

Maine's Creative Economy Effort

A White Paper prepared by Jody Harris, Maine State Planning Office, June 2007

"Arts and cultural sectors reflect the uniqueness of their regions. They are largely 'place-based' and celebrate the heritage, history, and landscapes of a place in ways that emphasize the unique features of communities."

—Maine's Creative Economy Council Report

In their report, *Charting Maine's Future*, the Brookings Institution urges Mainers to tap their community's distinctive characteristics and to take advantage of their distinctiveness. A community's cultural assets contribute to its quality of place.

This paper is prepared for the Governor's Council on Quality of Place. It focuses primarily on the aspects of Maine's creative economy that relate directly to the Brookings report and attempts to identify the opportunities for synergy between Maine's creative economy and quality of place agendas. The paper seeks to inform council members about the genesis and history of Maine's creative economy work, summarize previous recommendations, highlight accomplishments to date, explore strategies used by other states, discuss challenges to Maine's creative economy effort, and offer thoughts about where we might go from here.

The paper concludes that the creative economy is today a large and growing part of Maine's economy; that Maine's creative economy initiative spans and connects many of the recommendations in the Brookings report as they relate to quality of place; and that the Governor's Council on Quality of Place should build creative economy strategies into its action plan.

History of Maine's Creative Economy Initiative¹

The recognition of Maine's arts and cultural assets and creative workers as part of its economic base came about over a decade, culminating in 2004.

First, in 1996, researchers for the New England Foundation for the Arts² (NEFA) examined the economic impacts of cultural nonprofits and realized that arts and culture were a far larger component of the New England economy than previously thought.

As a result, the New England Council³ commissioned a more in-depth study of the arts economy. The resulting research led to the publication of the seminal work, *The Creative Economy Initiative: The Role of Arts and Culture in the New England Economy*. For the first time, the authors looked at not only nonprofit arts organizations, but also at for-profit businesses where artistic expression formed the basis for production. They concluded that

¹ Barringer, Richard and Charles Colgan, Douglas DeNatale, Jennifer Hutchins, Deborah Smith, and Gregory Wassall. The Southern Maine Review. "The Creative Economy in Maine: Measurement and Analysis." University of Southern Maine: Center for Business and Economic Research, New England Environmental Finance Center, February 2005, pp. 9-10 and Maine's Creative Economy Council. Maine's Creative Economy: Connecting Creativity, Commerce, and Community, undated, p. 2.

² A non-profit entity created in 1975 to encourage development of the arts and to support arts programs in New England, funded by the National Endowment for the Arts.

³ An alliance of businesses, academic and health institutions and public and private organizations throughout New England formed to promote economic growth and a high quality of life in the New England region.

New England's cultural sector was a draw for skilled workers and businesses that rely on them.

In 2002, Richard Florida made us understand terms such as "knowledge-based economy" and "creative class" of workers and their importance for the future of our economy.

In Maine, based on the mounting understanding of the importance of the arts, Governor Baldacci called for strategies and policies to grow Maine's creative economy. He directed the Maine Arts Commission to organize a statewide creative economy conference and appointed a conference steering committee to help plan it.

To inform the conference, a research team led by the Muskie School at the University of Southern Maine set out to apply to Maine's rural setting what, at the time, was largely an urban economic model of the creative economy. They defined a cluster of creative industries for Maine that includes both the arts and culture and the technology sectors, measured their impact on Maine's economy, and, through a series of case studies, developed a model for creative economy development.

Meanwhile, the conference steering committee held sixteen regional forums around the state in the fall 2003 and winter 2004 to learn about what was happening in communities and to assess interest in developing Maine's creative economy. The response was powerful. More than 1,000 Maine people attended forums and participated in planning the conference.

On May 4, 2004, before a crowd 650 strong, Governor Baldacci kicked off the Blaine House Conference on Maine's Creative Economy at the historic Bates Mill building #2 in Lewiston. The conference was designed to serve as a catalyst for encouraging the creative economy in Maine. It created excitement, stimulated local activity, and raised awareness and understanding of the scope of the creative sector in the state.

Following the conference, the Governor created the Maine Creative Economy Council. The council comprised cultural, business, civic, and educational leaders who were tasked with supporting public and private initiatives to advance the creative economy. Their report, *Maine's Creative Economy: Connecting Creativity, Commerce, and Community*, presented data on the size, composition, and impact of Maine's arts and cultural sector prepared by the Margaret Chase Smith Policy Center at the University of Maine. Although using a different methodology, the Smith research results compared favorably with the pre-conference USM research. It is notable that Maine has done more academic research than most other states to lay the groundwork for its creative economy initiative.

In their report, the council also articulated a two-fold approach for developing Maine's creative economy: 1) to develop, attract, and retain creative workers; and 2) to foster arts and cultural assets as economic drivers for the state of Maine. The plan's strategies include:

Creative Worker Strategies:

- Cultivate a creative mindset
- Invest in research and the development of new technologies
- Support industries' efforts to develop and/or exploit higher-value business and marketing strategies
- Attract and retain creative workers
- Strengthen the creative abilities of all Maine workers –present and future

Arts and Cultural Strategies:

- Assist artist and cultural entrepreneurs in expanding sales, revenues, and markets
- Develop and strengthen world-class arts and cultural tourism destinations
- Preserve and promote our downtowns
- Increase the visibility of the arts and culture sector in economic development planning and implementation

Defining Maine's Creative Economy

Maine's creative businesses comprise far more than the traditional visual and performing arts. It includes the media from cable programming and distribution to music publishing. It spans the visual arts including photographic supply stores and lead pencil manufacturing. It includes fine arts schools and libraries and archives. It takes in commercial printing, architectural firms, and graphic, landscape, and industrial design, and more.

USM conference researchers expanded the definition of creative industries to include technology sectors, which rely on creative workers and creative ideas for innovation and growth. These include Maine's seven legislatively-designated technology sectors.

Appendix A provides a table of the industries that make up Maine's creative sector.

According to the conference research, in 2002:

- Fully 63,342 people were employed in the creative sector in Maine; 55,889 were in the technology sector and 7,543 in the arts and culture sector
- The creative sector provided about 10% of all Maine's wage and salary employment (8.8% technology and 1.2% arts and culture)
- The creative economy sector had only slightly less employment (63,000) than Maine's manufacturing sector (68,000)
- There are more employees in arts and culture employment (7,500) than in wood products manufacturing (6,900) (excluding pulp and paper and wood harvesting)
- From 1997-2002, the creative sector as a whole grew more slowly than the Maine economy because growth in the technology sector slowed. But during the same period, employment in the arts and culture sector grew by nearly 24%
- Cumberland County accounts for the largest creative economy employment (42%). The rate of growth of arts and culture employment was fastest in Waldo, Androscoggin, Franklin, and Lincoln counties (over 20%) between 1997-2002⁴

Researchers concluded that

The creative economy is today a large and important part of Maine's economy. The data in this study show that both the arts and culture and the technology sectors of the creative economy are large and growing. Arts and culture industries have exhibited particularly strong growth at a time when major parts of technology industries have seen significant employment declines.

