

STATE ECONOMIC DEVELOPMENT AND THE CREATIVE ECONOMY: LOOKING FORWARD

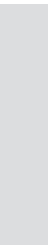
SYMPOSIUM PROCEEDINGS

San Diego, California | December 4-6, 2008



WESTAF

Sponsored by the
Western States Arts Federation



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AND THE CREATIVE ECONOMY:**

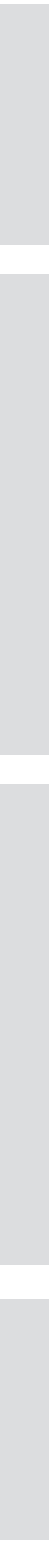
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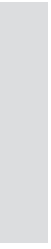


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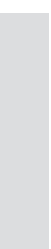
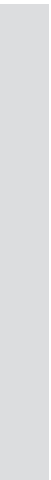
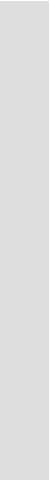
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ABOUT THE SYMPOSIUM SPONSOR

THE WESTERN STATES ARTS FEDERATION

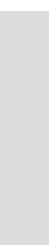
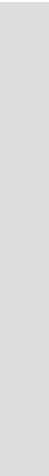
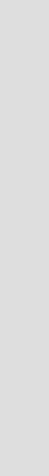
The Western States Arts Federation (WESTAF) is a regional non-profit arts service organization dedicated to the creative advancement and preservation of the arts. WESTAF fulfills its mission to strengthen the financial, organizational, and policy infrastructure of the arts in the West by engaging in arts-policy research and state arts agency development, developing innovative programs and technology solutions, providing a variety of other services, and supporting programming for artists and arts organizations. WESTAF is located in Denver, Colorado, and is governed by a 22-member board of trustees largely comprised of arts leaders in the West. Founded in 1974, the organization serves the largest geographical area and number of states of the six U.S. regional arts organizations. WESTAF's constituents include the state arts agencies, artists, and arts organizations of Alaska, Arizona, California, Colorado, Hawai'i, Idaho, Montana, Nevada, New Mexico, Oregon, Utah, Washington, and Wyoming.

WESTAF regularly convenes experts and leaders around critical issues affecting arts and culture; holding an annual cultural policy symposium as well as additional seminars as important topics in the field emerge. In 2000, WESTAF created a multicultural task force to provide inspiration and guidance for the organization's commitment to multicultural policies and values. After eight meetings in locations across the West, the task force presented a report and recommendations to the WESTAF Board of Trustees, which adopted the recommendations with the stated intent of infusing WESTAF with multicultural values and placing it on a path to evolve into a truly multicultural organization. The trustees then institutionalized the work of the topics related to multiculturalism and the arts in the West. The New Face of Arts Leadership in the West was the second in that series.

WESTAF is an experienced developer of technology systems that benefit the field of arts and culture. These systems include *CallforEntry.org*TM, a Web-based system that allows organizations and administrators to easily and cost-effectively manage artists' applications and jury processes related to calls for entry and other events; *ArtJob.org*, an online arts job bank listing national opportunities for arts administrators and others, internships, grants, public art projects,

and residencies; *ArtistsRegister.com*, an online gallery that allows visual artists to showcase their work and connects the artists with private collectors, gallery owners, interior designers, corporate art buyers, public art administrators, and general art enthusiasts; *ZAPPLication.org*TM, an online application and adjudication system for art fairs, festivals, and shows; and *CultureGrants Online*TM, a highly adaptive online grants-application system designed to make it easier for state, local, and regional public arts and humanities funders to manage grant-making processes. WESTAF is also the creator and purveyor of a research-based economic development tool, the *Creative Vitality Index*, which measures and provides comparable data about the health of an area's creative sector.

As a progressive and evolving organization, WESTAF initiates new programs and projects regularly and is proud to have artists and arts administrators on staff. WESTAF is funded in part by the National Endowment for the Arts. WESTAF remains committed to the improvement of the the capacity and quality of public funding of the arts by the state arts agencies of the West. Position papers, advisory research, and professional development services are regularly provided to these agencies.



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PRESENTATIONS AND DISCUSSIONS

OPENING RECEPTION

Welcome Address

CHRISTINE D'ARCY

Ann Markusen is the keynote speaker for this gathering. She is a professor and the director of the Project on Regional and Industrial Economics at the Humphrey Institute of Public Affairs at the University of Minnesota. She has held multiple faculty positions at various institutions such as the University of Colorado, the University of California at Berkeley, Northwestern University, and Rutgers University. Ann's accomplishments are significant, and her affiliations are even more impressive. She has served as an economic policy fellow at the Brookings Institution, a Fulbright lecturer in Brazil, a visiting fellow at the Public Policy Institute of California, a visiting fellow at the University of Dortmund in Germany, and a senior fellow for the Council on Foreign Relations in New York. She is currently the visiting Harvey Perloff Chair at the Department of City and Regional Planning at UCLA, as well as the A.D. White Professor-at-Large at Cornell University. Ann is the author of multiple books; has written over 100 journal articles and book chapters; and has also contributed numerous articles to the *New York Times*, the *LA Times*, the *Chicago Tribune*, and the *International Herald Tribune*. It is my sincere pleasure to introduce Ann Markusen.



KEYNOTE ADDRESS

ANN MARKUSEN

Thank you, Chris. First, I want to provide some information about my background and my work related to economic development and the arts. While I was still working on my graduate dissertation, I took my first professional job as a staff economist for the Michigan state legislature, and was the first person to serve in that particular position. My job was to research everything from the Detroit fiscal crisis and a new state revenue-sharing plan to a proposed redesign of the state taxation system; and I occasionally wrote speeches for various legislators. Subsequently, I spent three years at the University of Colorado, Boulder, in the Economics Department researching energy boomtowns. During that stretch, I traveled all over the West in areas with thriving energy industries, including Wyoming and Montana. Following a year in Washington, D.C., I took a job at the University of California, Berkeley in the City and Regional Planning Department. While there, I developed an extended research project on the military industrial complex, continuing even after I relocated to Chicago 10 years later.

I have a long history with and affinity for the West that has persisted. In 2005 I was asked by several major California foundations' arts programs to study artists in the San Francisco Bay and Los Angeles areas and how they build careers across commercial, not-for-profit, and community work. At UCLA, I recently finished my third year as visiting Harvey Perloff Chair, teaching a six-week graduate course in advanced methods—how to write a dissertation, an experience that has been quite wonderful.

Since moving back from the East Coast to my hometown in Minnesota in 1999, I have devoted my research and outreach to the arts economy, at home and elsewhere. This fall, in conjunction with the Center for Cultural Innovation in Los Angeles, I completed what is being called a Creative Entrepreneur Project for the city of San Jose. Currently, I am completing a fascinating project on Native American artists in Minnesota—their access to resources and space and their contributions to community and economy. In an effort to understand how Native artists can improve income from

their work, I have read quite extensively about why Native artists have been so successful in the Southwest.

The Economic Crisis as an Opportunity for the Arts

I want to talk briefly about the economic crisis we are experiencing because it is extremely serious. The way we became accustomed to doing economic development at the state and local level over the past decade is essentially on hold. In 2007, I wrote a book called *Reining in the Competition for Capital* that documents the excesses of subsidy competition for business. In a crisis like this, incentives will not work, and the hidden costs of past incentive largess—in the form of depleted tax revenues—will become clearer. I expect that the tourism industry is going to change significantly and become much more locally oriented due to the bleak economic times we are facing. Housing and commercial sales and construction will remain moribund for quite a while, and infrastructure spending will last only as long as the stimulus spigot is turned on. The economic crisis will be more serious than any of us anticipated. The unemployment rate is going to be higher than is currently forecast, and it will affect all of the states' budgets, on both the demand (social services) and supply (revenue) sides.

In addition, because workforce development is increasingly linked with economic development, the latter will be under tremendous pressure to perform. Accountability demands will increase. These dire circumstances can be an opportunity for the arts, if we craft our economic development message creatively.

Getting Out from Under Export Base Theory

Before sharing some interesting arts data comparing states and cities, I would like to make a somewhat provocative argument. For many years in economic development circles, practitioners have believed that only industries that export out of their respective regions deserve nurturing. This concept has dominated our states' and cities' approaches to economic development. Exporting industries are important, of course, though in times of structural

decline or displacement, they can be job eliminators. But the consumption base—goods and services produced for local consumption—can be a powerful source of job growth and stability for our regions and our communities as well, including our small communities. I have developed the notion of “local income capture” to highlight this prospect, one that can be aptly applied to the arts (Markusen, 2007; Markusen & Schrock, 2009). In my work, I contend that some segments of the local consumption base yield very high multipliers. In other words, people who are employed in these types of labor-intensive sectors have in turn a higher propensity to spend their earnings within the community.

Let me provide an example. I live in a very small town in northern Minnesota during part of the year. Someone built a nursing home in our community 20 years ago, and it has transformed our economy. It now offers apartments for seniors and recently added a large new assisted living complex. This undertaking now provides more jobs than our K-12 school, formerly the largest employer. Health care is one important area of economic growth potential. I could make an argument about Native American casinos in the same regard, as they are primarily patronized by people in the surrounding region rather than by tourists. This idea can also be applied to arts and culture. Providing more local opportunities for people to create and enjoy cultural offerings can capture a larger share of residents’ discretionary expenditures, creating net new jobs and income.

In addition, targeting the local consumption base may increase the potential for innovation. Joe Cortright (2004) discusses this in his wonderful piece about Portland. He notes that some local-serving industries—his example is microbreweries—become successful by experimenting within a local market and eventually expanding to other markets. If our state economic development programs discriminate against locally-based businesses, we would never see this effect. We also have the Richard Florida argument: Having attractive consumption-based possibilities in an area—for instance, arts and culture—helps to attract and retain skilled workers as well as managers, entrepreneurs, and retirees. Retirees are a hidden well-spring for many western cities and smaller towns. They bring their human capital,

their companies, and retirement incomes to communities when they are attracted to the possibilities offered to them at the local level.

How the Arts Revitalized a Small, Remote Minnesota Town

New York Mills is a poster child for how an arts and cultural investment can revitalize an economy. Several hours away from Minneapolis-St. Paul, this edge-of-the-prairie town faced major challenges two decades ago. Its Finnish agricultural community was collapsing, its manufacturing jobs depended on one small aluminum boat company, and its downtown was emptying. An artist moved to the area and bought an inexpensive barn where he could work. He grew bored and started an artist’s residence program with a Jerome Foundation grant from Minneapolis. Then he approached the heads of the community about forming a New York Mills Regional Cultural Center that would make use of one of the town’s abandoned buildings. The city council pushed back, asking, “who would come to such a place?” The artist went out and found the artist in every person he could in the county: Farmers who are landscape painters, people who sing in their church choirs, writers holed up in small cottages. Eventually he generated so much enthusiasm throughout the community that the city council agreed to finance the project. The owner of the building that was to serve as the hub generously donated it. The council agreed to pay for renovations and for half of the salary of the person who runs the center who also serves as the community’s tourism director.

This initiative transformed the town, especially its main street, and gave the community a new focal point for creative activity. More than 18 downtown buildings that were previously dilapidated or vacant are now home to cafes or little shops. The cultural center houses studios and the artist-in-residence program. One late, cold, dark November afternoon, I visited the cultural center for the first time and was greeted by marvelous jazz piano music pouring from the upstairs studio. A New-York-based Israeli jazz composer/musician was the visiting artist. As part of her responsibilities, she was going to teach a jazz improvisational workshop

the following night. In addition to various diverse performers that have been hosted by the center, an improvisational drama group has formed in the community. This account shows how a small locally-oriented industry or community activity can transform a town, create jobs and opportunities, and draw people in—not from far-off cities, but from the surrounding countryside. Instead of commuting to Fargo or Minneapolis to access culture, New York Mill’s citizens now have their own place to create, learn, and patronize the artwork of their neighbors—where they can enliven their city’s downtown in the process.

Expanding the Dimensions of the Creative Economy

I am going to switch gears and talk about one of our primary areas of interest—the creative economy. Two years ago, Greg Wassall and Doug DeNatale, of the New England Creative Economy project; Randy Cohen, with Americans for the Arts; and I conducted an analysis of competing definitions of the creative economy, using the Boston metro area as a test bed (2008). We included my team’s occupational definitions, which differ from Richard Florida’s (2002) conception of the creative class. In Florida’s definition, half of the population of Boston, and New England in general, fall into the creative class. Even Florida’s “Super-Creative Core” subset, which conflates people in the science and engineering sectors with people working in the arts, is still very large. His definition of the creative class includes those who work in occupations identified by higher educational attainment. Florida’s creative class includes managers (including those of fast food joints), funeral directors, and accountants. It does not include skilled craftspeople, extraordinary caregivers, or mechanics. This definition is unacceptable, because it brands a person who does not have a college education as uncreative.

We concluded that focusing on the concept of the “cultural workforce,” which includes occupations with a mix of the college-educated and others, is preferable. Even here, one can apply a narrow definition of artists—musicians, writers, visual and performing artists—or a broader one that includes designers and architects, or an even broader definition that

adds media workers and others. Our comparisons of the large creative workforce in Boston include various definitions and are shown in Table 1, taken from our study.

Table 1. Cultural Workforce-Creative Class Employment Comparisons: Boston, United States, 2000

	Boston	United States (millions, % of workforce)
Creative class (Florida)	884,475	52.1
% of total labor force	48.66	37.9
Location quotient	1.29	
Super creative core (Florida)	336,813	17.3
% of total labor force	18.53	12.6
Location quotient	1.48	
Cultural workforce (NEFA)	72,343	3.7
% of total labor force	3.98	2.66
Location quotient	1.5	
Artists and related cultural workers (PRIE)	50,890	2.4
% of total labor force	2.83	1.82
Location quotient	1.56	
Artists, architects and designers (NEA)	38,716	1.9
% of total labor force	2.13	1.40
Location quotient	1.52	
Artists (PRIE)	15,515	0.8
% of total labor force	0.84	0.64
Location quotient	1.27	

SOURCE: Markusen, Ann, Greg Wassall, Doug DeNatale and Randy Cohen, "Defining the Creative Economy: Industry and Occupational Approaches." *Economic Development Quarterly*, Vol. 22, No. 1: 24-45, 2008. Data from the 2000 Census Public Use Sample.

Artists are defined by their occupation—what they do, although their presence can also be studied by industry—by the resulting product and by the type of employer. In other work we have used the national census (which counts those who identify as self-employed) to see where visual artists, performing artists, musicians, and writers work by industry. The number of artists who work in for-profit industries varies by discipline, as opposed to non-profit or public-sector enterprises—including those who work in radio, television broadcasting, films, and religious organizations. About one-third of all full-time musicians in the U.S. work for religious organizations. Other for-profit sectors that employ large proportions of artists include advertising, publishing, design, newspapers, universities, and civic associations, among others. Artist-rich industries vary considerably by region. For instance, in Boston, artists are more apt to work in technical industries and education than are artists in Los Angeles or Chicago, where motion pictures and advertising stand out respectively. Table 2, which illustrates how a region's artists are distributed by industry, is drawn from the above-mentioned study.

**Table 2. Employed artists, top five industries:
Los Angeles, Chicago, Boston Metro, United States, 2000**

	% of occupational employment			
	Boston	Chicago	Los Angeles	United States
Visual artists				
Independent artists, performing arts, spectator sports	25.5		24.0	27.1
Other professional, scientific and technical services	20.1		13.9	19.6
Specialized design services	11.7		6.1	6.0
Advertising services	4.9	16.0	4.2	5.1
Newspaper publishers	4.5			3.9
Motion pictures and video industries			19.6	2.7
Management, scientific, technical consulting services		3.0		0.4
Performing artists				
Radio and television broadcasting and cable	41.5		15.6	27.5
Independent artists, performing arts, spectator sports	14.5		22.5	21.3
Motion pictures and video industries	11.4		48.7	20.0
Colleges and universities, including junior colleges	6.2			4.6
Advertising services	5.2		1.3	3.2
Employment services			3.5	0.7
Computer systems design services		2.7		0.4
Musicians and composers				
Independent artists, performing arts, spectator sports	51.2		64.9	46.8
Religious organizations	28.7		9.8	32.5
Restaurants and other food services	3.0		3.8	3.2
Sound recording industries		2.9	7.2	2.7
Elementary and secondary schools	2.6			1.6
Colleges and universities, including junior colleges	3.4			0.9
Motion pictures and video industries			2.7	0.9
Writers and authors				
Independent artists, performing arts, spectator sports	23.6		45.3	35.8
Advertising services	12.1		4.1	9.5
Publishing, except newspapers and software	14.0		6.1	7.9
Newspaper publishers				7.5
Colleges and universities, including junior colleges	6.8			3.6
Motion pictures and video industries			20.0	3.1
Radio and television broadcasting and cable			6.6	3.0
Management, scientific, technical consulting services	8.6			2.3
Civic, social, advocacy organizations, grantmaking				1.9

SOURCE: Markusen, Ann, Greg Wassall, Doug DeNatale and Randy Cohen, "Defining the Creative Economy: Industry and Occupational Approaches." *Economic Development Quarterly*, Vol. 22, No. 1: 24-45, 2008. Data from the 2000 Census Public Use Sample.

Artists possess significant human capital, which is one reason why it makes sense to consider them the core of the creative economy. They have attained high levels of education and have strong right-brain proficiency—which is very important to our economy. Artists as a group have been undervalued in the popular and policy imagination. They are

scattered across regions, cities, and states. They have very high net migration rates, as they tend to move often. From about 1980 to 2000, the growth rate of working artists outpaced the national growth rate of employment (Markusen & Schrock, 2006).

Table 3. Self employment trends, artist occupations, United States, 2002

Occupational Title	% Self-Employed	Self-employed	Total Employment
Writers	68	94,377	138,980
Visual artists	50	155,159	307,254
Artists and related workers	54	80,022	148,682
Photographers	52	68,432	130,442
Camera operators, TV/Video/Motion picture	24	6,705	28,130
Musicians, singers, composers	39	83,121	215,425
Designers	32	168,806	531,921
Performing artists	24	42,724	176,463
Actors	17	10,992	63,033
Producers and directors	33	24,995	76,125
Dancers & choreographers	18	6,737	37,305
Architects	22	29,678	136,378
Total, all occupations	8	11,451,600	144,013,600

Source: Markusen, Ann and Greg Schrock. "The Artistic Dividend: Urban Artistic Specialization and Economic Development Implications." *Urban Studies*, Volume 43, No. 10: 1661-1686, 2006. Data from Bureau of Labor Statistics, National Industry-Occupation Employment Matrix, <http://www.bls.gov/emp/empolls.htm>

In an original Artistic Dividend study (Markusen & King, 2003), a critique of the narrowness of economic impact studies, we contend that artists make important contributions that magnify their overall impact on regional economies. Many artists directly export their work out of the local economy, such as performing artists who travel to other cities and communities to perform. Visual artists sell their work on the Internet; they also travel to high-end juried art fairs and sell pieces through various galleries. Writers can live anywhere and publish their work through publishers in New York or some other city.

In addition, the majority of artists earn their incomes outside of the non-profit arts sector (Markusen, Gilmore, et al, 2006). Many work in the cultural industries mentioned above, and many more work for non-cultural industries. For example, artists may use their skills to create videos and marketing materials for companies in many sectors, or use their performance skills in addressing human resource problems. These contributions are not counted in arts economic impact studies either.

Artists and artistic offerings also help to capture income and keep it in the community because people patronize cultural offerings instead of spending it on goods and services imported into the region or on travel. In Minneapolis, one of the most bitterly cold places in the winter, people go out in the evening, despite the frigid temperatures. The city has more than 75 theater companies, and about two-thirds of them rent or own their own spaces. People in Minneapolis may feel desperate to get out in the winter, but they also go out because there are some great offerings and opportunities available to them. Finally, the presence of artists helps to attract and maintain other workers in a community; this is a Richard Florida argument.

Artists as Entrepreneurs

Skilled artists can be successful entrepreneurs. Vara Kamin, an artist in Minneapolis, creates enormous abstract canvases. One day, a colleague suggested that health-care design firms would be interested in her art and because her pieces tend to draw people in, they might have a therapeutic effect on patients who are dependent on machines to maintain

their health. She decided to pursue that suggestion, so she began cold-calling health-care provider firms. She learned how to use light to project her oil paintings on various surfaces in medical environments. As a result of her efforts, her pieces are now displayed in MRI machines and intensive care units all over the country where patients can view them during medical procedures. She employs people in different areas of expertise, including manufacturing and accounting.

In addition to self-employed artists, people in the non-profit field can also be entrepreneurs. For example, Garrison Keillor, a writer from Minnesota, created *A Prairie Home Companion*. He now performs for large audiences all over the United States and brings a tremendous amount of money into Minnesota that in turn supports his artists and support staff. *A Prairie Home Companion* is only one of many shows aired by Minnesota Public Radio, an example of a non-profit cultural enterprise that is also a regional job-generating powerhouse. The organization runs all of the classical music programs around the United States, and it is a very large employer for Minneapolis-St. Paul.

In the United States, about eight percent of the workforce is self-employed according to the Census. If we count those who report being self-employed as a second job (in addition to a non-self-employed primary job or “day job”), including visual artists, musicians, designers, and performing artists, we see very high rates of self-employment among artists—45 percent among the core artist groups and 38 percent if designers and architects are included. Among the western states, artists in Montana have higher rates of self-employment than any other state, and Alaska, Oregon, and Washington also have high artist self-employment rates. We also found high levels of private sector employment in Alaska and California in particular, as well as in North Dakota. The non-profit sector is more prominent on the East Coast and in the Midwest. The rate of public sector employment in the arts varies quite dramatically among the states; the rates are highest in Alaska and South Dakota, although I’m not sure why. The rate of public sector employment in the arts is extremely low in places like North Dakota, so the variation across states is considerable.

Table 4. Artists' Employment Status, Select States, 2000

	Self-employed (%)	Private employer (%)	Nonprofit (%)	Public (%)
Montana	62.2	24.0	5.6	7.3
Alaska	48.3	22.7	11.2	17.2
Oregon	48.0	33.4	11.9	6.0
Washington	45.2	35.9	12.9	5.8
Hawaii	43.1	37.8	9.3	9.7
California	42.7	47.5	7.1	2.4
New York	41.7	43.5	11.7	2.6
Massachusetts	41.6	37.2	16.8	3.9
Pennsylvania	39.7	39.0	18.6	2.4
Minnesota	39.4	37.1	19.4	3.9
Louisiana	38.2	38.0	17.8	5.1
Illinois	37.8	43.0	14.1	4.7
South Dakota	37.7	35.0	16.1	11.1
Florida	36.8	46.7	11.8	4.4
Nebraska	36.5	41.3	16.1	5.8
North Carolina	36.3	41.0	15.2	7.3
Ohio	36.3	43.4	16.4	3.9
Iowa	35.7	43.1	15.9	5.4
Michigan	35.6	43.1	17.1	3.6
Texas	35.4	44.4	14.6	5.2
Kansas	35.2	44.5	16.1	4.0
South Carolina	33.8	37.4	20.8	7.4
North Dakota	32.9	58.6	7.7	0.9
Missouri	30.1	46.7	17.2	5.7

Source: Ann Markusen and Anne Gadwa, computations from 2000 Census of Population data from Ruggles et al., Integrated Public Use Microdata Series: Version 3.0 Minneapolis: Minnesota Population Center, University of Minnesota.

By the way, the concentration of artists as a portion of the state workforce varies quite a bit among states. It is very high in New York, Hawaii, California, and Massachusetts. Some states, including Minnesota, are slightly above average at the state level, and several states are below average. An average or low density ratio does not mean that a state

does not have a lot of artists or that its artists are of less importance; it indicates the balance of artists versus other occupations in the workforce. Indeed, in some cases, high densities of artists may simply reflect an absence of other kinds of workers, including scientists and engineers.

Table 5. Artistic Employment and Concentration Ratios, Selected States, 2000

	Relative Artist Density	Employed Artists*
New York	1.77	95,651
Hawaii	1.60	5,527
California	1.31	157,260
Massachusetts	1.10	22,432
Oregon	1.09	11,405
Washington	1.09	19,457
Florida	1.03	46,249
Minnesota	1.02	30,930
Montana	0.94	2,661
Illinois	0.91	34,146
Alaska	0.85	1,548
Pennsylvania	0.79	28,760
Texas	0.79	46,799
Michigan	0.74	22,096
Missouri	0.73	12,864
North Carolina	0.69	17,010
South Carolina	0.69	8,130
Louisiana	0.68	8,071
Ohio	0.68	23,599
Kansas	0.66	5,609
Iowa	0.63	6,213
Nebraska	0.62	3,576
North Dakota	0.55	1,149
South Dakota	0.55	1,365

Source: Ann Markusen and Anne Gadwa, computations from 2000 Census of Population data from Ruggles et al., Integrated Public Use Microdata Series: Version 3.0 Minneapolis: Minnesota Population Center, University of Minnesota. *Employed artists include self-employed

Among metro areas, not surprisingly, Los Angeles, New York, and San Francisco host very high rates of artists. The densities of artists in these metro areas are almost three times the national rate. Smaller metro areas such as Santa Fe, Nashville, Seattle, Austin, and Albuquerque also have a proportionately high number of artists. Many of the older industrial cities have rather low numbers of artists. If a city has a large blue-collar working class, such as Chicago, for example, it may have a lower concentration of artists than one might expect. The measures are interesting and they vary significantly by types of artists. New York and Los Angeles have extremely high concentrations of performing artists, for example.

Table 6. Artist Density by Discipline, Location Quotients by Metro Area, 2000

	All Artists	Visual artists	Performing artists	Musicians, composers	Writers
Los Angeles	2.98	2.13	5.47	2.15	2.73
Santa Fe	2.92	4.27	0.83	1.16	4.20
New York City/Bergen	2.58	2.01	3.73	2.03	3.00
Nashville	1.97	1.14	1.63	5.16	1.01
San Francisco/Oakland	1.86	1.83	1.86	1.23	2.52
Seattle	1.37	1.52	1.16	1.17	1.50
Washington, DC	1.36	0.97	1.54	1.02	2.31
Austin	1.30	1.19	0.89	1.48	1.87
Boston	1.30	1.03	1.24	1.25	2.01
Albuquerque	1.24	1.64	0.96	0.87	1.08
San Diego	1.23	1.34	0.95	1.37	1.16
Minneapolis/St. Paul	1.19	1.11	1.13	1.28	1.33
Las Vegas	1.16	0.83	1.94	1.51	0.60
Miami	1.15	1.02	1.49	1.40	0.80
Portland, OR	1.12	1.02	1.12	0.95	1.51
Atlanta	1.10	1.11	1.06	1.24	0.98
Chicago	1.06	1.14	0.84	0.92	1.28
Dallas	1.00	1.10	1.08	0.95	0.74
UNITED STATES	1.00	1.00	1.00	1.00	1.00
Philadelphia	0.98	1.03	0.91	0.97	0.95
Phoenix	0.96	1.10	0.70	1.04	0.88
Kansas City	0.94	1.22	0.59	0.84	0.82
Tampa	0.92	0.91	0.84	1.19	0.75
Denver	0.91	0.81	1.09	0.87	0.98
New Orleans	0.91	0.95	0.69	1.43	0.57
San Jose	0.86	0.95	0.75	0.67	0.95
Cleveland/Akron	0.83	0.84	0.64	1.04	0.80
Pittsburgh	0.77	0.73	0.63	1.00	0.79
Detroit	0.76	0.83	0.62	0.81	0.73
Houston	0.76	0.75	0.65	1.00	0.67
St. Louis	0.74	0.82	0.52	0.87	0.68

Source: Ann Markusen and Anne Gadwa, computations from 2000 Census of Population data from Ruggles et al., Integrated Public Use Microdata Series: Version 3.0 Minneapolis: Minnesota Population Center, University of Minnesota.

Artists Choosing Where to Live

Artists, I have shown in my research, have high propensities to move among states and cities. The Census data indicate that from 1995 to 2000, both high-tech and creative workers (artists) exhibited high rates of net migration. Interestingly, we can see how low the self-employment rates

are for scientists and even architects and, in contrast, how high they are for artists. I argue that artists are particularly important migrants because they are more apt to be self-employed; consequently, their migration patterns are more amenable to influence and they are not as tied to employers' job offers.

Table 7. Occupational Migration, Self-Employment, 1995-2000

Occupational group (SOC Major)	% moving across		% Self-Employment
	States	Divisions	
Life, Physical, and Social Science	17.8	13.5	8.7
Computer and Mathematical	16.3	11.8	5.0
Arts, Design, Entertainment, Sports, Media	15.4	11.5	24.9
Architecture and Engineering	13.6	10.0	5.9
Community and Social Services	12.0	8.5	2.0
Business and Financial Operations	11.8	8.5	11.4
Management	11.5	8.4	17.9
Healthcare Practitioners and Technical	11.2	8.3	9.2
Legal	10.9	7.7	26.4
Food Preparation and Serving	10.7	7.9	2.4
Education, Training, and Library	10.2	7.5	2.4
Sales and Related	10.1	7.2	13.3
Personal Care and Service	9.4	6.9	29.8
Installation, Maintenance, and Repair	9.3	6.9	9.6
Office and Administrative Support	8.8	6.4	2.7
Protective Service	8.6	6.5	0.8
Healthcare Support	7.9	5.7	4.8
Transportation and Material Moving	7.9	5.8	6.1
Construction and Extraction	7.8	5.7	19.8
Building and Grounds Cleaning, Maintenance	6.8	5.0	14.5
Production	6.6	4.8	4.1
Farming, Fishing, and Forestry	6.5	4.4	7.4
Total, all occupations	9.9	7.3	9.4

Markusen, Ann and Greg Schrock. 2006. "The Distinctive City: Divergent Patterns in American Urban Growth, Hierarchy and Specialization." *Urban Studies*, Volume 43, No. 8: 1301-1323. Data include the self-employed. Percentages are total in labor force.

