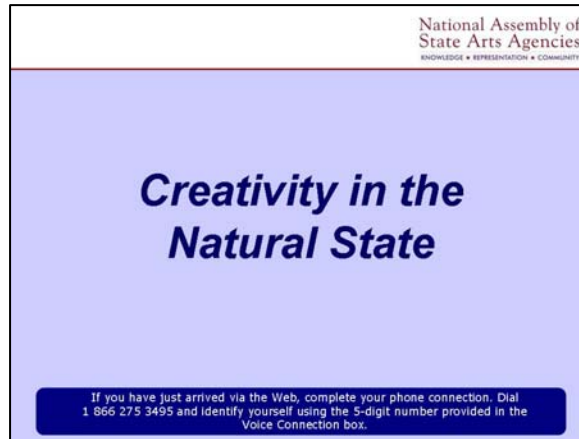


Creativity in the Natural State
National Assembly of State Arts Agencies Web Seminar
July 30, 2009
Abridged Transcript



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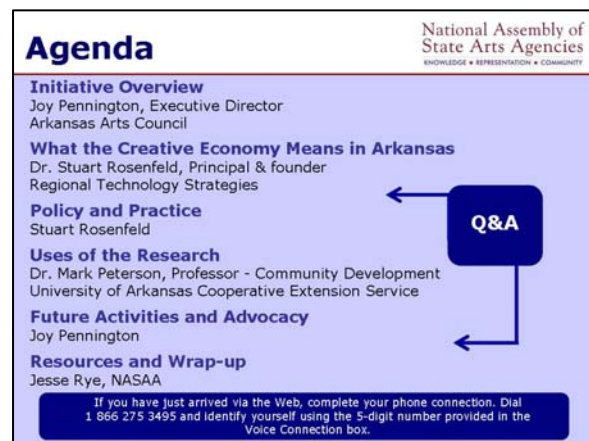
Introduction

Jonathan: I'm Jonathan Katz, NASAA CEO. On behalf of the National Assembly of State Arts Agencies [NASAA], I want to welcome everyone to today's Web seminar about Creativity in the Natural State. NASAA, as you know, has expanded our lineup of [Web seminars](#) to offer sessions on a variety of topics, year-round. We're devoting this seminar session to the creative economy because it's a priority issue for many of you. Refining our case about the economic value of the arts is important to all of us in the public arts sector, and today's session is going to be full of good ideas about how to do that. Also, after our last Web seminar NASAA asked all participants to offer suggestions about future session topics. The creative economy was a popular request, so we're happy to follow up on that. We know that many of you are working on creative economy projects of your own. But even if your state does not have a formal initiative, every state has cultural assets that can be economic assets. So today is a chance for all of us to learn more about how states can make the most of their creative resources and partners. With that, I'll turn it over to Jesse Rye, who will be leading today's session.

Jesse: Thanks, Jonathan. We know that the creative economy is an important focus area for state arts agencies, so it's not surprising that a lot of members signed up for this session – today we have registrants representing almost 30 state arts agencies.

In terms of today's agenda, we will start by hearing from Joy Pennington, the executive director of the [Arkansas Arts Council](#) and also a member of NASAA's board, who will give us an overview of the Creative Economy Initiative. She will discuss how the project started, the partners that were involved, and give us a brief timeline of research and initiatives. Then we are going to hear from Dr. Stuart Rosenfeld of [Regional Technology Strategies](#) [RTS]. He will explain what the creative economy means in Arkansas and give us highlights from the research.

After Dr. Rosenfeld discusses the highlights of the research he will also discuss the types of activities that have resulted and illustrate some local examples that have benefited from this work. We'll then hear from Dr. Mark Peterson of the [University of Arkansas Cooperative Extension Service](#). He will explain how he has used the research and how it has benefited groups like North Central Arkansas Regional Economic Development. Finally, we will hear again from Joy, who will look ahead and discuss how the Arkansas Arts Council is planning to build on these efforts in the future. We will then close with a discussion of some recommended resources.



As you can now see on your screen we also have two opportunities for questions and answers during today's session. Please send us a chat message with your questions at any time, and we'll answer everyone's questions during one of these breaks.

Since today's seminar is about creative economy research we would like to take the opportunity now to hear about your state's approach to this subject. We have just published a poll asking about your state's creative economy research. Please take a few moments to answer and submit. We will look at the results momentarily.

For those of you who have already conducted creative economy studies, this seminar will be a great time to see some methods for promoting your research and also to see how to use research as a springboard for your action agenda. For those of you who have a study under way this will be a great time to get some ideas on how to define, document and explain your findings to a variety of audiences. For those of you for whom this might be a sore subject, you are in the right place.

One of the roles that NASAA plays is to look at the breadth of state arts agency programs, such as our Web seminar last January that looked at the efforts of several state arts agencies in times of economic crisis. Another role NASAA can play is to look more in depth at one particular state. Today is an occasion to do just that.

Arkansas has some great features in their creative economy work, like unique partnerships, an emphasis on rural development, and tapping into existing state networks, such as community colleges and the university extension service. The bottom line is that this research tells a great story. The way Arkansas explains their creative economy is a rich model for other states to study. As you are enjoying today's seminar, listen for what they did but also listen for how they articulated the value of their unique creative industries, and look for messaging tips that you might use.