⁴ Barringer, pp. 13-21.

Although concentrated in urban areas, arts and culture industries flourish throughout Maine, and it is outside of urban counties that this economy particularly blooms during the summer.⁵

Our Successes

From the boost provided by the 2004 Blaine House conference, Maine has made positive strides forward in enhancing its creative sector. Examples include:

- The State assembled a creative economy community handbook to assist communities and entrepreneurs with information about state government resources to bolster their local creative economy efforts.
- The Legislature passed the Maine Attraction Plan to provide tax incentives to media production to Maine and to develop our in-state production industries.
- Maine has been selected as one of two states in the running for \$100,000 from the Creative Capital Foundation to support individual artists.
- The National Assembly of State Arts Agencies presented its innovation award to the Maine Arts Commission for their exceptional work communicating the public value of the arts.
- The National Assembly of State Arts Agencies also awarded the Maine Arts Commission its Accessibility Leadership Award for providing exemplary access to the arts for all Maine people, including those with disabilities. \$30,000 accompanied the award to support accessibility grants for cultural facilities.
- Maine voters approved a \$1 million bond in 2005 for the New Century Community Program to make capital improvements in libraries, museums, historical buildings, theaters, and arts facilities. In 2007, Governor Baldacci proposed \$5 million (\$2 million in the first year,) for New Century Community Program funding, which marks the first time a Maine governor has included cultural affairs in such a package.
- The Jane's Trust Foundation, which had provided funding for the Blaine House Conference on Maine's Creative Economy, increased its support to Maine following the conference. They granted an additional \$60,000 to the Maine Arts Commission for the Eastport Arts Center and the Tides Institute in Eastport, Gardiner's Johnson Hall, and the Stonington Opera House Arts. The trust funds garnered additional public and private funds in excess of ten times the original grant's value.
- The Jane's Trust funded the Maine Arts Commission's Maine Smart Communities project resulting in \$200,000 in trust funds for both the Public Theater in Lewiston and the St. Lawrence Arts Center in Portland respectively.
- The Maine Turnpike Authority has commissioned signature art from Maine-rooted, internationally-known artist, William Wegman, for the Kittery rest stop as part of a children's art educational program.
- A new Maine Craft Organization Consortium, with support from the Governor and the Maine Arts Commission and substantial public and private funding, intends to make Maine a national craft destination. The consortium, led by the Maine Crafts Association and The Maine Highlands Guild, is developing a Center for Maine Craft, a craft curriculum in the community college system, and a statewide craft marketing program.

⁵ Ibid, p. 21.

- Spurred by discussion at the Governor's Creative Economy Council meetings, the Midcoast Magnet will host *Juice: 2007 Maine Creative Economy Conference* in November 2007, in the Midcoast region to foster creative communities.
- The Ash Institute for Democratic Governance and Innovation at Harvard University twice asked the Maine Arts Commission to apply to the prestigious Innovations in American Government. The Commission is also waiting to hear on another invitational application pending to the Better Government Competition 2007, sponsored by Pioneer Institute for Public Policy Research.
- Maine's high profile creative economy work also helped several state and local cultural organizations successfully compete for \$275,000 (cumulatively) in federal funds. Moreover, the initiative has attracted \$2.25 million in private funds for cultural, heritage, and community development projects.

Our Challenges

Maine's creative economy initiative faces three key challenges: 1) how to effectively integrate the arts and culture and technology sectors; 2) how to foster the connections needed to support and enhance the creative economy cluster; 3) how to sustain it into the future.

Assimilating the technology sector

Recognition of the importance of the technology sector as part of Maine's creative economy has been slow to take root. While it seems intuitively obvious that pharmaceutical researchers or computer software designers are creative, these professions do not spring to mind when creative economy is mentioned. For most people, they are an afterthought.

It is true that the arts and culture and technology sectors have significant differences: the arts and culture sector is dominated by nonprofits and the technology sector is profit-based; the arts and culture sector tends to serve local markets while the technology sector manufactures products primarily for the export market; the arts and culture sector is spread out, while geographic concentration is a primary feature of most business clusters. Still, there is something important that connects them: both rely on creative workers. Whether trying to attract a biotechnician or a theater manager, both types of workers are mobile, highly-skilled, and, most notably for quality of place purposes, attracted to locales that offer cultural amenities.⁶

Moreover, as creative arts businesses evolve, they increasingly use technology to produce their products. For example, in traditional graphic arts where photography was developed in darkrooms and architectural designs hand-drawn, today these products are digitally produced using sophisticated software tools. Arts and culture businesses have become technology entrepreneurs.

Maine's creative economy work needs to embrace the technology sector for the highly-skilled workers (patrons) it will bring here; and Maine's arts and culture sector must expand to provide the amenities these workers desire.

⁶ Colgan, Charles, Professor of Public Policy, Muskie School for Public Policy, University of Southern Maine. Interview. June 7, 2007 and Rosenfeld, Stuart, RTS Inc. The Creative Enterprise Cluster: A Montana Business Case Study: <http://narfi.org/mt-creative-enterprise-cluster.html>

Fostering connections

Another challenge facing the creative sector is its solitary nature, particularly on the arts and culture side. While a few crafts guilds flourish and a number of art communities associated with Maine art schools and colleges thrive, often there is little that connects individual artists or artisan-based businesses to each other. Worker training focuses on business skills rather than developing creative talents. Maine's economic development policies do not recognize them as a cluster.

One sub-sector of Maine's creative economy in particular could benefit from these kinds of linkages. Maine has some thriving artisan-based manufacturing businesses, which are production-oriented, but their commercial products are based on artistic vision and creation. A recent study in Montana described these as artisan-entrepreneurs and small- to mid-sized firms that incorporate art into products that can be manufactured to reach mass markets.⁷ In Maine, they might include such businesses as Thos. Moser Cabinetmakers, Stonewall Kitchen, or Woodsound Studios, makers of hand- and tool-crafted acoustic guitars.

According to the Montana research,

Networking and informal learning are perhaps even more important to those working in creative enterprises than to employees and employers in other manufacturing sectors. The creative worker must be able to keep up with trends in the field, market opportunities, and new techniques and technologies, and to do so depends on networks, associations and guilds, and friends and acquaintances.⁸

Yet for purposes of analysis, business support, and state policy, artisan manufacturers are lumped with other business categories. An artisan cheesemaker is considered a food manufacturer, a maker of finely crafted furniture a wood products manufacturer, or a maker of hand dyed wool sweaters a retailer.