When we look at artist net migration rates for different states, California has the highest rate, meaning that more than two artists arrived in California for every one that left during that time period.

Table 8. Artists' Net Migration Rates, Select States, 1995-2000

	Migration ratio	In-migrants (lived elsewhere in 1995)	Out-migrants (moved from state 1995-2000)
California	2.12	26,418	12,473
Florida	1.59	10,048	6,330
South Carolina	1.58	1,801	1,137
Oregon	1.58	2,854	1,810
North Carolina	1.30	3,339	2,566
New York	1.23	17,804	14,533
Texas	1.04	6,381	6,154
Montana	1.03	531	515
South Dakota	0.94	340	362
Missouri	0.93	2,414	2,586
Washington	0.91	3,488	3,816
Massachusetts	0.91	4,459	4,926
Minnesota	0.88	2,125	2,411
Illinois	0.86	5,008	5,841
Michigan	0.83	2,458	2,962
Nebraska	0.83	682	826
Hawaii	0.78	932	1,189
Iowa	0.75	1,096	1,454
Louisiana	0.70	1,132	1,627
Pennsylvania	0.64	3,230	5,025
Ohio	0.60	2,682	4,502
Kansas	0.52	743	1,440
Alaska	0.47	282	599
North Dakota	0.41	148	360

Source: Ann Markusen and Anne Gadwa, computations from 2000 Census of Population data from Ruggles et al., Integrated Public Use Microdata Series: Version 3.0 Minneapolis: Minnesota Population Center, University of Minnesota.

High rates can be found in states that are growing rapidly, such as Florida, South Carolina, and Oregon. New York and Texas also have high artist migration rates. During the same period, Minnesota, Alaska, and North Dakota had higher out-migration rates—those states were losing more artists than they were gaining. Losing artists is not necessarily a bad thing, because sometimes going to a new place

can facilitate an artist's success. The metropolitan data indicate that cities including New Orleans, Cleveland, and San Jose were losing many artists. This occurred just after the implosion of National Endowment for the Arts' funding in the 1990s, when the commercial sector became more important for artists.

Table 9. Net Migration of artists, metropolitan area, 1995-2000

	In/out migration ratio	New artists as % of total	Artists in Labor Force 2000
Los Angeles, CA	2.16	22	88,325
Sonoma-Napa-Solano Counties, CA	1.68	32	3,667
Portland-Vancouver, OR	1.48	24	6,876
New York/Bergen, NY-NJ	1.45	22	82,267
San Francisco-Oakland, CA	1.41	28	26,071
Kansas City, MO-KS	1.21	23	5,412
Washington, DC-MD-VA	1.14	25	22,087
Houston, TX	1.12	21	9,725
Seattle, WA	1.11	22	11,381
Miami-Dade County, FL	1.03	27	7,674
Boston, MA	0.98	24	15,515
Minneapolis-St Paul, MN-WI	0.97	16	12,275
Detroit, MI	0.89	12	10,450
Chicago, IL	0.83	16	27,553
Philadelphia, PA/NJ	0.82	15	15,498
San Jose, CA	0.81	28	4,904
Cleveland-Akron, OH	0.71	11	7,740
New Orleans, LA	0.55	17	3,481

Source: Calculations by Anne Gadwa and Ann Markusen. Data from Census 1980, 1990, 2000 5% PUMS dataset, Integrated Public Use Microdata Sample, Minnesota Population Center, University of Minnesota.

Artists' tendency to move toward larger cities is stronger at young ages and declines in middle age and after retirement. In an analysis of Minnesota, we found very high out-migration rates for artists in cohorts from ages 16 to 34 from greater Minnesota, which encompasses all of Minnesota except for the Minneapolis-St. Paul metro area. What are those young artists doing? They are going to college, entering programs, and moving elsewhere to experiment with their art—not necessarily in Minneapolis, but to cities like Chicago and New York. But in the age group of 35 to 44, we found reverse migration. That is, greater Minnesota made net gains of artists in this age group at a rate of nearly 20 percent, while Minneapolis-St. Paul lost almost 10 percent of its artists. This pattern is likely due to artists becoming successful and no longer having to live in cities, and deciding instead to work on their visual art or writing somewhere else, perhaps in a more rural setting where land, housing, and workspace is inexpensive. Another explanation could involve artists growing weary of the highly competitive nature of the art scene in large cities and returning to a place that is not as fast-paced.

When communities lament about losing their young people and their artists, I advise them not to worry. Those artists need to go somewhere else and have new experiences. What communities can do is work on improving the quality of life for young people in an effort to draw them back. Different states have experimented in this regard. Nebraska's governor organizes job fairs every Christmas, when people come home to visit their families, in an attempt to lure businesses and skilled professionals to Omaha. Not all growth comes from attracting people from outside—it also comes from investing in the people already in a community. In the Twin Cities, for instance, even though we had a slight net out-migration of artists in the 1990s, we still experienced a relatively rapid growth rate in the ranks of artists and sustained our overrepresentation of artists. I believe this is because we produce so many home-grown artists, which is in large part due to our exceptional arts organizations, especially our unique artists' centers and their multi-dimensional support of artists (Markusen & Johnson, 2006). Minneapolis-St. Paul enjoyed a consistently high rate of growth of both employed and self-employed artists

during this period of time, along with some other rapidly growing cities.

Arts and Economic Development

We are currently experiencing an exciting rediscovery of the right brain in American society. In September, Richard Chuang, co-founder of PDI/DreamWorks, gave an amazing keynote presentation before an artist town hall in San Jose as part of the city's Creative Entrepreneur Project. Chuang explained that when he came to the United States from China as a child, he was failing every subject in grade school primarily because his language skills were very poor. Finally one teacher kindly gave him a pad of paper and a pen and suggested that he draw. He discovered he was very good at drawing and he stated that if his teacher had not given him that opportunity, he would likely be a laborer instead of a CEO. Chuang presented a very interesting discussion about the merging of art and high tech and how it works in Silicon Valley. On a related note, Daniel Pink's book about the right brain, *A Whole New Mind*, is generating a great deal of attention (2005). The concepts Pink describes are very important. While many of the most prominent industries in the United States are selling cultural products highly dependent on visual skills, oral skills, and music, the creative talent does not get the credit because our mindsets are science- and technology-oriented.

We face four considerable challenges in the arts and culture field, in my view. One challenge is the social distance between artists and their audiences. As Bill Ivey (2008) suggests, if we fail to connect with the expressive life in every person, and if we do not consider every person an artist, then I think we are doing the arts community a major disservice. Just as we tend to encourage every child to be in little league and tolerate their mistakes, we need to do the same with regard to art. We do not tell children that they are bad at a particular sport. We need to take the same approach with art in order to encourage and cultivate their potential.

Second, we have a very fragmented arts constituency. For high-tech industries, including engineering, medicine, and science, when all the players come together before their legislatures, and they each have their consumer groups.

In contrast, our arts and cultural communities are divided among the cultural industries, the non-profit arts, the informal community arts, and self-employed artists, and these different groups generally do not form partnerships to work toward common goals. By and large, cultural policy is dominated by the non-profit arts sector, which is problematic.

Third, I learned from my experiences in higher education that the university arts curricula are in a state of disarray. The curriculum is obsolete, irrelevant, and detached from the direction the arts and culture sector has been moving in for several years. Doug Dempster (2004), the dean of fine arts at the University of Texas, wrote a marvelous paper that critiques college arts curricula and envisions what university arts faculties could be doing.

Finally, the creative city agenda is very exciting and presents great opportunities for us, but thus far it has been mostly dominated by the development and tourism sectors and by economic development agencies. We need to do more to advance the objectives of the arts and culture community. I will mention that many of these insights come from the arts and cultural policy study group I facilitate in Minneapolis. I convene people broadly in my region—from arts to industry to education to community sectors—and ask them to debate these important issues.

In addition to artists themselves, space is vital. I want to encourage everyone to think imaginatively about the empty spaces in your communities. In Minnesota, a former auto dealership was converted into our Textile Center by women knitters, weavers, and other fiber artists from all over the state. The center houses a dye room, several looms, and an incredible gallery. For writers, we have the Loft Literary Center, the Minnesota Center for Book Arts, SASE (Self-Addressed Stamped Envelope), and several non-profit printing presses in Minneapolis-St. Paul. Another place for convening artists is an old tavern and farmhouse in a suburb of the Twin Cities, which is now the Banfill-Locke Center for the Arts. In southern Minnesota, the downtown business community of Northfield sold a building to the Northfield Arts Guild for one dollar in an effort to revitalize the downtown area. After an old downtown high school in Duluth, Minnesota, was closed, it was transformed into a place

where artists now live and work in its 48 units. The space was refurbished by Artspace, Incorporated, an organization that develops artists' live/work buildings and continues to manage them so that they remain affordable. In the early 1990s, Artspace converted two abandoned warehouses in St. Paul into artists' co-ops. Artspace has developed artist live/work buildings in a dozen or more cities, including Seattle, Portland, Reno, Houston, Santa Cruz, Pittsburgh, Chicago, and a suburb of Washington, DC. Many other private developers are also constructing artists' live/work buildings and studio buildings, which is quite wonderful.

These kinds of arts and cultural projects are not limited to large urban areas. Fergus Falls, Minnesota, a very small town, created an eight-unit artist live/work building with a gallery in its shuttered downtown Hotel Kaddatz. In Grand Forks, North Dakota, the community's Empire Theater was revitalized through a private-public partnership. The theater is used approximately 220 days out of the year for various purposes; on its marquee, it touts: "Always a Good Show, Some Times a Great One." The beautiful renovation of this old space has truly revitalized its downtown area.

Unfortunately, one of the problems with arts and culture as economic development is a preoccupation with very large facilities. The Twin Cities' new Guthrie Theater is an example of the type of large, flagship arts model that tends to absorb a significant amount of public money but is often over-scaled. The theater was designed by a French architect, Jean Nouvel, funded by private donations and a \$50 million grant from the Minnesota legislature. The week it opened, the top theater critic in town wrote a front page story asking if the Guthrie might have difficulties filling its capacity. One way it is trying to do that is by luring small theater companies away from the lively, dispersed theaters that pepper the region.

We can look to other examples for ways to think about arts and cultural districts. One is the Heart of the Beast Puppet and Mask Theatre in Minneapolis, which was originally a family movie theater before it devolved into a porn house in a very disadvantaged neighborhood. The current building is now the sixth home of the Heart of the Beast Puppet Theatre that has been performing amazing large-scale puppet shows

for approximately 30 years. The theater is located in an underprivileged Latino neighborhood that began to develop on its own with no public assistance. The community started opening small shops, some with living space upstairs, and eventually formed a Latino Merchants' Association. The two organizations—the Theatre and the Merchants' Association, have since partnered in taking over a large vacant Shriner's hall to expand their activities. This is just one example of many organic arts and culture collaborations in various neighborhoods around Minneapolis. They show how a more decentralized mosaic of appropriately sized cultural organizations embedded in neighborhoods and communities as an alternative to large, expensive projects that sometimes undermine vibrant activities elsewhere.

DISCUSSION

JOAQUÍN HERRANZ, JR.

Thank you for an excellent foundation for this symposium. In the spirit of fostering creative tension, I would like to follow up on some ideas you discussed. I think some might leave this presentation thinking that we perhaps know more about the creative economy and artists than we actually do. Richard Florida says the creative class comprises 59 percent of workers, while the National Endowment for the Arts considers the creative class to include only about 2 percent of the workforce. That enormous gap makes it difficult to determine who is a member of the creative class, and this problem has many different implications for policies. Although I think you have done amazing work in advancing the field, my argument is that we do not know much about the creative economy, unfortunately.

One of Richard Florida's major contributions was to get the attention of economic development practitioners and researchers, in addition to the arts and cultural community. However, no broad consensus exists among any of those groups; everyone has different ideas about what approach will work and the outcomes of such approaches. I wonder if you could spend a moment talking about this from an academic or theoretical perspective, with respect to the

debate happening even among Richard Florida's colleagues. We also see debate within other disciplines, such as those among economists, who have been shaping how we think about the world and how we develop policies. Perhaps, through your expertise in this field, you can highlight what we do know and the certainties we face as we move forward in this debate.

ANN MARKUSEN

I should mention that, after every presentation of Richard Florida's that I have attended, the arts and cultural people are the ones who stand up and cheer. The others, including the scientists and engineers that he contends are part of the creative class, are noticeably absent from the discussion. Even the people in the economic development community do not tend to make his ideas a priority on their agenda. I am pleased about that, and I have written a critique in which I ask about the politics of the creative class and artists. I certainly think we need to learn more, and I would emphasize that we need to include the people who do not create art for a living or consider it their primary occupation.

In my view, the only way the arts community is going to survive is by breaking down the distance between artists and performers and their audience. To that end, there is some growing criticism about our collective approach to arts education. The Los Angeles Music Center hired Josephine Ramirez, whose philosophy is that each and every person has artistic potential. She implemented an active arts program that encourages both children and adults to pick up an instrument, to begin singing, to begin pursuing some form of art. The idea is that everyone is an artist. Bill Ivey's new book, *Arts, Inc.: How Greed and Neglect Have Destroyed Our Cultural Rights* (2008), is a wonderful book and, in essence, a cultural bill of rights. Ivey contends that every person has the right to an expressive life—the right to learn an instrument, the right to learn to sing, and so on. How many people believe they cannot sing because someone else said so? Everyone can sing, even if it is not in key. Ideally, we as a society need to start adopting that mentality in an effort to foster greater participation in the arts.

GEORJA SKINNER

Do you think there is a certain amount of creativity reflected in the symphonic way that scientists and engineers perceive things? Daniel Pink has explored that idea. I agree with the notion that we should not isolate artistic expression and that we should start integrating art with the rest of life, but what about integration with engineers and scientists?

ANN MARKUSEN

Richard Chang discussed that concept in a very inspiring way. Some cultural industries certainly bring artists and scientists or engineers together, but it is difficult to implement and maintain in a formal way. Xerox PARC in Palo Alto, California, experimented on a project for a number of years in which artists were brought in to work with engineers. While a very interesting written account came out of that project, it did not continue for very long. Some parts of cultural industries, such as media, particularly film and especially animated film, seem to be the only contexts in which those aspects are actually brought together. I think Joaquín Herranz, Jr. is making the point that we need to work on that more. I will mention that many scientists and engineers tend to have a love for music and also play music. As a society, we can be very judgmental, and the arts world is perhaps the most judgmental. We establish certain divisions, and then we put people into categories: "Oh, he's a scientist; he must be *this way*," or, "She's an artist; artists are bohemian and live in the inner city." The question is a good one, and it is another concept that we do not know enough about yet.

MARK HOFFLUND

I appreciate the four challenges you laid out and the ways that policy makers can address them. I wanted to discuss the fourth challenge you cited in order to better understand it. You explained that the creative city agenda is dominated by development and tourism. Can you elaborate on what constitutes development and talk about what other sectors might be involved in shaping that agenda besides those two?

ANN MARKUSEN

Using Minneapolis as a model, one can see that the major developments of the past five years have essentially stemmed from large expansions of the city's flagship art facilities that have been funded by strong capital campaigns. These kinds of campaigns have largely preoccupied funders, in my opinion. Because the campaigns have been successful, the legislature and the city provide free land and other benefits. With respect to the absolute amounts of money that are poured into the large flagship facilities, development issues arise. If we look at the development around the Guthrie Theater, luxury condominiums—and only luxury condominiums—are being constructed. No performing artists could afford to live next to the theater. I believe we should be thinking about the kind of city that Jane Jacobs envisioned in New York in her book *The Life and Death of Great American Cities* (1961). She argued that every neighborhood is distinctive and has character, and people feel invited to cross the porous borders between neighboring communities. I think Minneapolis is consistent with that description. Fortunately, the major arts organizations are not all adjacent to each other. The city encompasses several other neighborhoods that have anchor theaters, artist centers, and small museums that both serve the neighborhoods in which they are situated and draw people in from other neighborhoods. Cities can make decisions about how to allocate resources, what to do with their land and buildings, and the manner in which they zone property. We should be exploring this idea of cultural districts more fully.

MARK HOFFLUND

One of the articles we received was about the distribution of funding into regions by certain states, including Minnesota. Have you seen that happening at a local level in terms of a city channeling specific block grants or funding directly to neighborhoods?

ANN MARKUSEN

Yes, I have witnessed that. For example, Minneapolis implemented a neighborhood-reinvestment program about 15 or 20 years ago that resulted from neighborhood protests against the downtown tax increment financing (TIF) district. The neighborhoods wanted to ensure they received their share of the returns from the TIF district. Many neighborhoods have used the funding they received for small-scale arts and cultural facilities. Many cities, regardless of their size, want to be creative cities and want to cultivate their arts-and-cultural programs and facilities. I am working on a book about the ways that cities address arts-and-cultural policy, and I have recently interviewed both the cultural affairs commissioner of New York and the head of the county arts commission in Los Angeles. Cities vary so much in their approach to funding, their political structure, their leadership, and other variables.

Although most cities and communities strive to offer more cultural opportunities, they are unsure of how to go about it. There is no handbook that lays out the steps for that kind of undertaking. A number of different agencies must be on board to effect major policy shifts, and the logistics can be very difficult. For example, the cultural affairs, economic development, public works, and parks-and-recreation agencies might need to collaborate in order to reformulate a city's cultural policy. Zoning can also be a barrier, as it is for Artspace. Despite being based in Minneapolis, Artspace has never built an artists' live-and-work building in the city due to zoning issues. These are the types of challenges that cities face when exploring innovative cultural policies. San Jose is currently trying to reconfigure its approach to arts and culture, and the city's new cultural affairs director is already planning a series of meetings with the different agencies in the city to pitch the Creative Entrepreneur Project and speak directly about the challenges it will likely encounter.

DALOUGE SMITH

My question is about policy and whether state policy decisions or local policy decisions seem to have a greater impact on many of the examples you discussed. Most of

the examples were taken from urban areas, but they seem to be clearly connected to state policy.

ANN MARKUSEN

States' responsibilities and tools are different from those of local governments, and, of course, much variation exists among states. Minnesota, for example, has a state arts board, and the majority of its funding goes toward the largest organizations because of the way the state's Citizens for the Arts group is organized. Minnesota also has several regional arts councils that receive a certain amount of money and decide how to allocate those funds. While many art aficionados tend to agree with the way the councils allocate funds, there seems to be somewhat of a countermovement led by some of the regional art councils themselves to further develop local arts capacity in cities and towns in an effort to work more effectively with city governments. Cities have vacant property and economic development authority, and they can bond—they have many tools at their disposal to stimulate growth and development. Small towns tend to have more open spaces that present opportunities for the arts, including school buildings, church buildings, and pavilions.

I am a vocal opponent of imposing cultural districts from above. I think that approach implies that other places within a community are not part of a cultural district, which can be perceived as insulting to members of a community. In a well-known example in Chicago, the city decided to form a theater district downtown because one theater located in the downtown area was pushing for that development. All of the other theaters scattered throughout different parts of the city were not pleased with the idea; they resisted the idea of moving downtown and wanted their respective neighborhoods to become theater districts instead. As a result, the city abandoned the idea. We can see why that proposal and others like it are rarely successful.

In the case of Louisiana, the state's approach to the creative economy has involved an attempt to form collaborations between the cultural industries and the non-profit arts organizations, and an annual economic summit is one

aspect of that effort. Lieutenant Governor Mitch Landrieu has been the driving force behind that endeavor. As an aside, I have discovered that, in almost every city that has a dedicated tax or some type of special funding mechanism, there is one person usually leading the way, whether that person is the mayor or a city council member or in some other influential position. I do not think having that person is the only necessary element, but it certainly helps in a significant way. Determining how well Louisiana's strategy works will be quite interesting, and I think the outcome will be very instructive for everyone.

In Minnesota, I have been trying to bring different cultural industries into the discussion, such as those in the advertising and publishing fields, which are very strong in Minneapolis. People in those fields have attended my study group but tend to say they do not have any time; it is simply hard to get them engaged in the process. The issues they are involved with are quite different from those we might discuss in the study groups. They focus on matters such as intellectual property rights, access to the airwaves, and other things that Bill Ivey (2008) has discussed in his book. How can we forge a coalition that will be as powerful as those of the medical community, the high-tech field, and other major sectors? We need to determine how to bridge those boundaries.

ANDREW POAT

I work in economic development, and your statement that college and university arts programs are obsolete and detached is consistent with our observations and those that have been respectfully put forward by a number of other industries. Clearly, a sense of detachment exists between those who are teaching art and the people who eventually hire those students as workers. Could you help us understand more about that gap and how it can be bridged?

ANN MARKUSEN

Doug Dempster's (2004) piece contains an incredible history of how the different arts' functions were incorporated into universities. He discussed how complicated that

process was because the arts' functions are multi-faceted and include the critique of art, art history, as well as the actual training of artists. Music, theater, and similar forms of art tend to have very resource-intensive one-to-one relationships. They do not integrate very well within their respective departments, but those kinds of clashes often occur in universities. If an arts faculty member has tenure, however, he or she has more freedom to decide what to teach and what philosophy to use. A theater instructor might prefer to study 19th-century theater, for example, and probably does not care much about relating with the audience or the arts community. We can also think of the university as a presenter of films and other works of art and as an archivist, which are important functions. By and large, universities tend to run their arts programs in ways that do not relate to the broader arts community. The University of Minnesota hosted an incredible conference on art and politics, and two-thirds of the seats were empty; and none of the artists from the region were invited. The result was quite disappointing because it could have been such an incredible opportunity.

Another significant problem is that most arts schools and colleges do not reach out to their alumni. Fortunately, that is beginning to change. The Surdna Foundation, through Bill Ivey's organization, the Curb Center for Art, Enterprise, and Public Policy at Vanderbilt University, has funded a longitudinal study that will encompass the majority of U.S. colleges and universities. The study will track the alumni from various programs, survey them over a 10-year period, and obtain feedback on their schools' curricula and the instruction they received. I will be a member of the study's advisory committee, which I am looking forward to because I think we can learn some interesting things.

Yes, the arts curricula of many university arts programs are obsolete, and art students complain about that. In fact, in the San Jose survey we conducted with artists, two-thirds of the respondents said they wanted further training in their specialty areas. Once art students leave their university, they have no opportunities for continuing education and no more access to the university faculty or the school's art facilities and studios. Furthermore, technology is changing

radically in the arts. All kinds of new technological practices are developing, to which inexperienced artists are unaccustomed and have little to no access, and this is partly why so many artists' centers have evolved to provide those types of needed resources.

ANTHONY RADICH

I understand you were recently in Korea, and I know people in Asia are exploring the concept of the creative economy. Could you briefly discuss the current perspective in Asian and other countries based on your experience?

ANN MARKUSEN

Countries such as Korea and Brazil have long-standing traditions of very powerful cultural industries. Brazilian music and novellas, even though they are in Portuguese, have been extremely influential in Latin America and in other Portuguese-speaking countries. Both Korea and Brazil endured tremendous struggles against dictatorships during which artists played an important role. The music of Brazil and the film and poetry of Korea were instrumental during those difficult times. Consequently, Korean soap operas and films are much better developed than those of Japan, and they are marketed all over Southeast Asia for their sophistication.

I once taught a graduate class on the creative economy and economic development, and half of the students in the class were from the Ministry of Finance of the Korean government. They were taking the class in order to learn about these developing ideas and wanted to know how to apply the principles of cultivating a creative economy. I attended a wonderful cultural industries conference in China about two years ago, and I learned some interesting things from that experience. Many Asian countries are very interested in these concepts in part due to their long history of cultural repression. Their visual artistic sector is enjoying a great deal of activity, but it is also somewhat slow to emerge in other ways. India is also experiencing growth in its arts and cultural sectors, and some African countries as well, particularly with respect to music. I see this as a very powerful

development. Cultural exchange could be a very important part of our revamped foreign policy, and I am hopeful that we are heading in that direction.

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SESSION ONE:

STATE ECONOMIC DEVELOPMENT AND THE CREATIVE ECONOMY

Presenters: *Joe Cortright, Karen Craig, Tom Aageson*

Respondent: *Ann Markusen*

JOE CORTRIGHT

Despite the apparent contradiction or tension between the field of economics and the arts, I think many economists are beginning to realize that creativity in general—and particularly as it relates to the arts—is essential to economic progress. In my view, this is a very exciting, encouraging, and optimistic development that has a number of important implications. First, on a very broad level, we are beginning to understand that creativity—the ability to develop new ideas—is the underlying force that drives economic progress in every field. We enjoy a higher standard of living than we have in the past entirely because human creativity and new ideas have led to advancements in every aspect of life. Although we are currently in the midst of an economic crisis, we have good reason to be hopeful about long-term economic prospects if we can consistently improve our collective ability to harness, develop, and promote creativity. The arts community will be vital to the future economic upturn. With that optimistic preamble aside, determining exactly what we mean by the creative economy can indeed be a challenging task, as Ann Markusen explained in her presentation.

According to Richard Florida's numbers, a third or maybe even half of the workforce is engaged in creative occupations or endeavors. In contrast, if one adopts the very narrow definition, the creative class amounts to only one or two percent of the workforce. I am not convinced that we will ever craft a fully satisfactory or agreed-upon definition of exactly who constitutes the creative class. If we are truly serious about the importance of creativity, then we should talk about everyone possessing creativity and attempt to harness that potential in every individual. Sometimes, I think it works to our disadvantage to consider one particular group of people as creative and imply that everyone outside of that group is noncreative. That approach can create some

unfortunate tensions. When Richard Florida talks about the creative class, the class metaphor is not very useful in helping people see that we have a common interest and that we can develop the concept to apply to everyone. Then again, I do think there is some value in using the data in the way Ann Markusen does, and she uses indicators adeptly to show where things are happening and how they are changing. But we must acknowledge them for what they are—indicators. They are not exact in measuring the different variables in which we are interested. Consequently, we need to be careful about the definitions we employ.

The nature of arts and culture is changing very rapidly. We have inherited a set of institutions and a way of providing art that currently seem to be in a state of flux, partly due to the economy, partly due to technology, and partly due to shifts in culture. For example, we can see a definite growth in do-it-yourself art, which is beginning to augment the symphony, opera, and ballet formats. Dramatic changes are occurring within the music industry, and coffee shops are turning into small-scale art galleries. We have not come anywhere close to exhausting that kind of evolution in terms of the potential marketplace for art, culture, and creativity. The way we visualize art and the way it operates in the economy will continue to change. In addition, I think we need to focus on distinctiveness.

I spent over a decade working in state government and with state legislators in particular, and my bosses often asked me to identify best practices. They were interested in implementing the best practices around the United States, and that mentality results in what I call the “merit-badge” approach to policy making. Everyone wants to emulate what they perceive as the best practices, regardless of whether those practices make sense in one's local context, whether they are outdated by several years, or whether they are actually being applied in a consistent way. In order to emphasize the unique attributes of our communities—and I think artists should be especially conscientious about this—our policy makers should not place too much value on what other people and communities are doing. We should be thinking more about the distinctive characteristics of our respective communities, states, and cultures and how

we can expand and build on them. A set of investments, practices, and institutions that are very different from those of other states might come out of that approach, in contrast to simply emulating what some people perceive as the best practices, which may not be a good fit for a particular city or state. When we conceive of creative communities I think we should, in our capacity, strive to embrace the inherent uniqueness of individual places in our attempts to develop them and expand their creative offerings.

We do not spend enough time thinking about the consumption of art and the people consuming it. We are essentially still focused on the supply side in the arts community. We tend to ask how we can generate more content, and we generally work with the people who are producing art rather than those who comprise the audience and consume art. We should place more emphasis on the people who purchase art and are engaged in it and consider the role of the public sector in making people better and more demanding consumers of all kinds of art and culture. Clearly, this concerns the public sector due to its role in arts education and in education in general.

Tibor Scitovsky (1976) wrote a wonderful book called *The Joyless Economy*. He essentially said that consumers left to their own devices and to markets will generally pursue comfort rather than stimulation. He contended that a basic foundation is necessary for a consumer to seek out and embrace stimulating activities, including arts and creativity. Consumers do not want merely to be passive—they want to be engaged in art. The shift toward participatory and do-it-yourself art as an experience, rather than the type of art that people simply view as part of an audience, creates a genuine opportunity for moving forward.

My other point calls for more of an economic perspective. In terms of the global competitive position of the United States and its industries, it remains the dominant global power in cultural activities. One can find American culture in all its forms more often and in more places than the culture of any other country in the world, particularly through mass or popular culture. American values and our way of living are communicated across the globe through a whole host of influential ways, primarily through movies,

television, and advertising. There is an uneasy relationship between arts and mass culture, and it clearly has not been fully addressed or resolved. The mass culture is a major source of employment, as evidenced by the data Ann Markusen presented, although we tend to exclude the mass-culture industries from our discussion of arts and their role in the community.

