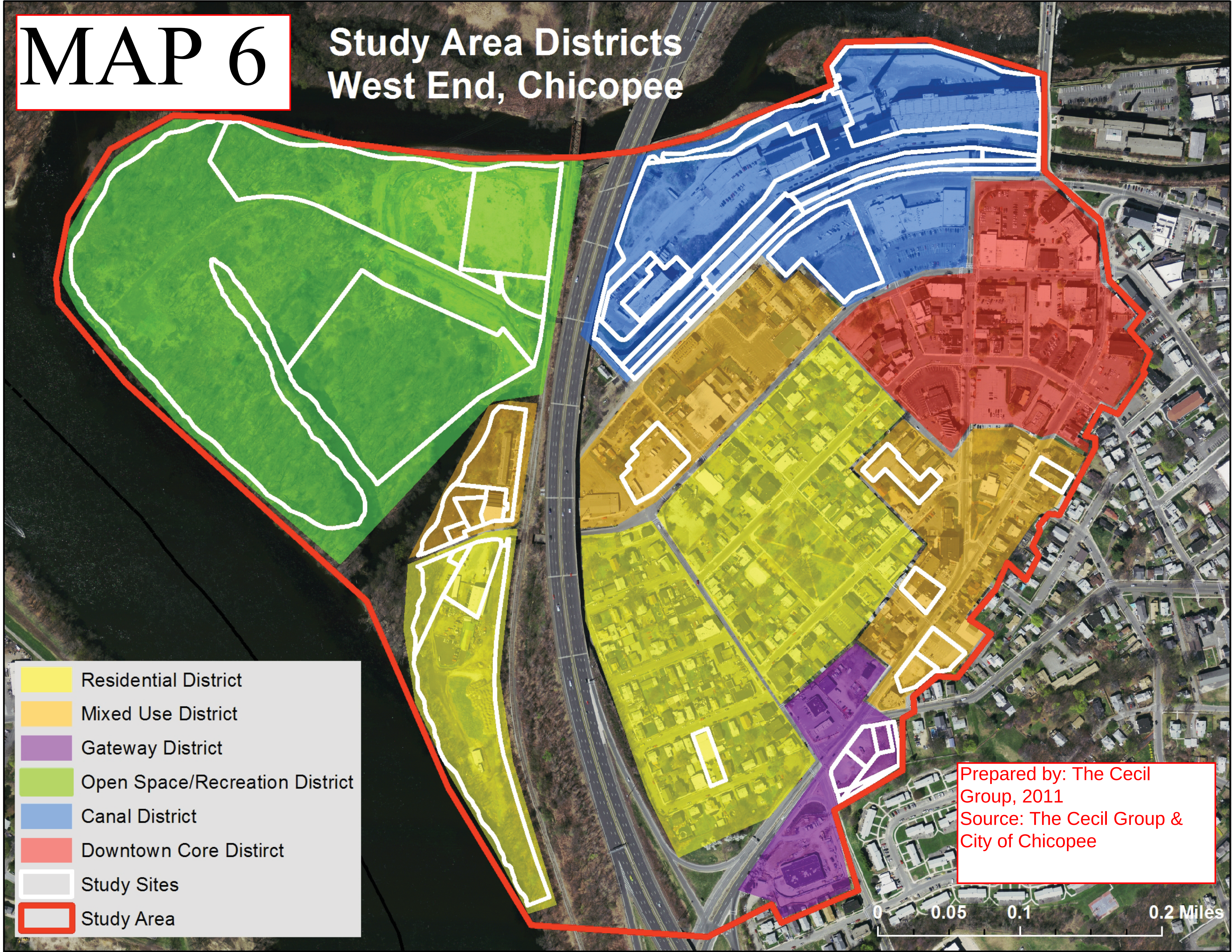
MAP 6
Study Area Districts
West End, Chicopee
Residential District
Mixed Use District
Gateway District
Open Space/Recreation District
Canal District
Downtown Core Distirct
Study Sites
Study Area
Prepared by: The Cecil Group, 2011
Source: The Cecil Group & City of Chicopee
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0.1
0.2 Miles