Montana's cluster study notes three reasons to foster connections among creative enterprises:

1. Ability to transfer innovative ideas to other businesses and even other sectors;
2. The attractiveness of the amenities that they provide to attract new businesses and talented workers; and
3. Opportunities to use art and culture to promote tourism and a brand name for the state.⁹

Maine needs to exploit the opportunities created by business success based on artistic design and creativity. It should foster the connections between these businesses, facilitate collaboration and integration, and help them garner development funds and public policy support.

Sustaining the creative economy effort

Lastly, just as Maine's individual creative entrepreneurs are dispersed, so are programs that fund local creative economy efforts. Although no different than most states, Maine's creative

⁷ Regional Technology Strategies, p. 5.

⁸ Ibid, p. 15.

⁹ Ibid, p. 20.

economy initiative relies on programs delivered by a wide spectrum of government and nonprofit sectors as Table 1 illustrates.

Table 1: Community Development Programs that Support Creative Communities

Programs that help stimulate the creative economy	Program Administrator
Community Development Grants	DECD
Community Arts Grants	Maine Arts Commission
Historic Preservation Grants	Maine Historic Preservation Commission
New Century Community Program	Maine Cultural Affairs Council
Nature Tourism - Community Inventory Strategies	DECD
Discovery Research (asset mapping)	Maine Arts Commission
Maine Downtown Center	Maine Development Foundation
Comprehensive Land Use Planning	State Planning Office
Community Enhancement Program	MaineDOT

In addition, these programs tend to focus on building infrastructure rather than human capital. While infrastructure grants will help jump-start a local creative community effort, it takes community leaders to sustain one.

Maine needs a coordinating mechanism or team that could help communities to access state resources for creative economy development and to build local capacity to carry it forward.

What other States do

Many states have organized their creative economy efforts like Maine. They generally consist of:

- An assessment of economic impacts of the creative economy sector
- A strategic plan that lays out goals, objectives, and strategies
- An advisory council of business, cultural, and government leaders
- Staff assistance by the state arts council or commission
- Modest grant programs to assist communities and businesses grow the creative economy

There does not appear to be a silver bullet to how states' creative economy efforts should be organized, rather a series of guiding principles:

- Integrate the arts as a formally recognized and quantified industry into state economic-development investment strategies and programs;
- Use traditional entrepreneurship and economic-development tools, including incubators, start-up capital, and training;
- Attract the arts community by offering incentives, supporting business collaboration, and improving physical infrastructure;
- Use higher-education systems in training and business assistance efforts;

- Integrate the arts into planning and marketing to build sustainable tourism;
- Invest in programming and provide incentives to develop cultural resources in rural communities; and
- Identify, obtain, and creatively use the wide variety of federal resources.¹⁰

A few states have some unique or different strategies that hold interesting possibilities for Maine:

Mixed-use zones

Many local governments are establishing cultural districts, which are special, mixed-use zones that feature cultural attractions. Mixed-use zoning generally refers to a deliberate mix of housing, civic uses, and commercial uses, including retail, restaurants, and offices.¹¹ These zones promote smart growth designs such as walkable streets and reuse of existing buildings and affordable live-work space for artists. In some areas, state legislatures have even authorized sales and income tax exemptions for artists and businesses locating in a cultural district (Maryland, Rhode Island)¹²

Creative community grants

The Iowa Arts Council offers matching grants to cities and nonprofit organizations to support cultural enhancement. Montana provides grants to communities to fund tourism-related infrastructure. That state also funds small grants (maximum \$2,500) to create or enhance local, annual, ongoing cultural events.

Branding

Vermont's branding campaign is a cornerstone of its creative economy work. Its Act 190 requires that the various state marketing agencies work together as partners in a coordinated fashion. It has developed branding standards and guidelines and the Office of the Chief Marketing Officer provides assistance and resources to agencies.¹³

Community planning

Vermont communities compete to participate in the Creative Communities Program. The Vermont Council on Rural Development provides technical assistance in the form of a community visit process that provides the leadership of an outside facilitator to shape a creative economy plan for the community and build community support.

Appendix B provides an overview of 11 other states' creative economy ventures. Appendix C provides an overview of Vermont's creative communities program.

What Might be done to Sustain Maine's Creative Economy Effort

USM Recommendations

Researchers for the creative economy conference made a number of recommendations that start to address the challenges to Maine's creative economy initiative. Those most relevant for the quality of place discussion are:

¹⁰ National Governor's Association. *Issue Brief*. "Strengthening Rural Economies through the Arts," 2005, p. 1.

¹¹ Metropolitan Area Planning Council. *Mixed-use Zoning: A Citizen's Guide*. Boston, MA., Undated, p. 3: http://www.mapc.org/whats_new/Regional_Record/May2006/Mixed_Use_Toolkit/Mixed_Use_Citizens_Guide.pdf

¹² National Governor's Association, p. 9.

¹³ State of Vermont. Vermont's Office of the Chief Marketing Officer: <http://www.cmo.vermont.gov/resources/index.htm>

- Strengthen the creative cluster - look to the model provided by Maine's technology cluster for arts and culture industries
- Identify and cultivate leadership – cultivate leaders that will sustain the creative economy effort
- Build and extend networks across sectors – foster connections that transcend sectors and draw upon business, artists, government, and nonprofits within a community to broaden the impact of creative economy efforts
- Develop regional approaches – regional community networks provide distinct advantages to creative economy development¹⁴

Appendix D provides the full set of eight recommendations from the USM research.

White Paper Recommendations

This paper puts forth two recommendations to help address the challenges identified above.

1. Foster cluster-like connections for artisan-based manufacturing

In its simplest form a cluster is defined as, "A geographic region containing enough companies that have similar or related needs and interests to generate external economies of scale and produce innovation."¹⁵

The advantages of cluster development have been proven. Innovation is shared. Businesses grow. Jobs increase. Maine has embraced a cluster-based approach to economic development focused on seven targeted technology sectors.¹⁶ Each sector has its own incubation center that provides technical, business, administrative, and financial resources and training for participating firms. Businesses in these sectors are also eligible for funding from the Maine Technology Institute to help with product development and cluster enhancement.

Maine's first step should be to conduct a study or focus group to understand who these artisan manufacturers are, why they located to/stay in Maine, how they attract workers, and what public policy support they might require. In the long term, the University of Maine System would be a natural ally. The research and business development assistance provided to Maine's tourism (CENTRO) and pulp and paper industries could serve as a model for assisting the creative sector cluster.

2. Support the development of creative communities

Vermont's Creative Communities program¹⁷ sparks the idea, but Maine already has the foundation on which to build a creative community program.

¹⁴ Barringer, pp. 2-7

¹⁵ Regional Technology Strategies, p. 1.

¹⁶ Maine's seven technology clusters are: aquaculture and marine technology, advanced technologies for forestry and agriculture, biotechnology, composite materials technology, environmental technology, information technology, and precision manufacturing technology.