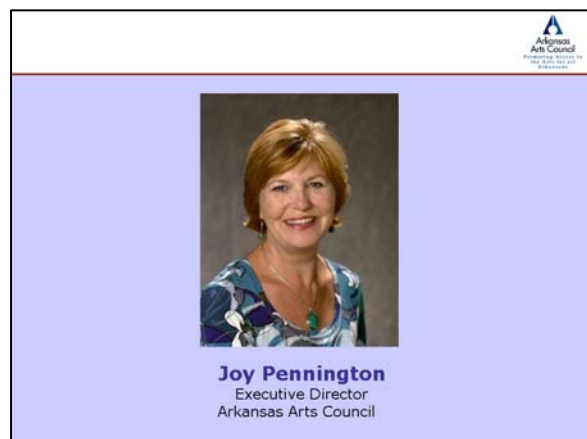
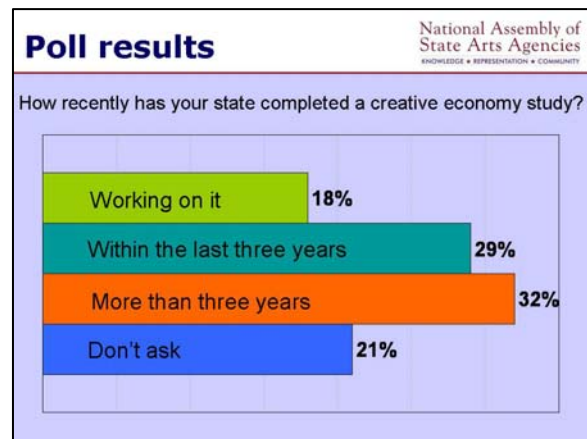
With that said it is my pleasure to turn the virtual podium over to Joy Pennington.

Initiative Overview

Joy Pennington: Thank you very much. I want to begin by thanking NASAA for providing forums for the state arts agencies to share ideas. A few years ago I attended a NASAA executive director's meeting where [Executive Director] Arni Fishbaugh discussed the [Montana Arts Council](#)'s creative economy work – and RTS was also familiar with the Montana study through Stuart's work with the community colleges there, so really the Montana study was a starting point as we explored the possibility of the Arkansas project.

The partners in our project began the discussion of an Arkansas creative economy project in 2005, when Regional Technology Strategies hosted a forum for community colleges in Asheville, North Carolina. I attended the conference along with the directors of the Arkansas Science and Technology Authority, and the Arkansas Association of Two-Year Colleges. Stuart's background includes a stint at the Southern Growth Policies Board researching industry clusters, and we really liked the idea of quantifying the impact of creative people in Arkansas using employment and income data as well as identifying other assets that comprise the creative sector.

The [Winthrop Rockefeller Foundation](#) was a sponsor of the Asheville conference and subsequently provided \$500,000 to fund the three-year project. Winthrop Rockefeller Foundation funds Arkansas activities; the foundation focuses primarily on education, economic development and the eradication of poverty.



These are the project partners. The [Arkansas Science and Technology Authority](#) (ASTA) is a state agency that houses the association of small manufacturers. ASTA is primarily interested in adding value to manufactured products through design and the creation of high-end goods.

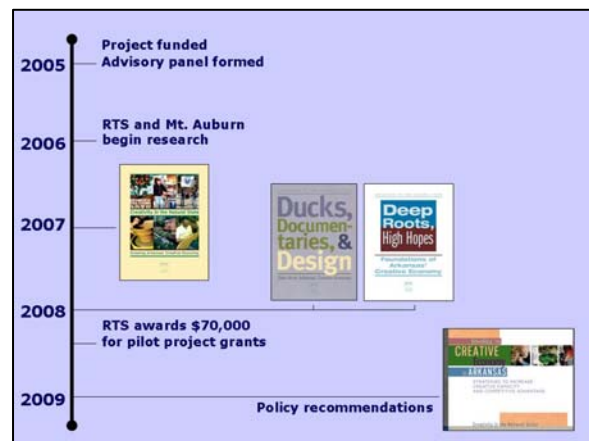
The [Arkansas Association of Two-Year Colleges](#) is a service organization for Arkansas community colleges. Ed Franklin, the director, has been very engaged in the project and has done a great job of promoting the results and publications to our community colleges. We've seen some good partnerships develop between community colleges and arts organizations as a result of the study, and Stuart and Mark will be discussing some of those collaborations later.



Regional Technology Strategies is the managing partner of the project. Stuart will describe RTS, as well as the role of [Mount Auburn Associates](#) and [Kingslow Associates](#).

The project was funded and an advisory panel was formed in 2005. Advisors included Ginger Beebe, Arkansas's first lady, as well as representatives from our economic development, higher education, tourism, business and arts communities.

In 2006, RTS and Mt. Auburn began research, and the team hosted regional meetings around the state to gather anecdotal evidence and inform the public of the project. These regional meetings were "key" to getting early buy-in from the Arts Council's constituents. They were well attended by arts organizations and artists, and we had a lot of questions about the project. We also received local press coverage of the meetings and the project, which informed the public about it early on.



RTS published its initial assessment of the creative economy in April 2007. This report received good press coverage, and the Arts Council continued to promote the initial findings at our statewide arts conference.