My final point relates to the main theme of this symposium: What is the role of the arts in the economy? I believe that a majority of the economic impact studies conducted by my colleagues—and I may be stating this too strongly—tend to debase the role of the arts. If an economic study quantifies the amount of money people spend parking their cars and buying meals when they go to the symphony or to an art museum, it would imply that the only value of art is circulating more dollars through the local economy. In my view, that approach misses the whole point of why art is important; its significance comes from its intrinsic value. Why do people care about the arts? Ann Markusen provided a very nice synopsis of the answer to this question: The artistic and cultural opportunities in a community make it attractive to people. Those offerings directly improve the standard of living, and they help attract more talented people who are important to growing an economy. Creativity in all of its forms enables economies to be successful over time.

I certainly recognize that people feel the need to generate a dollar number to emphasize the significance and economic power of the arts-and-culture industry and to stress the value of the number of jobs associated with it. But I argue that a very special case should be made for the arts that transcends the narrow profit-focused view of the world and focuses on the qualitative contribution to a local economy and to the direct and indirect benefits an economy will experience over time as a result.

KAREN CRAIG

Our current economic circumstances represent a major seismic shift. One part of the change we are experiencing involves moving from a post-industrial era economy to a knowledge-driven creative economy, and from an

American-centric economy to a global economy. Being an eternal optimist, I believe a crisis is a terrible thing to waste, so I am ready to address the economic crisis as a creative opportunity.

Ann Markusen presented some very compelling information about the economic power of a creative economy, and Joe Cortright (2004) discussed similar ideas in “The Young and the Restless.” My specialty has been observing what attracts people to a particular place. What makes a person fall in love with a city? I have been exploring that idea for about 25 years. Answering that question is critically important to the places that will thrive in this new creative economy.

While in college, I learned about economic development and its apparent set of rules in economics classes. The main rule being: If a place is cheap, businesses will flock there. My university was advocating for policies that established a friendly business climate to attract manufacturers to a community, assuming employees would follow the jobs. We were taught that tax incentives and regulatory reforms were the most important pieces of economic policy. Now, however, economic climates are shifting and many communities in the West must balance environmental, cultural, and social priorities with a desire to attract employers. We also must shift our focus from solely attracting a business to one that makes a community attractive to creative knowledge workers. We can no longer focus solely on business and assume that the people will follow. The creative workers I know would never take a dream job in an undesirable city. They want to live in a place that is inspiring, where they can envision their future.

I want to talk about what kinds of things creative workers are looking for in a place. When the first studies on this were being done around 10 or 15 years ago, they indicated that people were looking for experience, entertainment, jobs, and affordability, in that order. A place cannot simply have one or two of those qualities to attract talented people—they must have all four in order to attract people and keep them in the community.

A major survey, known as the “Place and Happiness Survey,” involved about 28,000 respondents who were asked what mattered most to them in their community (Florida, 2008). This survey revealed some interesting things. The highest-ranked quality was aesthetics, or the natural and physical beauty of a community; basic services, including the quality of a community’s hospitals, police departments, and highways, were rated number two; openness, or the degree to which a community welcomes people with new or different ideas, was number three; a strong economy and personal safety ranked number four; and leadership ranked fifth. Aesthetics of place was the characteristic that respondents said mattered the most to them.

In 2009, the Gallup Organization and the John S. and James L. Knight Foundation published the results of a three-year study in which they examined the gross domestic product of a community in relation to its residents’ satisfaction with the community (2008). The name of the survey is “The Soul of Your Community”, and it yielded findings similar to Florida’s “Place and Happiness Survey” (2008). The top-rated attribute was openness in the Gallup and Knight Foundation study. The second most important attribute was a community’s social offerings—whether the community provides good entertainment options that help people get to know one another. Aesthetics ranked third, followed by life-long education. The strength of the local economy was rated fifth, leadership was ranked sixth, and basic services ranked seventh. The features of a community that we have tended to view as extra or as merely nice, such as the arts, the beauty of the physical environment, openness, and community gatherings, are the kinds of things for which we have typically only used surplus funds to improve our communities.

Knowing that creative people place a much higher value on aesthetics, openness, social offerings and education, we instead could focus our efforts and resources to improving a community’s quality of life to the maximum extent possible. This represents a win-win scenario because children, seniors, and families all benefit. The strategy centers on making our communities great places to live—something that seems like a clear interest to community leaders.

Our goals at this symposium include understanding more about this new creative economy and devising specific tools to use when we return to our respective cities and communities. I would now like to provide an example of how investing in people and places as an economic development strategy can be applied in a community. To illustrate, I worked on a project in the mid-1990s in Reno with Michael Hillerby and Susan Boskoff originally called Uptown, Downtown, ARTown. Interestingly enough, in a town like Reno, Nevada, where one might not expect to find a deep artistic or cultural base, we discovered a large number of cultural assets. In the title, “Uptown” referred to the historic land grant university on the hill. “Downtown” referred to the entertainment gaming strip. “ARTown” recognizes the numerous arts offerings in downtown venues along the river corridor as well as Reno’s focus on attracting tourists to the city by spending all its available funds on events such as weekend car festivals, balloon races, and rodeos. The gathering we were working on was about instilling a sense of pride in the community; it was not about trying to draw in people from outside, but hosting a gathering for the residents of Reno. Reno had a symphony, an opera, and a ballet, as well as an amphitheater on the river that had existed for 10 years but had rarely been used.

In addition to the gorgeous riverside venue provided by the amphitheater, Reno had underutilized plazas and parks, a busy airport, various restaurants, and a historic post office for event rentals. We envisioned displays of art in these various spots around the community. We gathered together representatives of various groups to share their ambitions for the community, and these preliminary feedback sessions guided the planning for the large festival. Through this effort, we created a 200-event festival in 75 downtown locations that featured hundreds of local artists and some artists from other states. We succeeded in attracting approximately 350,000 people to the festival annually. We were able to put on this event by accepting a start-up grant from the city of Reno of \$45,000 in seed money. The Nevada Arts Council offered to match this amount with a three-to-one challenge grant. We ended up with \$900,000 for our festival.

What is the real economic value of the arts to my community of Reno now? In terms of perception, headlines from both *Wired* magazine and *The Wall Street Journal* proclaimed: “Reno is ARTown.” In terms of economic development, we also attracted three major developers to Reno. Those developers did not simply invest in the city; they relocated their families and poured \$400 million of private investment into downtown Reno during the past six years. I find it rather amazing that we transformed our city’s image for a public investment of less than \$150,000.

What can we learn from this example? I think a key strategy involves forging relationships among economic development agencies, arts councils, and tourism authorities by bringing everyone together to engage in a series of discussions about what it might take to develop economic vitality through the talents of the creative community.

TOM AAGESON

I would like to focus on the concept of cultural entrepreneurship. Often we must name things in order for them to have substance around which to build strategies. We find ourselves at a moment when the notion of the creative economy is not isolated to the economic development sector. Perhaps our new secretary of commerce will take us forward on this at the national level. The integration of creative and cultural industries is not limited to any single department or type of agency. We must develop creative economic policy that integrates not only culture and economic development but also education. How will we develop the next generation, and how can we prepare it for the creative economy if our department of education is not involved in this important discussion? If children are not prepared for the creative economy, our efforts will not be successful. How does the conception of the creative economy change when we bring in the department of labor? How does it change when we bring the department of agriculture into the discussion? New Mexico is primarily a rural state, and a tremendous amount of economic development can be achieved through the creative economy in rural areas. But that type of development requires a very different strategy from that of urban development. This underscores the need

for integration. New Mexico also has a large population of Native Americans—mainly Pueblo—but also Navajo and some Apache. How can the creative economy strategy work for Native Americans?

In my view, we need to formulate a triangular approach to creative economy policy. Our state departments, including tourism authorities, could represent the base of the triangle, and they should each have a coordinated creative economy strategy. Cultural industries would be the next side of the triangle. We cannot simply focus on single industries and expect the creative economy to develop; we must use a multi-faceted strategy. For example, consider Austin and its music scene. Austin could not have emphasized 10 different sectors—the city chose to focus on music and truly created something remarkable out of that effort.

I went to Gothenburg, Sweden, in 2007 to join a network of European cultural training centers that convened to discuss cultural entrepreneurship. Coincidentally, in the town of Gothenburg, three local counties came together and discussed a collective strategy that focused on music and film. They decided to transform an old soda factory called The Brew House into a large music facility that holds about 70 incubator studios, a performance space, and a restaurant. The approach used to create the Brew House was successful because it was focused in its scope. We can start with the broad economy and work our way down to the individual cultural enterprises, whether they are for-profit or non-profit. Of course, the people who drive those enterprises are the cultural or creative entrepreneurs. We need to consider who those people are; what kinds of skills and talents do they have? They are the change agents. They are the visionary people who get attached to a big idea and work to make it happen.

When I think of Santa Fe and the Santa Fe Opera, I think of one person: John Crosby. The Museum of International Folk Art, the largest folk art museum in the world, is in Santa Fe because one woman decided to create it. This is also true for the Wheelwright Museum, a Native American museum in Santa Fe—one person who wanted the museum led the effort. I expect that if we look at our communities and ask ourselves what stands out, we would find one or two people

who demonstrated entrepreneurial skills for each cultural amenity. Why is it that we only hear of entrepreneurs in Silicon Valley or the Beltway in Boston? I think we can actually find them in every community; however, we have never focused on them.

How can we support cultural entrepreneurs? I think this is the time for us to think about venture funds. A cultural venture fund, for example, could potentially be a way to encourage cultural projects. We can set policy at the state level, but our cultural entrepreneurs are the people who are actually going to lead, organize, and implement innovative cultural projects. I think we can identify and define some new terms, including *cultural enterprise*, *cultural entrepreneur*, and *cultural capital*. We talk about human capital and financial capital, but what about cultural and creative capital? Santa Fe, for example, possesses tremendous cultural capital. The city encompasses a very diverse community with established Latino and Native American groups and boasts distinctive architecture, food, customs, and music traditions. All of these things constitute cultural capital. How can we convert cultural capital into an enterprise?

Dan Storper was the individual behind the Putumayo World Music record label. He fostered familiarity with and appreciation for world music through his efforts. He was able to create an enterprise out of his love for music, and now people can find Putumayo CDs everywhere. When I was vice president at Mystic Seaport, I noticed there were no contemporary artists in the museum's collection. None of the artists were alive, which prompted the question: What is the future of maritime art? Consequently, we decided to open an art gallery to sell the work of contemporary marine artists and now there is a whole genre of maritime art that did not exist 10 years ago. We built a museum catering business that is based on New England clam bakes. Customers who purchase food also receive information about the history of clam bakes. These are some examples of cultural capital converted into cultural enterprises, and there are numerous opportunities for those kinds of endeavors.

We can look to other examples for strategies to develop and support cultural capital. In response to the struggling economy, some people in the city of Bilbao, Spain, developed a

cultural policy that focused on investing in both culture and technology. After the city began implementing this policy, the Guggenheim approached the city about building a museum. As a result, Bilbao was able to use the Guggenheim brand and Frank Gehry's design to transform the city into an art center, when it had little to do with art prior. They leveraged the brand recognition of the Guggenheim name to convert the place into an art center without having to build up collections, and the city received 1.3 million visitors during the first year of this transformation. The city now receives about half a million new visitors each year. The transfer of brand equity made this transformation possible.

A similar thing happened with the Art Basel Miami Beach show. The city of Miami decided it wanted to be in the contemporary art business and looked to Art Basel, the annual art exhibition in Switzerland, in hopes of making a deal. A version of the Basel show was launched in Miami, and people were immediately receptive because Basel is recognized and known as the best in its field. I think we should begin exploring this new brand strategy. For example, perhaps someone wants to open a culinary school in Santa Fe. The most well-known culinary school in France is Cordon Bleu. I might suggest that the person approach Cordon Bleu about bringing that school to Santa Fe. People would flock to the city right away to go to Cordon Bleu. New strategies require an entrepreneurial spirit and I can see an enormous amount of potential in this type of approach.

ANN MARKUSEN

I have heard a number of great ideas in this dialogue, and I also detect some conflicting thoughts, which will help to frame our discussion as it progresses. I am going to highlight a few things that seem to be predominant themes. First, I want to underscore what Joe Cortright said about the value of economic indicators and the need to exercise caution in their use. I have continued to use indicators in my work because artists in particular seem to find them very useful, and they feel that it gives them a visibility that they otherwise do not have in our society. Artists, unfortunately, rank rather low in terms of perceived public value.

I would also like to challenge Karen Craig a little bit with regard to industrial versus knowledge economies. I would just point out that our industrial economy, particularly now, is very important and that many artists work within the industry. If we include designers, Detroit is one of the most artistic places in the United States. Thousands upon thousands of industrial designers work in that particular sector. I think it is also important to realize that Colorado environmental firms, Silicon Valley firms, and other companies are manufacturing products for the automobile industry. I am partly trying to make the point that we need coalitions of unlikely partners. Instead of emphasizing opposition among different sectors such as the industrial, knowledge, and arts industries, I think we should adjoin them. I want to thank Karen Craig for making the points about the crisis we are facing because it is true that, in crisis, we can find enormous opportunities. As Joseph Schumpeter (1942) brilliantly noted about the 1930s, business was not going on as usual, and entrepreneurs and public servants realized that they could not simply market their current products or tweak their programs. They instead had to figure out entirely new ways of operating, which resulted in some very significant innovations. We do have that opportunity, which is exciting.

With regard to the different surveys about what features draw people to communities, a multitude of other surveys have been conducted in which clean air and clean water are consistently ranked highest. The interesting thing about the sales tax of three-eighths of one percent that recently passed in Minnesota is that approximately 30 percent of the funding will go to wildlife, 30 percent will go to clean water, 20 percent will be designated for the arts, and the remainder will go to parks and trails. In the repeated polling that was conducted throughout the effort, the polling data indicated that having the phrase "arts and culture" in the title of the initiative would encourage only four percent of respondents to vote for the amendment. In the end, the proponents came up with the name "The Clean Water, Land and Legacy Amendment." We discovered that, at the state level in Minnesota, the arts-and-culture sector is not perceived as having much significance. The proponents found that what consistently had the largest impact was the emphasis on clean water. What is the lesson we can take

from this? I think we should explore strategies that come from joining forces and combining efforts.

I like the message about the importance of public spaces and, in particular, I think airports are an incredible lost opportunity for the arts. Airports could have live interactive screens of current performing arts events in a community that travelers can view while they are waiting for their flights. A person arriving in a city could walk down the concourse and push a button to receive a printout of different events and could even purchase tickets. Artists could also perform in airports. Airports have the potential to showcase the vibrancy of a community, and economic developers could take the lead on this. A similar possibility exists for Native American art. We have been interviewing heads of casinos in Minnesota about why they do not display Native American art or showcase Native American performers. Some of the casinos have actually begun to do that. These examples illustrate ways a community can work with what it already has to accentuate its distinctive strengths.

I have noticed a theme of large and small in our discussion. In Minnesota, the large flagship facilities such as the Guthrie Theater receive \$50 million because of the way the bonding in our state is structured. I propose looking at a bonding mechanism to create a fund that would facilitate smaller projects like the New York Mills Regional Cultural Center. That type of funding could begin to restore dilapidated spaces in small communities. Currently, those small communities cannot get included on the capital agenda, and we need to find a creative solution to that problem.

Another strong theme in the discussion was the concept of building coalitions of unlikely partners. I can describe an example of this strategy that was implemented in Albuquerque, New Mexico, which has quite a wonderful arts scene. A couple of years ago, the city created an effective coalition that began with the formation of a task force chaired by the dean of the College of Fine Arts, Christopher Mead. The task force commissioned a study from the Bureau of Business and Economic Research at the University of New Mexico regarding the city's cultural industry that included non-profit organizations. The coalition brought together the cultural industries, the non-profit agencies, and the university to

work on a common agenda. I think we can find more ways to use research in this regard. A wonderful study conducted by William Beyers a few years ago focused on the music industry in Seattle; Byers recently finished a new version of the study (2008). His study has helped inform the Mayor's Office of Film and Music in Seattle, and it encompasses everyone in the city's music industry, including people who make and repair instruments and those who sell music equipment. The study helps show how the industry is both non-profit and commercial, extremely multi-faceted, and worth community investment.

I want to point out that Bilbao is a very unusual case. It probably could not be replicated, and now the city is facing a real problem because many people have visited once and feel like there is not a compelling reason to go back. Now the city must consider making another multimillion dollar investment to add a new attraction to the complex. I would not suggest Bilbao's approach as a model for cultural policy. I would emphasize Joe Cortright's point about working with a community's unique strengths. This is how Branson, Missouri, and Nashville, Tennessee, became country music centers and how Santa Fe decided early on to preserve its traditional architecture as a part of its cultural identity. I think when we try to borrow ideas or strategies from other places, we may encounter some problems. I am not opposed to the idea of using a franchise approach, but the idea has to work with a city's distinctive strengths in order to be successful.

Finally, I want to return to the conception of artists as important leaders. In Paducah, Kentucky, a local artist envisioned the transformation of his community and decided to clean up his neighborhood. Because of this single artist, the community was transformed. The story of the New York Mills Regional Cultural Center is a similar tale in terms of one artist being responsible for dramatic positive change. I think artists need a great deal of support and assistance to become more effective leaders; leadership is not inherent in the temperament of many artists.

ANDREW POAT

I wanted to follow up on Joe Cortright's point about measuring economic impact. In the San Diego region, we have redirected our economic resources after reaching the conclusion that the main product of San Diego is neither cell phones nor defense systems. Our product is innovation. How does a city inspire innovation? The capacity to think about the role we play in inspiring, attracting, and developing the workforce—the key offering of San Diego—is very important. We no longer compete with other regions; people in Arizona and Nevada will build a factory much more quickly and for much less money than people in San Diego will. We are not interested in that market anymore. We do not attend many trade shows. We want smart people who want to live in a great community, so we create jobs that attract those kinds of people. I think the capacity to measure the impact of that approach would be very valuable to us because it would help to bring in funding. Somehow, we need to develop a strategy that attracts, retains, and inspires smart people to pursue their creative and professional goals and obtain enough resources to support that strategy.

ARLENE PARISOT

Tom Aageson's comments about the need for clear definitions related to the creative economy were interesting, particularly with respect to working with state agencies. A concept that is emerging—and in some places already advancing—involves the adoption of adult career pathways. This approach includes working with different state agencies so that everyone is speaking the same language and so that portals for funds are created across state agencies to achieve a very specific goal. If we want to integrate state agencies and funding options to realize certain goals to meet the needs of a creative economy, there are models that we can explore. The particular one I have in mind involves moving low-income individuals up the career ladder, although what is most important is that the model itself provides some good ideas for speaking the same language and integrating policy at the state level (<http://www.adultcareerpathways.org>).

The lack of representation of arts organizations and state arts agencies on state and local workforce investment boards should be a topic for discussion. This is true for Montana, with the exception of a video production and taping representative. These boards were required under the federal Workforce Investment Act, which requires that the boards be comprised of an equal mix of private and public entities. The intent is to bring together state agencies and the private sector to advise the governor on the creation, implementation, and continuous improvement of a comprehensive statewide workforce development system. As participants at this symposium focus on state economic development and workforce development in the context of the creative economy, representation of the arts on workforce investment boards may be worth assessing.

GEORJA SKINNER

One thing that strikes me is the importance and inherent difficulty of measuring the intrinsic value of some of these concepts because we often get caught up in graphs and tables, and we fail to humanize the implications of what we are talking about. The creative economy is about the essence of inspiration, innovation, and entrepreneurship, so I would ask how we can look at different ways to analyze data.

I enjoyed hearing about these various studies and thinking about how they pertain to Hawai'i, which has many assets, but is unfortunately a quite expensive state in which to live. However, I think what is attracting people to our state and perhaps other states, as we have discussed, is the wealth of attributes and cultural resources that a city or community offers. Those attributes can truly set a place apart from others, and emphasizing and expanding them into a well-integrated fabric will attract people from outside, in addition to empowering the people who already live there. Culturally, this balance is very important and I think we need to work on improving and maintaining that balance in our respective states.

JENNIFER THOMAS

I would like to hear some responses from all three of the speakers regarding the creative economy at the state economic development level. As a person who works with small businesses, I consistently urge them to define their audience, so I liked the comments about defining the consumer. I am curious about who actually constitutes the new creative economy—not just in numbers of artists but in terms of age demographics and other characteristics. How can different states attract these individuals? One thing we struggle with in Cleveland is where to focus our efforts. Do we direct attention to young professionals or to people moving back to raise a family? I would like to hear some thoughts about how to define the creative economy with respect to actual demographics.

TOM AAGESON

In terms of understanding the consumer, as Joe Cortright pointed out, the essence of the creative economy lies in new ideas, creativity, and innovation. Often, no market exists for new ideas, so creativity requires the use of intuition and a willingness to work hard to bring the ideas to fruition. The maritime art gallery we started is an example because there was no market. Or perhaps there was a market for that type of art, but we simply did not know how to measure it. We knew there was a market for antique maritime art, but my goal was to help contemporary living artists. Sometimes a person must rely on intuition to determine if a market exists for a particular product or kind of art. I also described how we started an international folk art market in Santa Fe. Several people thought it was a good idea, and we hoped 3,000 people would visit, but 12,000 people came instead. Last year, in two days, artists from 41 countries, some of whom are from tiny villages, generated \$2 million in sales. We also decided that all of the museum shops would sell contemporary work rather than traditional reproductions of art in order to feature the work of New Mexico artists and artisans. Sometimes, market surveys are of no use, and the people with the ideas simply have to move ahead despite their uncertainty. By doing so, new markets are created for these cultural enterprises. By virtue of being creative, we

must take risks. It can be exciting for an entrepreneur, but it can also be difficult to find support.

KAREN CRAIG

I realize how critical the choices I made at age 25 were to my present life. Back when I lived in New York City, I was working in a fabulous performing arts center, the Brooklyn Academy of Music, but I just decided I wanted a different kind of life. I am a person of the West; I grew up in Los Angeles, went to college in Denver, and moved to Telluride, Colorado, from New York before going to Nevada and subsequently Montana. While living in all of those places, I was trying to identify what suited me, especially as I married and started a family. I was looking for that special place where I felt I belonged. I must admit that I moved to Reno, Nevada, because my husband accepted a job there, and initially, I did not think I would like it. However, when I began meeting with different arts organizations and getting to know various residents, I discovered a network of people who seemed similar to me. Within that group were MacArthur Fellows, venture capitalists, casino owners, poets, programmers, and a whole range of diverse people. I found a lifeline in creative colleagues in a place that had been overshadowed by the city's reputation as a place of gaming and prostitution. My initial dislike and uncertainty quickly faded, and now I cannot imagine living anywhere else. I am 30 minutes from both Lake Tahoe and the Great Basin. I live near some of the most wild and open land in the United States. It is impossible to know all of a community's assets at first, however, discovering and harnessing the uniqueness of a place and its economic, environmental, social, and cultural assets can be accomplished with analysis, organization, and mobilization.

What we must consider, then, how we can lift a community's arts-related and cultural assets into the public consciousness. As an example, Reno's economic development authority created a blog as a strategy to obtain public feedback about Reno's assets. The blog, called One Good Reason, provided a way for people to share their thoughts about the area, particularly about the things they like about Reno (<http://www.onegoodreason.org/>). The blog has a clean,

simple interface and allows visitors to simply type in what they like about Reno and read the comments of others. Some of the comments from visitors to the blog include: “I can snowboard and ride my dirt bike in the same weekend in April,” “ARTown,” “Lake Tahoe,” “Bibo makes the ultimate coffee and is the ultimate chill hangout, neighborhood coffee rules,” “I walk my kids to school every day and still make it to work,” “I skied three hours in the morning, had a staff meeting at lunch, and then went to the museum with my family that night,” “The Nevada Museum of Art,” and “There’s nothing like looking out your office window on a warm summer day and watching kayakers race down the river through the middle of downtown.”

The blog comments are extremely inspiring and demonstrate the importance of developing quality-of-life assets for a creative community. If this is what people are saying on an economic development website, those statements can easily be used to attract people to a community. These are Reno’s assets. Soliciting those comments from the public and learning about what makes our community distinct was remarkably simple. Again, I would emphasize the importance of determining what makes a place unique and accentuating those distinctive strengths. When we think of Austin, we naturally think of music because it is such a strong part of the city’s identity. If music is an important part of who I am, I know just where to go. When people think of Paris, they think of romance. Find what makes your city or community unique and work with those unique assets.

BRIAN MCGOWAN

The state of California has a very comprehensive global tourism marketing program that spends approximately \$50 to \$60 million per year to attract tourists from all over the world. We are opening an economic development office in China in January of 2009, which I will be partly responsible for overseeing. The effort involves a media campaign with television commercials featuring Governor Schwarzenegger and his wife Maria Shriver lounging on the beach sipping wine. The campaign revolves around inspiration, but I view it from an economic development perspective through the lens of my experience as an economic developer for about

15 years. One of the commercial spots entitled “Work” portrays a young person on a surfboard saying, “We have board meetings in California, too.” Although it is considered an ad for tourism, I consider it an ad for economic development. Subsequently, I worked with the California Travel and Tourism Commission to modify the existing message rather than creating a new economic development brand for the state of California. The tagline is “California—Find Yourself Here.” The economic development version of that slogan is “California—Find Inspiration Here.” The messages are entirely consistent with innovation and creativity, and that is what California offers. We must emphasize those attributes in order to attract talented and creative people to California to live, work, and study.

ANN MARKUSEN

I want to point out that many places have built cultural facilities and other projects that simply were not successful because people did not visit them. Resources are precious, and it is important for us to remember that. With regard to Jennifer Thomas’s question about demographics, for some of the people who constitute the creative economy, we have used census data to create a large data set for the city of Cleveland that tells us the age, gender, ethnicity, immigrant status, income level, household composition, educational attainment, among other characteristics of artists in that region. The data is somewhat dated since it was collected in 2000, but the new American Community Survey, which we can use to update the 2000 data, will be online within a year or two. I discovered there was an enormous interest in this type of data—artists, arts organizations, and economic development agencies all like to see this information in numbers, despite all of the limitations of the data.

MILWARD SIMPSON

I am the director of the State Parks and Cultural Resources Agency in Wyoming. Wyoming is unique in several ways that make me hesitate before making broad statements about patterns or trends in the state. While it is extremely inspiring to hear Joe Cortright, Karen Craig, and Tom Ageson speak about how arts and culture are becoming more accepted and

more significant in economic development circles, I think we must remember that, in many ways, the old modes of thinking about economic development are very entrenched, and there is much work to be done.

Within my position in state government, I find myself proselytizing about certain ideas and policies that I think should be applied to the arts and creative community. For example, the Wyoming Business Council has a community-development block program called Business Ready Communities, a grant program for communities in the midst of economic development and a new school facilities program, a multimillion dollar grant program that allows communities to refurbish old buildings. It did not seem to occur to the agency that these programs can be applied to the arts community. I began receiving calls from creative entrepreneurs, city council members, people involved in local economic development, and progressive thinkers around the state saying, “I have heard about these programs. Can the school facilities program be used for a new arts center?” I essentially became the conduit between the state business council and the public to inform the council that many people wanted to see the kinds of programs they were implementing applied to arts and culture. While the members of the business council had not considered that possibility, they were open to the idea. My message primarily is that there is a tremendous amount of work to be done in this area, and there is great potential for arts and cultural policy. In Wyoming we think of economic development in very traditional ways, with an emphasis on infrastructure and energy development. We are beginning to think of higher education in terms of workforce and as a development tool, but these types of concepts are still extremely new, and it is difficult to shed those traditional ways of thinking.

JOAQUÍN HERRANZ, JR.

My question requires some reflection on the past 10 years. Richard Florida’s work has opened up several avenues for the economic development and arts-and-culture sectors to come together, and we have much to build on. It will be helpful to examine the past 50 years of arts-and-culture policy. I am particularly interested in the obstacles and

challenges that people in the field have encountered, which will provide some ideas about how we can move ahead. Given all we have learned about successful efforts, I would like to learn more about the difficulties we might face at the state legislative level.

TOM AAGESON

I can respond with regard to Santa Fe and perhaps New Mexico as a whole. The question relates to Ann Markusen’s point about Bilbao in terms of a city that has made an enormous investment and is subsequently facing pressure to make another major investment. I do believe that our economies go through a life cycle. A study conducted by the Bureau of Business and Economic Research found that Santa Fe was losing market share in cultural tourism, which is a large segment of its cultural economy. Cities and communities around the country that are making significant investments in the cultural economy are becoming unexpected contenders in the tourism industry. Learning that Santa Fe was losing market share was quite useful and a good example of the value of quantitative analysis. When I took a closer look, I realized that the last major cultural investment in Santa Fe was the Georgia O’Keeffe Museum that was built 10 years ago. The city has since made three significant investments: A new rail yard park with brand new galleries, a new convention center, and a history museum that will soon be online. Twenty percent of Santa Fe’s gross domestic product depends on the cultural economy, so we must continue to make investments.

Ann Markusen’s theory about consumption-based economic development makes sense, but I think the solution lies in a combination of local production and exporting. I think her work has helped facilitate interesting concepts and has identified definite areas for improvement. I think we must make continued investments in arts and culture. One thing I worry about, specifically in the arts, is the correlation between public consumption of art and disposable income—as disposable income decreases, so does consumption of art. The galleries in Santa Fe are suffering financially right now, and I think generally those in the creative sector are in for a rude awakening due to the rapidly declining economy.