LIST OF TABLES

TABLE 1: SOCIAL CHARACTERISTICS FOR MASSACHUSETTS, CHICOPEE AND THE STUDY AREA

2008-2012 American Community Survey 5-Year Estimates

Subject	Massachusetts		Chicopee city, Hampden		Census Tract 8109.01, Hampden	
	Estimate	**Percent**	**Estimate**	**Percent**	**Estimate**	**Percent**
HOUSEHOLDS BY TYPE						
Total households	2,525,694	2,525,694	22,957	22,957	842	842
Family households (families	1,604,206	63.5%	13,365	58.2%	439	52.1%
With own children under 18 years	727,801	28.8%	5,562	24.2%	313	37.2%
Married-couple family	1,190,224	47.1%	9,197	40.1%	159	18.9%
With own children under 18 years	509,476	20.2%	3,238	14.1%	72	8.6%
Male householder, no wife present,	100,217	4.0%	986	4.3%	21	2.5%
With own children under 18 years	43,345	1.7%	420	1.8%	0	0.0%
Female householder, no husband present	313,765	12.4%	3,182	13.9%	259	30.8%
With own children under 18 years	174,980	6.9%	1,904	8.3%	241	28.6%
Nonfamily households	921,488	36.5%	9,592	41.8%	403	47.9%
Householder living alone	733,820	29.1%	7,908	34.4%	387	46.0%
65 years and over	274,760	10.9%	2,929	12.8%	84	10.0%
Households with one or more people	788,855	31.2%	6,353	27.7%	313	37.2%
Households with one or more people 65	648,739	25.7%	6,579	28.7%	157	18.6%
Average household size	2.50	(X)	2.35	(X)	2.36	(X)
Average family size	3.12	(X)	3.08	(X)	3.42	(X)
RELATIONSHIP						
Population in households	6,316,953	6,316,953	54,059	54,059	1,983	1,983
Householder	2,525,694	40.0%	22,957	42.5%	842	42.5%
Spouse	1,189,572	18.8%	9,160	16.9%	163	8.2%
Child	1,871,423	29.6%	15,090	27.9%	821	41.4%
Other relatives	340,812	5.4%	3,543	6.6%	79	4.0%
Nonrelatives	389,452	6.2%	3,309	6.1%	78	3.9%
Unmarried partner	159,231	2.5%	1,623	3.0%	70	3.5%
MARITAL STATUS						
Males 15 years and over	2,583,839	2,583,839	22,064	22,064	581	581
Never married	981,462	38.0%	8,028	36.4%	294	50.6%
Now married, except separated	1,290,051	49.9%	9,995	45.3%	179	30.8%

Separated	41,654	1.6%	733	3.3%	35	6.0%
Widowed	68,639	2.7%	937	4.2%	28	4.8%
Divorced	202,033	7.8%	2,371	10.7%	45	7.7%
Females 15 years and over	2,819,766	2,819,766	23,926	23,926	864	864
Never married	922,804	32.7%	7,549	31.6%	438	50.7%
Now married, except separated	1,267,960	45.0%	9,848	41.2%	215	24.9%
Separated	62,998	2.2%	503	2.1%	20	2.3%
Widowed	259,529	9.2%	2,615	10.9%	66	7.6%
Divorced	306,475	10.9%	3,411	14.3%	125	14.5%
SCHOOL ENROLLMENT						
Population 3 years and over enrolled in	1,753,404	1,753,404	13,428	13,428	708	708
Nursery school, preschool	115,650	6.6%	612	4.6%	49	6.9%
Kindergarten	82,906	4.7%	764	5.7%	15	2.1%
Elementary school (grades 1-8)	629,967	35.9%	5,202	38.7%	331	46.8%
High school (grades 9-12)	343,734	19.6%	3,344	24.9%	192	27.1%
College or graduate school	581,147	33.1%	3,506	26.1%	121	17.1%
EDUCATIONAL ATTAINMENT						
Population 25 years and over	4,465,898	4,465,898	38,344	38,344	1,078	1,078
Less than 9th grade	216,669	4.9%	2,156	5.6%	125	11.6%
9th to 12th grade, no diploma	268,218	6.0%	4,644	12.1%	191	17.7%
High school graduate (includes	1,156,650	25.9%	13,863	36.2%	385	35.7%
Some college, no degree	739,171	16.6%	7,080	18.5%	173	16.0%
Associate's degree	344,724	7.7%	4,016	10.5%	110	10.2%
Bachelor's degree	989,299	22.2%	4,628	12.1%	33	3.1%
Graduate or professional degree	751,167	16.8%	1,957	5.1%	61	5.7%
Percent high school graduate or higher	(X)	89.1%	(X)	82.3%	(X)	70.7%
Percent bachelor's degree or higher	(X)	39.0%	(X)	17.2%	(X)	8.7%
VETERAN STATUS						
Civilian population 18 years and over	5,138,208	5,138,208	43,507	43,507	1,291	1,291
Civilian veterans	400,874	7.8%	5,124	11.8%	125	9.7%
DISABILITY STATUS OF THE						
Total Civilian Noninstitutionalized	6,479,196	6,479,196	54,846	54,846	1,985	1,985