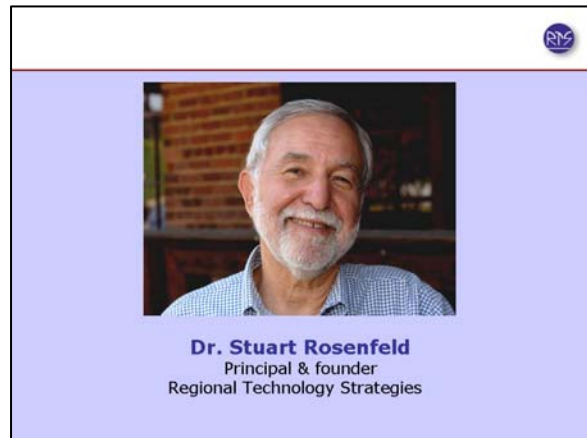
[Ducks, Documentaries, and Design](#), which provided vignettes of successful nonprofit, educational, and business enterprises, was published in March 2008. RTS awarded \$70,000 in grants for pilot projects in 2008. The team continued to host regional meetings to publicize project results and gather additional information about creative assets. [Deep Roots, High Hopes](#) provides detailed regional analysis and catalogs creative assets in each region of the state.

The final report and recommendations were released this March. Again, press coverage of the final report has been very good. Two of our local TV stations have covered the project, and our local NPR station is currently doing a series of stories about the Arkansas creative economy. The project has also received newspaper coverage statewide. And now I'll turn the presentation back to Jesse.

What the Creative Economy Means in Arkansas

Jesse: Thanks, Joy. Now to hear more about the actual research, I would like to introduce Dr. Stuart Rosenfeld of Regional Technology Strategies.

Stuart: I really appreciate this opportunity to talk to you about what has become my favorite topic, the creative economy. I'm glad to see lots of friends and colleagues on the line who I'm sure are going to ask some tough questions, but we'll wait and see. I also want to thank the Winthrop Rockefeller Foundation, which made this study possible. They recognize the cultural value of the arts but also its present and potential contributions to community and economic development.



RTS, or Regional Technology Strategies, is a small nonprofit headquartered in North Carolina that has deviated from some of its original focus on technology-based development. Joy already mentioned that the Winthrop Rockefeller Foundation first became involved with us on this topic around an international conference looking at community colleges and the arts, especially how they serve low-income communities and populations. We'd already completed studies for Montana and North Carolina as had Mount Auburn, our partner in this, for New England and Louisiana. The result was this three-year grant. Three years is a timeframe that is almost unheard of in these kinds of projects, because government agencies can rarely wait that long. They want the results before the next election. So this was a real luxury.

I'll take you through some of the assumptions on which the work was based, what we learned, and on the basis of that, what we recommended.

Five premises that underlie the project are shown here. The first is that arts and crafts-based enterprises collectively produce significant wealth, which I'll say more about later. These enterprises are too often described as lifestyle entrepreneurs or lifestyle businesses which is a codeword in entrepreneurial circles for no real economic potential. Everybody wants gazelles that are going to become an Intel or a Google, but those are really few and far between.

Second is that fashion and design-oriented products can better withstand competition and globalization when mass production is moving off-shore. We can make things that sell for reasons other than cost, that are highly customized, that are aesthetically pleasing, and that are authentic.

Third is that creative communities and amenities are a great attraction for tourists and jobs, and this has been proven. This is really the easiest sell to the traditional economic development community, because it really helps recruitment.

Fourth is the "right brain" idea: businesses are beginning to recognize that the MFA is as important as an MBA. This is about interdisciplinary learning: People make better decisions – they are better engineers

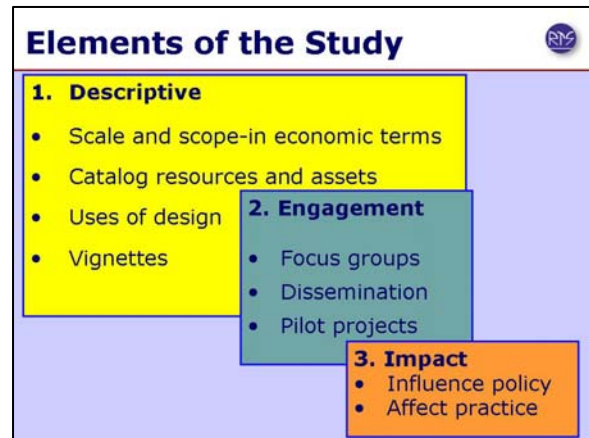
Arkansas's Arts and Culture

- Undervalued sources of regional growth
- Competitive advantages for other sectors
- Attractions for businesses, tourists, and talent
- Sources of inspiration and innovation for all businesses
- Underutilized opportunities for marginalized people and communities

and better scientists – if they have some grounding in the arts. Stanford, MIT, and the Rotman School in Toronto are all in the lead in this concept of craftsmanship that is getting so much attention now.

The last one – the opportunities – is especially important to the Foundation. Standardized tests do a very poor job of detecting creative talents, which is probably an understatement. Artistic talents are not recognized and not viewed as career opportunities. This is particularly important within work-force development, and it's important to the Foundation.

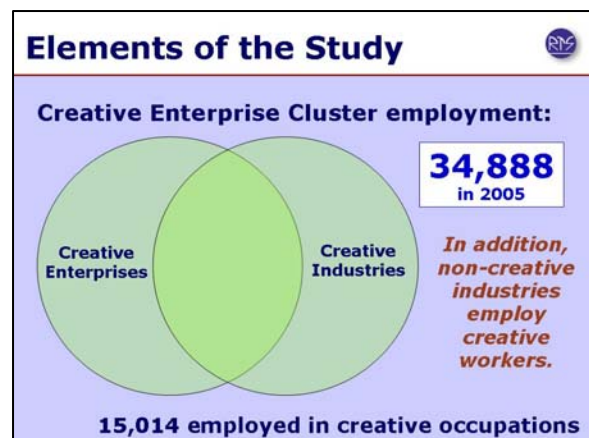
The study has three major pieces. First we want to describe the scale and the scope of the creative economy in both quantitative and qualitative terms. Then we did case studies that would help us dig deeper to put this all into context, to understand the origins, the operations, and the potential of the creative economy. Engagement was really important to learn from people on the ground, to get buy-in for the concepts and to generate excitement and a “buzz.” We facilitated six regional meetings and another half dozen presentations to economic developers, community organizations, and arts organizations. We met with state officials. Then last, we recommended goals, strategies and very specific actions that would advance the creative economy of Arkansas.