FRANK HAMSHER

I was struck by the connections various people have made throughout the discussion. Cultivating the creative economy in our communities is synonymous with economic development, and ensuring that arts and culture are not isolated from those broader objectives is very important. Ann Markusen talked about creating coalitions of unlikely partners. Karen Craig mentioned some of the other knowledge-based economy issues, as did some other speakers. If we want to enhance the creative economy in our communities, we must forge connections between arts and culture and the innovative, knowledge-based parts of the economy from which new ideas originate. Austin is the city where many young people want to move because of its music scene, but they are not likely to move there solely because they can work in the music industry. Rather, they will most likely decide to move there because the city has some other very creative industries, including high-tech industries, in which young creative people can find work. San Diego has the strong appeal of a vibrant biotechnology base, which is key to its local economy. Making those kinds of connections will be essential in expanding the creative economy.

Joe Cortright also referred to economic development studies and how they tend to debase the arts. That is probably true, but to the extent that people in the arts community continue to maintain that viewpoint, building a connection between the arts and economic development will be difficult because economic developers think in traditional terms. Insofar as we want to foster the creative economy, we must find ways to value creativity and incorporate it into economic development studies in order to encourage people who are focused on building their local economies to make significant cultural investments.

ED BAILEY

I have a different perspective from many participants at this symposium. Twenty-five years have passed since I have been to San Diego. I attended college in California and studied recreation administration, which was the closest major to arts administration. The program helped me understand community needs analysis and how to acquire the funding

for recreation and community centers for them to operate, among other related things. I studied under two professors who were very forward-thinking. I was living in Los Angeles in 1983 when the city was preparing for the 1984 Olympic Games. The 1984 Olympics were unique because Peter Ueberroth, the organizer of the Los Angeles Olympics, defined and advanced the corporate sponsorship movement. Sports changed, and we talked about the rapid changes in my classroom and about how the future of recreation, including community programs like art and music classes, would face obstacles due to factors such as population growth. We discussed how there would be a lack of funding to cover programs, how private and public partnerships would need to be formed, and how more private entities would be taking over those kinds of services to communities. I decided at that time that I was going to enter that field.

Instead of choosing to pursue administrative work, I went to work in advertising agencies. I have subsequently spent 10 years of my life learning how to talk to corporations about what they need and what they are looking for. Why would they devote money to certain causes and not others? Why would AT&T give the Rock and Roll Hall of Fame \$20 million? Why did Radio Shack give the Rock and Roll Hall of Fame \$15 million? Why do I receive money from private enterprise to support my public television station? I have spent a tremendous amount of time thinking about consumers, and I spend all of my time thinking like a consumer. I do not approach these concepts from the same vantage point as other people in our field. Listening to another perspective about what it means to market communities and non-profit organizations is informative.

My career has been primarily devoted to brand development. My work in brand development for Austin City Limits involves marketing both the city of Austin and my facility. When I worked at the Rock and Roll Hall of Fame, I was marketing the city of Cleveland. In fact, I got the job because I was working at an ad agency, and I agreed to work with the city *pro bono* to help design the ad that announced that the Rock and Roll Hall of Fame was coming to Cleveland. The ad featured a picture of Chuck Berry, Billy Joel, and Pete Townsend, along with a few other music icons, and said,

“Some pretty important people are looking at Cleveland in a whole new way.” The Rock and Roll Hall of Fame changed the city. I want to continue to be a part of this conversation and share my perspective with everyone. I work with corporations and private companies, and they are a critical part of what we envision for the new creative economy.

BRUCE ATCHISON

I am thankful for the opportunity to be involved in this discussion, especially because this is not my usual arena. I spend my days in the Colorado state capitol working on policies regarding a multitude of issues. As I listened to the first three speakers, a few things resonated with me. One had to do with leadership. I used to be an advocate and a lobbyist, and I used to talk to advocates and teach people at the grassroots level. One thing I would tell them was, “If you think you’re too small to be effective, you’ve never been in bed with a mosquito.” As someone who works in the lieutenant governor’s office and deals with new challenges every day, I can say that the mosquitoes are the ones who are often called upon and get the most attention. In Colorado that person is Elaine Mariner, the executive director of the Colorado Council on the Arts. The lieutenant governor’s office has an arts position, but we depend on Elaine for information and to tell us what needs to happen and to guide us on making good policy.

I have learned a tremendous amount from the readings prepared for us on the way to this symposium and from the wonderful information that everyone has provided. It seems that we may be lacking a clear framework for the whole concept of the creative economy. For me, a solid framework would facilitate an understanding of the creative economy that could serve as a basis for informed evidence-based policy making. When we look at movements in this nation, such as the civil rights movement and the gay and lesbian rights movement, change comes from the people. We evolve as a country through grassroots efforts. What we are looking for is systemic change, but it is not yet clear what that systemic change entails. I have not seen it clearly defined. I want to see the wonderful data Ann Markusen has provided featured in a one-page branded piece that will have

a strong impression on a hundred legislators, our governor, our lieutenant governor, and other influential public figures. My main point is that leadership must continue to evolve in order to advance the creative economy. We need to somehow create a framework that invokes a common message that can be branded. A common theme has centered on a holistic approach that includes artistic creativity, scientific creativity, and economic creativity. The effort needs a common message because if it will truly bring about systemic change, it needs to impact the public will, which can impact the political will, which in turn can provoke real change within the broader systems we are discussing.

GEORJA SKINNER

The creative economy is paramount to the state of Hawai’i, and I wanted to give an example about a partnership that was formed in our state. We established a program called Creativity Academies in response to the decline in education. Creativity Academies were branded as the place where creativity, science, and education all join together in a middle school to create a workforce-development pathway. The program is endorsed by the legislature and the governor. We did not receive public funding, but partnerships have been formed out of that effort. I agree that there is a need for a comprehensive framework to guide our collective efforts. I also think we must be respectful of regionalism as we craft a framework.

HOWARD LAVINE

I want to say that political leadership at the top levels is critical to this effort, and I am fortunate to be swimming with the tide because Oregon’s Governor Kulongoski has been very supportive of these issues. Besides the flourishes that can be added to political speeches, what sort of practical things can we do to get the message to the public and to the legislature that art and culture are critical to the economy? In my state, the Oregon Economic and Community Development Department (OECDD) is undergoing reorganization. It will have a business side and an economic and community-development side. The arts commission and the film office will fit under the business side because we

wanted to send the message that those areas are critical to Oregon's economy. When the governor tries to market Oregon to businesses outside of the state, one of the big draws is the great quality of life offered by the state.

In addition to the natural beauty of Oregon, the arts-and-culture scene, particularly in Portland and Eugene—and even in rural areas, is a big selling point when we are trying to attract businesses. Frankly, we are in the midst of a very poor economy. However, we contend that if a state continues to fund arts and culture in a very downtrodden economy, it sends a message that these parts of our economy are important. It makes the statement that these are not frills but legitimate and critical pieces of the economy. The governor has said repeatedly that we need to focus on how to maintain Oregon's assets and prepare for the economy turning around. If we are investing in arts and culture as well as education, that clearly sends a message to the public. We place an emphasis on cultural tourism, and we have been developing a legislative strategy since 2007 that unites several different groups in a collective approach to appeal to the legislature. This tactic has been successful, and we plan on using it again during the upcoming legislative session.

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SESSION TWO:

MUSIC, FILM, AND ECONOMIC DEVELOPMENT

Presenters: *Ed Bailey, Frank Hamsher*

Respondent: *Georja Skinner*

ED BAILEY

To follow up on the need for leadership that Bruce Atchison addressed earlier, I thought it would be appropriate to begin with the Willie Nelson principle on leadership. He essentially advocates jumping in front of a successful moving herd. Austin is considered the live-music capital of the world, and without Willie Nelson, Austin City Limits probably would not exist. For this reason, I find it important to bring his point of view into this discussion.

In 1975, Willie Nelson filmed a pilot for a very new public television station, KLRU in Austin. National Public Television approved the pilot for a one-time airing; I think it was in part because the perceived aim of public television in its infancy was to serve the underserved. The consensus was that allowing Willie Nelson's music to reach a broad population of viewers with varied interests would be a good way to demonstrate the intrinsic value of public television. The first season of Austin City Limits subsequently debuted in 1976. Austin City Limits originated as a public television station, similar to those that are now in every market. These stations are non-profit, community-owned, and not sponsored by any particular type of entity. Austin City Limits continues to exist because its community board of directors is able to leverage and raise money to keep it going each year. The program will be celebrating its 35th year on public television, beginning in late 2009. We have been very fortunate to have over 800 performers during the show's history. Nearly every well-known artist has performed on Austin City Limits. The program averaged one million viewers each Saturday night, and that number was even higher in the early years of the show, when there were only about three other television networks.

It is important to think about how we used the city of Austin in the conception of Austin City Limits—for instance, an image of the city's skyline is the backdrop for the set. Consider the role of a private organization and the impact on a community

with respect to a music program that has been watched by generations of people for 35 years on television. The program has certainly had the benefit of consistent support from musical icons and renowned performers, from Coldplay to R.E.M. to Garth Brooks to Ray Charles to Willie Nelson, among countless other artists. When musicians take the stage, Austin benefits from that brand association. In its long and extraordinary history, the program has had a tremendous impact on the city—it has been responsible for people traveling to and even moving to Austin. The show was a catalyst for us to portray the city as a music epicenter, and it led to the creation of the organization South by Southwest, an interactive music festival that began over 20 years ago. South by Southwest has attracted a variety of entertainers and leaders in the music and film industries to Austin. The organization is for-profit and owned by a private company. So those are two examples in Austin, Texas, that have had enormous success with little direct contribution from the city itself; both ventures have continued to operate without much public investment. South by Southwest has been importing artists and musicians from around the world. The story of how Austin has evolved into what it is today—the live music capital of the world—is somewhat of a footnote in the Richard Florida narrative.

To revert back to the Willie Nelson principle, “jump in front of the herd,” several people in the Austin Convention and Visitors Bureau decided about 15 to 20 years ago to cultivate that reputation as the live-music capital of the world because no other city owned that status. Even though Nashville and New Orleans were major cities for music and New York and Los Angeles had a large influence on the music industry, the city of Austin decided to name it and claim it, and they did so effectively. That successful attempt to essentially brand the city did not happen merely because money was pumped into those industries.

The city of Austin has done a few things to foster the music industry, including creating a music and film office in the city's Convention and Visitors Bureau. The office has helped the city reach out to various conventions to incorporate music into events so that every convention that comes to Austin involves music in its program. One staff

member's role is literally to help broker musicians into conventions and receptions. The city has also built various stages around Austin. An Austin City Limits store can host performers on its stage as well. Also, the airport plays all Austin musicians. All of these things factor into the city's success in fostering and maintaining its reputation as the live-music capital of the world.

In terms of how we have diversified and continued to uphold the city's reputation as a live-music capital, there is more to the story of Austin City Limits. I joined the organization about 10 years ago after leaving Cleveland, which was difficult because I had a great job with the Rock and Roll Hall of Fame. I loved Cleveland, and it is a dynamic city, but when the opportunity arose for me to take a position with Austin City Limits, the entrepreneur in me wanted to see how I could help turn it around and expand its reach.

One of the major challenges for us at Austin City Limits was to determine how to maintain its success, given the cost of production. Producing the show cost about two million dollars per year, so we needed a better business plan to keep the show going. The short story is that, after 25 years, we decided to do things differently, and I was a catalyst for that decision. One major decision was to start a festival. We formed a private partnership with a promoting group in Austin and created the Austin City Limits music festival. The festival is now in the top tier of music festivals. The event spans three days and averages 200,000 attendees, and about 130 bands perform on eight stages. The festival takes place in the heart of the city at a public park, and the whole town turns into an Austin City Limits weekend for three days. The festival brings approximately \$25 million in economic impact to the city, while South by Southwest delivers about \$35 million in economic impact. Some debate about the precise dollar amounts may exist, but these two events undoubtedly have a high impact. They are not only high-profile festivals that help to reinforce the branding of Austin as a live-music town, but they are high impact economically.

We also organized all of the archives for the show and contacted a record label based in California in an effort to market and sell the past shows. A tourist from New

Zealand recently came to the Austin City Limits store, and I asked her why she decided to visit the store. She said, "I've never seen your television program, but I bought a Lucinda Williams DVD in New Zealand, and I liked it so much that I bought another one. I just thought since I was coming to the States, I'd have to come down to Austin and check you guys out." That illustrates the power of a brand. This can also translate into a new funding model for a non-profit organization—leveraging assets, forming partnerships, and determining how to continue the work of the organization without soliciting funding from the rest of the community while remaining a part of the community and making connections.

FRANK HAMSHER

Who can resist the thought of Susan Sarandon walking down the street in your neighborhood? Over 15 years ago, we had that pleasure in my neighborhood, where she was living for a couple of months while filming the movie *White Palace*. The people in my town saw Susan Sarandon wandering around in jeans and a sweatshirt when we went down the street to our favorite restaurants or visited an art museum on the weekend. That fascination with celebrity is largely responsible for the film industry's success in getting communities all across the country to make major efforts to bring film into their area. Of course, the glamour, excitement, and creativity that accompany a film production in a community is part of the appeal, but what has sold both states and communities on making serious efforts to get films made in their neighborhoods is the economic development potential. People who work in the arts, much like the participants at this symposium, tend to emphasize the creativity of film and the potential benefits it might bring to the creative economy. Economic developers, politicians, and community leaders, however, all see dollar signs.

Bear in mind that to have communities working hard to attract film is a relatively new phenomenon. Colorado was the first to establish a state film commission, which was established in 1969. Major incentives were only initiated about 10 years ago in the film industry. Approximately 350,000 people work in the United States film industry, which nets

over 60-billion dollars per year in economic activity. Until fairly recently, about two-thirds of that economic activity was located in California. Canada was the first to recognize the potential for trying to lure some of that activity away from California, and it did so primarily on the basis of cost. Some of Canada's success in that regard was due to location and other desirable factors specific to particular areas of the country, but much of its success was related to cost. Canada offered less expensive labor, cheaper facilities and hotels, and lower costs for a variety of services relevant to filming. The Canadian government also began offering subsidies at both the national and the provincial level. The country's efforts began to illuminate what might be possible for communities all across the United States and emphasized what we have seen over the past decade: Global competition.

As a result of these kinds of incentives, "runaway productions,"¹ as they are known in the industry, became quite common as other countries saw an opportunity to lure film production away from California. Subsequently, U.S. states and cities began to follow Canada's lead in trying to attract film production. Areas all across the United States have been seduced by the opportunity to bring film to their community. Missouri, my home state, was the first and somewhat unlikely state to offer tax-credit subsidies for film in 1999. Those subsidies amounted to about one-million dollars per year, which is a rather insignificant number in today's dollars. In only 10 years, the film subsidy landscape has changed quite rapidly and we have seen a flood of financial incentives related to economic development in this industry. Just this past spring, Michigan pushed the level of subsidies provided to the film industry to new heights. Michigan's governor referred to the film industry as an area of strategic growth for Michigan and described it—as a number of others have—as the second largest high-tech, high-paying, non-polluting industry in the world. Approximately 43 states currently offer film subsidies and, while California was the home of about two-thirds of the

country's film production only 20 years ago, that figure has now dropped to about one-third from what I have read.

These subsidies and incentives offered all across the U.S. are actually quite amazing. One can find 22 pages worth of subsidies organized into summaries on the Web site of the Association of Film Commissioners International. The subsidies listed on the Web site are for North America alone and include 99 jurisdictions, including San Diego. Communities and states all across the country are engaged in a bona fide bidding war to attract film to their respective areas. Michigan recognized an opportunity to become a major player in attracting films, which this year (2008) led the state to nearly double the amount of subsidies it offered. New York tripled its incentives because it was affected by the same problem experienced by California—a flight of film production out of its state to neighboring states such as Connecticut, Massachusetts, and Rhode Island. This year, Alaska doubled its film incentives and created the slogan "Shoot Alaska" to promote its efforts to attract film.

The principal type of film incentive has been in the form of tax credits. Most of us in the arts world are not experts in tax code, and the particulars can become quite convoluted and complex. Essentially, these incentives provide film producers with significant funding from state governments primarily but from local governments as well. The funds are not in the form of government checks written out to producers; they do not appear as an item on the state budget. Those of you who are familiar with the way state budgets operate probably understand how tax credits function. The funds do not come from an appropriation from the legislature, but the tax credits are created by an authorization from the legislature. Most film productions that move to another state do not pay many state or local taxes, so they instead sell the tax credits to someone else at a discount. If a production is receiving a million-dollar tax credit for a movie, it can get between \$850,000 and \$900,000, or 85 percent to 90 percent of the total value, by selling the tax credits to someone else who will be paying taxes in that

¹*Runaway production* is a term used by the film industry to describe motion-picture productions and television shows that are intended for initial release/exhibition or television broadcast in the U.S. but are actually filmed in another country.

state. Those tax credits are much less visible than a direct appropriation, and the amounts of money involved are quite significant in many states. For example, without going into too much detail, there are tax credits available in Michigan for approvable costs that extend up to 42 percent of the total cost of the film production. Some of the allowable costs in Michigan, unlike many other states, include “above-the-line costs” in addition to the “below-the-line costs,” meaning that tax credits can be applied toward the cost of the talent, writers, producers, and actors. Michigan just adopted those types of tax credits this year.

Other forms of subsidies are available to film productions as well. Many states offer workforce training tax credits, and some waive state income taxes for performers. Other states waive local hotel, motel, or restaurant taxes. Michigan, along with several other states, offers low-interest or interest-free loans to producers of films. A producer could obtain an interest-free loan for \$15 million in Michigan, even if that amount equals the total cost of production. This is the nature of what is happening all over the country, and every state and region is trying to get into this business.

Those who are concerned about the creative economy and how we spend our money to support and encourage it, as well as those who want to promote economic development, should be asking a few questions. The questions fall into two basic categories: Can every place be Hollywood—or “Tamale-wood,” as the people in New Mexico call it? What is the cost of attracting film, and what is the particular cost that justifies doing so for one’s state or community? It is clear from recent activity that providing significant incentives to film production is effective. New Mexico and Louisiana are two examples; both have evolved from being nowhere on the film industry’s radar screen 10 years ago to being major players in the film industry. Louisiana has transitioned from generating somewhere below \$10 million per year in film production to bringing in over \$350 million per year. New Mexico has gone from one or two million dollars per year in film production to approximately \$500 million per year as a result of film production and related activity. The head of one of the state film commissions told me that he has been in the business for 23 years and,

for the majority of that time, if a state wanted to promote film production in a particular region, there were only three factors to consider: Location, location, and location. He said there are still only three factors, but now they are incentives, incentives, and location.

Recent history suggests that it is time to take a very hard look at whether the costs of these efforts and incentives are justified and how profitable they ultimately are for communities. We also need to consider whether communities actually understand what they are paying for with regard to film incentives. First and foremost, this is this an economic development enterprise. What is the real economic benefit to a community that can be realized by attracting film productions? A great deal of information is available on this subject, and it is surprising how many different statistics exist, many of which can be bewildering. Many of the numbers used by proponents of film incentives are probably not very reliable. Several claims have been made about the number of jobs created, among other claims. Examining those numbers to ensure accuracy is important. People often cite the number of individuals who may work in that industry during the course of a year, but that number does not reflect full-time-equivalent employment. The figures provided by the state of New Mexico range from 2,000 to 4,000 jobs. While those figures certainly represent how many people are actually working at some point during the year, the number of weeks of employment really translates to about 650 annual full-time-equivalent jobs in New Mexico. In Louisiana, the number of full-time-equivalent jobs the state claims is between 2,000 and 2,500, which is the direct result of an investment that costs the state about \$50 million every year. The fact that these jobs are not permanent is an important consideration; they often last from six weeks to six months, with most of them lasting closer to six weeks. The projects come into communities one at a time and are not equivalent to building a new factory or bringing a new enterprise into the community, when a one-time investment is likely to yield long-term benefits. Instead, an investment in attracting film production is one that a state or community makes repeatedly each year.

Next, we should consider the benefit to state governments that are trying to attract film productions. Economic development is justified at governmental levels in part on the basis of how many dollars are ultimately generated in net tax benefit to government institutions. Louisiana probably generates about \$10 million per year for film projects in actual tax revenues to the state, but the tax credits cost the state about \$60 million, which amounts to a \$50 million cost for those jobs. This is just one example of many available figures relative to this issue. The sustainability of this type of economic development is something to consider since the jobs created by film productions, as I mentioned, are one-time, project-based jobs.

Creating an infrastructure to facilitate this industry is another important consideration in this discussion. New Mexico, for instance, has created a fair amount of workforce infrastructure to support this industry, but the workers are continually chasing the next project in order to maintain steady work. If the way the films are being attracted to communities is based on the lowest cost, then the next local or state government—or country for that matter—that provides a more competitive subsidy may get the next project, and a state or community is left with an entire infrastructure of workers who are capable but no longer have access to previously available work in the film industry.

We should also address this question: Is this the best way to support the development of the local creative economy and the local film industry? Most states, including those that provide large subsidies, have very small and rather thinly staffed film-promotion offices, the primary purpose of which is to attract film productions that come from outside of the state while little money is being spent on the development of the local infrastructure base. Missouri has an annual budget of about \$150,000 for its film-promotion office, which is approximately the same budget as Michigan's film-promotion office. In addition, some financial waste occurs during the process of selling tax credits. Money that does not go directly into film production is lost in the process of

transferring tax credits to someone who can use it. This lost money amounts to more than what is directly appropriated to spend on film promotion in the community.

These issues warrant some real economic development analysis of the kind that Joe Cortright and people like him typically conduct. Currently, no authoritative, reliable economic analysis is available to address these questions. Virtually all of the studies completed have been commissioned by advocates for the film industry, which, of course, affects the credibility of the studies. Some studies have been commissioned by opponents of film incentives, such as The Tax Foundation, an organization that opposes subsidies for private enterprise. That entity also has a point of view, albeit legitimate, that is not impartial or independent. Of the analyses currently available, arguably the best study was conducted by the budget office in the state of Louisiana, although it is three-and-a-half years old and likely outdated. Included in the preliminary readings for this gathering² were two reports from Federal Reserve banks that could be quite helpful, but essentially they are just reviews of the existing literature rather than independent studies. Everyone seems to understand how difficult it is to find public money to support the public good and how much more difficult it will likely become in the next few years. Some uncertainty exists about whether we have been lured into paying much more than what we are getting back by promoting the film industry. Those in the state of California may have a different perspective due to its large existing infrastructure—which is now draining to other states due to all of the competing incentives. This has created a significant problem for California, and the governor has twice unsuccessfully attempted to address this issue by trying to pass tax credits.³ Essentially, the notion that every state and community in the country can suddenly have Susan Sarandon walking down its streets in her jeans and sweat-shirt is probably unrealistic and certainly not worth the high expectations or the amount of money that is being poured into the industry.

²A bibliography for preliminary symposium readings can be found in the appendix of this document.

³These incentives were approved in California in 2009, subsequent to this symposium.

GEORJA SKINNER

To respond, I ask you to consider a question central to all of these areas, from the arts to film to music or any entertainment field: How can we capture the essence of a place and utilize and market it with integrity without being swept up by the allure of something coming in from outside of a community?

The success of Austin City Limits makes it a strong model for many other cities that have PBS outlets. Austin has led the pack and taken risks with an entrepreneurial spirit, and it did so without much help from governmental sources. The end result is a thriving enterprise that benefits the community. Many other communities have television components, and the ones that do not should consider looking into the potential benefits of television. When a program like Austin City Limits is developed, it creates a great number of jobs and produces a trickle-down effect for the arts community. In the case of Austin City Limits, the city became known as the music capital of the world. The democratization of media lets us be globally competitive, and with the right kind of information and sufficient support, I think every state and region can boldly take those risks. In particular, because it is such a well-organized, valuable organization, I think WESTAF has the efficacy and the influence to be a voice for many regional and national leaders.

In terms of what Austin has done and when we look at the models that other countries use, including New Zealand and the UK, the importance of forming partnerships is key. Partnerships are particularly valuable during the current economic crisis. These strategies will be instrumental as we consider how to move forward from where we currently stand. How can other states employ the approaches used by both Austin and New Mexico to progress? With California losing production, how does the democratization of media, whether there are incentives or not, affect attrition? Regional areas are springing up in places in Hawai'i and in other locations around the country that are not within production centers. Similar to the way the record industry has changed, the film industry is reshaping. Our media industry is transforming. How do we adapt and incorporate all of the changes taking place to create

policies that help support a strong and vibrant creative economy in our different regions?

Hawai'i implemented a tax incentive for the film industry in 2006, which was the result of multiple years of lobbying. The state offers a 15 percent production tax credit for Oahu and a 20 percent tax credit for neighboring islands via Act 88. Act 221, an investment tax credit, has been used to spur local industry in technology and the performing arts (film, digital media). We also try to hold the recipients of these tax credits accountable for what they are giving back to the community through mentoring and contributions—monetary or in the form of donated equipment—to our digital media and film-education programs. To me, that is the overarching issue—that we make sure we are growing our own talent rather than relying on importing Hollywood productions to our state.

Another theme I noticed during the last two discussions is the need to start somewhere. Thinking only in terms of policy can be difficult because understanding all the different aspects involved can be quite cumbersome. We must look at the necessary steps to get these initiatives going in our communities, and they all start with one person. I hope the goal of striving to be that catalyst is something we can all take away from this gathering. Also, learn how to effectively make connections with the people who will help you reach your ultimate goals for your community. If you want to invigorate the music industry in your region and help support local artists, find that one prominent and influential person who will tell the policy makers why your objective is important and who will ultimately make it happen.

With regard to the challenges of numbers and data, we have seen several of the same people commenting on areas within their expertise—they are the advocates. We need to examine the incentives because, in these bleak economic times, many states may not be able to continue offering those incentives. In Hawai'i, for example, one of the film incentives will be eliminated during the upcoming legislative session. However, we are trying to preserve Act 88, the rebate that contributed to more than half of the \$312 million the state earned in production this year.

That incentive only cost the state about four and a half to five million dollars.

I would like the participants to think about and discuss how the democratization of media has impacted economic development in your respective areas. From my experience, Hawai'i is in a particularly good place because it is a lovely place to live, though expensive. The state is fortunate to have a strong creative talent base comprised of over 30,000 people. We view that as an advantage, and our policy makers agree, but I am curious about other states and regions and how the democratization of media is affecting growth potential for these industries.

ANDREW POAT

The timing of this symposium could not be more appropriate. Less than a month ago, I was in Orlando, Florida, learning about a new technology called motion capture, an innovation that can restore the animation industry's prominence in the U.S. With motion-capture technology, a person dons a special blue suit and is covered with reflective markers resembling small ping pong balls that capture the person's actions. This process requires much less intensive work to create an animated feature. The development of this technology in the U.S. has basically recaptured an industry. Previously, we were outsourcing animation because it was less expensive in other parts of the world. We are facing a great opportunity for the development of a solid workforce in the U.S. But, more important, the people who build these intricate and costly systems are likely to be based in this country as well. I would also point out—and I believe this is correct—that video-game sales now exceed sales of both music and films. Another important idea for us to consider is what the media of the future might look like. I think the recent technological developments and the democratization of media indicate that we will have centers for media, in part due to cost efficiency. Sports facilities might be a good analogy for this idea in terms of the debates about where and how to use public money to fund such facilities. I think it boils down to a cost-benefit issue. To me, this is not just about film but about entertainment and the democratization of entertainment in a broader sense.

GEORJA SKINNER

Yes, that is an important central concept. The video-gaming industry has surpassed motion pictures in terms of annual revenues and is where the majority of youth in our country “live.” Video gaming and multiplayer game platforms incorporate music, art, and design and require the expertise of computer technicians, IT programmers, animators, and graphic designers, among others. Our program, *Creative Academies*, involves the integration of art, science, and technology in an animation and game module structure for Hawai'i's public schools. This is a key area of focus for Hawai'i's creative industry development. The University of Hawai'i features a successful program called The Academy for Creative Media, as well as a new media arts program that offers degrees in gaming and animation in addition to traditional filmmaking. We are in the early stages of developing a film and digital media incubating center as an adjunct to the Hawai'i Film Studio so that we can ensure that a platform exists for nurturing start-up companies and individuals who will work in these areas.

The ABC hit television show *Lost* will be filming in Hawai'i until 2010, which has brought a great deal of attention to Hawai'i as a production location. Beyond that, our concept of the incubator will be incorporated as a cornerstone as we continue to build Hawai'i's creative economy—moving our focus to investment in human capital and innovation in lieu of land-based development.

BRIAN MCGOWAN

I should begin by offering some perspective unique to California. Comparing the state's economy with other states is difficult because California actually has the seventh largest economy in the world. So while we are flattered by all the attention to one of our industries, frankly, we get this kind of attention from other states for the majority of our industries from biotechnology to renewable energy technology. Instead of having one or two or three leading industries, California has all of the leading industries. So the dynamic is a bit different when we are thinking in terms of selecting one industry over another to offer incentives. As significant as the film industry is, it actually comprises a rather small

percentage of the state's economy. This makes it very difficult for the legislature to decide to give a benefit to this small film industry that represents maybe three percent or four percent of California's total economy. The governor, Arnold Schwarzenegger, has twice attempted to offer competitive film incentives, and he is trying again, likely in part on principle. This is an industry that began in California and that we claim as our own. But it is difficult for the governor because he is a member of the Screen Actors Guild; he is an actor, and he owns a production company. Accordingly, he becomes a target for criticism when he tries to provide an incentive for that particular industry.