With a disability	726,164	11.2%	9,612	17.5%	521	26.2%
Under 18 years	1,413,471	1,413,471	11,622	11,622	694	694
With a disability	63,853	4.5%	1,139	9.8%	79	11.4%
18 to 64 years	4,194,593	4,194,593	34,306	34,306	1,078	1,078
With a disability	367,050	8.8%	5,008	14.6%	347	32.2%
65 years and over	871,132	871,132	8,918	8,918	213	213
With a disability	295,261	33.9%	3,465	38.9%	95	44.6%
RESIDENCE 1 YEAR AGO						
Population 1 year and over	6,491,126	6,491,126	54,760	54,760	1,965	1,965
Same house	5,629,169	86.7%	47,216	86.2%	1,538	78.3%
Different house in the U.S	804,270	12.4%	7,015	12.8%	416	21.2%
Same county	490,123	7.6%	5,471	10.0%	395	20.1%
Different county	314,147	4.8%	1,544	2.8%	21	1.1%
Same state	170,274	2.6%	847	1.5%	21	1.1%
Different state	143,873	2.2%	697	1.3%	0	0.0%
Abroad	57,687	0.9%	529	1.0%	11	0.6%
PLACE OF BIRTH						
Total population	6,560,595	6,560,595	55,326	55,326	1,985	1,985
Native	5,589,130	85.2%	50,124	90.6%	1,651	83.2%
Born in United States	5,425,337	82.7%	47,207	85.3%	1,255	63.2%
State of residence	4,131,113	63.0%	38,868	70.3%	996	50.2%
Different state	1,294,224	19.7%	8,339	15.1%	259	13.0%
Born in Puerto Rico, U.S. Island areas,	163,793	2.5%	2,917	5.3%	396	19.9%
Foreign born	971,465	14.8%	5,202	9.4%	334	16.8%
U.S. CITIZENSHIP STATUS						
Foreign-born population	971,465	971,465	5,202	5,202	334	334
Naturalized U.S. citizen	484,422	49.9%	2,548	49.0%	126	37.7%
Not a U.S. citizen	487,043	50.1%	2,654	51.0%	208	62.3%
YEAR OF ENTRY						
Population born outside the United	1,135,258	1,135,258	8,119	8,119	730	730
Native	163,793	163,793	2,917	2,917	396	396