The definition that we used is that “creative enterprise” is a service or product that produces some significant emotional feeling or experience for the consumer. We used the enterprise as the unit of analysis to put arts on the same playing field as other industries even though we realize the arts are different in that they produce their own social and cultural value. We wanted to get the states thinking of it as an investment as well as a contribution. So this is our working definition. An Alessi teapot is a great example of where people are willing to pay \$175 for something that makes tea, because they want making tea to be an experience they have in the morning and not just boiling water.



The creative enterprise is at the core of the creative economy, but the full creative economy includes much more. It includes all of the companies it takes for a creative enterprise to operate as a business. This means the full value-chain: suppliers of equipment making quills or looms or musical instruments; providers of materials; companies that get products ready for market like book publishers or art foundries; those who take it to customers or audiences – the bookstores, the galleries, the museums; plus the entire support system – the schools, associations and social environment where artists get their ideas. It is definitely a production system.



So then we tried to populate this creative economy. We began by using the traditional industry codes. There are certain things that represent the creative economy: the music publishers, the art dealers, museums, the graphic designers. We can pick these out, and you can tell from the standard employment and self-employment data how many people are employed in how many companies. But then there are a lot of creative enterprises in industries that are partly creative, partly not. For example, we wanted to consider the fashion designers and fashion textiles separately from standard mass-produced clothes; ditto for high-end furniture. There are lots of things where it's a judgment call to say which businesses are competing on the basis of their creative content and which are really mass-produced, with consumers who buy them primarily for their function.

In doing that sorting, we came up with 34,888 enterprises in the year we looked at. Of course, you realize that there are people in creative occupations that work in and out of these enterprises. There are people who are in creative industries who don't necessarily need creative skills – the guards at the museums, the accountants for the music publishers. But then there are people who are window designers for Target or Macy's or Penny's, or R&D designers working for Motorola or GM, or landscape architects working for resort hotel chains. So we have a whole additional set of people who represent the creative economy but they are working outside of creative enterprises.

One of the reasons it's so difficult to get a handle on the creative economy in the U.S. is that we tend to use only the employment data. That's the way states do their economic development, and the creative economy flies totally under the radar of this. For that reason, the arts get very little respect in economic development studies.

First of all, a lot of data are suppressed especially in rural counties to maintain confidentiality. They don't even reveal how many companies there are or how many people are employed.


And then there are a lot of people who are self-employed, and this makes up a large part of the creative economy. In Arkansas, it accounted for 21.5% of Arkansas's creative economy and \$173 million in revenue. And it's almost certainly higher than that because we know that self-employment isn't necessarily one person. A lot of glassblowers have 5 or 10 helpers working for them. For example, the artist Jeff Koons employs over 80 people. We know from surveys and experience that a lot of the income is unreported, under-reported and also misreported.

A lot of workers are classified wrong. That picture on this slide is the work of a ceramics artist near Pendleton who is classified in the same category as people who make sewer tiles and toilet bowls in the general ceramics category. Half the musicians in the U.S. work for churches, and some churches even have production companies. For a lot of the artists, it's a second source of income. They may be classified someplace else for their primary source, but their love is their art and that may be embedded in other industries or even in government. We're working in the District of Columbia now where all of the Smithsonian is classified as government employment, as were a lot of the museums – as well as the zoo when we worked on the creative economies in Colorado. It's hard to find some of these. You can use keywords in [Dun &] Bradstreet, but of course most artists don't have Bradstreet numbers. You can use the Yellow Pages, but then you have to survey to find employment. It's much easier to do this in a small area. In Sheridan, Wyoming, we could actually identify the individual businesses. But it's much more difficult to do this at the state level, and you have to do a lot of estimation.

Elements of the Study RM

Large parts of creative economy are:

- **Suppressed**
- **Self-employed**
- **Un- or under-reported**
- **Misreported**
- **Second source of income**
- **Embedded in other industries and in government**

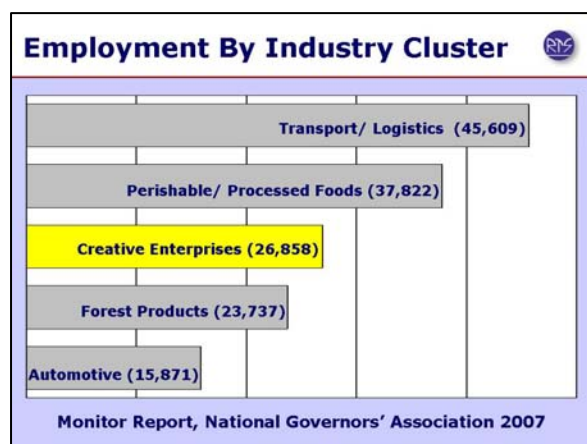


This chart gives you some idea of how big the self-employment sector is, assuming one person per self-employed establishment. You see that 68% of the landscape architects, almost half of the design services, and most of the artists are self-employed. What's interesting about this is that between 1997 and 2006, all of the employment in the U.S. grew by 10.8 percent. That same period, all of the self-employment grew by 34.5 percent. The self-employment in this one category of artists and entertainers grew by 44.6 percent, more than five times the growth rate of all employment across the country.