¹⁷ Vermont's Creative Communities Program was launched in 2005. The Vermont Council for Rural Development received \$228,000 from Jane's Trust to set up the program.

Maine has taken the right, first step to assist communities with fostering their local creative economies. The *Creative Economy Community Handbook* provides practical, hands-on information about existing state government resources that can aid local efforts.

What's more, in a similar manner as Vermont, the Maine Downtown Center provides on-site downtown assessment visits to help Maine communities identify opportunities and develop a plan for action for revitalizing their downtowns. Professionals experienced in downtown development conduct the site visits over two days. Communities are selected in a competitive process and are required to commit local resources, including an annual budget and a full-time downtown coordinator. The assessment process currently includes, and in the case of two communities (Norway and Eastport) focuses almost exclusively on, fostering creative economy projects in downtowns.

Appendix E provides more information on the Maine Downtown Center's downtown assessment program.

First, a quality of place investment could help augment the arts and culture vision for redeveloping downtowns. That investment could run the gamut of subsidizing or expanding the number of downtown assessment visits, helping communities pay for local coordinators, incorporating technical planning assistance for developing mixed-use zones, or assisting the Maine Downtown Center with adding a creative economy expert to its assessment team.¹⁸

Secondly, special events grants could provide a small, but visible add-on to the creative community initiative. These grants could assist communities with organizing ongoing special events and festivals (heritage days, artisan open studio weekends, community reads, arts in our parks, film and music festivals, etc.). They would also provide a powerful tool to help citizens and business leaders understand the economic value of a creative economy and augment Maine's identity as a cultural destination.

Lastly, mixed-use zoning could support cultural renewal to enhance traditional downtowns, important to Maine's quality of place. Brookings refers to this as form-based zoning and calls for this new generation of model zoning to be developed for Maine. The state should lead an effort to create model ordinance language that municipalities could tailor and adopt to create cultural districts.

Conclusion

The creative economy is today a large and growing part of Maine's economy.

Maine's creative economy initiative spans and connects many of the recommendations in the Brookings report as they relate to quality of place. The Governor's Council on Quality of Place should build creative economy strategies into its action plan.

¹⁸ The Maine Downtown Center struggles for resources each year. Any new responsibilities or expansion of the program must be accompanied by additional resources.

Appendices

Appendix A – Industries in Maine’s Art and Culture Sector

Barringer, Richard and Charles Colgan, Douglas DeNatale, Jennifer Hutchins, Deborah Smith, and Gregory Wassall. *The Southern Maine Review*. “*The Creative Economy in Maine: Measurement and Analysis*.” University of Southern Maine: Center for Business and Economic Research, New England Environmental Finance Center, February 2005. Reprinted with permission.

Applied Arts	Advertising Agencies
	Architectural Services
	Commercial Flexographic Printing
	Display Advertising
	Graphic Design Services
	Industrial Design Services
	Interior Design Services
	Landscape Architectural Services
	Other Specialized Design Services
	Photographic Services
Crafts	Jewelry Manufacturing
	Jewelry Stores
Education	Fine Arts Schools
	Libraries and Archives
Heritage	Historical Sites
	Museums
Independent Artists	Independent Artists, Writers, and Performers
Literary Arts	Book publishing
Media	Cable and other program distribution
	Motion picture and video distribution
	Motion picture and video production
	Music publishers
	Periodical publishers
	Pre-recorded compact disk, tape, and recording
	Radio Stations
	Record Production
	Sound Recording Studios
	Television Broadcasting
Performing Arts	Agents and Managers for Artists
	Dance Companies
	Musical Groups and Artists
	Musical Instrument Manufacturing
	Musical Instrument and Supply Stores
	Other Performing Arts Companies
	Promoters of Performing Arts
	Theater Companies and Dinner Theaters
Visual Arts	Art dealers
	Camera and Photographic Supplies Stores
	Commercial Portrait Photography
	Lead Pencil and Art Good Manufacturing
Technology	Advanced Materials
	Agricultural and Forest Products
	Biotechnology
	Information
	Marine Technology and Aquaculture
	Precision Manufacturing

Appendix B - State Arts Agency Creative Economy Initiatives

National Assembly of State Arts Agencies, Creative Economy Resource Center, "State Arts Agency Creative Economy Initiatives," May, 2007. See http://www.nasaa-arts.org/artworks/creative_economy.shtml for additional information. Reprinted with permission.

Arkansas

In 2006, the Arkansas Arts Council (AAC) co-hosted a symposium on "Strengthening the Arkansas Creative Economy", in partnership with the Arkansas Science and Technology Authority, the Arkansas Association of Two-Year Colleges and the North Carolina-based economic consultant [Regional Technology Strategies, Inc. \(RTS\)](#). The symposium kicked off a project commissioned with RTS to identify and grow Arkansas' creative economy assets. Because the project is supported by a three-year grant from the Winthrop Rockefeller Foundation, RTS organized the project into three year-long phases. In its first phase, RTS conducted an initial quantitative analysis of the size, scale and scope of Arkansas' creative economy. In the second phase, RTS is conducting regional site visits to discuss the first phase's results, to find out whether creative assets were overlooked in the initial phase, and to identify regional creative industry clusters within the state. In late summer 2007 RTS will issue requests for proposals (RFP's) to implement the third phase, which will distribute seed funding for regional creative economy pilot projects within the state. The AAC will continue to represent the arts on the project's advisory board and to educate and involve arts organizations and artists about the project's mission. **Contact:** [Joy Pennington](#), Executive Director

Iowa

Iowa first promoted the role of arts in state employment with the [Iowa Community Cultural Grants](#) program, in 1983. The program awarded matching grants for projects that create sustainable employment for Iowans while enhancing the state's artistic, cultural or historical resources. The Iowa Arts Council (IAC) continues to manage this program today, with funds from its parent agency, the Iowa Department of Cultural Affairs (IDCA). The IDCA initiated recent efforts, when it convened Cultural Caucuses, in 2001 and 2004, to identify the state's cultural assets. Based on this community input, the IDCA developed the [Imagine Iowa:2010](#) plan to increase support for the creative sector by 2010. In 2004, the IDCA established a program to certify [Cultural and Entertainment Districts](#), special zones where state incentives help a high concentration of arts and cultural organizations stimulate economic development. Thirty districts in 22 Iowa communities earned the designation between 2004 and 2006. In 2005, the IAC and 18 other state agencies collaborated to develop the Governor's [Great Places](#) initiative to bolster the state economy by focusing state resources to support culture, innovation and entrepreneurship in Iowa communities. The selection committee named three Great Places pilots in 2005 and another six in 2006. Beginning in 2007, new Iowa Great Places will be named as they are able to show readiness to implement their development plans in partnership with the state. The IAC advises Great Places applicants, provides technical assistance to Great Place communities (often focused on public art planning), and awards a 10 percent scoring bonus to Great Place communities that apply for IAC grants. In addition to its work with these creative economy initiatives, the IAC launched [BuyIowaArt.com](#), an online marketplace for Iowans' original artwork, in 2005. **Contact:** [Mary Sundet Jones](#), Division Administrator