Entered 2010 or later	4,697	2.9%	112	3.8%	0	0.0%
Entered before 2010	159,096	97.1%	2,805	96.2%	396	100.0%
Foreign born	971,465	971,465	5,202	5,202	334	334
Entered 2010 or later	37,424	3.9%	62	1.2%	0	0.0%
Entered before 2010	934,041	96.1%	5,140	98.8%	334	100.0%
WORLD REGION OF BIRTH OF						
Foreign-born population, excluding	971,452	971,452	5,202	5,202	334	334
Europe	232,344	23.9%	2,506	48.2%	133	39.8%
Asia	281,747	29.0%	771	14.8%	34	10.2%
Africa	79,543	8.2%	404	7.8%	16	4.8%
Oceania	3,255	0.3%	0	0.0%	0	0.0%
Latin America	344,083	35.4%	1,189	22.9%	151	45.2%
Northern America	30,480	3.1%	332	6.4%	0	0.0%
LANGUAGE SPOKEN AT HOME						
Population 5 years and over	6,193,643	6,193,643	52,446	52,446	1,802	1,802
English only	4,848,772	78.3%	41,025	78.2%	877	48.7%
Language other than English	1,344,871	21.7%	11,421	21.8%	925	51.3%
Speak English less than "very well"	547,260	8.8%	4,707	9.0%	281	15.6%
Spanish	488,334	7.9%	5,837	11.1%	669	37.1%
Speak English less than "very well"	212,154	3.4%	1,912	3.6%	163	9.0%
Other Indo-European languages	553,592	8.9%	4,630	8.8%	212	11.8%
Speak English less than "very well"	197,402	3.2%	2,373	4.5%	102	5.7%
Asian and Pacific Islander languages	233,199	3.8%	452	0.9%	27	1.5%
Speak English less than "very well"	115,715	1.9%	200	0.4%	16	0.9%
Other languages	69,746	1.1%	502	1.0%	17	0.9%
Speak English less than "very well"	21,989	0.4%	222	0.4%	0	0.0%
ANCESTRY						
Total population	6,560,595	6,560,595	55,326	55,326	1,985	1,985
American	256,285	3.9%	1,597	2.9%	0	0.0%
Arab	67,144	1.0%	256	0.5%	0	0.0%
Czech	12,939	0.2%	84	0.2%	10	0.5%
Danish	15,513	0.2%	16	0.0%	0	0.0%
Dutch	45,820	0.7%	175	0.3%	0	0.0%
English	723,290	11.0%	3,894	7.0%	85	4.3%
French (except Basque)	521,163	7.9%	11,127	20.1%	222	11.2%

French Canadian	258,686	3.9%	5,099	9.2%	21	1.1%
German	429,750	6.6%	3,173	5.7%	118	5.9%
Greek	84,057	1.3%	453	0.8%	0	0.0%
Hungarian	20,741	0.3%	316	0.6%	0	0.0%
Irish	1,514,031	23.1%	8,975	16.2%	203	10.2%
Italian	913,465	13.9%	4,667	8.4%	151	7.6%
Lithuanian	52,332	0.8%	161	0.3%	15	0.8%
Norwegian	34,800	0.5%	59	0.1%	0	0.0%
Polish	335,383	5.1%	11,121	20.1%	278	14.0%
Portuguese	311,924	4.8%	1,986	3.6%	40	2.0%
Russian	122,233	1.9%	711	1.3%	13	0.7%
Scotch-Irish	46,459	0.7%	303	0.5%	0	0.0%
Scottish	162,997	2.5%	820	1.5%	0	0.0%
Slovak	6,596	0.1%	72	0.1%	0	0.0%
Subsaharan African	115,743	1.8%	496	0.9%	4	0.2%
Swedish	121,220	1.8%	381	0.7%	0	0.0%
Swiss	11,656	0.2%	33	0.1%	0	0.0%
Ukrainian	24,620	0.4%	105	0.2%	0	0.0%
Welsh	24,440	0.4%	117	0.2%	0	0.0%
West Indian (excluding Hispanic origin	114,473	1.7%	184	0.3%	28	1.4%