Elements of the Study

Sector	Employed	Self-employed	Percent self-employed
Artists	106	2,245	95
Design Services	1,911	1,200	45
Landscape Architects	147	318	68
Photography	733	526	42
Art Dealers	86	85	50
Advertising	1,710	659	28

The way we did this study, we talk about it as a cluster. A cluster is nothing more than thinking about the entire value chain of a set of companies, looking at the concentration, and looking at where they tend to be located. We've discovered all over the world that certain kinds of companies tend to cluster in certain places. Harvard's Michael Porter did a report to the National Governors Association, a study for every state, and did not include anything out of the creative enterprise cluster except under tourism. For the state of Arkansas, we took our study and compared it to the clusters that he did report and found that if he had used it, it would have the third largest in the state behind transportation/logistics and processed foods. With \$1.1 billion in wages and earnings in 2005 and 35,000 people employed, it should have been shown as the third largest cluster in the state.



One other important thing about this is that the creative enterprise cluster is what biologists call a "keystone species," a term I first heard applied to the arts by the U.S. Department of Agriculture. That means that its impact is disproportionate to its size. It influences tourism, IT, agriculture, healthcare, consumer products, as well as the overall quality of life, residential desirability, the area's overall creative and innovative milieu. So it really has much more impact even than the size shows.

We also did some case studies, which we call vignettes, which allowed us to show the diversity of the creative activities in this cluster. These are just a few of many that are available in this publication.

Just to give you some idea: bladesmithing. Now, I never thought of bladesmithing as an art until I visited Maniago, Italy, at an OECD [Organization for Economic Cooperation and Development] conference where there are 250 cutlery companies making exquisite knives, working with artists all over the world to design the handles and engravings and inlays for the blades. I was surprised to find a comparable yet somewhat smaller community of knife makers in Washington, Arkansas, where the first Bowie knife was made. The Bill Moran School of Bladesmithing,

Vignettes of Creativity

- Bladesmithing in Washington (SW)
- Communications Arts Institute (NW)
- Hot Springs Film Festival (WC)
- Texarkana ArtsSmart (SW)
- EAST Initiative (AR)

the Bladesmithing House Museum, and the American Bladesmith Society are all artistic companies that could never be found through the typical industry classifications.

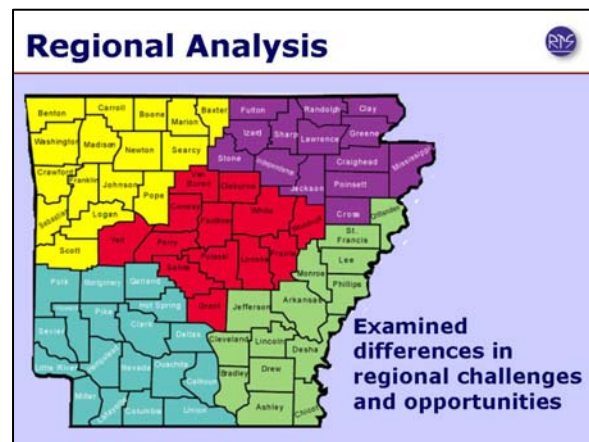
We looked at the [Communication Arts Institute](#), which used to be called Writers Colony at Dairy Hollow in Eureka Springs, which draws writers from all over the world to its residencies. It established a “thinkubator” focused on specialty writing about healthy eating. It has added a children’s program called Chewy Café. It has become internationally known as a major center for the literary arts.

[Texarkana ArtsSmart](#) was a program to improve basic skills in the southwest corner of the state, using things like dance to teach math by choreographing dances that use fractions and percentages.

The [EAST Initiative](#) was a science initiative working with ASTA, the Arkansas Science Technology Authority. In the Environmental and Spatial Technology (EAST), they do digital story-telling and design. They have the My Community student filmmaking competition where one of the classes did a video of a Japanese WWII internment camp in Arkansas. They learned about digital architecture. And the best results of this have been in small, rural communities.

We also did analyses of the five economic regions around the state, because we know there are differences within any state, within different parts of the state. Each, of course, has its own set of strengths and needs.

The Northwest is the fastest growing part of the state. It has the University of Arkansas, but it lacked the kind of image it needed to attract young talent, especially with the growth of over 1,000 Wal-Mart suppliers moving in. But, they have made a huge investment in the Crystal Bridges Museum of American Art.



The Southwest has the Ouachita Mountains, forests, and lots of manufacturing, but it’s been losing its resource and manufacturing base along with its young people. It realized it needed to be recognized; it needed the communications; to try to build regional trails; to get the overflow from the Northwest. It also includes Hot Springs, and it is trying to build upon Hot Springs’s burgeoning documentary film industry.

The Northeast stretches from the Ozarks and is rich in colleges and crafts traditions. It includes Mountain View, and it wants to involve more of its young people in the arts to sustain its traditions to keep them going.

The Southeast is the poorest region of the state with seven of what the USDA calls “persistent poverty counties.” But it has a rich music tradition: the blues, gospel, plus the folk arts. It is trying to tap into its cultural heritage.