In going forward, I think we need to remember that this competition with tax incentives is going to change dramatically during the next few years. The notion of tax credits is not popular in Sacramento right now, and it is probably unpopular in many of the state capitals at this time. Everyone is looking at ways to maintain public money; they are not looking for ways to spend it. Tax credits will prompt some difficult debates over the next few years. In addition, with regard to the film industry, we absolutely see California as maintaining that industry base and infrastructure. Distinguishing filming from the film industry is important. The industry is based in Los Angeles and involves lawyers, accountants, suppliers, digital technology, and creative teams, among others. If a television show is filmed in Hawai'i, for example, the extensive post-filming component still takes place back in Los Angeles where it is finalized for broadcast. The state might be losing some film production, but, ultimately, in some ways, that can be positive because more film productions indicate that the industry is growing, even when they are filmed in other states. California still benefits from a growing number of film productions.

I have some background in local government, having worked for the cities of Palm Springs and Ontario, California. Both cities actually discouraged film production. The cities did not want to provide film permits because there are enormous costs involved, including those related to police, fire, and medical services, as well as road closures. Frankly, many of these production companies, especially the ones in southern California, ship in all of the food and equipment

they need during shooting. They do not buy materials from local stores to build the set; that is all done in Los Angeles or somewhere else and then shipped to the filming location. This is directly related to the discussion about economic impact versus benefits.

While it is attractive and politically exciting for a mayor or governor to announce an incoming film or television production in a particular area, the costs borne by local governments to allow shooting are rather significant. California spends a massive amount of money supporting film production in the state. We could have an entire discussion about incentives and expanding economic development centers because I think offering incentives can be quite risky. I am currently a Ph.D. candidate at Claremont Graduate University, and part of my dissertation is focused on creating a universal incentive model for all economic developers so that we are not simply participating in what amounts to a dollar auction.

Recent history is fraught with examples of local governments that have been pillaged by big corporations, such as Boeing moving into Florida. Consider car dealerships that open in a certain city and then move somewhere else as soon as the incentives run out. We have all seen similar examples.

In the governor's office in California, discussion about the picking of "winners" is common. As I mentioned, California is a leader in the biotech industry as well as nanotechnology. We also lead in green technology and aerospace. Many people do not realize this, but NASA spends more in California than anywhere else in the United States, including Florida or Texas. In addition, the state is an economic leader in water technology and, of course, information technology. Because the state leads in so many industries, exercising caution in decision making and ensuring that no single industry is alienated is extremely important.

With regard to incentives, I think a gap analysis can be very valuable. We performed a gap analysis in the city of Ontario, California. We did not just offer an incentive in order to compete with neighboring jurisdictions. We required that potential recipients of funding demonstrate a need. They had to show us quantitatively why and how they needed funding, and exactly how much they needed. To give an example, a

company that serviced and sold heavy equipment wanted to move from Orange County to San Bernardino County. Moving away from their customer base in Orange County cost money, so we told the company to quantify the costs the move would require, including mileage and shipping and other related expenses. We then offered an incentive based on the number it provided. The incentive the city offered ended up being a sales-tax reimbursement. That is one way to do a cost-benefit analysis with respect to incentives; the city can look at its assets and determine how to compensate for the assets it lacks. The city of Ontario, for example, was close to the UPS West Coast hub, which was a major asset. Many companies wanted to be near that shipping hub. Performing an incentive-based analysis has many advantages over simply writing a check or offering a flat amount of money not based on actual need.

JASON PERRY

It is my pleasure to be here from Utah. There are a few things about which I would like to comment, particularly in light of our state's recent attempts to expand the film industry. Over the past year, we have worked on legislation regarding tax credits for film productions. Currently, we offer incentives equaling about 15 percent of the amount that a production spends in the state. Although Utah has been competing in a very significant way, other things factor into this discussion besides incentives. We all recognize that this is a very fickle industry and that work crews promptly come and go—it can be quite unpredictable. But when a filming crew comes to a particular area, it is extremely important to make the most of that time as the industry expands in that area. We conducted one of the studies Frank Hamsher discussed to examine the economic benefits for the state. In Utah, economic research indicated a 2.5 multiplier effect; that is, for every dollar spent on film in Utah, the state gets another one and a half dollars back into its economy. We realized that attracting film production based on tax incentives alone will never be economically feasible in Utah because the tax credit is never as high as those offered by other states.

Some states offer incentives up to and over 40 percent, like Michigan, as previously mentioned. Consequently, we have had an interesting time over the past year trying to determine what kind of impacts film actually has on the state. We have examined every potential variable from hotel rooms and caterers to every person who comes to the state as a direct result of filming. Even then, film did not quite yield an economic benefit for the state until we considered the potential for future film productions as some film studios tend to return to certain states based on incentives.

Perhaps this is the amateur economist in me, but it seems unlikely that this level of incentives can be sustained over time. An industry can be built up for a period of time, but it invariably begins to decline. In places like Michigan that offer a very competitive film incentive but have no crew or infrastructure, the costs of importing all of the equipment, crews, and talent needed for a production begin to dip into the cost benefit provided by the incentive. These are some of the challenges we face as various states and regions continue to compete for film productions in their areas.

On a positive note, one thing we have seen in Utah as a result of the *High School Musical* movies being filmed in the state is a vast increase in tourism. We have tourists from all over the world coming to East High School to see the filming location of those movies. About 1,200 visitors a week are visiting the state for that reason. They are not coming to Utah and stopping by East High School, rather, they are coming specifically to see East High School. This is a very interesting outcome that we never expected. We have subsequently incorporated the film-tourism component into our model, which helps to make a compelling case for film incentives. With all of the different factors considered, we have basically determined that increasing the current 15 percent film incentive to 20 percent makes the most sense for Utah economically.⁴

⁴In March, 2009, Utah Governor Jon Huntsman signed Senate Bill 14, "Financial Incentives for Motion Picture Productions," which restructures Utah's Motion Picture Incentive Fund to offer an incentive of up to 20 percent of the money spent in the state in the form of a cash rebate or refundable tax credit up to \$500,000 for smaller films and as a tax credit when the incentive exceeds \$500,000 for major productions.

ED BAILEY

My head starts to spin when I hear economists talk about tax credits and formulas and how to analyze all of the potential impacts. As much as I appreciate the ability to claim a \$25 million economic impact, that type of formula involves hotel revenues and other variables. I am more interested in a city trying to determine a strong cultural identity. In the case of Austin, the city is experiencing an enormous amount of growth right now, which is creating some degree of tension. Austin City Limits is in an interesting situation because it is being courted by developers. In fact, we're currently involved in a major development, but we would not be in that situation had the city not decided to work toward a particular vision for the downtown area. We are at a turning point, and one of my questions is this: With the exception of offering tax credits, how do cities go about building the community that its residents have envisioned? What type of approach are other cities and communities using in an effort to conceive that vision? In Austin, the idea of building a thriving downtown center is very important in light of the massive suburban sprawl the city has undergone in recent years. A valiant effort, which has been controversial at times, was initiated to work toward that vision without using tax credits. The effort includes offering incentives to developers to design and build the types of places that align with the city's vision for its downtown area. If a developer wants the last downtown block just behind City Hall, the city will request a bid for the developer that can demonstrate the best vision for that particular space. I should mention that the city's vision includes a focus on non-profit, community agencies. I think the potential in that approach extends far beyond tax credits.

Where is Austin City Limits right now? We are in the middle of a development that will have a W Hotel, a condominium tower, upscale restaurants, and a new 2,200-seat theater that will be home to Austin City Limits. We are planning to book bands at the theater, which will also have a television studio. The theater will be located four blocks from the city's convention center and across the street from City Hall. Prior to the current plans, we were considering moving to an old electric power plant, but the numbers did not exactly work out, and the tax credits were not in line with our

plans. Fortunately, the new location became available, and it worked out well. There is extensive development in the city at the moment. So while the film industry is important, culture is also key—building, planning, and creating a vision for our communities. Losing an opportunity to have this conversation because we are too focused on tax credits would be a shame.

JENNIFER THOMAS

I would like to ask Ed Bailey to expand on brand development. In Cleveland, we have the Rock and Roll Hall of Fame, and it helped remake the city. A Rock Hall Annex was just opened in New York City. The president of the Rock and Roll Hall of Fame, Terry Stewart, is very excited about this new facility. I am curious about the impact on the city of Cleveland; will the Rock Hall Annex perhaps draw tourism away from the Hall of Fame in Cleveland?

ED BAILEY

I think the Rock Hall Annex can act as a satellite to the Hall of Fame. This relates somewhat to the discussion on tax credits and community building. We need a way to measure the brand value of changing an image of a place and reigniting the passion of its residents. No formula exists for that. When we look at both the direct and indirect economic impact of the Rock and Roll Hall of Fame for the city of Cleveland, especially in light of the initial reluctance and concern about how it might siphon money away from other arts organizations, it is more significant to think of the impact in terms of legacy rather than short-term or long-term economic effects.

I think it takes a bold leader to strongly advocate for a legacy and take the lead on major projects and innovative ideas to move toward that vision. That leadership seems evident right now in the debate about bringing the Rock and Roll Hall of Fame induction ceremonies to Cleveland. The city has stepped up and offered resources to facilitate bringing the ceremonies to Cleveland in order to draw renowned rock musicians to the city. Whether that is a good use of funds is a major source of debate—should the city have to

pay for the induction ceremonies? But several economic figures go beyond that issue. I cannot say whether the city is offering the right dollar amount, but I think the decision is a step in the right direction for Cleveland to invest more in tourism. Many rock musicians who have visited the Rock and Roll Hall of Fame have been won over not only by the Hall of Fame itself but by the city of Cleveland. Changing the existing perspective of a particular area takes a considerable amount of time. But with an entity like the Hall of Fame, a city can attract well-known artists and tell them the story of the place and suggest other attractions around the city, which garners good publicity and exposure and boosts tourism.

ANN MARKUSEN

In August of 2007, I presented on a panel on film tax incentives at a symposium for the International Association of Film Commissioners. I know quite a bit about this issue and have published a book, *Reining in the Competition for Capital*, about state tax incentives in general (2007). Here are some key issues not covered in our discussion so far.

A key problem with incentivizing short-term film productions that do not create permanent jobs is that other producers coming to a city or state will ask for comparable support. Some festivals and conventions are already doing so. They can make the same claims: “We bring jobs to the community, even if they are short term, so you should be paying us, too.” This can be problematic, leading to a hemorrhaging of state resources.

A second issue is whether the “but-for” standard that governs many longer term tax incentives is met in film cases. The practice is that you must demonstrate that the film would otherwise not be made (or the plant located) in the state. Some states, Minnesota included, give incentives for the making of local videos, including for advertising purposes! It is very unlikely that General Mills or 3M—companies that benefit from Minnesota film-commission dollars—would deliberately go out of state to make marketing videos, so these certainly do not meet the standard. In some states, citizens are asking why

legislators are not targeting financial support to the state’s own filmmakers whose work would have much higher multipliers and develop sustained human capital.

Another fascinating emerging debate involves whether incentivized films depict states in ways that are advantageous. Sure, nice for residents to see Susan Sarandon on the street, but what message are these films conveying to would-be tourists? A Minnesota journalist reviewed the past two decades of major films made in the state and came up with the following conclusions. Yes, the *The Mary Tyler Moore Show* probably did a lot for Minneapolis. Television series are generally more virtuous than one-shot movies, though one wonders whether *The Wire* really made Baltimore more attractive to future residents. Other than the dubious sex appeal of *Fargo*, *Grumpy Old Men*, or the movie *Airport*, which no viewer would have recognized as Minneapolis (it depicted Chicago), other incentivized films consisted mainly of grade-B horror shows.

Invariably, public money comes with strings attached. Some states are beginning to put conditions on the content of a film for image reasons. For example, filmmakers must show a highway sign that says “Wyoming” if they are filming in that state. By law, a film made in Texas cannot show the state of Texas or any Texan in an unfavorable light. There is also the potential for corruption. In a very high-profile case recently, Louisiana’s Film Commissioner was indicted for setting up a bogus studio company and funneling money to his friends.

As we go forward in these fiscally austere times, tax incentives and their accompanying economic impact analyses are going to be under tremendous scrutiny. Claims made in many of these impact studies are often grossly overstated, as Frank Hamsher points out. And his point about opportunity cost cannot be overstated. If the purpose is to create jobs, there are more worthy ways of incentivizing sustained job creation at the state level. Better research will help us understand the economics of film incentives. Susan Christopherson (2009), an expert on the film industry, will soon publish an excellent co-authored study marshaling the empirical evidence to date. The authors show that only a narrow band of film-related jobs are mobile and that on-site

production jobs are short lived and generate few benefits for state economies in the longer run.

When used judiciously, tax incentives can serve as important economic development tools, especially when they result in upgraded skills and permanent capacity, as New Mexico is attempting to ensure in its film program. In 2006, I wrote an *amici curiae* brief for the Supreme Court with a dozen other economists defending the right of state and local governments to offer tax incentives and other subsidies against an Ohio challenge based on the restraint of trade provisions of the Interstate Commerce Act. However, we strongly oppose incentives that do not generate long-term, good-paying jobs with contractual, enforceable obligations on the part of recipients. Incentives for ephemeral film production are low on the totem pole of virtuous candidates.

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SESSION THREE:

EDUCATION AND THE CREATIVE ECONOMY

Presenters: Kwang-Wu Kim,
Joaquín Herranz, Jr.

Respondent: Tom Manley

MICHAEL HILLERBY

We have not yet arrived at a clear definition of the creative economy, and maybe we should accept that the concept may remain somewhat ambiguous. Perhaps it does not matter whether we come up with a specific definition. Is a clear definition truly necessary to help us communicate with policy makers? Will the definition have the same meaning everywhere? The creative economy may have a different meaning in Wyoming than it does in California. Perhaps the most important thing is to decide what the creative economy means for a particular city or community, and then to craft a one-page summary that concisely explains the key elements. State legislatures and governors will likely be more receptive to that strategy. We have learned from our conversation thus far that we do not completely agree on what constitutes the creative economy.

The next session will focus on education and the creative economy. We briefly discussed the role of education during the last session, and we now have an opportunity to talk in more detail about this subject and hear more ideas. Our two presenters are Joaquín Herranz, Jr. and Kwang-Wu Kim, and Tom Manley will be the respondent.

JOAQUÍN HERRANZ, JR.

I would like to first provide some context for this discussion, and then we can begin talking about what we know and what we have yet to learn. Finally, we can explore some potential policy approaches. We have heard several anecdotes and testimonials about the increasing role and influence of arts, culture, and creativity. We are a few years away, in my opinion, from having sufficiently robust data to guide education policy. Consistent with Richard Florida's (2007) contention in the prepared readings, I believe we currently

find ourselves in one of those transformative times that occur about every 100 years or so.

Following the turn of the century and the Industrial Revolution, several people worked for a number of years to generate indicators such as the Dow Jones Industrial Average. They explored ways to measure economic activity and, similarly, we are now trying to come up with a reliable way to assess creative activity. I expect that it may take approximately 20 years to fully evaluate and formalize a social indicator, and I think we might be about 10 years from reaching that point. We do not have time to wait that long, however, because we are facing an impending crisis. To ensure that we take full advantage of this crisis by seizing the opportunities it presents, I suggest we plan for a worst-case scenario. We already know how to adapt to foreseeable change and be innovative when things occur in expected patterns. Amidst the current economic decline and the early signs of economic restructuring, however, we must determine how to take advantage of opportunity.

I pursued a doctorate degree after working for many years on how to better understand workforce development in the changing economy and learning how the government might respond to economic downturns. In graduate school I worked with Mike Piore, who co-wrote a very influential book called *The Second Industrial Divide* (Piore & Sabel, 1984). His book anticipated the major technological changes we have experienced several decades in advance. Piore's student, Paul Osterman, was my advisor, and he wrote about the collapse of the postwar institutional infrastructure around workforce and employment—essentially, the collapse of unions. Another member of my graduate committee was Frank Levy, who has written about how technology is changing employer demand. I think we are still reaching for an understanding of these patterns. I tend to look to the work of Douglas North, who won a Nobel Prize in economics for his conception of an institution. He describes an institution as a field (education or arts, for example), created by individuals through social interaction and conversations, which turns into informal agreements about how to approach work and is eventually formalized through a system of rules and laws. He describes economic activity in this way—as individuals

transacting, reaching agreements, and ultimately forming a corporation, for example, with bylaws and regulations.

We are now witnessing a major shift not only on the economic side but on the political side. During the past few years, I have been researching trends in post-war employment, government, and social welfare infrastructure in both the United States and other countries around the world. There has been an epic transformation, and we can use several different terms to describe what has happened, including privatization, new public management, and partnerships. With respect to the social infrastructure, Manuel Castells (2004) contends in *The Network Society* that we are entering into a society of networks and that—in contrast to the late 1990s idea that place does not matter and everyone is equal—cultural identity is paramount, and we are beginning to see the extent of its influence in politics and governance. We see a shift toward economic, governmental, and social restructuring, and I believe the election of Barack Obama is evidence of these shifts, which involve demographics and technological changes.

What do these shifts mean for the creative economy? I think the phrase “creative economy” is one attempt to describe what we are experiencing, similar to the way the phrase “industrial society” was used at the turn of the century. The final label will be decided in time, and there may not be a total consensus. I want to explore the implications for education. Through his research, Frank Levy contends that just as our educational infrastructure and institutions were developed in response to the needs of our industrial society, our modern society now needs an increasing number of creative thinkers due to ubiquitous technology. More and more processes are being automated due to technological advances in American society. The societal significance of these changes is particularly salient for our children in terms of how they can remain competitive in a global economy. The existing research in this area sets forth some ideas about how to teach creativity, and of all the data available on arts and culture, we can find more studies on the effects on educational achievement than on many other research questions. Educational institutions tend to be the most resilient of all of the major types of institutions, but in

the past 10 years, we have seen them challenged in part through charter schools and privatization. One aspect of the transformation involves the government contracting more with private and non-profit firms, rather than responding alone to public education needs.

In Seattle, we are trying to establish ways of reasserting the role of arts and education in the school system through forming partnerships and other approaches. For example, the Seattle Arts Commission has worked with the school district to co-fund an arts coordinator. We tend to live in our own institutional bubbles, but there is an increasing need to explore ways to come together and collaborate to develop new strategies. People in Seattle have also turned to organizations in both the non-profit and private sectors for donations of instruments and other resources, the lack of which has often constrained arts education. With respect to how we teach technology, the school system has lagged behind, and young people have adapted more quickly to technology through applications like texting, e-mail, video games, and so on. Many aspects of technology have exceeded our capacity to teach them. The dynamic environment of rapidly evolving technology presents multiple challenges for us, particularly in terms of modifying existing educational institutions to be more flexible and adaptable.

How do we determine what we have to do in order to fulfill the basic public purpose and mission? What is the public benefit of the different activities we have discussed? Perhaps we can learn from past approaches to organizing that have not been very effective. On a cautionary note, amid the budget crisis facing Seattle, the budget of the Office of Arts and Cultural Affairs has not been cut; traditionally, we would think its budget would be the first to be reduced. The Office of Economic Development, however, has lost 25 percent of its staff. The traditional expectations we have about certain organizations do not accurately reflect the way our interests might actually be maintained, and there are several explanations for that. The notion of public value is very different from private value, and in this multi-sectoral environment, we must exercise caution when applying market terms such as *enterprise* and *entrepreneur* as they apply to specific ways people function

in a market. But markets fail, and that is why the role of government is so important. The economists and proponents of the free market have not determined exactly how to quantify externalities such as clean air, clean water, and even national security.

I have been working with the U.S. Department of Defense on ways to reorganize the agency to address the current threats to national security. The organization has a traditional government hierarchy with organized commanding control in part because past adversaries such as the Soviet Union were organized in that way. The present threat is decentralized across multiple terrorist networks. Accordingly, the Department of Defense is now investing a substantial amount of money in attempting to determine how to shift from a man-in-control hierarchy to a network organization, or what those internal to the department call an *edge organization*. Despite having nearly unlimited resources to address this problem, the Department continues to struggle with developing a new strategy. That is a testament to how daunting this undertaking can be. Any frustration we may feel is shared throughout the world at various levels. Communication will likely be the means of overcoming these obstacles.

I would encourage everyone to consider how you interact with your colleagues and with other departments and to think about the role of creativity not only in terms of the economic impact but also in terms of nurturing a sense of human creativity and facilitating problem-solving. In addition to economic security, both national security and civic security are central issues because we need institutions to respond effectively to crises. The stakes are very high, and we are facing an opportunity to think about creativity in a much broader sense that appeals politically to various perspectives because we all have a common interest in resolving this crisis. If we are indeed in the midst of a much deeper and longer recession than we have ever experienced, we should explore opportunities to improve how we respond within our institutions.

KWANG-WU KIM

The nature of my work causes me to feel somewhat out of place at this symposium, but I will do my best to shift this conversation in a slightly different direction. Let me start by explaining that I define myself as a musician. I think that perspective will shape my remarks, even though my work is quite specialized and I have a very specific set of functions in my particular position. However, I never think of myself in terms of my specific position, a notion that I think is important for us to consider. I believe art is essential and that there can never be too many people in the world who are educated in the arts. At the same time, I also happen to believe that too many institutions are replicating an arts-education model that is becoming obsolete, which is the main concept I want to discuss. I would also argue that—if I can be so bold as to pretend that I represent the artistic voice—we are to blame for many of the challenges that the arts world faces today. I think that, as a group, we tend to be incredibly resistant to profound change and very facile with surface-level change. This idea brings me to my first point about the expression of the creative economy.

I think defining what we mean by the *creative economy* is actually a very important conversation for both the arts community, first, and then for the rest of the world. We seem to be primarily characterizing the creative economy as constituting creative industries, which is essentially how Europe has defined the term. In other words, practitioners in the arts historically have been given an extremely small piece of the proverbial pie, and our response is to reinvent ourselves as a collective of industries in an effort to claim a larger piece of the pie. I think this is a mistaken approach because it pushes us into a conversation that we do not sell and forces us to use someone else's language. Consequently, we risk replacing true value with perceived value. I think this is a dangerous road for us to be taking in the arts. I also think we should avoid describing things as creative. Rather, I think people should be described as *creative*.

A more constructive conversation could revolve around the question of how fostering creative individuals through new approaches to education are, in fact, changing the economy

instead of merely accepting the economy as we understand it today. In the face of the crisis we are currently facing, this discussion is critically important. With regard to arts education, the majority of the standard accepted practices constitute a broken system. From my perspective, the traditional training of musicians is a process whereby gifted young people are given the opportunity to focus intensely on a particular musical ability over a period of time so that, by the end of their musical education, they possess an extremely high level of skill. That is a very specific approach. In other words, we take young people and turn them into people who perform one particular skill incredibly well.

The dangerous aspect in this process is that we inadvertently teach young people to define themselves on the basis of one particular ability. In turn, we create many tremendously gifted people who actually believe they can only do one thing well. This approach limits their opportunities in the world and tends to guarantee failure because it directly contradicts what is historically true—that people in the arts have always felt the need to be resourceful in their career paths and have had a very strong entrepreneurial presence in the world. They have had to be flexible and adapt to the few available opportunities presented in the world. This educational model creates feelings of helplessness: “I’m good, and there are no prospects for me, so something is wrong.” This is a disastrous consequence. While there will always be room for specialized training and, for some young people, it is the right path, we need a new direction in arts education.

In reality, the majority of young people who acquire an arts education are not going to have the highly specialized career they might expect to have. In the process of educating them, we must not only allow students to achieve their highest possible level of skill, but we should also expand their minds. Ideally, by the conclusion of the educational process, young people will develop a strong knowledge base in addition to recognizing their individual artistic abilities. I also believe we have an obligation to help them during the educational process to think about how to apply the knowledge they acquire to other skills and activities. This will allow them to develop a deeper understanding of who they are and what

they are capable of when they enter the world following their formal education.

With regard to my own perspective, I think of myself as a musician on a daily basis. I am not sitting at a piano at this moment, of course, I am making a presentation and hopefully making some sense. But I do not need to undergo a mind shift for this type of function, and it never occurs to me that I am anything other than who I am. I think this approach proposes a different paradigm—one that does not throw away the tradition but instead rethinks what we can do to maximize the likelihood that young people, for whom the arts is an essential piece of their existence, will be fulfilled and step into the world with a readiness for success. The world needs these influential young people. When we reflect on the terrible things happening in the world, I believe that they are not being committed by people who have been humanized through the experience of the arts. I think there is plenty of room out there for all of these gifted young people at several different levels.

I am not suggesting in any way that the conversation about creativity is limited to the arts, which would be a dreadful mistake. In the new educational model, I propose that we move beyond the traditional meanings of *interdisciplinary*, which I think is essentially a myth in its current application. We should be moving toward a model of educational hybridity or possibly transdisciplinarity in order to encourage the idea of teaching creativity. I am a strong believer in teams of people taking on complex problems to reach solutions. I think this strategy may be one way of encouraging creativity. Many questions abound, including whether it is possible to teach creativity or entrepreneurial thinking. I do not know the answers to these questions, but I think we should explore the possibilities, and we should approach this with a sense of urgency. Society needs more actively creative people who can work together in teams as we are rapidly moving away from the model of individual experts and toward collective and social networks. Our current educational system acknowledges these realities, but, in practice, students learn certain things in school and are then expected to figure out countless other important life lessons in the real world once they are out of school. That system makes no sense,

and I think it demonstrates a complete disregard of our responsibility to our young people.

We also need to be focusing on leadership when we discuss the new economy and creativity. I believe that leadership will be defined increasingly by creativity, which underscores our need to emphasize creativity in the educational system. One concern I have is the excessive focus on science, technology, engineering, and math, referred to as *STEM*, inherent in our educational policy. I recognize why these areas are so important, but, as a matter of policy, getting caught up in a numbers game because we do not have enough engineers or mathematicians is counterproductive. Will we ever produce more engineers than China or India? Based on statistics, we will not even come close. On the other hand, if we acknowledge the need for engineers, mathematicians, and scientists but attempt to produce creative scientists, creative mathematicians, and creative engineers, while accepting that we may have a smaller number of them, we could forge the true path to leadership in the global economy.

In order for us to effect change on a policy level, there must be some very complex systems of rewards. Our institutions are extraordinarily resistant to change, and that resistance is embedded in a series of arcane and medieval structures. We should be entering into a conversation about newly defined desired outcomes for education and new models of accountability at the policy level. How do we know what our students have learned? How can we tie that set of desired outcomes to creativity, and how can new educational approaches be implemented? As an aside, we also need to foster more creativity and innovation in the business world. Changes in educational policy tend to stem from incentives rather than firm directives. I feel that we have a tremendous obligation in the world of higher education to push these concepts forward.

TOM MANLEY

This is clearly a transformational time. The idea that we need flexible institutions has been on my mind and on the minds of many leaders of colleges and universities

and other kinds of organizations as well. When we try to imagine the college or university of the next quarter of the century or think about what the faculty members of that future college will look like, I must say that I am actually very hopeful. In the context of the incredible crisis we are facing, I think avoiding attempts to outdo our competition is not only an issue of national importance but a matter of global imperative. We must begin thinking collaboratively about some of our problems on a global scale in order to salvage our planet.

I am hopeful that through collaboration we can generate new approaches to problems and foster innovation, but to do this we must bear in mind that the pace of change and the depth of resolve elsewhere in the world is presenting real challenges. Nowhere are these challenges less obvious than in China, a country that is rapidly closing the gap in almost every sector, including higher education. China has opened hundreds of new universities and design schools in the past decade, for example, and is able to harness a highly committed and increasingly well-trained creative workforce. The creative director of a leading international advertising firm, who has an office in Shanghai, told me that on any given weekend he can ask for volunteers to work on a project and have nearly all of the firm's 135 employees there turn out with genuine enthusiasm. That level of commitment is formidable and probably not exceptional. How do we prepare our young people for effective and fulfilling lives in a world that is so fiercely competitive and where our traditional strengths are being eclipsed?

I want to respond to that question with a few small ideas we are working on at my college that I think speak to some of the values that overlap with a number of our conversations. On one level, we need to look for resources that can only be accessed through new approaches to identifying problems and solving them. The idea of a creative grid, for example, is not defined by any specific kind of organization and serves as a way to find new energy and creativity in communities through collaborative ventures. A creative grid can stretch across several regions. We are using that concept to create a map of collaboration for our college that includes both for-profit and not-for-profit partners. In the next 25 years, we

imagine that college faculty members will not be exclusively dedicated to serving a single school, but that fully half of them will be employed by the private sector and will be sharing positions. In the creative grid, these collaborations can stretch across organizational lines, explore new possibilities, and gather the energy of individuals by transcending the limits of existing institutions. As an example, all artwork displayed in the 350 rooms of a new hotel in Portland was created by our college's faculty and art students in exchange for a very good multi-year scholarship. That is just one case of how a partnership can work effectively, and there are many other innovative ideas for generating resources through collaboration.

Some educational institutions, particularly those that center on studio experiences—something that some researchers from Harvard are referring to as *studio thinking*—are actually extraordinarily successful. A book called *Studio Thinking* identifies how those kinds of experiences adeptly prepare students for their professional lives (Hetland et al., 2007). The qualities the approach emphasizes include the ability to envision what does not exist and determining a way to create it. The approach also includes observing the world in very close detail and appreciating and developing a craft. I know the students at my school are incredibly industrious. They make beautiful things and understand the relationship between craft and design and living their lives. Tapping into that sense of industry and revaluing a society where people make things ought to be part of our economic agenda.