Source: U.S. Census Bureau, 2008-2012 American Community Survey

TABLE 2: EDUCATIONAL ATTAINMENT FOR MASSACHUSETTS, CHICOPEE AND THE STUDY AREA

2008-2012 American Community Survey 5-Year Estimates

Subject	Massachusetts		Chicopee city, Hampden		Census Tract 8109.01,	
	Total		Total		Total	
	Estimate	Margin of	Estimate	Margin of	Estimate	Margin of
Population 18 to 24 years	677,899	+/-448	5,360	+/-470	213	+/-112
Less than high school graduate	11.4%	+/-0.3	18.1%	+/-3.7	31.9%	+/-17.7
High school graduate (includes	27.1%	+/-0.5	35.1%	+/-4.9	56.3%	+/-14.6
Some college or associate's degree	46.2%	+/-0.5	40.0%	+/-5.3	5.2%	+/-8.2
Bachelor's degree or higher	15.4%	+/-0.3	6.8%	+/-2.0	6.6%	+/-11.7
Population 25 years and over	4,465,898	+/-555	38,344	+/-639	1,078	+/-153
Less than 9th grade	4.9%	+/-0.1	5.6%	+/-0.8	11.6%	+/-5.9
9th to 12th grade, no diploma	6.0%	+/-0.1	12.1%	+/-1.3	17.7%	+/-9.1
High school graduate (includes	25.9%	+/-0.2	36.2%	+/-1.9	35.7%	+/-9.6
Some college, no degree	16.6%	+/-0.1	18.5%	+/-1.5	16.0%	+/-5.4
Associate's degree	7.7%	+/-0.1	10.5%	+/-1.2	10.2%	+/-5.9
Bachelor's degree	22.2%	+/-0.1	12.1%	+/-1.2	3.1%	+/-2.2
Graduate or professional degree	16.8%	+/-0.1	5.1%	+/-0.8	5.7%	+/-4.1
Percent high school graduate or higher	89.1%	+/-0.1	82.3%	+/-1.5	70.7%	+/-10.6
Percent bachelor's degree or higher	39.0%	+/-0.2	17.2%	+/-1.5	8.7%	+/-4.5
Population 25 to 34 years	853,072	+/-601	7,345	+/-696	175	+/-91
High school graduate or higher	92.2%	+/-0.2	88.3%	+/-2.9	76.0%	+/-22.9
Bachelor's degree or higher	48.1%	+/-0.5	26.9%	+/-4.2	8.0%	+/-8.3
Population 35 to 44 years	889,830	+/-495	6,730	+/-440	339	+/-106
High school graduate or higher	91.9%	+/-0.2	85.8%	+/-3.4	79.6%	+/-15.2
Bachelor's degree or higher	43.8%	+/-0.4	18.9%	+/-3.7	10.9%	+/-12.8
Population 45 to 64 years	1,811,917	+/-532	15,149	+/-555	351	+/-89
High school graduate or higher	90.8%	+/-0.2	88.0%	+/-1.8	73.2%	+/-13.9
Bachelor's degree or higher	38.9%	+/-0.3	15.5%	+/-1.7	10.5%	+/-6.8
Population 65 years and over	911,079	+/-286	9,120	+/-419	213	+/-96
High school graduate or higher	80.4%	+/-0.3	65.3%	+/-4.0	47.9%	+/-23.4

Bachelor's degree or higher	25.9%	+/-0.3	10.9%	+/-2.6	2.8%	+/-3.3
POVERTY RATE FOR THE						
Less than high school graduate	24.3%	+/-0.5	18.3%	+/-3.5	36.7%	+/-19.7
High school graduate (includes	11.0%	+/-0.2	10.1%	+/-1.8	39.7%	+/-16.5
Some college or associate's degree	8.1%	+/-0.2	7.2%	+/-1.8	15.5%	+/-14.5
Bachelor's degree or higher	3.9%	+/-0.1	4.1%	+/-1.4	24.5%	+/-19.9
MEDIAN EARNINGS IN THE PAST						
Population 25 years and over with	43,938	+/-180	35,372	+/-1,362	20,781	+/-7,493
Less than high school graduate	22,741	+/-517	25,056	+/-3,192	11,875	+/-29,991
High school graduate (includes	32,190	+/-239	31,749	+/-1,585	15,152	+/-3,200
Some college or associate's degree	38,836	+/-281	33,879	+/-2,905	21,944	+/-5,727
Bachelor's degree	55,467	+/-403	47,582	+/-3,129	50,625	+/-73,949
Graduate or professional degree	71,690	+/-526	50,760	+/-5,924	58,450	+/-8,127
PERCENT IMPUTED						
Educational attainment	4.5%	(X)	3.8%	(X)	3.8%	(X)