Of course the Central region is dominated by Little Rock and more urban amenities. Conway is also becoming a literary center.

We tried to catalogue the assets. We knew we couldn't do this exhaustively, so we tried to do it illustratively. It included the organizations that represent and support the social capital that is needed for the arts: the guilds, the councils, the local branches of national professional trade associations. This is the social infrastructure that enables artists to get to know each other, to network, to learn, to collaborate, to do joint marketing, to learn about opportunities. In surveys in some of the other states we've covered this desire for networking as one of the highest priorities among artists.

Catalogued Assets



- **Social Capital**
- **Educational Programs**
- **Events**
- **Resources**
- **Places and Spaces**

Postsecondary and private schools are critical to teach the new artists and to update skills, especially business skills. We really considered education as one of the most important assets, not just in developing talent but in creating more appreciative consumers and as venues for the arts. We looked particularly at the community colleges. They are often overlooked, because for decades they've been considered left-brain institutions focusing almost exclusively on work-force development. But there are lots of examples out there of colleges being able to move into the arts, looking at them differently than they have in the past.

The events that are ticketed – the festivals, the fairs, the trade shows, the performances, film and TV locations – we tried to catalogue as many of those as we could.

The resources are the sources of funding and the technical assistance like the Cooperative Extension and the Manufacturing Extension in the state.

The places and spaces are the galleries, the studios, the art colonies, the incubators, the exhibit halls, museums, the historical sites and theatres.

In our third report we tried to describe, in each region of the state, what kind of asset each region had within these five categories. This is very time-consuming and can be difficult. For example, a lot of music venues and even art venues are in coffee houses, restaurants and pubs. You almost have to know about these firsthand and hear about them almost by accident to see where the real core of this creative economy is in some small communities. Some of the art galleries are in hospitals, banks, and government buildings. For example, The Appalachian Regional Commission in Washington, Arkansas, has a revolving show of Appalachian Art, and a hospital in Rogers had a gallery of local artists.

This next slide gives you some idea of just how many organizations exist within this concept of social capital. We know that this is only the tip of the iceberg; there are many more. There are a lot of church-based music groups, reading groups, informal quilters' clubs, and networks of artists. We could never capture all of it. These are only the ones that either had a Web presence or we heard about somewhere. Then there's also the visual, literary, and performance arts that mostly have their own associations, but the other parts of the arts are mostly represented by national organizations with regional or state offices. They have an even greater need for

Organizations (social capital)

Visual, literary, performance

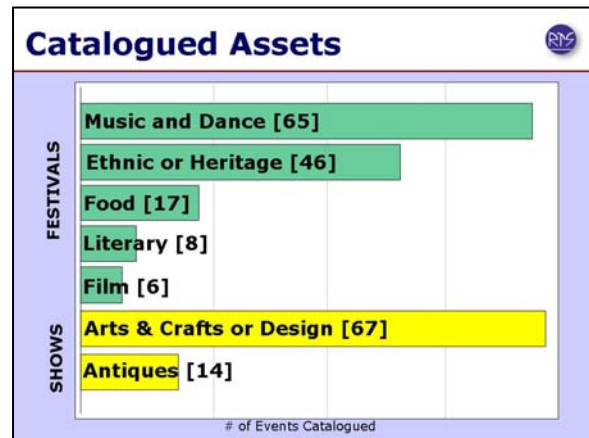
- 13 Poets & writers groups
- 41 Arts and crafts guilds
- 27 Quilters guilds
- 25 Music and dance organizations

Also represented:

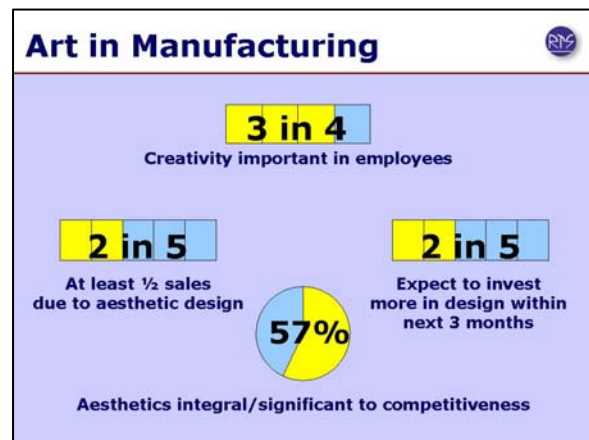
- American Institute of Architects
- US Green Building Council
- Association of Professional Design
- Other informal groups & networks

social capital because they don't meet very often. In most cases they really were looking for opportunities to share information.

The events and performances were catalogued based on what we could pull from Web sites, state department of tourism lists and from local tourism information, which is almost certainly an undercount. We had to assign each event to one category. In reality, we know that crafts festivals include music and farmers markets often include crafts booths. So we know there's much more out there than what we found.



Manufacturing was a huge component of Arkansas's growth. So much of the south side depended on manufacturing, but the world is changing. Our hypothesis was that Arkansas could no longer be competitive in a solely production based economy. We really thought there were opportunities to bring together artists, designers and artisans with manufacturers to try to produce new kinds of products – ones that can be produced and kept on-shore, due to their authentic content, so that you wouldn't lose out to foreign competition because the quantities weren't high enough. We wanted to see how important the aesthetics and the emotional appeal of the products were to the state's manufacturers. So we did a survey that we replicated in North Carolina and will shortly in Mississippi. We learned that two in five of the manufacturers said that at least half of their sales were due to the aesthetics of design, and that two in five expect to invest more in design over the next three months. Over half of those said that aesthetics were integral to their competitive advantage. Then we asked about their employees, to determine their desire for more creative employees. We aren't sure exactly how they define creativity. But giving them the benefit of the doubt, three in four said that creativity was very important in their hiring practices.