ARLENE PARISOT

I wholeheartedly agree with much of what Kwang-Wu Kim said. I agree that we need a consistent interpretation of the creative economy. With respect to teaching creativity, are we teaching creativity or critical thinking, or are they one in the same? During a 2008 policy roundtable discussion by the Americans for the Arts, those in attendance agreed with data that shows that United States employers rated creativity and innovation among the top five skills that will be in high demand during the next five years and ranked the pursuit of those qualities among the top challenges facing CEOs. But are the arts being connected to creativity?

A 2008 research report titled “Ready to Innovate,” produced by The Conference Board and Americans for the Arts in partnership with the American Association of School Administrators, provides the first research-based evidence for such a connection. Business leaders identified arts-related study in college and self-employed work as the top two indicators of creativity, while school superintendents rated study in the field of arts as the highest indicator of creativity. Yet, the study also reveals that fewer than 10 percent of companies provide creativity training to all of their employees. School superintendents provide art classes primarily on an elective basis; that is certainly the case in Montana, and I expect this is the status quo in other states as well. The report offers this promising conclusion: Both sectors perceive involvement in the arts and other independent work experience as markers of creativity. The field of arts, including music, creative writing, drawing, and dance, offers the types of skills sought by employers of the third millennium—this much is apparent. Therefore, moving toward a problem-solving-focused, contextualized teaching and learning instructional model that integrates knowledge across disciplines is imperative. It brings to mind a statement in Daniel Pink's book, *A Whole New Mind* (2005), that the Master of Fine Arts (M.F.A.) degree is the new Master of Business Administration (M.B.A.) degree of today.

GEORJA SKINNER

I agree that the MFA is the new MBA of today. I would note, however, that we are talking about how to transform education, but we all fall within a certain age group so a significant element is missing from this conversation. We need to have students at the table to hear their ideas about new approaches to education and how creative expression is connected to everything around us. As to the inflexibility of institutions, I am learning through my work on the creative academy project that blending the traditional academic focuses with creative and artistic curriculums is possible. We came up with a new meaning for the Science, Technology, Engineering, and Math acronym (STEM). We call it “Skills That Excite, Empower and Employ Me.” I am also hopeful from my own experience with bringing together higher education, industry, economic development, and the arts

community to develop a blended curriculum in the arts and sciences, which I think is the impetus for innovation. I just want to ensure that we include the voices of students at the table when we formulate these ideas.

ANDREW POAT

I think pitting MBAs and MFAs against each other is misguided. The real problem is that we still do not have an integrated degree. For example, I used to run an organization in which about half of the employees possessed engineering degrees. I did not understand why universities insisted on filling their students' heads with such a tremendous amount of technical knowledge while essentially preventing them from learning anything else. I would consider making engineering a graduate degree or a five-year degree so that engineering students could actually learn something other than algorithms. I think the study of engineering needs to be fundamentally redesigned. We need to rethink the integration of creativity skills into the educational process so that no tension exists between MFA and MBA programs. Some schools are now implementing programs in decision science in an effort to move beyond studying only statistics. This concept has redesigned the study of statistics in a meaningful way. I think we need to formulate a similar shift in education so that we are not simply teaching people to play a certain instrument, to create a particular kind of art, or to perform specific mathematical functions, and so on. Integration is key. I have observed a significant disconnect between what businesses want from the incoming workforce and what is actually being produced in institutions of higher education. In defense of universities, particularly at the community college level, I am finding that the top faculty and administrators agree. That is one bridge that we can all accept responsibility for building in an effort to encourage more collaboration.

ED BAILEY

I am struck by the way the conversation is moving around analytics. Several cities have studied Austin, including Charleston, Seattle, Sacramento, and Lexington. I am often invited to join the discussion regarding the film, music,

gaming, and technology sector. Each city seems to be looking to become more like Austin, and each wants to know how to achieve that kind of transformation. I usually talk about the tolerance aspect that Richard Florida addresses because I strongly believe that transforming any institution or community requires interpersonal transformation.

I recently attended the Creative City Summit in Detroit and participated in a discussion with representatives of three universities in Michigan, along with some people from Google and another start-up company in Detroit. Google is currently a very large employer in Ann Arbor. The representatives from Google discussed their unique hiring practices, and their presentation had everyone's full attention. At one point, someone from one of the universities stated, "We see what Google is doing, which is very interesting and progressive, and we can see how it is serving the company. But I have a number of students whose parents are paying for their education and the parents still expect their kids to conform to certain expectations—they want them to part their hair on the side and put a tie and jacket on for the interview." My response was to talk about freedom; the freedom people enjoy when they come to Austin is the reason why they like the city. People can get away with just about anything in Austin. When the people from Lexington visited and wanted to find out how to host a music festival, I asked them to tell me about the city's liquor laws because that will likely be the first issue that arises. The city must let people have a good time in order to facilitate a successful music event.

In an effort to focus more on change, I want to mention a book that is distinct from others that have been referenced in our discussion: *Money and the Meaning of Life* (Needleman, 1991). During the economic times we are facing, we must rethink the power and role of money. We are either never going to have enough, or we will always have just enough. How will we encourage people to grow and to open their hearts? Money can never control that.

TOM MANLEY

Another book, *Born Digital*, describes the information technology habits of my students and, I suspect, those of many of your children (Palfrey & Gasser, 2008). The majority of the participants of this symposium were not born digital, but our children and students were. The way they interface, solve everyday problems, and use multiple technologies is vastly different from what we are accustomed to in our own lives. Ed Bailey is right about the importance of understanding how their creative actions are going to change the world. This younger generation adapts to new technology with the capacity that many of us find hard to comprehend. Also, in response to the discussion about engineering programs, Olin College, near Boston, is completely redesigning the engineering and science education. The college is built around an arts and humanity curriculum.

TOM AAGESON

The education piece is such an important element. We may be doing ourselves a disservice by continuing to use the term *arts education*. We should start thinking about what creativity is and what role it fulfills. Perhaps we can even create a master of creativity degree to either replace or supplement the master of fine art degree. We should exercise caution when using certain terms and phrases. Because *arts education* can elicit a certain amount of resistance, perhaps “the teaching of creativity” is a better phrase. I can describe another reason for that from my own experience. I believe conflict resolution is a very creative process. It is not considered a branch of the arts, yet it is creative, and for a person like me who has attempted drawing and playing an instrument, I know that my creativity comes in other forms, and I believe creativity extends far beyond the arts. Maybe we will not have arts councils in 10 years and instead will have creativity councils. I think we may be in the midst of a significant shift. One of the most important issues we should focus on now is teaching creativity at the elementary school level. The most economically disadvantaged children are in public elementary schools. Many kids live in poverty, and one of the only ways to overcome their station in life is to learn how to think creatively, whether it be through

critical thinking, artistic ability, conflict resolution, or any other form of creativity.

In New Mexico, the majority of the elementary students in the public school system qualify for free breakfast and lunch. The poverty in the state is staggering. If we could provide those kids with some tools, starting in first grade and preferably in preschool, then we might begin to address one of our nation’s most serious problems: Poverty. I hope that part of the discussion today can focus on the most disadvantaged children in the country and what our role is with regard to creativity and arts. How we can provide opportunities for them to achieve some kind of success in life despite their dire circumstances?

KWANG-WU KIM

I could not agree more that the term *arts education* can create obstacles. Even within the world of the arts, it evokes a very negative response. People will make many assumptions about what arts education entails. I think it is important that we not revert to the old term of *training*. We must come up with an appropriate word or phrase that captures the importance of creativity and what we are trying to achieve through cultivating it.

TOM AAGESON

In Europe, the European Network of Cultural Administration Training Centers does not foster creativity, and the approach is leading to some serious problems as a result. The training centers are merely preparing people for functions within state institutions—to manage budgets and so on, rather than teaching people entrepreneurial skills or how to think creatively and consequently; the programs are severely limited.

BRUCE ATCHISON

Our current public education system is over 100 years old, and we have not kept up with the times. I completely agree that now is the time to repackage the system. The public education system seems to be more about adults than it

is about children, and it has become so dysfunctional that everyone within it is resistant to consider innovative ideas in order to educate our students in a way that will prepare them for the 21st century. One example is standardized testing; teachers and principals are under an inordinate amount of pressure to teach to the test. Students must improve their test scores every year in reading, writing, and math, and yet, in Colorado, the state's department of education recently completed a study involving 200,000 children that indicated that schools and districts that support the arts and creative coursework increased graduation rates. About 70 percent of kids are graduating from high school across the nation, so we are looking at a 30 percent dropout rate. There are so many things to be done to improve the system, many of which relate to the themes we have been discussing at this gathering.

The leadership in the successful schools that have actually been able to improve test scores and increase graduation rates have integrated this notion of creative thinking and critical thinking skills into the school's coursework. As arts advocates, some of you need to meet with your house and senate education committee leaders and have this discussion with them. Sit down with the state board of education in your state and the secretary or commissioner of education so those influential leaders can hear these important issues from you directly. Several states are looking at revising their content standards. Those states should not just be revising the content standards in social studies, reading, math, and science, but they should also be looking at innovative ways to address critical thinking and creativity so that kids are engaged in the learning process and actually want to go to school. If we fail to include cultural education, we cannot grow our cultural industries in our communities and in the broader economy. That must turn around, but it will not happen unless arts advocates like the participants here are proactive and have discussions with policy makers and school boards at the state level. That is the only way to integrate these important areas into our educational content standards. We must take the lead on incorporating creativity, arts, music, and critical thinking into how people think about education as a whole.

JOHN EGER

I am reluctant to say too much since everyone here knows more about this field than I do. As a journalist, I have been writing about culture, commerce, and creativity for a number of years. I want to emphasize the importance of transforming education. We are far behind the rest of the world in thinking about how to compete in the global economy. Thomas Friedman contends that the world is flat, and we are now competing on a scale as we never have before due to globalization. During the past six months to a year, I have been to more places outside of this country speaking about creativity than I have within this country. While I enjoy visiting those places, I am very concerned because many other cultures are examining their assets and exploring the characteristics of their cultural communities. They want to prepare their citizens for the most desirable jobs possible, and America is a prime target for employment opportunities. We have enjoyed prosperity in the arts and culture; our greatest exports are our film and music industries, among other creative sectors. The rest of the international community is busy creating a robust communications infrastructure. The steady increase of global competition raises the stakes considerably. As Kwang-Wu Kim stated, we cannot rely on a strategy of producing more engineers. We simply cannot produce more engineers than China or India. We can compete, however, in the creative, innovative industries. If we can somehow join forces to educate the public that their young children will have great difficulty competing for jobs unless we do something about transforming basic education, we might be able to effect some real change in our educational system.

We can argue about definitions and how to define a creative economy, but I do not think that will ultimately help us reach our objectives. While I love the idea of having a Dow Jones creative index, I am not sure we have that luxury. I certainly think we need to transform education and integrate many approaches that we know about how to engage students in learning. I will briefly mention a school called High Tech High. I spent a few days at the school and wrote an article about it for the administrator. I asked why it was called High Tech High since the curriculum did not actually center on high tech. The administrator responded, "Shhhhh.

We are an art school in disguise.” The school does not teach math or science per se or art, for that matter; it has eliminated all of the traditional silos. The students, who are admitted through a lottery system, collaborate on a project every semester. One hundred percent of High Tech High’s graduates have been admitted to four-year colleges, including MIT, Harvard, and Berkeley. Bill Gates has funneled millions of dollars into the school because he sees the possibilities offered to the students.

Exciting things are taking place at Olin, in Binghamton, and in other places around the world, but we cannot sit back and wait for them to happen. There is an urgency for us to act soon—I have never heard so many people assert so specifically and with such enthusiasm what we need to do. Arts and culture are at the top of the list of how we can facilitate the changes we need to make. In the past, people expected to graduate and then go work for a particular company in the city where it was based, but that is changing. People who are very creative can go wherever they want to go. Something draws them to a particular place, such as the open spaces, the clean air and water, or the cultural amenities. We should be looking to the newer generations to help us move beyond the conventional ways of doing things. We must try to create places that attract and nurture the best and brightest, the most creative and innovative workforce we possibly can. We can do this not only through transforming education but by transforming communities to adapt to the new global age.

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SESSION FOUR:

TOURISM, WORKFORCE DEVELOPMENT, SMALL BUSINESS DEVELOPMENT, AND THE CREATIVE ECONOMY

Presenters: Andrew Poat, Arlene Parisot, Jason Perry, Jennifer Thomas

Respondents: Milward Simpson, Patricia Eckert

ANDREW POAT

I would like to start with a quote by Daniel Boorstin, a former Librarian of Congress. In *The Discoverers*, he said the greatest barrier to the discovery of the heavens, the continents, and the seas was not ignorance but the illusion of knowledge (Boorstin, 1985). We often bring the usual suspects together and begin by trying to jump to a conclusion about what is right, what should be done, and why the world would be a better place if everyone were as intelligent as we are. A better strategy, I believe, would be to understand the context in which we are working and how it is changing before moving forward. With that, I would like to share some of our experiences with respect to the tourism industry in San Diego. As you know, I work for the San Diego Economic Development Corporation.

I want to talk primarily about the strategy that we are using in San Diego now and the process that we used recently to develop some of our new initiatives. When I use the terms “industry convergence,” or “cluster convergence,” does that mean anything to anyone here? Most modern economies are what we call “industry clusters,” meaning that a city, region, state, or other area does not simply build individual industries but a whole cluster of expertise that is mutually reinforcing. San Diego has been fortunate enough, through a variety of strategic investments—and probably a bit of luck—to develop some strong knowledge-based economy clusters. Those clusters have distinguished San Diego’s growth over the last few decades, certainly since the middle part of the last century.

We convened the business community last year around a concept called Partnership for the Global Economy. During these meetings, we discussed the next phase of this growth—building industry on industry convergence and this

notion that we must consider the connections among existing clusters. We have started looking at areas of tourism and the arts. San Diego currently enjoys a strong tourism economy, and we would now like to better understand how tourism can function alongside other related industry so that we might build a new cluster for our region. Talking about creative sectors in conjunction with tourism is key to motivating the business community to understand why investment in the arts is a good strategic move. As we continued the discussions with the business community, many began to realize opportunities for industry overlap. For example, some of our convention organizers shared with us that they are increasingly working with large convention groups that request information about San Diego’s plan for sustainability and how the city complies with sustainability agendas of many of these groups.

As Karen Craig mentioned, the simple act of convening decision makers from various industries is a significant step forward. When we brought our business community together last year, we decided to map out some of the opportunities that presented themselves by virtue of having these people in the same room together. The second stage of our project is now to evaluate the investments that must be made, other potential partnerships, changes in statutes and laws that may be necessary, program changes that may be necessary, and other ways to move forward. One of the opportunities that emerged from the meeting was to find ways to connect with locals and those who visit San Diego during the annual Gay Pride Parade. The Gay Pride Parade is now the largest parade in San Diego. It also takes place in July—prime tourist season for San Diego.

The fact that those sort of convergence opportunities had not been explored before is really somewhat remarkable. However, the simple exercise of bringing people together can help them identify new opportunities and find new directions. The second part of our process has been to set goals. We have been holding additional meetings—in some instances with the same people and in some instances with new partners, trying to identify a specific path for working together around convergence opportunities. In some

instances, we needed to develop institutes or capacities. One of the greatest lessons learned, for us, was to be precise in our future planning. Take the time to evaluate and understand the conditions in which you find yourselves. Avoid assuming that you know about all of the initiatives and activities in your community. Build very specific direction and make sure you hand off plans for action with specific goals, requirements, and assignments to someone who will move forward collaboratively.

MILWARD SIMPSON

My perspective comes from the public sector, particularly that of the agency I direct, the Wyoming Department of State Parks and Cultural Resources. In Wyoming, the tourism office is a separate office, although we consider tourism to be our most important agency partner. To simplify, we consider what we manage through our agency—state parks and cultural resources, all of our historic sites, our cultural amenities, the arts council, our state museum—to be the tourism product, and the tourism agency serves as the marketing arm. The challenges we face lie in the fact that each of these agencies has very different cultures and stakeholders to whom they respond. In Wyoming, the tourism office is mostly focused on attracting people to Wyoming by showcasing two well-known natural resources: Old Faithful in Yellowstone and Devils Tower.

Tourism departments often focus on marketing aspects of a place to those outside the place. It becomes the job of other agencies like ours to try to get tourists to stay for other reasons. We rely on focusing on Wyoming's vibrant culture—its cultural heritage—when those in tourism may be reluctant to invest in those concepts. Essentially, we speak different languages when it comes to the value of our state and how we build perceptions for those we wish to attract.

Wyoming has an interesting paradoxical situation: We know that the state benefits from a tourism perspective to market the Hollywood, romanticized version of the West. In reality, Wyoming is very different from that perception, even though we also market it in that way. Thus, we create an interesting kind of expectation when we market Wyoming. My

question has been: Are we engaging in false advertising, or are we giving visitors that for which they visit Wyoming? A great example of this is the Forever West campaign. It is a brilliant tourism campaign that combines the Old West with modernity. Of course, this campaign reinforces the expectation that Wyoming offers cultural tourism—that we invest in our heritage and arts so that, among other reasons, tourists will have an authentic Western experience when visiting Wyoming.

We do have a film-incentive program, although it has been relatively fruitless. Once it passed, it applied to projects with production costs of \$500,000 or more. We have not had any projects take advantage of our incentive program. The state is now trying to reduce the threshold to a 10 percent tax rebate for projects with production costs of over \$200,000 so we can open the field to smaller indie productions and productions coming from within Wyoming's borders. *National Geographic* wanted to bring production to Wyoming if we could lower the threshold. However, the film *Brokeback Mountain* represented a really interesting example of how the creative economy notion was applied in Wyoming. Because of Annie Proulx, we became known as the hotbed for great writers. Around that time, Richard Florida began to shift his original theory, which was urban-sector based, to consider rural areas.

In Wyoming, the focus of my agency is to bring cultural tourism to the tipping point. A bill has been drafted that would appropriate more funding to incentive programs that would encourage communities and regions throughout Wyoming to begin to focus on and redefine themselves as heritage areas and cultural corridors. However, this movement faces resistance from the oil and ranching industries because of what it might mean for property rights and land development.

BRIAN MCGOWAN

The film *Sideways* did the same thing as far as portraying the California wine industry in a particular way; there are other examples of how that works in a region. That film did wonders for the wine industry of California.

JASON PERRY

I would like to offer a few points pertaining to the state of Utah. We enjoyed global attention during the last winter Olympics held in our state, and we had an opportunity to learn more about the perceptions held by others about the state. Some of those perceptions are becoming less relevant over time, but knowing about them opened up the door for us to shift our image as a state. States must be concerned with how they are branded, and Utah has been experimenting with a new brand for two years now to see if it might help shift perceptions about our state. Our new brand statement is “Utah, Life Elevated.” By design, ours is an aspirational message that considers the arts as one of many activities that will be elevated by virtue of engaging in them in Utah.

HOWARD LAVINE

I would like to address film incentives, which have been successful in Oregon. I currently spend more time on this issue than any other issue. Since 2003, we have either created a new incentive or expanded an existing incentive during every legislative session. This January, we will once again expand incentives because, to date, we have made Oregon a much more attractive place for film productions. Jason Perry mentioned an increase in tourists in Utah due to *High School Musical*'s success, and Oregon enjoys tourism revenues from those who visit the state to see where the films *Goonies* and *Animal House* were filmed.

ANN MARKUSEN

Currently, there is some focus on the concept of the “stay-cation” and the fact that, due to the economic climate, more people are staying close to home. Gas prices are too high. I wonder, for those of you in the tourism business, are you shifting your strategies to target people in your own regions?

ANDREW POAT

I can confirm, for San Diego, that one of the first things our tourism department did when the economy began to decline was redirect a greater percentage of our advertising budget to attract those who are more likely to drive from other points in the region to San Diego. They began to more heavily target Phoenix and Los Angeles.

JASON PERRY

In Utah, we started a new campaign called Just a Tank Away. The campaign involved trying to attract regional residents to our parks. The number of visitors at the five national parks in the state of Utah nearly doubled during this last year when gas prices were high.

ARLENE PARISOT

Moving on to workforce development, I would like to start by putting a face on the creative economy from a Montana perspective. In Montana, we have specific challenges when it comes to workforce development because of our state's geography. Montana is the fourth largest state in size but the 38th in population. We have just under one million people. Montana is not just rural, it is frontier country. Montana is also home to a large Native American population, a very important—although very poor segment—part of our economy.

In 2003, then Montana Governor Martz asked Stuart Rosenfeld, of Regional Technology Strategies, to study our cluster-based economies. Rosenfeld identified six cluster-based economies, the creative enterprise being one. He ranked the creative cluster high on the readiness scale in terms of being ready to grow and also indicated that it accounts for four percent of the whole economy—equal to agriculture and mining, traditions of Montana's economy. Rosenfeld identified several tiers of creative work being produced in the state of Montana, although he was careful to caution that, while creative sectors in Montana have economic viability, growth will be slow (Rosenfeld, Jacobs & Liston, 2003).

As a result of Rosenfeld's analysis in Montana, those of us in workforce development changed some of our strategies for action. Through a federal incentive grant given to state agencies based on performance, funds were provided to develop a transitional model of adult career pathways within post-secondary institutions, adult education and state-wide workforce services offices. This model, Transforming Regional Artisans into Creative Entrepreneurs (TRACE), included a partnership with Craftnet, an alliance of over 15 national and international community colleges. Graduates of this program increased their incomes in art by 152 percent and the program as a whole has had an economic impact on the state of over \$600,000 as reported by the Montana Arts Council. These activities augmented the state's framework for arts and culture and resulted in the creation of a staff position at the Montana Arts Council to work with artists for marketing and distribution of their work. Ann Markusen mentioned her work with To Market We Go, another organization focused on traditional and fine crafts by artists living in rural areas, including Native American reservations. Similarly, these are some of the ways that Montana is meeting the needs of artists and citizens in a geographically challenged state.

PATRICIA ECKERT

I hail from Alaska, a state that faces economic development challenges due to our size, landscape, and lack of infrastructure while we enjoy an abundance of natural resources. The federal government is an important player in Alaska, owning more than half of the land. The state owns slightly less than 30 percent of Alaska's land and the Native corporations own approximately 13 percent of the land. Native corporations were created when Congress decided to extinguish aboriginal land claims in Alaska in the 1970s and provided \$1 billion and 13 percent of Alaska's land in exchange. The Native corporations are interesting and I would like to contextualize their economic development role in Alaska for a moment. Their existence is crucial in many parts of rural Alaska where they may be one of the few providers of jobs and stimulation to the local economy. Additionally, the existence of Native corporations helps to maintain the cultural richness of Alaska by recognizing and

reinforcing the corporations' economic legitimacy. The institutional power gained as a result will directly or indirectly support the traditions and art forms of Native cultures.

Alaska's tremendous natural resource development encompasses energy, mining, and seafood. The Native corporations are very interested in participating in the further development of these areas to increase commerce and provide employment in rural Alaska. A current example involves the NANA Regional Corporation, Inc., a corporation wholly owned by the Native people of Northwest Alaska and owner of the world's largest zinc mine, which is located near Kotzebue, Alaska. NANA and Teck Cominco partnered to create the Red Dog zinc mine on NANA land through a unique development agreement, which assured environmental protection and economic benefits for the Native people through the development of the mine. More than two decades after the agreement was signed, the Red Dog mine stands as a model of responsible resource development, founded on the principles of consensus, cooperation, and mutual respect between a mining company and indigenous people (NANA Corporation, 2009).

The mine has been a source of high-paying, stable jobs in northwest Alaska, an area that is not connected by road to the rest of the state. What we realized by watching developments associated with the NANA Corporation is that when rural Alaskans have access to the income provided by high-paying jobs, often some residents will decide to move to Anchorage or to other areas instead of continuing to live in rural Alaska. Some may see the opportunity as a springboard to move to an area where there might be more education choices for their children.

From my office window in downtown Anchorage, I can look out toward the Alaska Peninsula and the Aleutian Chain and see a series of volcanoes on the Pacific Rim. Most Alaskans can look in any direction and see no civilization, only land, for miles and miles. The vastness of Alaska can be inspiring, especially to some artists who need some sense of isolation and expansiveness as part of their creative process. Alaska provides artists a unique sense of quiet, of space.

I would like to mention a final thought about airports—they present tremendous opportunity for showcasing artists and art. The Anchorage Airport has a museum-quality display of Native crafts and arts and includes one of the best collections in the state—there are 140 pieces in exhibit at the airport.

SUSAN DAVIDSON

I have been thinking about the recruitment of creative industries by cities and states. If we want to recruit creative, knowledge-based workers and companies, we must be as creative as they are. I recall a Google campaign in which billboards were used to solicit candidates for Google jobs. The billboards displayed a math problem and asked those who could solve it to call an 800-number. The billboards did not display Google's name, only the equation and a phone number. The equation was as long as the billboard was wide and it was found on Google's Web site as well. That is the kind of creativity we should employ in the recruitment of creative industries to our cities and states.

We have been talking about how economies are shifting, or have shifted, to a knowledge-based economy from an industrial economy. Of course, businesses focused only on the bottom-line—not the soul of a community or place—still exist. In these environments, economic viability and site selection for a business are most likely derived from bottom-line-oriented financial analysis and cost basis. If a city or state is truly interested in attracting a creative workforce and creative companies, it cannot use traditional recruiting methods. You have to change your format and recruit the way they would.

ED BAILEY

Tom Manley mentioned a specific advertising agency that has some interesting creative recruitment strategies: Widen and Kennedy. Widen and Kennedy started a recruitment campaign that ended with a shift in the entire culture of their existing advertising department. They began to hire people who were previously boxers, hairstylists, and the like, who were “creative types” looking to make a career

change. Widen and Kennedy taught them about the advertising business. They were not looking for art directors or for other people who had worked in agencies for a long time. They were looking for creative people who would bring fresh thinking, new ways of telling stories, and new perceptions about the essence of life.

JOAQUÍN HERRANZ

With regard to how workforce development and small businesses relate to artists, our economists now look at artists in the new economy as canaries in the coal mine—as knowledge workers. My colleagues at the Urban Institute and I recently completed some research in which we looked at support systems for artists, including institutional support systems, and the challenges that plague artists as a collective group. A major area of missing support for artists that contributes to their ability to work independently is health care. Many artists, in fact, work in public schools for the benefits provided them. This, then, is a key challenge in terms of global competition—artists in Europe and the United Kingdom in particular have an advantage because of the social and economic benefits provided them by their governments. Artists there may have more time to create, to spend working on their projects without worrying about losing their jobs and, subsequently, their health care coverage. Fundamentally, in terms of federal and state policy, creating an infrastructure for supporting creative economy workers would be a start for encouraging small-business growth and entrepreneurship in this area.

Another aspect of my work with the Urban Institute involved looking at developing creativity. Specifically, we looked at the concept of the MFA as the next MBA. This thinking may prove to be unfortunate, even if the intentions are good, because many art schools still under-emphasize the role of business and enterprise. Artists may be highly trained as artists, but may not have the business skills to succeed as an enterprise or small business. We must consider both the art side and the economic development side as we think about creating support systems to enable creative workers of all kinds—we must be sure they have the skills to survive a highly volatile economy in addition to creating great art.

ANN MARKUSEN

I would like to add that much of the strong creative activity at the moment is coming from the Center for Cultural Innovation in Los Angeles, which does an enormous amount of training and recruitment of artists. Many of the state and local economic development agencies, small-business, and incubator-type programs often do not address the specific needs of artists.

I would like to hear from those present who work in state economic development: Are there any interesting cases in which your aligned agencies are reaching out to artists? Do you have the tools and understanding necessary to reach out to them?

JENNIFER THOMAS

In Cleveland, the Community Partnership for Arts and Culture focuses on the kind of specific training Ann Markusen just addressed. The organization focuses on moving artists into a cluster, providing training to them, and educating them about business practices.

ANDREW POAT

In San Diego, many of our large companies do not provide employment-development or career-development training. From my standpoint as an economic developer, I am looking at whether we should develop a model for providing that type of training—something that individuals as well as companies could use. In short, we are looking to create a network that ensures local self-employed workers—this would not necessarily be limited to artists—have access to the kind of training that propels them up the ladder for whatever career in which they work or would like to work. This would also provide an opportunity for many kinds of employees to connect with others in their particular cluster or with those in other clusters. The network concept, in terms of workforce development, is important.

JASON PERRY

I have a slightly different perspective than many of you because of my position in the economic development office, I am usually the person to whom many of your organizations make certain kinds of requests. I often hear about new ideas that may work and I often hear ideas that will not work because they are the same as or similar to initiatives and programs that have been tried again and again.

I have been following some interesting economic development activities in Singapore lately. Our governor is the former ambassador to Singapore, therefore we have ties with that particular office. Many, at least in my field, view Singapore as having one of the premier economic development offices in the world because of some of their initiatives. Singapore has a large population of employees proficient in science, technology, engineering, and math. However, Singapore has not produced an abundance of creativity and innovation. Thus, they created a ministry titled the Ministry of Information, Communication, and the Arts. The ministry's mission is to reinvigorate Singapore's schools and the community with programming that encourages creativity and innovation.

Being the best in science, technology, engineering, and math will put a country at a certain level in terms global competition. To be a top competitor, however, a secret ingredient is required—one that has been the hallmark of the United States' economy for many years: Innovation. One of my tasks is to attempt to commercialize technologies that come out of our universities. When I started in my position, I went to meet with some local professors at the University of Utah. I learned about some great research and technology emerging from the work of talented people at the university and immediately asked, "Isn't it time to begin commercializing some of these technologies?" The professors look at me with disbelief. My intent, to clarify today as I did for those professors, is to spotlight invention in the state of Utah, not seek commercial opportunities.