Source: U.S. Census Bureau, 2008-2012 American Community Survey

TABLE 3: ECONOMIC CHARACTERISTICS FOR MASSACHUSETTS, CHICOPEE AND THE STUDY AREA

2008-2012 American Community Survey 5-Year Estimates

Subject	Massachusetts		Chicopee city, Hampden		Census Tract 8109.01,	
	Estimate	**Percent**	**Estimate**	**Percent**	**Estimate**	**Percent**
EMPLOYMENT STATUS						
Population 16 years and over	5,320,423	5,320,423	45,393	45,393	1,422	1,422
In labor force	3,614,094	67.9%	28,726	63.3%	650	45.7%
Civilian labor force	3,608,505	67.8%	28,529	62.8%	650	45.7%
Employed	3,302,990	62.1%	25,562	56.3%	594	41.8%
Unemployed	305,515	5.7%	2,967	6.5%	56	3.9%
Armed Forces	5,589	0.1%	197	0.4%	0	0.0%
Not in labor force	1,706,329	32.1%	16,667	36.7%	772	54.3%
Civilian labor force	3,608,505	3,608,505	28,529	28,529	650	650
Percent Unemployed	(X)	8.5%	(X)	10.4%	(X)	8.6%
Females 16 years and over	2,779,775	2,779,775	23,691	23,691	841	841
In labor force	1,764,914	63.5%	14,175	59.8%	342	40.7%
Civilian labor force	1,764,184	63.5%	14,161	59.8%	342	40.7%
Employed	1,631,510	58.7%	12,981	54.8%	321	38.2%
Own children under 6 years	433,890	433,890	3,398	3,398	203	203
All parents in family in labor force	299,609	69.1%	2,171	63.9%	40	19.7%
Own children 6 to 17 years	933,942	933,942	7,508	7,508	490	490
All parents in family in labor force	702,205	75.2%	5,434	72.4%	314	64.1%
COMMUTING TO WORK						
Workers 16 years and over	3,231,819	3,231,819	25,299	25,299	568	568
Car, truck, or van -- drove alone	2,333,063	72.2%	21,564	85.2%	395	69.5%
Car, truck, or van -- carpooled	262,844	8.1%	1,975	7.8%	32	5.6%
Public transportation (excluding	295,729	9.2%	320	1.3%	34	6.0%
Walked	153,159	4.7%	718	2.8%	85	15.0%
Other means	50,637	1.6%	188	0.7%	4	0.7%
Worked at home	136,387	4.2%	534	2.1%	18	3.2%
Mean travel time to work (minutes	27.7	(X)	21.0	(X)	20.1	(X)