Louisiana

The Lieutenant Governor and the Department of Culture, Recreation and Tourism (DCRT) -- the Louisiana Division of the Arts' parent agency -- originally developed the [Cultural Economy Initiative](#) (CEI) to support the state's artistic assets and preserve its culture. The Lt. Governor convened the state's first Cultural Economy Summit conference in 2004 to introduce the Initiative to the public. The Lt. Governor and the DCRT then commissioned a study to measure the state's cultural sector and released the resulting report, [Louisiana Where Culture Means Business](#), at the 2005 Cultural Economy Summit II. Four days later, hurricanes Katrina and Rita devastated the state, and the Initiative emerged as an essential tool for rebuilding. The Lt. Governor and the DCRT outlined the Initiative's new goals in [Louisiana Rebirth: Restoring the Soul of America](#) and created the Louisiana Cultural Economy Foundation to spearhead the relief efforts. The partnership created the [Louisiana Rebirth Scorecard](#) to continually track its progress toward these goals, in hopes that the Initiative would become a model for ethical rebuilding efforts and accountability. This helped inform the [2007 Status Report](#), which discussed the status of current CEI projects and reevaluated the action steps necessary for continued progress toward its goals. **Contact:** [Pamela Breaux](#), Assistant Secretary, Office of Cultural Development

Maine

The Maine Arts Commission (MAC) began measuring the size and impact of Maine's creative economy in the 1990's with its [Discovery Research](#) program, which has since indexed cultural assets in more than 70 percent of the state's communities. The MAC used this quantitative research as an advocacy tool during the 2002 gubernatorial election. After the election, the governor identified the creative industry as a driving force in the state's economy and convened the 2004 Blaine House conference to rally public support for Maine's creative economy. The MAC and the New England Foundation for the Arts' timely economic impact study, [Maine's Creative Economy: Measurement and Analysis](#), supplied the conference with current statistics. After the conference, the governor established a permanent Creative Economy Council to advise and advance Maine's Creative Economy initiatives. The MAC chair co-chairs the council, which also includes members of the private sector and key state government officials. In March 2006, the Council released [Maine's Creative Economy Connecting Creativity, Commerce and Community](#), a set of recommendations for strengthening Maine's grassroots creative industries and creative workforce. A companion guide, [Maine's Creative Economy Handbook](#), offers a how-to advice for communities and entrepreneurs interested in building creative commerce. The MAC acts as an ongoing organizer of creative economy activity across the state by promoting the initiative, commissioning ongoing research and facilitating communication among participating communities. **Contact:** [Alden Wilson](#), Executive Director

Massachusetts

The Massachusetts Cultural Council's (MCC) first initiative, the Cultural Economic Development program (1997-2003), funded arts and culture projects that contributed to the state's economic growth. The MCC resumed this work in 2004, when the Legislature appropriated \$4.5 million for the renamed [Adams Arts Program](#) for cultural economic development between 2005 and 2007. The program has since funded more than 40 community projects. The MCC has also pursued several initiatives to stimulate arts employment. [HireCulture.org](#) is a free online database of cultural job opportunities across the state. MCC also worked with the New England Foundation for the Arts to launch [Matchbook.org](#), an online performing arts database that connects performing artists and presenters and encourages bookings. After a decade of advocacy from the MCC, the state legislature passed the [Massachusetts Cultural Facilities Fund](#) as part of a statewide economic stimulus bill in 2006 and approved a \$13 million appropriation to the Fund for fiscal year 2007. The Fund will award grants that support the construction and repair of nonprofit cultural facilities as well as technical assistance for feasibility assessment activities. The MCC will manage the grant administration, on behalf of [MassDevelopment](#) and will advocate for continued and significant state investment in the Fund. **Contact:** [Greg Liakos](#), Communications Director

Michigan

Michigan's governor introduced the [Cool Cities](#) initiative in 2003 as a state-wide plan to develop vibrant communities that attract creative "knowledge" workers and spur economic growth. Designated Cool City communities receive access to more than 100 community improvement grants, tax incentives, loans and development assistance. The Michigan Council for Arts and Cultural Affairs (MCACA), in collaboration with the governor's office and the Department of Labor and Economic Growth, facilitated the application review process and helped award more than 70 Cool City designations since the 2004 pilot program. The MCACA convened the 2003 "Creating Cool" conference, the first in a series of its annual creative economy conferences, to support the initiative. At the 2005 conference, the MCACA's Department of History, Arts and Libraries (HAL) released [Cultural Economic Development Strategy for Michigan](#) and created the [Office of Cultural Economic Development](#) (OCED) to implement the strategy. The strategy aims to spur community economic development in Michigan and the Great Lakes community by supporting cultural attractions, growing meaningful partnerships, and encouraging entrepreneurship and job creation. The strategy plans to develop a way to measure this economic development and share statistics with the community through a Cultural Economic Development Online Tool (CEDOT). The OCED worked with an economist from Michigan State University to develop research methods for CEDOT, with input from cultural organizations, state agencies and private developers. In 2006, the partnership completed more than 6,000 online household surveys that will provide baseline information for the forthcoming launch of CEDOT. In 2006, the MCACA partnered with the Michigan Humanities Council and Michigan Public Media to promote the state's creative economy efforts, and produced a series of [mini-documentaries](#) on Cool City community revitalization projects. The MCACA also funded [CraftWORKS!Michigan](#), a 2006 report designed to measure the impact of the craft industry on Michigan's economy. **Contact:** [Betty Boone](#), Cultural Economic Development Director, Department of History, Arts and Libraries or [John Bracey](#), Executive Director

Maryland

In 2001, the state of Maryland created the [Arts & Entertainment District](#) program to provide tax benefits to artists and art organizations within designated districts. Since then, 14 municipalities have completed a comprehensive planning and application process to earn the designation. The Maryland State Arts Council has administered the adjudication process and provided technical assistance to the applicants. Additionally, the council has been integral in developing amendments to the original legislation which provide a higher level of benefits to the arts industry. **Contact:** [Sue Kenney](#), Project Manager, Department of Business and Economic Development

Montana

The Montana Arts Council (MAC) collaborated with the Governor's Office of Economic Opportunity between 2002 and 2005 to measure the impact of creative enterprise on Montana's economy. The resulting economic impact reports underscored the significance of Montana's fine handcrafts and the partnership funded travel for Montana-based artists and legislators to study Kentucky's established craft market. MAC reinvigorated efforts to bolster the state's fine handcraft and traditional arts market in 2007, when [Leveraging Investments in Creativity](#) (LINC) designated Montana as a [Creative Community](#) grantee. MAC plans to focus its grant resources to expand these markets and provide business skill training for artists, with a particular focus on engaging the state's Native American Artists. This work will complement MAC's continuing work with the Montana Department of Trade and Commerce to promote Montana-made art on the ["Made in Montana"](#) website and to encourage state parks to include Montana-made products in all park stores. **Contact:** [Arlynn Fishbaugh](#), Executive Director