We also gave out a number of minigrants across the state. These were grants of up to \$10,000 to jumpstart some new ideas and new activities where there were some existing strengths. We can see that three of them are linked to education and training: the Arkansas Craft School, which is connected to Ozarka Community College, the College for Aspiring Artists, the two-year college as part of Arkansas State University at Beebe, and others also. In fact a number of them integrated their projects into the educational process.

Creative Community Grants

Project	Description
Ozark Film Festival (Batesville)	Teaching film to youth
Digital arts (Eureka Springs)	Creative services hub
Ecommerce (Beebe)	Web-based curriculum
Ouachita Craft Trail (Mena)	Marketing artisans
Arts Studio (Locust Grove)	Youth design program
SW AR Arts Council (Hope)	Entrepreneurial training
TCAA (Little Rock)	Training for music industry
AR Craft Guild (Mountain View)	Business curriculum

I wanted to give you one example here. [Eureka Springs](#) is kind of an unusual city in the northwest part of the state that had been pretty depressed for a long time. A rural town with not much going for it and not much industry, it really used the arts to rebuild its economy to the point where it has become listed as one of the “100 Best Art Towns.” It all began with the discovery of the curative properties of the waters a hundred years ago. Then Chautauqua arrived and in the 1930s some WPA artists came and started a small arts colony. In the 1960s, they created a religious theme park with a seven-story Christ in the Ozarks. But it was never modernized. They kept their Victorian architecture, their windy streets. It was discovered by the counter-culture movement in the 1970s and began to draw artists and writers, and that really fueled its recovery. Now it’s one of the best art towns. The U.S. Department of Agriculture has a new study of rural art havens, and Eureka Springs made the list of one of the top art havens, which means it’s in the top 5% of all counties in the U.S. for the highest concentration of artists and performers.

These are a few pieces of the creative economy in Eureka Springs – you can find all of this on their Web site. Its economy is primarily the arts: the city auditorium of this tiny town of 2,500 has drawn names such as Emmylou Harris, Ray Charles, Judy Collins, Bela Fleck, Randy Newman, Alison Krauss, and many others. And the writers’ colonies that I mentioned, as well as the Eureka Springs School of the Arts and artists’ villages, all have regular happenings downtown. They even show movies on the side of a building downtown and they have art on the side of a parking lot that they auction off and rotate every six months. It really is about economic development here.

To finish up, I’m going to give you a little bit about the five sets of recommendations we made for the state. In each case we had a goal that was fairly general, but then we gave fairly specific recommendations and actions.

Number one was to create a statewide leadership council. The arts, of course, are well represented by Joy and the Arts Council, but by bringing in the other parts of the creative economy you can get the kind of critical mass that expands your constituency and broadens the base of support for the creative economy. Our goal was recognition by economic developers as an economic development strategy. We wanted to be positioned alongside economic development in the legislative process. We’re not yet sure how this is going to play out as our report came out toward the end of the legislative cycle this year.

Eureka Springs (pop. 2,278)



- One of 12 Distinctive Destinations National Trust for Historic Preservation
- One of 100 Best Arts Towns in America
- One of 25 top arts destinations, *American Style Magazine*
- One of USDA’s “Rural Artists Havens”
- Hosts 6,000 weddings per year
- 250 artists



Elements in Eureka Springs



- Communications Art Institute
- Eureka School of the Arts
- City Auditorium
- Main Stage Creative Community Center
- Inspiration Point Fine Arts Colony
- Glamorama Productions
- Paper Moon Productions
- Artists Registry
- Passion Play
- Gallery Mint



Goal I



Strengthen recognition of and support for Arkansas’s creative economy within state’s economic development community

- Create statewide creative economy leadership council
- Position creative economy alongside economic development in legislative process
- Create annual grants program for innovative projects

We wanted a grants program for innovative projects, something sort of like the John & Abigail Adams program in Massachusetts. This is something that would reward projects with some economic outcome, and I think Joy will tell you about one that actually came out of this study.

Goal two was to nurture the development of talent. This has really tried to shift the thinking of public education from arts purely as a lifestyle to arts as a career path with real economic opportunities either in self-employment as a working artist or designer, or in a growing company that values creativity. I visited the College of Ceramics and Glass in Denmark last May in Bornholm. They have an intense three-year program, but most of the graduates end up being employed in industry after three years of developing their skills in glass and ceramics arts. This isn't yet recognized by our U.S. Department of Labor or the Office of Vocation and Adult Ed. Somehow we have to get them to understand the economic value of this. We need to inventory the jobs that seek artistic skills, as well as workshops, and begin to map the career paths of people who go through these programs. Of course they've done a great job of keeping the arts in the K-12 program in Arkansas. It is one of two states that have actually combined high school math and science with art.

The third goal is to promote the growth and profitability of creative enterprises – to help artisans use e-commerce to get into shows and to get them into shows overseas or around the country the way we support trade missions in other industries. Montana, I know, sent its artists to Ireland, and they had a show at the Bank of Ireland, which led not only to connections to artists there but also to trade in other areas – to develop the capacity of small business development centers to understand the arts and support them, to realize it's not just another kind of mom and pop business. It has unique needs and unique entrepreneurial skills. We also think that creating a microloan program for creative ventures would encourage entrepreneurship in the creative sectors and recognize the specific needs of entrepreneurship, which is not the same as producing widgets. They run their businesses differently, they have different kinds of skills, and they market differently. For example, the Arkansas State University at Beebe has created a creative enterprise degree program.