OCCUPATION						
Civilian employed population 16 years	3,302,990	3,302,990	25,562	25,562	594	594
Management, business, science, and arts	1,427,312	43.2%	7,075	27.7%	112	18.9%
Service occupations	562,727	17.0%	4,730	18.5%	112	18.9%
Sales and office occupations	785,567	23.8%	7,129	27.9%	240	40.4%
Natural resources, construction, and	234,051	7.1%	2,021	7.9%	7	1.2%
Production, transportation, and material	293,333	8.9%	4,607	18.0%	123	20.7%
INDUSTRY						
Civilian employed population 16 years	3,302,990	3,302,990	25,562	25,562	594	594
Agriculture, forestry, fishing and	12,941	0.4%	26	0.1%	0	0.0%
Construction	182,294	5.5%	992	3.9%	7	1.2%
Manufacturing	314,245	9.5%	3,801	14.9%	104	17.5%
Wholesale trade	81,702	2.5%	665	2.6%	0	0.0%
Retail trade	361,663	10.9%	3,604	14.1%	112	18.9%
Transportation and warehousing, and	122,703	3.7%	1,451	5.7%	20	3.4%
Information	79,208	2.4%	446	1.7%	0	0.0%
Finance and insurance, and real estate	258,406	7.8%	1,532	6.0%	64	10.8%
Professional, scientific, and	425,375	12.9%	1,664	6.5%	20	3.4%
Educational services, and health care	906,215	27.4%	6,766	26.5%	154	25.9%
Arts, entertainment, and recreation, and	272,828	8.3%	2,082	8.1%	78	13.1%
Other services, except public	149,513	4.5%	1,386	5.4%	20	3.4%
Public administration	135,897	4.1%	1,147	4.5%	15	2.5%
CLASS OF WORKER						
Civilian employed population 16 years	3,302,990	3,302,990	25,562	25,562	594	594
Private wage and salary workers	2,663,917	80.7%	20,500	80.2%	489	82.3%
Government workers	428,416	13.0%	3,738	14.6%	82	13.8%
Self-employed in own not incorporated	207,318	6.3%	1,324	5.2%	23	3.9%
Unpaid family workers	3,339	0.1%	0	0.0%	0	0.0%
INCOME AND BENEFITS (IN 2012 INFLATION-ADJUSTED						
Total households	2,525,694	2,525,694	22,957	22,957	842	842
Less than $10,000	159,535	6.3%	1,630	7.1%	229	27.2%
$10,000 to $14,999	132,198	5.2%	1,799	7.8%	110	13.1%
$15,000 to $24,999	213,618	8.5%	2,767	12.1%	119	14.1%
$25,000 to $34,999	195,047	7.7%	2,260	9.8%	106	12.6%
$35,000 to $49,999	277,254	11.0%	3,567	15.5%	119	14.1%

$50,000 to $74,999	412,921	16.3%	4,818	21.0%	138	16.4%
$75,000 to $99,999	329,572	13.0%	2,926	12.7%	8	1.0%
$100,000 to $149,999	422,194	16.7%	2,492	10.9%	13	1.5%
$150,000 to $199,999	190,175	7.5%	474	2.1%	0	0.0%
$200,000 or more	193,180	7.6%	224	1.0%	0	0.0%
Median household income (dollars	66,658	(X)	46,861	(X)	21,349	(X)
Mean household income (dollars	89,965	(X)	56,761	(X)	28,266	(X)
With earnings	1,999,038	79.1%	16,347	71.2%	456	54.2%
Mean earnings (dollars)	93,940	(X)	61,302	(X)	33,440	(X)
With Social Security	703,364	27.8%	7,682	33.5%	205	24.3%
Mean Social Security income (dollars	16,298	(X)	15,460	(X)	14,151	(X)
With retirement income	407,405	16.1%	4,901	21.3%	114	13.5%
Mean retirement income (dollars	24,018	(X)	17,388	(X)	9,746	(X)
With Supplemental Security Incom	137,407	5.4%	2,230	9.7%	192	22.8%
Mean Supplemental Security Income	9,338	(X)	9,277	(X)	8,234	(X)
With cash public assistance income	74,365	2.9%	985	4.3%	74	8.8%
Mean cash public assistance income	4,854	(X)	4,092	(X)	4,180	(X)
With Food Stamp/SNAP benefits in the	269,178	10.7%	4,191	18.3%	402	47.7%
Families	1,604,206	1,604,206	13,365	13,365	439	439
Less than $10,000	57,204	3.6%	640	4.8%	141	32.1%
$10,000 to $14,999	40,069	2.5%	394	2.9%	13	3.0%
$15,000 to $24,999	92,721	5.8%	1,092	8.2%	60	13.7%
$25,000 to $34,999	103,576	6.5%	1,229	9.2%	76	17.3%
$35,000 to $49,999	157,354	9.8%	2,034	15.2%	81	18.5%
$50,000 to $74,999	257,973	16.1%	3,182	23.8%	53	12.1%
$75,000 to $99,999	235,746	14.7%	2,110	15.8%	8	1.8%
$100,000 to $149,999	331,738	20.7%	2,050	15.3%	7	1.6%
$150,000 to $199,999	160,131	10.0%	438	3.3%	0	0.0%
$200,000 or more	167,694	10.5%	196	1.5%	0	0.0%
Median family income (dollars	84,380	(X)	58,899	(X)	25,335	(X)
Mean family income (dollars	108,062	(X)	68,500	(X)	28,623	(X)
Per capita income (dollars	35,485	(X)	24,264	(X)	12,254	(X)
Nonfamily households	921,488	921,488	9,592	9,592	403	403
Median nonfamily income (dollars	38,866	(X)	30,194	(X)	16,006	(X)