Rhode Island

In 1998, the Rhode Island General Assembly passed legislation to provide tax incentives to artists who live and work in nine designated [arts districts](#). The legislation was designed to spur economic and community development in the designated districts, by attracting artists and art enterprise. Recently, RISCA revamped its efforts to provide affordable live-work space for artists, in response to a tightening housing market in some Rhode Island communities. In 2004, RISCA made a three year commitment to the Rhode Island Citizens for the Arts' [Sustainable Artist Space Initiative](#) and hired a consultant to manage the Initiative during that time. At the end of the three years, RISCA will reevaluate its commitment based on the Initiative's progress. **Contact:** [Randy Rosenbaum](#), Executive Director

Vermont

The Vermont Arts Council (VAC) initiated a discussion about Vermont's Creative Economy with the Vermont Council on Rural Development (VCRD) in 2001. The two organizations built grassroots support for the creative economy, but also recognized that policy makers needed persuasive data and a practical plan to implement state-wide initiatives. In 2003, the VCRD created the Vermont Council on Culture and Innovation (VCCI) to evaluate the economic impact of Vermont's creative sector and to help prepare a plan. The VCCI released the resulting [Advancing Vermont's Creative Economy](#) report, a blueprint for boosting Vermont's Creative Sector, in time start of the 2005 legislative session (in 2004). The state legislature increased funding for the state's [Cultural Facilities Grant Program](#) -- a competitive funding resource administered by the VAC since 1989 -- by 400 percent, based on the report's recommendation. The VCRD also received a foundation grant to implement the report's policy recommendation to create the [Vermont Creative Communities Program](#) to provide targeted community-led planning assistance to jump-start local economic development. The Program has since provided assistance to 12 communities, with input from the VAC and other members of its advisory committee. **Contact:** [Alex Aldrich](#), Executive Director

Washington

The Washington State Arts Commission (WSAC) convened a group of cultural leaders in 2003 to explore how Washington's creative sector could measure its contributions to state and local economies. The group conceptualized the ["Creative Vitality Index"](#) (CVI) -- a tool designed to provide an annual assessment of the health of Washington's arts-related creative economy. The index includes both nonprofit and commercial activity and incorporates measures of community arts participation and arts-related occupations. All measures are based on pre-existing standardized data, which allows Washington communities to compare results to neighboring localities, the state and the nation. The Seattle Office of Arts and Cultural Affairs and WSAC provided start-up funds for the Index and contracted with the Western State Arts Federation to manage research efforts. In 2005, WSAC released baseline research findings in the [Creative Vitality Index](#) report. WSAC plans to release these index values annually in order to monitor changes,

promote the arts sector, and catalyze policy discussions about how to further develop Washington's creative economy. **Contact:** [Mark Gerth](#), Communications Manager

New England Foundation for the Arts

In 1980, the New England Foundation for the Arts (NEFA) released the first region-wide economic impact study of nonprofit cultural organizations, based on a survey of non-profit cultural organizations in each of the New England states. NEFA streamlined its data collection process in a 1996 follow-up study and now updates these studies annually. In 1998, NEFA collaborated with the New England Council (NEC)--a regional business advocacy organization--and the Boston Symphony Orchestra to convene a one-day meeting at Tanglewood to discuss the implications of NEFA's 1996 study and the possibility of extending the scope of research to include for-profit cultural organizations. The meeting established a [Creative Economy Initiative](#), with NEFA as the primary funding source and manager of the Initiative's research efforts. The Initiative released the first economic impact study of New England's entire creative sector--both non-profit and for-profit--in 2000 and followed it with a set of policy recommendations for developing the sector in 2001. After years of surveying New England's creative enterprise, NEFA created the [New England Cultural Database](#) (NECD) to make financial, demographic and other information about the organizations and individuals that comprise New England's creative economy more accessible to the public. State and local organizations in Massachusetts funded an interactive economic modeling tool, [Counting on Culture](#), which uses NECD data to calculate the economic impact of cultural organizations in the Massachusetts. The NECD also shares data with [Matchbook.org](#), an online database designed by NEFA and six New England state arts agencies that connects the region's performing artists with presenters and encourages bookings. **Contact:** [Jane Preston](#), Director of Programs

Appendix C - Vermont's Creative Community Program

A Program of the Vermont Rural Development Council

Vermont Rural Development Council, *Overview of the Creative Communities Program*. See <http://www.vtrural.org/creative-communities.php> for additional information. Reprinted with permission.

Background:

By 2003, the idea of the creative economy had become pervasive in Vermont, but few policy makers, and local leaders had understanding of how to advance this opportunity systematically in state policy or in practice in towns throughout the state. The Vermont Council on Rural Development (VCRD) convened the Vermont Council on Culture and Innovation (VCCI) to craft a strategic plan that would coordinate the work of statewide leadership, the congressional delegation and state legislature, and provide community leaders with a guide to practical action. The final product, *Advancing Vermont's Creative Economy*, was formally issued at the beginning of the 2005 Vermont Legislative session.

One of the policy recommendations in the VCCI report was to establish a Vermont Creative Communities Program that would jumpstart local creative economy development projects by offering targeted assistance for community-led planning. VCRD received a grant from Jane's Trust to implement this program starting in 2005.

Today, the Creative Communities Program builds on both VCCI's findings and the successful Community Visit program that VCRD has managed for many years. Community Visits offer a way for communities to identify key issue areas and construct work plans for addressing selected public concerns. Basic components of the process are described in the following sections.

The Vermont Council on Rural Development is an ongoing participant in creative economy work happening throughout the state. Our focus is in helping individual communities through a process that will lead them to strong results in creative economic development.

The Creative Economy:

The Creative Communities Program applies creative economy principles to the process of strategic planning. The partners we work with set their own goals for how the creative economy might take shape in their community. We guide the process by asking questions based on key aspects of Vermont's creative economy:

»The Importance of Place:

When we talk about place, we include the natural, physical and community environments that form the foundation for creative economy work. Is this a place where people will *want* to work, live, and participate as active citizens? Is there a healthy mix of culture and commerce? Is there a strong community identity that distinguishes this place from any other?

»Creative Partnerships:

The 2004 *Advancing Vermont's Creative Economy* report began to outline the breadth of businesses, individuals, and organizations that contribute to a strong economy. These contributors include groups that have not traditionally been thought of as business partners, such as arts, heritage, place-based, and other (usually) not-for-profit organizations. They are core partners in economic development discussions. Who needs to be at the table to help build a strong local economy?