Technology and innovation are wonderful enterprises that have a large impact on economies and are often rooted in the creative sectors. We do not, as economic developers,

always remember to look to the arts and cultural policy communities when trying to recruit companies to the state, even though we should. Some of the creative economies of the world are incredibly powerful and many are beginning to realize that. This, of course, is the crux of what I would like to convey to the arts community: As a business person, I must consider the return on investment for the state. It is not enough to say “the arts are important.” Many legislators and some in the economic development field do not understand the power of innovation and creativity that comes as a result of strong arts education programs in schools, so you must show them the results. You must make connections for them as you pitch programs and services you would like the state to fund.

Now, I would like to address small business and workforce development. Utah is filled with many small businesses comprised of entrepreneurs with innovative ideas, like many states in the Rocky Mountain West. In recognition, we have started what we call the “21st Century Workforce Initiative.” Our small businesses need well-qualified, well-trained employees who think big. If we start to lose entrepreneurs, then we are in trouble. One of the articles that we read talked about “fast cities” (Breen, 2007). The magazine *Fast Company* unveils their list of Fast Cities each year, which many of you follow like we do in Utah. We look to the list to evaluate and invigorate our strategies for ensuring our community has the right mix of creativity. Many people are talking about whether or not cities and states have cultures that nurture creative action and game-changing enterprise. Some of my peers around the table are talking about what it means to have a strong artist community. From an economic development standpoint, a creative culture is what we need. We want to be in a place where the number of patents filed is very high and where the economy is full of highly creative people. We must position ourselves at the cutting edge of creativity or we might lose ground.

I would like to talk about clusters for a moment. We have a thriving creative economy in Utah. We are manufacturing high-tech bike parts with the help of artists, our video game industry is doing well, and Disney Interactive initiated a partnership with the state of Utah in which it hires

every graphic designer who graduates from Brigham Young University and the University of Utah. Every student studying graphic design at one of those universities has a job before they graduate. These are the kinds of things that show a competitive edge and all of our states have some version of their own. The programs in Utah illustrate how integral the arts community is in the overall state economy. Collectively, the arts are now officially part of every piece of our economy in the state of Utah.

JENNIFER THOMAS

I am from Cleveland, Ohio, and I am the director of the Civic Innovation Lab. Before I talk about the Lab, I would like to begin by offering you a current picture of the city of Cleveland. We have a very different environment than many of the Western states. Cleveland is a post-manufacturing economy. About five years ago, many of us working locally within Cleveland’s economy realized how much trouble we were in as our city lost more and more jobs, so we started focusing on economic development more than we had in the past. At the time, we had a very vibrant arts and cultural community for a city our size, but that alone was not sustaining the city’s need for increased creative industry. The Civic Innovation Lab is early player in a movement toward creative economic development in Cleveland.

The Civic Innovation Lab is part of a robust entrepreneurship continuum in Cleveland. The Lab supports what we call “community entrepreneurship” and innovation by providing mentoring and funding of up to \$30,000 for civic, social, and business start-ups that contribute to economic revitalization of struggling economies. Community entrepreneurs create innovative early-stage companies that have local economic impact. Since 2003 the Lab has been Cleveland’s first stop for idea generation and company creation due to its accessible and valuable process that helps entrepreneurs start companies. Other funding organizations report that the Lab’s investment in an entrepreneur provides the initial credibility and appropriate foundation for growth and has helped to create a vibrant culture of entrepreneurship in Northeast Ohio. Further along the continuum is a program called Jump Start, which provides investment in high-

tech, high-growth venture-backable companies. In addition, another program called Bio-Enterprise focuses on acquiring venture funding for bio-science companies. At the end of the continuum is “The Fund for Economic Future,” which is a conglomeration of philanthropies investing in transformational organizations. The Civic Innovation Lab sits at the very early seed stage of the continuum.

The Lab functions to grow the economy in Cleveland by investing in innovative ideas and creating the support infrastructure needed to ensure success. We support and nurture community entrepreneurs by offering seed money grants of \$30,000 along with mentorship—which is possibly the most important aspect of the program. The Lab’s unique model provides a combination of start-up funds with volunteer mentorship by local business and civic leaders who are part of the local 22-member mentorship panel. Lab mentors volunteer to work one-on-one with the funded entrepreneurs to provide business advice, coaching, connections and momentum to their early stage endeavors. This civic engagement model allows current leadership to truly take responsibility for guiding the next generation of entrepreneurs. Although the formal mentor commitment is one year, many mentors form long-term relationships with their entrepreneur mentees. I have been director of the Lab since its inception in 2003, during which time we have funded \$1.2 million to 43 initiatives. Included in this portfolio are: Ohio’s first alternative fuels station, the nation’s only indoor mountain bike park, a new successful community school, and many other civic and social entrepreneurship companies succeeding in applying innovation and impact.

The Lab strives to be an incubator for the people and ideas we fund. We hope, by giving them a little money, a lot of help, and momentum to get them off the ground, we are enacting the ideas that have been discussed around this table today. At the Lab, we focus on the people, the creative entrepreneurs and their ideas—we call them champions. The people we fund are passionate, dedicated, and knowledgeable risk-takers. We let them know up front that failure is often a part of the process and we allow those who are unable to get their project off the ground the first time to come back and apply again. We also provide a lot of training and workshop

opportunities for all applicants, so that they can be successful whether or not they are funded by the Lab—as we have a 94 percent rejection rate. I was fascinated by the story Ann Markusen told about the artist who collaborates with health-care organizations and displays her art in places like MRI machines and intensive care units where patients can view them during medical procedures. This is a wonderful example of connecting something, such as one’s art, with a demand for service. Identifying demand, finding the market and realizing a revenue stream are the difficult parts of getting a business off the ground. This is the support structure the Lab provides for our entrepreneurs.

I am often asked if we are a small grants program; we are not, since mentorship and training are such large components to our program. Our mentors are seasoned entrepreneurs and business leaders who commit a substantial amount of their time to working with new entrepreneurs through the Lab. Our mentors benefit from the program as well, it often reenergizes their own entrepreneurial drive and we have a high rate of mentors who repeat their service to the Lab with new entrepreneurs. The only fear I have about the future of the Lab is losing our network of mentors—because we really do not have a program without the mentors. The seed money, \$30,000, is helpful, but the backbone of the program is the support and momentum provided by the program and our mentors.

To give you some idea of where we are now: In five years, about 28 percent of the initiatives we have funded are successfully operating and bringing in revenue or receiving regular funding in the case of non-profit organizations. Approximately 44 percent of those funded show great promise for success, although it is too soon to tell if they will become revenue-producing, successful groups just yet. The rest are struggling or have failed—and we are fine with that. We admire those who fail just as much as those who have had success, and as I mentioned before, encourage those who are not wholly successful the first time to try again.

I would like to offer a few final thoughts based on the conversation today. In Ohio, one of the programs the Lab has funded is called the Entrepreneurship Prep School. It is a middle school program based on the principles of

entrepreneurship that helps urban children learn how to create the internal drive needed to succeed, how to take care of themselves, and how to survive the pressures they face in everyday life that might prevent success. The school has had remarkable success in bringing the children's statewide achievement test scores well above average. Another successful program is "Full Circle Fuels," the only alternative fuel station in Ohio. Full Circle created and patented a biodiesel blending pump (only one in the Midwest) and converts vehicles to biodiesel. They sell over 2,000 gallons of biodiesel per month and are at the forefront of the alternative energy movement.

I hope you all agree that the Lab is enacting some of the ideas we have discussed today and I would love to hear your feedback on how we might go forward and expand the Lab concept to other communities, whether in and around the Midwest or elsewhere.

ED BAILEY

In Austin, we created a program that is similar to what Jennifer Thomas is doing at the Lab in Cleveland. Five years ago, we started the Austin Music Foundation, a non-profit organization that serves as an incubator and business training center for artists. Austin has a fairly high resident musician population, which is seriously affected by housing costs, services, and health-care insurance. Because Austin has this highly desirable population of creative entrepreneurs—musicians, we wanted to create a support infrastructure for them that would provide support for basic services but also help them get a record deal, get on the radio, tour, and be financially stable. The organization received funding and support from the city of Austin, private foundations, and others. We hold "boot camps" for program participants and bring in professionals to help lead the training workshops. For three years in a row, we held a competition with the prize being a year of full support from a team of advisors for the winners. Many of us from the Austin music community of professionals spent a year helping the winners, we gave them \$15,000, met with their publicists or record labels and managers, guided them through many of the industry processes, and strengthened their careers. We have

continued to provide these programs with professionals from New York, Los Angeles, and elsewhere, and teach the musicians in the program to be smart business people, how to negotiate deals, how to plan for the future, and how to be a successful working artist in this industry.

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CLOSING SESSION

MICHAEL HILLERBY

After many conversations throughout this symposium, there seems to be some disagreement about how we define the creative economy and some feeling that it may not be tomorrow what we think it is today. However, if we are going to be a part of the creative-economy conversation, we must be nimble and ready to re-invent ourselves. Earlier, some of us discussed how a state art agency might be equipped to move forward if it is primarily a granting organization. If we, as arts administrators and advocates, have tried to help the arts community on the supply side, perhaps we haven't worked as much on the demand side. How do our policy makers view us in terms of working on the supply side and on the demand side? Our identity is at issue here, too: Are we just well-intentioned people always looking for something to do? Where do we place ourselves? Clearly, the notion of collaborating and forming new partnerships is going to be crucial. We have to look beyond our own agencies—even beyond our own state and national borders for new ways to collaborate. If there is another agency providing a service, another agency with money, another agency with relationships or partnerships that can benefit your agency, you must be able to define your programs and agency mission in the context of how they might relate to those other agencies and services. If you can do that, you can adapt more quickly to a rapidly changing environment.

KAREN CRAIG

Thomas Edison said, "Vision without execution is a hallucination." We can no longer afford to hallucinate. We have to get going; we have to turn on our lights. Ed Bailey brought to our attention Willie Nelson's suggestion about "jumping in front of the herd." Perhaps we can borrow some ideas from the sustainable energy movement in terms how we effectively message our work. The West is a big, powerful region. We learned from California's Brian McGowan yesterday that we aren't poaching on one another by reaching across state lines; we simply are stronger as a whole. If all states in the West work together, we have the potential to take the

seventh largest economy in the world, which is California, and grow it into a large regional economic powerhouse. We must find a way, however, to come together as an arts, cultural, and innovation collective, and we must work across our own and other agencies to do so. Sometimes, it takes only a very small push to make a huge difference. We can continue rely on statistics about the importance of creative sectors to the economy to get our message across, or we can begin to actively work together to map assets, organize resources, strategize opportunities, and mobilize efforts to accomplish our objectives.



APPENDIX

BACKGROUND READINGS

The following selections were provided to participants prior to the Symposium.

- Aageson, T. H. (2008). Cultural entrepreneurs: Producing cultural value and wealth. In H. K. Anheier, Y. R. Isar, & A. Paul (Eds.), *The Cultural Economy* (92-107). London: Sage.
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SYMPOSIUM AGENDA

The Symposium was convened at the W Hotel in downtown San Diego, California, December 4-6, 2008.

THURSDAY, DECEMBER 4, 2008

6:30 p.m. **Opening Reception**

7:00 p.m. **Working Dinner**

Welcome and Introductions

Keith Colbo, Karen Craig, Michael Hillerby

7:45 p.m. **Keynote Presentation**

Ann Markusen, economist, professor, and director of the Project on Regional and Industrial Economics at the Hubert H. Humphrey Institute of Public Affairs at the University of Minnesota

8:15 p.m. **Discussion**

8:45 p.m. **Adjourn**

FRIDAY, DECEMBER 5, 2008

8:15 a.m. **Breakfast**

8:40 a.m. **Review of the symposium process, opening comments**

8:45 a.m. **State Economic Development and the Creative Economy**

Presenters

Joe Cortright

Karen Craig

Tom Ageson

Respondent

Ann Markusen

10:15 a.m. **Break**

10:30 a.m. **Music, Film, and Economic Development**

Presenters

Ed Bailey (music)

Frank Hamsher (film)

Respondent

Georja Skinner (music)

11:45 a.m. **Lunch**

1:00 p.m. **Education and the Creative Economy**

Presenters

Kwang-Wu Kim

Joaquín Herranz, Jr.

Respondent

Tom Manley

2:15 p.m. **Break**

2:30 p.m. **Tourism, Workforce Development, Small Business Development and the Creative Economy**

Presenters

Andrew Poat (tourism)

Arlene Parisot (workforce development)

Jason Perry (small business)

Jennifer Thomas (small business)

Respondents

Milward Simpson (tourism)

Patricia Eckert (workforce development)

4:00 p.m. **Adjourn**

5:30 p.m. **Reception**

6:30 p.m. **Dinner**

SATURDAY, DECEMBER 6, 2008

8:30 a.m. **Breakfast**

9:00 a.m. **The Future Creative Economy: Implications for State Arts Agencies**

Moderator: Joaquín Herranz, Jr.

Rita Basom, executive director of the Wyoming
Arts Council

Susan Boskoff, executive director of the
Nevada Arts Council

Christine D’Arcy, executive director of the
Oregon Arts Commission

Loie Fecteau, executive director of New
Mexico Arts

Arlynn Fishbaugh, executive director of the
Montana Arts Council

Charlotte Fox, executive director of the Alaska
State Council on the Arts

Mark Hofflund, board chair of the Idaho
Commission on the Arts

Margaret Hunt, executive director of the Utah
Arts Council

Muriel Johnson, executive director of the
California Arts Council

Elaine Mariner, executive director of the
Colorado Council on the Arts

F. William (Bill) Sheppard, member of the
Arizona Commission on the Arts

Ron Yamakawa, executive director of the
Hawai’i State Foundation on Culture
and the Arts

10:30 a.m. **Summary comments**

11:00 a.m. **Adjourn**

PARTICIPANT BIOGRAPHIES

THOMAS AAGESON, NEW MEXICO

Tom Aageson is the executive director of the Museum of New Mexico Foundation in Santa Fe, New Mexico. The Foundation is a non-profit organization that provides private support to the Museum of New Mexico's four museums and six state monuments. Aageson advises the UNESCO Division of Cultural Expressions and Creative Industries, created the Santa Fe Cultural Leaders group, and co-led the economic development planning for Santa Fe's arts and cultural industries in 2003-2004. He chaired the formation of Creative Santa Fe, a non-profit organization that brings together diverse constituencies to strengthen Santa Fe's creative economy. Aageson also chaired a study by the University of New Mexico Bureau of Business and Economic Research titled *The Economic Importance of the Arts and Cultural Industries in Santa Fe County*. The Council of Competitiveness selected Aageson to be its national expert on developing the artisan sector of New Mexico in 2003.

Aageson presented *Cultural Enterprises: Critical Factors of Success* at the 2004 Social Enterprise Association. At UNESCO in Paris, France, he presented *Museum Cultural Enterprises* as part of a panel on cultural enterprises and global diversity in 2003. Prior to his work at the Museum, Aageson was the director of program initiatives and the executive director of Aid to Artisans, an international non-governmental organization.

In 2005, Aageson was recognized as one of *New Mexico Business Weekly's* "Ten Power People in the Arts" in New Mexico and "Top 100 Power People in New Mexico" in 2006. He co-founded the International Folk Art Market and was a co-recipient of the Mayor's Arts Award for this new event in Santa Fe. He led the development of New Mexico Creates, an award-winning economic development initiative that markets the work of New Mexico artists and artisans. Santa Fe Mayor David Coss proclaimed October 24, 2006, "Tom Aageson Day" to recognize his outstanding contributions to the community. In 2007, the United Way of Santa Fe named Aageson "Humanitarian of the Year." Aageson holds a bachelor's degree from Marquette University, a bachelor's degree in foreign trade from Thunderbird Graduate School

of International Management, and a master's degree in business administration from Columbia University. His international work has taken him to 30 countries, and he speaks Spanish.

BRUCE N. ATCHISON, COLORADO

Bruce Atchison is chief of staff for Colorado Lieutenant Governor Barbara O'Brien. As a member of the Governor's senior staff, he also participates on the Governor's Cabinet. As chief of staff for Lieutenant Governor O'Brien, Atchison is responsible for operations and policy recommendations specific to early childhood education, K-12 reform initiatives, children's health and wellness initiatives, aerospace, American Indian affairs, the Governor's Commission on Community Service, the arts, and other special projects.

Atchison has worked on behalf of children and families for 30 years. Prior to working in the current administration, he was executive vice president of the Colorado Children's Campaign and the campaign's lobbyist. Before that, he served in Governor Romer's administration as director of Head Start-State Collaboration. He has been director of Boulder's Children's Services Division, executive director of Family Resource Schools for Denver Public Schools, and executive director of a child-care center and infant nursery funded by United Way. He has served on the faculty of the University of Denver's Department of Speech Pathology and Audiology and on the faculty of the University of Colorado-Boulder's Department of Communication Disorders and Speech Science.

Atchison has over 10 years of classroom teaching experience and holds degrees in fine arts, education (with certification), and early childhood special education. He also serves on numerous local and state boards.

ED BAILEY, TEXAS

Ed Bailey is the vice president of brand development for Austin City Limits. He was a key player in the 2002 launch of the Austin City Limits Music Festival, which has infused

over \$100 million into Austin's economy and has broadened the Austin City Limits experience to a new generation of music fans.

During its 30th anniversary in 2003, the Austin City Limits concert series on PBS was awarded the National Medal of Arts—the only television series ever to be recognized by the president of the United States—for outstanding service in facilitating our nation's cultural arts. In 2004, Bailey created an alliance with New West Records for a CD/DVD series that features never-before-seen footage from the legendary Austin City Limits archives. Sold around the world, the series can also be found at the new Austin City Limits store, complete with a stage for music fans traveling through the Austin Bergstrom International Airport. Currently, Bailey is involved in preparing a new home for Austin City Limits at Block 21. Scheduled to debut in 2010, the new Austin City Limits Studio Theatre will be a 2,200-seat concert theater and TV studio anchored by a new world-class W Hotel and condominium tower.

As a member of the team that launched Cleveland's Rock and Roll Hall of Fame and Museum, Bailey managed sponsorships, merchandise, and strategic promotional alliances. He created the Rock and Roll Hall of Fame Traveling Exhibit Tour and promoted the historic Concert for the Hall of Fame and the annual Rock and Roll Hall of Fame Induction Ceremonies. Bailey's prior experience as an advertising executive informs his consulting work with non-profit and entertainment organizations. His clients have included Seattle's Experience Music Project, Cedar Point Amusement Parks, the Buddy Holly Center, and Farm Aid.

Bailey serves on the executive board of the Austin Music Foundation and the Texas Hill Country Wine and Food Festival. His knowledge of non-profit marketing, fundraising, and cultural economic development has been shared at SXSW Music Festival, Creative Cities Summit, and the McCombs Graduate School of Business at the University of Texas. In 2006, Bailey delivered a keynote address at the annual conference of Americans for the Arts.

RITA BASOM, WYOMING

Rita Basom is the manager of the Wyoming Arts Council. She has served in a variety of positions during her 20 years with the Wyoming Arts Council and Department of State Parks and Cultural Resources, including two appointments as acting arts council manager and several years as deputy manager. Basom led the agency during its successful 100 Days of Arts campaign in 2003 and managed the grants to organizations, Wyoming Arts Endowment, and performing arts programs for many years.

In addition to her experience in arts administration, Basom has a background in vocal music and theater. She received both a bachelor's degree and a master's degree in fine arts (theater) from the University of Oklahoma. She managed the the University Theatre box office for two years before moving to Wyoming in the late 1970s. Basom directed community and community college theater productions in Wheatland and Cheyenne and taught acting classes at Laramie County Community College in Cheyenne. She has served on numerous non-profit boards, including Very Special Arts Wyoming. She currently serves on the board for the Cheyenne Respite Program.

Basom enjoys promoting and supporting Wyoming artists, schools, and non-profit arts organizations in her role as Arts Council Manager. The organization emphasizes arts access; arts education; folk and traditional arts; individual artists' programs; technology; and special events such as the state's 2007 Arts Summit, an event supported by Wyoming's First Lady, and the annual Governor's Arts Awards. Basom is dedicated to making the arts available and accessible to all Wyoming residents and visitors.

SUSAN BOSKOFF, NEVADA

Susan Boskoff is the executive director of the Nevada Arts Council. Before moving to Nevada, Boskoff was the director of the Performing Arts Coalition in Salt Lake City. While at the Performing Arts Coalition, she designed and implemented a capital campaign that made the Rose Wagner Performing Arts Center possible. At the same time, she developed a public art program for Salt Lake County

and facilitated a series of installations at the new Salt Lake Convention Center. For 11 years prior, she worked at the Utah Arts Council as coordinator of the Utah Performing Arts Tour and the community-development program.

Boskoff has been a trustee for the National Assembly of State Arts Agencies, the Western Arts Alliance, the Western States Arts Federation, and various local and state organizations. A native of Maryland, she holds a bachelor's degree from the University of Wisconsin-Madison in communication arts with an emphasis in television and film production.

KEITH COLBO, MONTANA

Keith Colbo is the former president of Colbo Consulting Group, where his responsibilities include lobbying, program evaluations, and business consulting. Colbo was involved with the Montana Interagency Coordinating Council for Prevention, a nine-member council of agency heads that fostered planning, collaboration, and cooperation around the well-being of young children and families.

Prior to founding his firm in 1989, Colbo served under four Montana governors in various offices, including budget director and director of the Department of Revenue, retiring from state government service after 25 years. His last appointment was director of the Department of Commerce. Colbo has been the executive director of the Montana Independent Bankers since 1994. Colbo currently serves as the chair of the board of trustees of the Western States Arts Federation and holds a bachelor's degree from Montana State University.

JOE CORTRIGHT, OREGON

Joe Cortright is an economist for Impresa, a Portland consulting firm specializing in regional economic analysis, innovation, and industry clusters. He is also a non-resident senior fellow at the Brookings Institution and is the chief economic analyst for the Oregon Business Plan, a multi-year, private-sector-led effort to develop the state economy. Cortright is also the chief economic analyst for CEOs for Cities, a national organization of urban leaders. He has

served as an advisor to state and local governments, private businesses, foundations, and advocacy groups in the United States, Canada, and Europe.

Cortright's work casts a light on the role of knowledge-based industries in shaping regional economies. His most recent report, a tool for benchmarking urban economic health published by CEOs for Cities, is *City Vitals*. Cortright is the author of three publications on industry clusters published by the Brookings Institution: *Making Sense of Clusters*, a review of academic literature on industry agglomeration; *Signs of Life*, a benchmark analysis of the clustering of the U.S. biotechnology industry; and *High Tech Specialization*. He has also written extensively on the migration of talented young workers among metropolitan areas in a series of studies, *The Young and Restless*. Cortright's work is referenced regularly in publications such as the *Wall Street Journal*, *The New York Times*, *The Economist*, *Business Week*, and *USA Today*.

Cortright is a member of the Oregon Governor's Council of Economic Advisors, serves on the editorial board of *Economic Development Quarterly*, and is co-founder and editor of EconData.net—a leading Internet guide to regional economic data. He is a member of the American Economics Association. Prior to starting Impresa, Cortright served as the executive officer of the Oregon Legislature's Trade and Economic Development Committee for 12 years. He is a graduate of Lewis and Clark College and holds a master's degree in public policy from the University of California at Berkeley.

KAREN CRAIG, NEVADA

Karen Craig is a leading consultant and speaker on creative economic development and is the former executive director and co-founder of ARTown in Reno, Nevada. Her mission is to bring cities to life by placing people and experiences at the heart of economic development. A sample of Craig's clients and conveners include the William and Flora Hewlett Foundation, the Nevada State Department of Museums/Library/Arts, the City of Las Vegas Department of Cultural Affairs, the City of Reno, the Reno Redevelopment Agency,

Truckee Meadows Tomorrow, Reno Chamber Orchestra, SilverStar Development, the Sierra Business Council, the Economic Development Institute, the Wallace Foundation's City Parks Forum, Sheridan Arts Foundation, and the D.W. Reynolds Foundation.

In 2007, Craig developed a public market in downtown Reno. She envisioned and created a mixed-use district anchored by a 15,000-square-foot indoor market featuring a boutique grocery, a dozen multi-cultural eateries, and experiential attractions for residents, the downtown workforce, and Reno's five million annual tourists. The product of her vision, West Street Market, expands outdoors where up to 100 vendors sell fresh produce, flowers, art and antiques. Market highlights include an edible garden transformed from a traffic median; learn-at-lunch programs offered by celebrity chefs; and indoor and outdoor stages promoting ecology, healthy living, poetry, and music.

Previously, Craig served as Nevada's director of philanthropy for the Nature Conservancy, where she raised six-figure gifts and leveraged matches totaling more than \$3,000,000 for projects in Nevada, Canada, Costa Rica, and Indonesia. She also previously worked as the executive director of the Colorado-based Telluride Institute, a think tank created to expand the area's tourism-based economy. She began her career at NW Ayer Advertising and Public Relations in New York, worked at the Brooklyn Academy of Music, and also worked as a United States press attaché for two cultural exchange programs that toured the Soviet Union and Japan. Craig was also honored to serve as press assistant to Princess Diana during her first official visit to the United States in 1989. She holds bachelor's degrees in both communications and geography from the University of Denver.

CHRISTINE D'ARCY, OREGON

Christine D'Arcy has been the executive director of the Oregon Arts Commission since 1994. Since 2003, D'Arcy concurrently served as the executive director of the Oregon Cultural Trust, the operations of which have since merged with the Oregon Arts Commission. As executive director

of the Oregon Arts Commission, she conceived of and initiated the Commission's nationally recognized Arts Build Communities program. From 1998 through 2001, she led a team of statewide cultural partners on the development of the Oregon Cultural Trust, managing the work of two Cultural Task Forces—one appointed by the governor and the second by the governor and legislative leadership.

Prior to her work in Oregon, D'Arcy was the executive director and visual arts director of the Alaska State Council on the Arts, where she worked for 14 years. A native of New York, she previously managed research and information services for the World Crafts Council, a UNESCO affiliate, in its New York City headquarters.

D'Arcy received a bachelor's degree in art history from Skidmore College and attended the Columbia University Graduate School of Architecture and Planning, specializing in historic preservation. She serves on the board and the executive committee of the Western States Arts Federation, is a member of the board of the South Salem Saxon Foundation, and is a past member of the board of the National Assembly of State Arts Agencies.

SUSAN DAVIDSON, IDAHO

Susan Davidson is the manager of the Business Attraction Group in the Idaho Department of Commerce. She began her current career with the Idaho Department of Commerce and Labor in 2005 as an analyst in the Community Development Block Grants division before moving to the Business Attraction Group in the Economic Development division in 2007.

Previously, Davidson spent 27 years working for Mountain Bell, also known as *U.S. West* and later known as *Qwest Communications*. She began her career with the telecom company in customer service and business-to-business sales and retired from the company in 2004 as the director of large business sales of a territory that included Idaho, Utah, Wyoming, and Montana. Davidson is a lifelong Idaho resident, born and educated in Pocatello, Idaho. Davidson holds a bachelor's degree in business administration and marketing from Idaho State University. She spent two years

working at the *Idaho State Journal* before signing on with Mountain Bell in Boise, Idaho.

PATRICIA ECKERT, ALASKA

Patricia Eckert is a trade specialist in the Alaska Governor's Office of International Trade. She manages the state of Alaska's contracts for trade representation in Japan, China, Korea, and Taiwan. Eckert has organized dozens of meetings and events that have connected visiting foreign delegations with Alaska's people and resources. She has planned state trade missions led by senior officials to many of Alaska's key trading partners. Eckert was marketing manager at Anchorage International Airport in the 1990s and played a significant early role in the acquisition of liberalized international cargo transfer rights for the state.

In her spare time, Eckert writes for the theater. Over a period of six years, Anchorage's Out North Theatre commissioned a trilogy of monologues written and performed by Eckert for the company's new works program.

ARLYNN FISHBAUGH, MONTANA

Arlynn Fishbaugh has been the executive director of the Montana Arts Council since 1992. She received a bachelor's degree in theater from the University of Montana, Missoula, and a master's degree in theater management from the University of California, Los Angeles.

Fishbaugh previously worked in arts marketing at the Guthrie Theatre in Minneapolis and at the Houston Grand Opera's touring division, Texas Opera Theatre, where she developed a marketing-assistance program for tour presenters that was used as a national model. She left Texas for New York City, where she served for five years as the associate director of marketing for the Metropolitan Opera. Fishbaugh left the Metropolitan Opera but remained in New York when she accepted the position of executive director of the direct marketing division of the National Video Corporation, which was, at the time, the world's premier producer of opera and ballet on videocassette.

Fishbaugh returned to Montana in 1990. She has been a frequent speaker on arts and culture; state arts agencies as producers of public value; and tour marketing for colleges, universities, and state and regional arts agencies. Fishbaugh has served as a panelist for the National Endowment for the Arts and is a former trustee of the Western States Arts Federation. She currently serves as an officer on the boards of directors for two national service organizations, the National Assembly of State Arts Agencies (treasurer) and the Association of Performing Arts Presenters (vice-chair elect).