Mean nonfamily income (dollars	55,234	(X)	37,659	(X)	25,435	(X)
Median earnings for workers (dollars`	36,793	(X)	31,170	(X)	16,071	(X)
Median earnings for male full-time, year	60,414	(X)	48,850	(X)	30,795	(X)
Median earnings for female full-time,	47,618	(X)	37,814	(X)	32,656	(X)
PERCENTAGE OF FAMILIES AND						
All families	(X)	7.7%	(X)	9.9%	(X)	41.5%
With related children under 18 years	(X)	12.0%	(X)	18.0%	(X)	58.1%
With related children under 5 years	(X)	12.4%	(X)	30.7%	(X)	100.0%
Married couple families	(X)	3.0%	(X)	3.0%	(X)	10.1%
With related children under 18 years	(X)	3.5%	(X)	5.6%	(X)	22.2%
With related children under 5 years	(X)	3.6%	(X)	12.1%	(X)	-
Families with female householder, no	(X)	24.7%	(X)	29.2%	(X)	64.1%
With related children under 18 years	(X)	33.8%	(X)	38.3%	(X)	68.9%
With related children under 5 years	(X)	39.6%	(X)	76.1%	(X)	100.0%
All people	(X)	11.0%	(X)	13.7%	(X)	44.7%
Under 18 years	(X)	14.0%	(X)	21.6%	(X)	61.8%
Related children under 18 years	(X)	13.6%	(X)	20.1%	(X)	61.8%
Related children under 5 years	(X)	16.1%	(X)	29.0%	(X)	67.8%
Related children 5 to 17 years	(X)	12.7%	(X)	17.1%	(X)	59.6%
18 years and over	(X)	10.2%	(X)	11.6%	(X)	35.5%
18 to 64 years	(X)	10.4%	(X)	12.1%	(X)	40.1%
65 years and over	(X)	9.3%	(X)	9.4%	(X)	12.2%
People in families	(X)	8.0%	(X)	10.2%	(X)	47.3%
Unrelated individuals 15 years and ove	(X)	22.5%	(X)	24.2%	(X)	36.6%

Source: U.S. Census Bureau, 2008-2012 American Community Survey

Table 4. Summary of Employment of Chicopee (2010)

SIC Code	Business Description	Total Establish.	Total Employees	Sales (In Millions)
TOT	All Industries	1,588	20,787	2,116.30
MAN	All Manufacturing (SIC 20-39)	102	2,780	220.3
RET	All Retailing (SIC 52-59)	369	3,965	435.7
SERV	All Services (SIC 70-89)	600	6,587	568.5
ADM	Public Administration (SIC 90-97)	72	1,730	0

(Source: Claritas SiteReports, 2010 and FXM Associates)

Table 5. Summary of Employment of the Study Area (2010)

SIC Code	Business Description	Total Establish.	Total Employees	Sales (In Millions)
TOT	All Industries	153	1,138	118.8
MAN	All Manufacturing (SIC 20-39)	12	401	36.3
RET	All Retailing (SIC 52-59)	26	147	11.8
SERV	All Services (SIC 70-89)	54	232	23.5
ADM	Public Administration (SIC 90-97)	16	93	0

(Source: Claritas SiteReports, 2010 and FXM Associates)

Table 6. Average assessed value per square foot

Use	Land	Building*	Rentable Space**
Multifamily (4+units)	8.09	29.50	26.94
Commercial	8.19	43.95	55.05
Industrial (excluding Cabotville Mill Complex)	6.98	37.94	44.10

*Building average assessed values are based on a sample of properties

**For commercial and industrial properties, The Rentable Space equals the value of buildings divided by the square feet of rentable space

(Source: Brownfields area-wide planning project, Chicopee, West End, The Cecil Group, 2011)

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