»Individuals' Creative Skills:

Businesses in every field generate a competitive advantage from new ideas and unique skills – how do we increase business' ability to capitalize on creative contributions? What type of environment attracts and retains today's top creative thinkers? What inspires creative thinking in *everyone* in a community?

The Creative Communities Program uses questions like those above to complement traditional economic planning and develop action steps that advance the creative economy goals of participating communities.

What Our Program Provides:

VCRD applies more than a decade of experience in community planning, along with the expertise of our organization's many partners around the state, to support program participants in their creative economy work. We provide the leadership of an outside facilitator who can coordinate a community's work and resources to move forward.

The Creative Communities Program does not provide monetary grants, but will assist communities to:

- » Form a steering committee that represents a range of local interests to evaluate assets and challenges, consider opportunities, determine priorities and build action plans to get results. The VCRD facilitation sets up an open and inclusive process to ensure that all groups affected by these issues play a productive role in the planning process.
- » Facilitate forums and prioritization sessions around specific project ideas to build concrete implementation plans while inviting broad public participation.
- » Bring Vermont's resident experts—both from towns that have made major advances and from state leadership -- into the process to offer information on resources around the state, including what has worked in other towns, and provide guidance on next steps.
- » Document the planning process. VCRD will produce materials to be used for reference in future work and to create a project history for use in presentations to potential funders.
- » Identify and build connections to potential project funding sources.
- » Share learning with a network of other Vermont communities involved in creative economy work.

Application Process:

Applications are made through a letter of interest followed by discussions with the Creative Communities Program and a final decision by the program's Advisory Committee. Please contact Helen Labun Jordan at ccp@sover.net or 802 223-3793 for more information and guidelines.

Appendix D – USM Creative Economy Recommendations

Barringer, Richard and Charles Colgan, Douglas DeNatale, Jennifer Hutchins, Deborah Smith, and Gregory Wassall. The Southern Maine Review. "The Creative Economy in Maine: Measurement and Analysis." University of Southern Maine: Center for Business and Economic Research, New England Environmental Finance Center, February 2005. Reprinted with permission.

Recommendation 1—Enhance the role of the arts & culture sector in tourism. Tourism development efforts already focus increasingly on incorporating the arts and cultural attractions into the package of services marketed to tourists. The arts and culture are not, however, the strongest part of visitors' experiences in Maine, according to the Longwoods study. Enhancing both the quality and quantity of the arts and cultural experiences and ensuring that enhancements are effectively marketed will be important to strengthening both the arts and tourism.

Recommendation 2—Strengthen the creative cluster. Researchers have not explored the precise nature of the interrelationships among various industries—what Michael Porter calls the related and supporting organizations such as higher education and public agencies akin to the Maine Arts Commission—within a cluster framework.⁵ Study of clusters in the technology sector shows the value of enhancing interrelationships. For example, the Maine legislature established a "cluster enhancement" program of grants by the Maine Technology Institute for use in a wide variety of ways to strengthen the entire technology cluster as opposed to specific firms or industries. Although this program is relatively new, it might well serve as a model for a similar program for arts & culture industries.

Recommendation 4—Encourage asset mapping. Asset identification is critical, and not only to enumerate the potential universe of resources. Finding authenticity—what is unique and special, singly and in combination—is an important goal in identifying a community's assets. The arts have received the closest scrutiny in the literature and, in many of our cases, have taken the front seat as principal economic drivers. Our research suggests that the built environment (historic preservation) and the natural environment can offer the same stamp of authenticity; taken together, they create the individual identity of a place that draws people to it.

Recommendation 5—Develop regional approaches. Size can be offset by operating to scale and, especially, by taking collaborative approaches to development. Proximity to Providence is a clear benefit for Pawtucket; an abundance of creative individuals five minutes away and in need of inexpensive studio space provided the basis for the Creative Economy there. Norway is proud of its close ties to six other towns in the Oxford Hills region. Dover-Foxcroft intentionally markets itself as part of the "Maine Highlands." The St. John Valley has cultural links that span a large swath of Maine and nearby Canada. Each of the three most rural cases is deliberately pursuing its *regional* community networks to its advantage as it develops a Creative Economy.

Recommendation 6—Identify and cultivate leadership. In each of our eight case studies, one or more leaders initiated efforts to develop the Creative Economy and sustained those efforts by their continuing commitment over a period of years. These leaders are necessary for the vision and sustained motivation behind community efforts. They help communities understand the importance of the Creative Economy and encourage the engagement of people from public, private, and nonprofit sectors.

Recommendation 7—Build and extend networks across sectors. Bangor is inaugurating a cultural policy that will support nonprofit organizations with public funds. Dover-Foxcroft has a key partnership between a private company and a nonprofit artists' cooperative. Burlington's South End Arts and Business Association is a nonprofit that encourages businesses and artists to work with the city toward sustaining the creative sector in its neighborhood. Providence's Call to Action involves broad stakeholder involvement from public, private, and nonprofit sectors. Connections that transcend sectors appear indispensable to initiating and ensuring the longevity of a development effort and broadening its impact within the community.

Recommendation 8—Develop and implement strategies. Key elements among the connectors are the explicit strategies that communities adopt to support and sustain their creative economies. These strategies go beyond single, isolated policies, such as tax breaks for artists that may or may not have an impact on the economy. Instead, they are long-range approaches that involve a multifaceted plan for developing a Creative Economy. For instance, in Pawtucket, artists did not know about tax break opportunities until the city adopted a "customer-friendly" strategy to promote incentives and help creative workers find living/working spaces in the city.

Appendix E – Maine Downtown Center Street Maine Program

A Program of the Maine Development Foundation, Maine Downtown Center

Maine Development Foundation Main Street Maine Program. See <http://www.mdf.org/downtown/index.html> for additional information. Reprinted with permission.

The mission of the Maine Downtown Center is to foster downtown development that is dynamic and community-based, and results in economic development, business growth, job creation, housing revitalization, historic preservation, and cultural enhancement.

Maine has several terrific downtowns consisting of historic buildings, healthy mixes of activities, lively economic exchange, cultural underpinnings, and unique defining characteristics. But many Maine downtowns have been threatened in recent years because people have chosen to live, shop and do business outside of downtowns, for a variety of reasons.

The Maine Downtown Center wants to help downtown stakeholders revitalize their downtowns to the point where they are the first choice for shopping, living, socializing, learning, relaxing, and doing business.

It is not the job of the Maine Downtown Center to revitalize Maine downtowns, or even to grant or loan money to that end. Rather, the Downtown Center serves to inspire, educate, train, and guide downtown stakeholders to revitalize their own downtowns.

The Downtown Center believes that this can be done most effectively by concentrating efforts in a few select downtowns at a given time. So to this end, the Maine Downtown Center works with a small number of Main Street Maine communities who receive a comprehensive package of training and technical assistance over three years. In working with Main Street Maine communities, the Downtown Center employs the National Main Street Center's 4-point approach to downtown revitalization.