LOIE FECTEAU, NEW MEXICO

Loie Fecteau is the executive director of New Mexico Arts, the state arts agency and a division of the New Mexico Department of Cultural Affairs. She also serves as director of the New Mexico Arts Commission, a 15-member, governor-appointed advisory body to New Mexico Arts. Fecteau has a particular interest in arts-based economic development and cultural tourism and has been instrumental in the development of New Mexico's Arts Trails program, which is designed to put New Mexico artists on the map and to bring the market to them.

Fecteau is also very involved in the development of arts and culture districts in New Mexico, a joint project of New Mexico Arts and the New Mexico Economic Development Department's MainStreet program, as well as other partners. She was elected in September, 2008, to a three-year term on the board of directors of the National Assembly of State Arts Agencies. Fecteau also serves on the Multicultural Advisory Committee of the Western States Arts Federation and as New Mexico State Captain for Americans for the Arts. Prior to becoming an arts administrator, Fecteau was a journalist for more than 20 years, covering politics in New Mexico, Pennsylvania and Connecticut. She has long believed in the transformative power of the arts.

CHARLOTTE FOX, ALASKA

Charlotte Fox is executive director of the Alaska State Council on the Arts. Previously, she served as an executive director and consultant for various Alaska arts organizations for over 15 years. She is former executive director of Alaska Junior Theater, a presenting organization for young audiences. As a consultant, Fox led a major development campaign for the Anchorage Opera and designed the 2000 Governor's Millennium Lecture Series for Governor Tony Knowles, bringing to Alaska such well-known lecturers as *New York Times* columnist Thomas Friedman, author Stephen Ambrose, and social entrepreneur Bill Strickland.

Charlotte holds a bachelor's degree in journalism from the University of Oregon and is a trustee for the Western States Arts Federation. She also serves on the University of Alaska Anchorage Advisory Council and on the board of The Foraker Group, a statewide non-profit assistance organization.

FRANK HAMSHER, MISSOURI

Frank Hamsher is a public affairs consultant and the former president and executive director of Forest Park Forever, a non-profit organization partnering with the City of St. Louis to restore and maintain a premier 1,300-acre urban park. Hamsher has provided strategic communications and operational counsel on public issues, civic matters, controversies, and crises for public and private entities in the St. Louis region and nationally. He also worked as senior vice president and partner at Fleishman-Hillard; senior counselor to the mayor of St. Louis; and as a partner at Husch Blackwell Sanders (formerly Husch and Eppenberger), a regional law firm based in St. Louis.

Hamsher has served on the boards of the Urban League of Metropolitan St. Louis, the United Way of Greater St. Louis, the Downtown St. Louis Partnership, the University of Missouri-St. Louis Chancellor's Council, the Metropolitan Forum, the New City School, and the Danforth Plant Science Center. Hamsher holds a bachelor's degree from Princeton University and a juris doctorate from Yale Law School.

JOAQUÍN HERRANZ, JR., WASHINGTON

Joaquín Herranz, Jr. is a professor of public administration and urban studies at the Evans School of Public Policy at the University of Washington. Herranz, Jr. currently conducts research on the strategic management of public and non-profit agencies, inter-organizational networks, workforce development, and the intersections of community development and arts and culture.

Herranz, Jr. holds a master's degree in city planning from the University of California at Berkeley and a doctorate in urban political economy and policy from the Massachusetts Institute of Technology. His research includes studies for the Urban Institute, the U.S. Department of Housing and Urban Development, the World Bank, and the International Labour Organization. Prior to his doctoral studies, he was director of research at the Urban Strategies Council.

MICHAEL D. HILLERBY, NEVADA

Michael Hillerby is the executive vice president of the Wingfield Nevada Group, a diversified real estate investment, development, and operating company. He most recently served as chief of staff to Nevada Governor Kenny Guinn and previously served the administration as deputy chief of staff and director of the Nevada Department of Cultural Affairs. Hillerby came to the state from his position as the arts and culture manager for the City of Reno, Nevada.

Prior to his government service, Hillerby spent eight years as a lobbyist at the Nevada legislature with expertise in the health-care, insurance, utility, manufacturing, design, and arts industries. In addition, his firm provided executive management and consulting services to a variety of professional organizations and non-profit groups. Hillerby has been a speaker or guest lecturer in classrooms and for a variety of state and national groups. He also testified before Congress on senior prescription-drug issues and Governor Guinn's Senior Rx Program.

Hillerby is currently chair-elect of the board of trustees of the Nevada Museum of Art, a trustee of the Western States Art Federation and a founding member of Nevada

Citizens for the Arts. He serves on the Nevada Commission for Cultural Affairs and also serves as chair of the Washoe County Human Services Advisory Board.

MARK HOFFLUND, IDAHO

Mark Hofflund is the managing director of the Idaho Shakespeare Festival. He has worked with 14 festival presidents and countless community leaders in securing the first permanent home for the festival and its production shops. Hofflund continues to be a liaison between the Idaho Foundation for Parks and Lands and the Idaho Department of Parks and Recreation, a partnership that made possible the construction of the Festival's 12-acre amphitheater and reserve along the Boise River.

During Hofflund's tenure, the festival has grown tenfold to become a \$3 million organization, serving a statewide audience of 100,000, including 50,000 students served by two nationally recognized school tours, Shakespeareance and Idaho Theater for Youth. He has co-hosted several arts awards ceremonies, served on the board of the Shakespeare Theatre Association of America, and addressed two national conferences for the Institute of Outdoor Drama. Hofflund received the 2006 Mark R. Sumner Award for service to the field. Hofflund previously served eight years on the Boise City Arts Commission, currently serves on the board of the Boise Convention and Visitors Bureau, chairs the Idaho Commission on the Arts, and fills a presidential appointment to the National Council on the Arts, the advisory board of the National Endowment for the Arts.

Hofflund began his career as an actor, assistant director, and dramaturgical associate during 10 years at The Old Globe in San Diego. He became director of the Globe's Play Discovery Program, served on the board of the San Diego Performing Arts League, and edited his mentor Alan Schneider's memoir *Entrances*. Hofflund holds degrees from Princeton University and the University of California, San Diego.

MARGARET HUNT, UTAH

Margaret Hunt is executive director of the Utah Arts Council. Hunt is a visual artist who has been active in the local arts community since 1988. She served as the deputy director of Community and Economic Development for Salt Lake City during the 2002 winter Olympic Games. Most recently, Hunt worked as a consultant for Fundraising Counsel Incorporated, a Salt Lake City-based firm that advises non-profit organizations on how to raise money. She has also been a special projects manager at PacifiCorp, has served on the boards of Repertory Dance Theatre and the Downtown Alliance, and was active in fund raising for Ballet West. She holds a degree in communication from the University of Utah.

MURIEL JOHNSON, CALIFORNIA

Muriel Johnson is the director of the California Arts Council. She served on the Sacramento County Board of Supervisors from 1992 to 2004, was the 2002 president of the California State Association of Counties (CSAC), served 12 years on the CSAC Board of Directors, and chaired the 2004 National Association of Counties Health Steering Committee.

Johnson has been the chair or a member of the following: The Sacramento Area Council of Governments, the Sacramento Public Library Authority, the Sacramento Transportation Authority, the Local Agency Formation Commission, the Sacramento Area Flood Control Agency, the Cable Commission, the Solid Waste Authority Board, the Sacramento Regional Sanitation District Board, the Air Quality Management District, and the Regional Transit District. For 11 years, she was the governor's appointee to the Capitol Area Committee, an oversight body on land-use plans for state office buildings and facilities in Sacramento's downtown. Johnson chaired a group of community leaders in a two-year effort to study the viability of symphonic music in the region. It resulted in a consultant's report and recommendations to enhance and support the Sacramento Philharmonic Orchestra.

Johnson previously served as the California Elected Women's Association for Education and Research and has served on the advisory committee for the Rio Americano High School

Civitas Program since its inception. She is a graduate of Harvard's John F. Kennedy School of Government Program for senior executives in state and local government. Johnson is also a graduate of the CORO Foundation's Public Affairs Leadership Training Program. Johnson holds a bachelor's degree in music from the University of Nebraska.

KWANG-WU KIM, ARIZONA

Kwang-Wu Kim is the dean of the Herberger College of Fine Arts at Arizona State University, one of the nation's top-ranked fine arts programs. He currently oversees a faculty and staff of more than 300, serving 3,000 students. Kim is an outspoken advocate for the arts and a proponent of the need to expand the role of the arts and creativity in society.

Previously, Kim served as president of the Longy School of Music in Cambridge, Massachusetts. The Longy School of Music, unlike more traditional conservatories, is committed to preparing musicians to make a difference in the world. While it offers the same level of rigorous training expected of all major conservatories, it is unique in requiring all students to learn to utilize their talents working with nontraditional audiences and in nontraditional settings. This requirement is designed to connect students with the outside world and to help them learn about themselves and their relationship with society in the process.

Kim holds a doctorate degree in musical arts from the Peabody Institute of Johns Hopkins University, where he was a student of legendary pianist Leon Fleisher, serving for eight years as Fleisher's teaching associate. He received his bachelor's degree in philosophy, *magna cum laude*, from Yale University. A guest speaker at the Harvard University Graduate School of Education, Kim has been an invited panelist for the National Association of Schools of Music and a juror at the New England Conservatory, the Boston Conservatory, and the Boston Arts Academy. He has been guest faculty at the St. Lawrence String Quartet Chamber Music Seminar at Stanford University and at the Rotterdam Conservatory of Music. As a pianist, Kim made his solo debut at New York's Metropolitan Museum of Art and was

presented at the Marlboro Music Festival by artistic director Rudolf Serkin.

HOWARD LAVINE, OREGON

Howard Lavine is chief speechwriter and senior policy advisor to Governor Ted Kulongoski of Oregon. In that capacity, Lavine writes the governor's major speeches, including two inaugural addresses, and advises the governor on policy direction and budgets for the Oregon Arts Commission, the Oregon Cultural Trust, Oregon Public Broadcasting and other state funded art and culture entities. In 2007, in order to improve the chances of the Oregon legislature's passage of Governor Kulongoski's cultural reinvestment agenda, Lavine created the successful CHAMP legislative strategy—culture, history, arts, movies, preservation—to advocate for the entire package under one name.

Lavine began his speechwriting career with former Mayor Kurt L. Schmoke of Baltimore. In that capacity, he wrote the 1995 commencement address at Yale University, among many others, and articles for the *American Oxonian*, *Hofstra Law Review*, the *National Review*, and *The Washington Post*. In 1996, Lavine became senior speechwriter and later director of speechwriting for Donna E. Shalala, Secretary of the U.S. Department of Health and Human Services. This position entailed writing speeches on a wide array of subjects from public health to managing large organizations.

Lavine was raised in Albany, New York. He holds a juris doctorate from the University of Oregon and is a member of the Maryland bar. Lavine also holds master's degrees from the Maxwell School of Citizenship and the Newhouse School of Public Communications at Syracuse University.

THOMAS MANLEY, OREGON

Tom Manley has served as president of Pacific Northwest College of Art (PNCA) since 2003. Under his leadership the college has more than doubled enrollment, quadrupled its endowment, and positioned itself prominently in a national/international conversation around the important issues facing art and design practice and education. Regarded

as a leading creative institution in a city of creative enterprises, PNCA has developed innovative programs at the undergraduate and graduate level and recently brought the Museum of Contemporary Craft under its umbrella. Manley has specialized in the development of international and intercultural study programs that were both intellectually rigorous and experientially rich. He received both his doctorate and master's degrees from the Claremont Graduate University in higher education and Asian studies, respectively. His special areas of focus have been evaluation and planning, cross-cultural education, and Japanese history. Manley serves on the boards of the international Association for Independent Colleges of Art and Design (AICAD), Northwest Business for Culture & Art (NWBCA), and p:ear (program in education, art and recreation), an organization that serves homeless youth.

ELAINE MARINER, COLORADO

Elaine Mariner is the executive director of the Colorado Council on the Arts, a state agency that promotes the cultural, educational, and economic growth of Colorado through development of its arts and cultural heritage. A division of the Colorado Office of Economic Development and International Trade, the Colorado Council on the Arts provides over \$2 million in grants and professional assistance for artists, cultural organizations, schools and municipal agencies.

Mariner has served on grant-review panels for the National Endowment for the Arts, the Institute of Museum and Library Services and the Wallace Foundation. Her current board and advisory roles include trustee for the National Assembly of State Arts Agencies, the Heritage Tourism Committee for the Colorado Tourism Office, the Education Committee for the Denver Center for the Performing Arts and the University of Denver's University College. Mariner returned to the Colorado Council on the Arts in July, 2004, after serving for four years as director of programs at the Massachusetts Cultural Council. Prior to that, she was deputy director at the Colorado Council on the Arts. Mariner holds a master's degree in business administration from the University of Colorado at Boulder.

ANN MARKUSEN, MINNESOTA

Ann Markusen is professor and director of the Project on Regional and Industrial Economics (PRIE) at the University of Minnesota's Humphrey Institute of Public Affairs. Under the auspices of PRIE's Arts Economy Initiative, Markusen's recent arts-related work includes *San Jose Artists' Resource and Space Study* (2008), *Leveraging Investments in Creativity Artist Data User Guide* (2008), *Crossover: How Artists Build Careers across Commercial, Non-profit and Community Work* (2006), *Artists' Centers* (2006), and *The Artistic Dividend* (2003), and a 2009 study of Native American artists to be published shortly. She is also the author of a dozen books, including *Reining in the Competition for Capital* (2007) and *The Distinctive City* (forthcoming 2009) as well as dozens of academic journal articles.

Markusen earned a bachelor's degree in foreign service from Georgetown University and both a master's degree and doctorate in economics from Michigan State University. She taught at the University of Colorado, Boulder; the University of California, Berkeley; Northwestern University; and Rutgers University. Winner of the 2006 Alonso Prize in Regional Science, Markusen has served as North American Regional Science Association President, Council on Foreign Relations Senior Fellow, and AAAS Committee on Science, Engineering and Public Policy Chair. She has consulted widely for federal, state, and local governments; in Japan, Korea, and Brazil; and for foundations and non-profit groups. In 2007 and 2008, she served as the Harvey Perloff Chair in the Public Affairs School at the University of California Los Angeles and currently is the A. D. White Professor-at-large at Cornell University.

BRIAN P. MCGOWAN, CALIFORNIA

Brian McGowan is the deputy secretary for Economic Development and Commerce at California's Business, Transportation and Housing Agency. Prior to his current appointment, McGowan was the administrator of the Economic Development Agency of San Bernardino County, manager for economic development for the City of Ontario, and coordinator for economic development for the city of Palm Springs.

McGowan's broad experience in the field of economic development has allowed him to create and implement comprehensive and award-winning marketing/public relations campaigns, workforce-development initiatives, business retention/expansion programs, and support networks for businesses and entrepreneurs. McGowan has also championed international initiatives for local governments. He created the Palm Springs Foreign Trade Zone and led a series of trade missions to China for both the city of Ontario and the county of San Bernardino.

McGowan helped build trade ties with Mexico and has assisted Bulgaria and Serbia in creating economic development programs through the United States' Agency for International Development. McGowan is a member of the board of the California Association of Local Economic Development and vice president of Team California. He has also developed an economic development curriculum for the Claremont Graduate University to ensure a steady flow of trained economic developers for the region.

McGowan holds a bachelor's degree in political science from the University of California, Riverside, and a master's degree in politics, economics, and business from the Claremont Graduate University. He recently won the Michael and Mary Johnston Fellowship in American Politics and is currently a Ph.D candidate in American politics and policy at Claremont Graduate University.

ARLENE PARISOT, MONTANA

Arlene Parisot is a Helena resident with an extensive background in higher education, adult-learning programs and networking. She received a doctorate in education, focusing on adult, community, and higher education, from Montana State University-Bozeman; a master's degree in career counseling and guidance from Montana State University-Northern, and a bachelor's degree in English, with a minor in history and political science, from Idaho State University. Parisot was appointed to a five-year term on the Montana Arts Council in 2008 by Montana Governor Brian Schweitzer.

Parisot recently retired as the director of Workforce Development and Two-Year Education for the Montana University System under the Office of the Commissioner of Higher Education. She represented the Office of the Commissioner of Higher Education on the State Workforce Investment Board, chaired the Two-Year Education Council, and staffed the Montana Board of Regents Workforce Development Standing Committee. Currently, she is the Distinguished Special Editor of the *Journal of the New Comprehensive Community College*. Parisot was a faculty member at the University of Oklahoma and the University of Maryland, and, earlier in her career, was a high-school and middle-school teacher in Montana, Idaho, California, Germany and Japan.

Parisot recently published an article for Career Communications, Inc. titled "Integrated Instruction: What It Is, Why It Is Important, and How It Works!" and has published articles in the *Adult Learning Journal* and the *New Directions for Community Colleges* journal relating to teaching from a distance and developing institutional policy for distance education and use of technology. She also co-authored a publication focusing on providing access to post-secondary education for individuals with disabilities. Parisot partnered with Stuart Rosenfeld, president of Regional Technology Strategies (RTS), to focus on the establishment of a Creative Enterprise Cluster in Montana. The TRACE grant referenced during this symposium was integral to this effort.

JASON P. PERRY, UTAH

Jason Perry is the executive director of Utah Governor Huntsman's Office of Economic Development and a member of the governor's Cabinet. With a staff of 70, Perry oversees economic development in the state of Utah, the Office of Tourism, and the Utah Film Commission.

Prior to joining the Governor's Office of Economic Development, Perry was deputy director of the Utah Department of Commerce. He administered human resources functions for the 250-person department and prepared recommendations, reports, and proposals for the Utah State Legislature.

As deputy director, he also served as Enterprise Project Manager of the development of the Utah OneStop Business Registration. During several transition periods at the Department of Commerce, Perry served as acting director for the department as well as the acting director of the Division of Securities and the Division of Real Estate.

Perry holds a bachelor's degree in political science from Brigham Young University and a juris doctorate from the University of Utah. He began his professional career as an assistant attorney general for the state of Utah and was also a special assistant United States attorney. While with the Utah Attorney General's Office, Perry prosecuted all state cases, as well as many federal cases, for the Utah Internet Crimes Against Children Task Force. In August, 2002, he was invited to Washington, D.C., to receive the FBI Director's Award for Distinguished Service to the Law Enforcement Community for his success in the area of prosecution of Internet crimes against children.

ANDREW POAT, CALIFORNIA

Andrew Poat is the vice president for policy at the San Diego Economic Development Corporation. His priorities at the Corporation include the Infrastructure 2010 Initiative and the Workforce Development Strategy. The Infrastructure 2010 Initiative targets transportation, energy, water, housing, economic pillar industries, and environmental stewardship as areas in which infrastructure investment will help to build a stronger, more prosperous region. The Workforce Development Strategy involved leading a team of industry and education professionals in defining strategies and methods to retain and expand San Diego's marketplace advantage in highly skilled workforce, emphasizing individuals in the fields of science, technology, engineering and math.

Prior to joining the Corporation, Poat served as chief deputy director of Caltrans, California's state transportation department; cabinet secretary to Governor Pete Wilson; deputy director of the United States Office of Consumer Affairs, where he led two United States Delegations to meetings of the Organization for Economic Cooperation and Development

in Paris; and director of the city of San Diego's Government Relations Department.

Poat is a native of San Diego and holds a bachelor's degree in public affairs from George Washington University in Washington, D.C. He serves on the state of California's Mental Health Services Act Oversight and Accountability Commission, the board of governors of the San Diego River Conservancy, the board of directors of LEAD San Diego, and the Public Policy Committee of the Gay and Lesbian Center of San Diego. He is a member of the Downtown Rotary Club and is a mentor with Big Brothers Big Sisters.

ANTHONY RADICH, COLORADO

Anthony Radich has served as the executive director of the Western States Arts Federation (WESTAF), a 13-state regional arts organization serving the West, since August of 1996. He oversees all programs, special initiatives, and WESTAF's work in the areas of research, advocacy, and online systems development designed to benefit the cultural community.

Prior to his work at WESTAF, Radich served as the executive director of the Missouri Arts Council for eight years. There, he led the successful effort to create a state cultural trust fund supported by a stream of dedicated state funding. Preceding his work in Missouri, Radich was the senior project manager for the Arts, Tourism and Cultural Resources Committee of the National Conference of State Legislatures (NCSL). As senior project manager, he worked with state legislators from across the country to develop state-level legislation and policy concerned with the arts, tourism and historic preservation. While working for the NCSL, Radich was appointed by Denver's mayor Federico Peña to chair the Denver Commission on Cultural Affairs, the city's arts agency.

Radich holds a bachelor's degree in physical anthropology and a master's degree in art education, both from the University of Oregon. He holds a doctorate from the Graduate School of Public Affairs at the University of Colorado Denver.

F. WILLIAM SHEPPARD, ARIZONA

F. William Sheppard is a board member of the Arizona Commission on the Arts. He holds a bachelor's degree from the University of Arizona and a juris doctorate from Yale Law School. He is currently affiliated with the Phoenix law firm of Gammage and Burnham.

Sheppard previously served on the board of trustees of the Arizona Theatre Company and currently serves as an emeritus trustee of that organization. In 1996, he received the Spirit of Philanthropy Award from the National Society of Fund Raising Executives in recognition of his service to the Arizona Theatre Company. Sheppard received the Arizoni Theatre Award for Distinguished Service in 1997. In October of 2000, he was presented with Arizona Theatre Company's Georgy Award, recognizing outstanding commitment to the theater. He also previously served as a member of the Phoenix Commission on Arts and Culture and currently serves as the chair of the board for Arizona Action for the Arts, the statewide arts-lobbying organization.

Sheppard is a member of the Arizona Gay and Lesbian Lawyers Association and is the author of the Foreclosure Chapter of the *Arizona Civil Remedies Handbook* published by the State Bar of Arizona. He co-founded the Arizona AIDS Fund Trust (now AIDS Project Arizona) and is on the board of directors of the Arizona Human Rights Fund.

MILWARD SIMPSON, WYOMING

Milward Simpson is the director of the Wyoming Department of State Parks and Cultural Resources. The Department includes the Division of State Parks, Historic Sites and Trails and the five programs within the Division of Cultural Resources: the Wyoming Arts Council, the State Museum, the State Historic Preservation Office, the State Archives and the Office of the State Archeologist. Prior to his appointment, he served for a short time as administrator of the Division of Cultural Resources and for two years as manager of the Wyoming Arts Council.

Prior to entering public service, Simpson spent several years in the non-profit sector as an arts administrator, including a stint as the executive director of a regional performing and visual arts center in St. Cloud, Minnesota. While there, he served as president of the Downtown Council and chaired its Economic Development Committee, where he was able to apply the nascent idea of the creative economy to downtown economic development issues and strategies.

Simpson has served on a number of state and regional boards and commissions, including the Minnesota Performing Arts Presenters Network, the Wyoming Cultural Trust Fund and the Western States Arts Federation. He currently co-chairs the Wyoming Recreation Action Team, a consortium of state and federal land-management agencies that work to build partnerships and address issues affecting recreation, natural resources and tourism in Wyoming and the region. Simpson will chair the 10-state Mountain Plains Museum Association's annual conference in Cheyenne and looks forward to the Arts Council's second biennial conference on Cultivating Creative Communities. Simpson holds a bachelor's degree in music performance from the University of Wyoming and a master's degree in humanities from the University of Colorado Denver. Simpson hails from a political and artist family; his uncle and grandfather are both former U.S. Senators, and his grandfather is also a former Wyoming governor.

GEORJA SKINNER, HAWAI'I

Georja Skinner is the chief officer of the State of Hawai'i's Creative Industries Division in the Department of Economic Development and Tourism. The division was established in 2003 as part of Governor Lingle's vision to focus on innovation and the development of Hawai'i's human capital. Skinner was hired to direct the division that oversees operations of the Film Industry and the Arts and Culture Development branches.

Key accomplishments for the Division include a successful film-industry tax-credit program that has brought in record production activity to the state since 2006 and the establishment of the Creativity Academies program, a

landmark partnership among the Department of Economic Development and Tourism, the University of Hawai'i, Kapiolani Community College, the Department of Education, and industry. Other Division accomplishments include the establishment of the Hawai'i Grammy category, integrating programs with Grammy Foundation for Hawai'i's schools, and expansion of the Music Entertainment Learning Experience degree program in the business of the music industry with Honolulu Community College.

Prior to her current post, Skinner owned a marketing and production company developing integrated media strategies for Hawai'i—and mainland-based clients. She also has prior experience in television, film, and multimedia production. Skinner previously served as executive director of the non-profit organization Hawai'i Filmmakers Initiative and as Maui commissioner for the Hawai'i State Foundation on Culture and the Arts. She is currently a member of Producers Guild of America, Women In Film, and The Recording Academy.

JENNIFER THOMAS, OHIO

Jennifer Thomas is the director of the Civic Innovation Lab, an organization that fuels innovation by offering mentorship, training, and funding of up to \$30,000 for great ideas that have a measurable economic impact on the Greater Cleveland community. Since its launch in September, 2003, the Civic Innovation Lab has granted over \$1.2 million to 43 new initiatives and offered communication and strategic coaching to more than 600 entrepreneurs. Included in the Lab's successes are Coolcleveland.com, a weekly e-mail newsletter profiling arts and cultural events; E Prep School, a new community school educating inner city youth; and Policy Bridge, an African-American-led think tank addressing public policy issues.

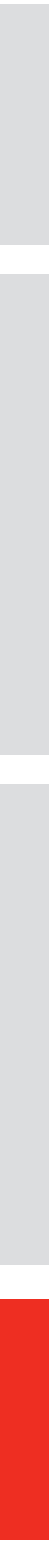
Previously, Thomas founded and was director of ClevelandClicks, an organization that showcased local high-tech businesses and organized panel discussions on technology issues. Many of the new companies that presented during that time are now thriving businesses today. Thomas previously was a director of business planning at Sony Music in New York City, where she structured deals between Sony

Music and artists such as Pearl Jam, Barbra Streisand, and Mariah Carey. Prior to that, Thomas was a senior financial analyst at Pfizer Pharmaceuticals in New York City, where she analyzed and developed business relationships with key managed-care customers. Thomas holds a bachelor's degree from Denison University and a master's degree in business administration from New York University's Stern School of Business.

RONALD K. YAMAKAWA, HAWAI'I

Ronald K. Yamakawa became the sixth executive director of the Hawai'i State Foundation on Culture and the Arts in December, 2002. He was born in Honolulu, Hawai'i, in 1948 and served in the U.S. Navy during the Vietnam War. Yamakawa holds a bachelor's degree in education and visual arts from the University of Hawai'i at Manoa.

Yamakawa taught art at the Honolulu Junior Academy (now the Academy of the Pacific) before being hired by Alfred Preis in 1976 as the first permanent curator of the State Foundation on Culture and the Arts' Art in Public Places Program. He served as the manager of the program from 1981 to 2002 and oversaw its expansion from three to 16 positions as well as the development of the Hawai'i State Art Museum.



SYMPOSIUM OBSERVERS

Rita Basom, executive director of the Wyoming Arts Council

Erin Bassity, director of marketing and communications of WESTAF

Susan Boskoff, executive director of the Nevada Arts Council

Claire Caraska, communications coordinator at the Museum of Contemporary Art San Diego

Keith Colbo, chair of the board of trustees of WESTAF

Christine D’Arcy, executive director of the Oregon Arts Commission

Shannon Daut, deputy director of WESTAF

John Eger, executive director of the International Center for Communications and the Lionel Van Deerlin professor of communications and public policy at San Diego State University

Loie Fecteau, executive director of New Mexico Arts

Arlynn Fishbaugh, executive director of the Montana Arts Council

Charlotte Fox, executive director of the Alaska State Council on the Arts

Victoria Hamilton, executive director of the San Diego Commission for Arts and Culture

Mark Hofflund, board chair of the Idaho Commission on the Arts

Margaret Hunt, executive director of the Utah Arts Council

Muriel Johnson, executive director of the California Arts Council

Elaine Mariner, executive director of the Colorado Council on the Arts

Denise Montgomery, communications manager at the Museum of Contemporary Art San Diego

Anthony Radich, executive director of WESTAF

Bruce Richardson, board chair for the Wyoming Arts Council

Kevin Scott, special events and film liaison of the Denver Office of Cultural Affairs

F. William (Bill) Sheppard, member of the Arizona Commission on the Arts

Dalouge Smith, executive director of the San Diego Youth Symphony

Ryan Stubbs, director for research at WESTAF

Lara Turner, manager of ZAPplication™ at WESTAF

Ginger White Brunetti, senior economic development specialist of the Denver Office of Cultural Affairs

Ron Yamakawa, executive director of the Hawai’i State Foundation on Culture and the Arts

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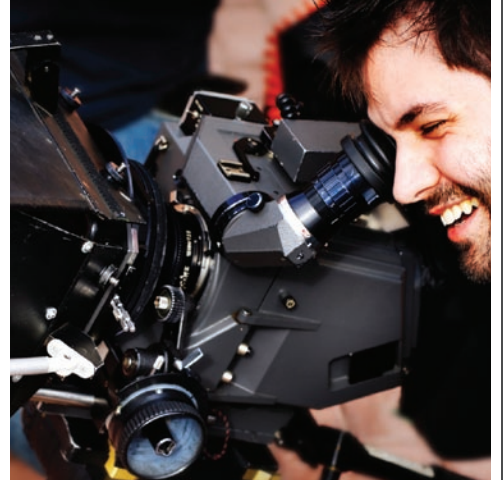
Lara Turner

Manager for ZAPP™

Raquel Vasquez

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