Main Street Maine communities are selected by the Maine Downtown Center through a statewide competitive process during which they are judged on five separate criteria: (1) local funding commitment, (2) breadth of support, (3) existence of a vision and work plan for downtown revitalization, (4) existing capacity, and (5) the likelihood of demonstrable change. The Maine Downtown Center selects towns and cities for the Main Street Maine program that are able to demonstrate success.

A new application round for the Main Street Maine program is contingent on funding to support service delivery. The Spring 2006 application round closed on June 1 and the selection committee is in process of choosing the next Main Street Maine community(ies).

The list of services (*below*) provided to designate Main Street Maine communities is subject to change.

Services Provided to Main Street Maine Communities by the Maine Downtown Center

Downtown Manager Selection Assistance and Manager Orientation - Downtown managers will meet with the state coordinator for orientation and introduction to resources available at the Maine Downtown Center, the Main Street approach and their roles and responsibilities as a manager.

Start Up Library - The Maine Downtown Center supplies Main Street Maine communities with a number of National Main Street resources to help local leaders and volunteers learn the basics of downtown revitalization. These include membership in National Main Street Center and information related to managing a downtown revitalization program.

Reconnaissance Visit - The Maine Downtown Center staff will visit each Main Street Maine community for a day to assist with an informal needs assessment, to help organize the downtown program and meet with the community at large to explain program and importance of downtown revitalization.

Board Roles and Responsibilities Training - The state coordinator and consultants will work with each downtown organization's board members to clearly review the role of a nonprofit board, and establish the role of the non-profit board and the role of the staff and committees.

Main Street Approach Training - The Downtown Center staff and experts in design, organization, economic restructuring and organization will conduct a training for downtown boards, committee volunteers and local directors that will include an overview of the Main Street Approach and the roles, and the basics of downtown revitalization.

Resource Team Visit - An interdisciplinary team with expert representatives will be assembled to address the needs of each Main Street Maine community. Each resource team spends 3-4 days in the downtown meeting with community leaders, observing, and analyzing local conditions. A realistic assessment will be made of the city or town's capacities and opportunities that will provide the basis for the program's ongoing and future work plans. Submission of a first year work plan required prior to the Resource Team visit.

Design Assistance - The Downtown Center provides free design assistance to Main Street Maine communities. This includes an assessment of design needs and opportunities, as well as design education. The Downtown Center retains an architectural firm to provide design assistance to Main Street Maine communities.

Quarterly Manager Meetings - For three years, downtown managers from each Main Street Maine community will meet with each other and Maine Downtown Center staff at least three times a year to share ideas, discuss problems and receive additional training.

First Year Program Review - At the end of the first year of a Main Street Maine program, the state coordinator and consultants will work with the manager and board to review the first program's first year of work. Assistance in developing a second year work plan may be given.

On-Site Assistance As Needed - The Maine Downtown Center Coordinator provides on-site assistance for boards and Main Street Maine managers, when necessary, to deal with local issues and problems. This can involve special strategy sessions, goal setting, committee training, etc.

Specialized Technical Assistance and Training - Technical assistance provided in second and third years of the organization's program are intensive, but less structured and will vary depending on the community's needs. Executive Director and volunteers meetings and workshops and ongoing technical assistance will continue. Special visits to address a particular local topic of concern will also be offered.

Conference Attendance Sponsorship – State and National - Main Street Maine communities are provided with registration fee sponsorships to attend the state and national downtown revitalization conferences.

Membership in the National Main Street Network - For three years, each Main Street Maine community will be a member in the National Main Street Network, paid for by the Main Downtown Center. Benefits of membership include a monthly newsletter, access to on-line database and list serve, a telephone information hot-line, and discounts on Main Street publications and products.

Public Relations - Maine Downtown Center staff and specialists will visit with community and business leaders to help generate community interest.

Commitments Made by Designated Main Street Maine Communities

Time Requirements - Experience has shown that new applicants and Main Street Maine communities often do not realize the amount of time that will be required of volunteers in order to implement the Main Street Maine program. It is essential that the board realize what is expected of them. Below is a list of projected time requirements by the Maine Downtown Center of local program staff and board of directors. Some meetings are mandatory for managers and board presidents. Attendance is encouraged for other members of the downtown revitalization organization.

Reconnaissance Visit

One day – all board members

Main Street Approach Training	Two-days – all board members
Resource Team Visits	Three days – all board members
Downtown Manager quarterly meetings	Four days – two board members
National Town Meeting	Three days – one board member
Local Board and Committee work	Approximately 4 hours per month

A successful downtown revitalization program requires dedication and hours of commitment

Guarantee of employment of local downtown manager - Experience has demonstrated the need for a local executive director or program manager for the downtown – someone who can market the downtown, plan and carry out promotional and development projects, administer the local downtown organization, and help implement its objectives. For municipalities with populations greater than 5,000, there must be adequate funding to support a full-time downtown manager. For municipalities with populations less than 5,000, there must be adequate funding to support a downtown manager at least 25 hours per week.

Guarantee that an adequate ongoing sustainable program/operating budget will be funded for three years of the program - Main Street Maine communities must raise adequate funding to support a downtown management program for at least three years. Community-based funding to support a downtown management program for three years may come from municipal government, local business contributions, contributions from local individuals, community-based fundraising events, and other sources.

Have an existing downtown revitalization organization or commit to creating one - A lasting downtown revitalization program will only succeed in communities having well structured and ongoing, incorporated downtown development organizations. Such groups assume responsibility for certain needed tasks such as downtown promotions, facilitation of private sector building improvement and other cooperative projects. The downtown organization is responsible for establishing the overall direction of the local revitalization program, the program budget and staff.

Commit to using the 4-point Main Street Approach - Successful downtown organizations and their staff work systematically through a work plan stating goals and objectives based on the four-point, eight-principle Main Street approach to downtown revitalization – concentrating attention on issues related to design, organization, promotion, and economic restructuring. While the approach is tailored to each community, training and technical assistance is geared to this successful model.

Commit to volunteer training - Successful downtown revitalization efforts require significant volunteer development. Main Street Maine Managers and volunteers are expected to attend Downtown Center training events.

Commit to information sharing - Main Street Maine communities are expected to share, on a regular basis, downtown revitalization statistics with the Maine Downtown Center. It is also expected that each Main Street Maine community will freely discuss lessons learned and expertise as requested with other communities.

Enter into a letter of agreement with the Maine Downtown Center - The Maine Downtown Center’s ability to assist a community to revitalize its downtown is dependent upon the level of local capacity, commitment and involvement. For this reason, the Centers asks selected Main Street Maine downtown organizations to sign a letter of agreement with the Center that clearly specifies the responsibilities of the downtown organization and those of the Maine Downtown Center.