Goal II



Nurture the development of creative talent and the pipeline of creative workers.

- Attract talent
- Map career paths
- Promote K-12 arts education
- Expand art & design in higher education

Goal III



Promote the growth and profitability of creative enterprises

- Develop markets for creative economy
- Provide technical/business assistance to artists
- Encourage entrepreneurship in creative sectors



The fourth goal is to utilize the creative talent and assets in other key sectors. We tried to work with the Manufacturing Extension Partnership – which exists in every state to help manufacturers modernize – to try to introduce some of the design and art skills and creative skills into that. It's really never paid much attention to design other than for manufacturability. The Cooperative Extension is much more flexible, but offers limited support for manufacturing. So we need to either rethink the system we have or create a national Design Extension Service. We want to develop cultural tourism further, to make more use of the existing trails, and to expand the arts and crafts trails of African American history and mountain music.

Finally, the last goal is to support and expand the creative infrastructure of existing creative and cultural organizations, building creative community initiatives as Utah has, to create bonds to support renovation, building, and planning of state cultural assets as Vermont and Massachusetts have done.

Goal IV

Utilize creative talent and assets to increase the competitiveness of other key clusters in Arkansas

- Help companies use design to become more competitive
- Further develop cultural tourism



Goal V

Support and expand the creative infrastructure

- Assist creative and cultural organizations
- Build physical infrastructure through Arkansas Cultural Development Bond



Q & A

Jesse: Thanks, Stuart. Thank you to everyone who has written in so far. You're asking some really great things, and we're going to see how many we can cover.

The first question I have is going to be for Joy.

It sounds like you had a lot of high level advisors for this project – the First Lady, etc. How did you get their buy-in?

Joy: Well, we just asked them. People were really excited about the project. Mrs. Beebe has a long history of supporting the arts. Even before her husband was elected governor, she was on the board of a local arts agency in Searcy, Arkansas. After he was elected governor and she moved to Little Rock, she was on the board of the Arkansas Repertory Theatre. She's been real excited about the project and just called last week to get more of the final reports to hand out to people. So she's been engaged from the very beginning and that's been really good. Once we got her on board, it was really easy to get the other state agencies involved: the economic development folks, parks and tourism, and higher education. She was really the key. She wrote the foreword to *Ducks, Documentaries, and Design*. So we've had really good buy-in from the First Lady and subsequently from the other agencies.

Q & A

To ask a question, use the "Chat to:" box.

National Assembly of State Arts Agencies

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I don't mean to sound like that's the only reason they were interested, but I think we got a lot of cooperation because she was so on board with the project.

Jesse: Great. Thanks, Joy. Our next question has to do with the creative industries of Arkansas, and it's more about the data. The question is: In Arkansas, what is the portion of creative industries that are nonprofit versus commercial businesses? Stuart, would you have any idea about that?

Stuart: I don't have the data with me. But if I were to guess, I would say that it's at least 95%. Even though there are a lot of nonprofits, the way we counted the businesses with the entire value chains, especially with self-employment, it was predominantly profit-related.

Jesse: Okay. Here's a question from Dabne Whitemore in Louisiana. Her question is: How did you catalogue the assets? And do you advertise or provide listings or databases for the assets once they were collected?

Stuart: We have the lists and we have Excel files for every one of them which we made available in Arkansas and could be made available with the state's permission.

Joy: I'll add that on the Arkansas Arts Council's Web site, we have a listing of local arts organizations and a list of galleries, but that is pretty much self-reported. We also have a list of our grantees that we publish, but of course that's not all-inclusive either. I don't know of a resource that would have everything catalogued together.

Jesse: Thank you. For our next question, someone is asking about creative economic activity that's undercounted or invisible to standard economic analysis. Is there a way to fix that?

Stuart: I don't know if there is a way. I know that the European Union announced last month that it is going to try to count what it calls its "black economy," the unreported economy, because they estimate that 20% of the economy of Spain is not reported. It's even higher in Italy. I don't know if there's any way you can do that. One thing you can do is to get the economic development agencies to at least consider the self-employment data, at minimum, to include that in their counts because it's so high. So that could be the one thing you could do. But as far as the ones that are underreported, without doing surveys and without doing some fairly intensive on-the-ground research, I don't think there's any way of getting at that data. It's all confidential.

Jesse: I have a question from Charlotte Fox in Alaska. She's asking: What is the mission of RTS?

Stuart: We do economic development with strong emphasis on less-advantaged communities and populations. We're a nonprofit, and it's mostly economic development to help develop the economies and create jobs.

Jesse: Our next question is coming from Janeen Mason. She's wondering: What are your suggestions for getting legislators to recognize the economic impact and keep funding the arts as one of their top priorities?

Joy: I'll go back to something I learned from Arni Fishbaugh several years ago. I had mentioned Montana's study. She told me that she stopped talking about grants and started talking about investments. I think that's very good advice, and it's something that this study has enabled us to do in Arkansas much more effectively. When I went before the legislature this past fall, I talked about investments in their local communities and how much community arts organizations contribute to downtown revitalization and

rural development. That seemed to resonate very well. Now we've been doing that for several years, but now we've got the data to back it up.

Jesse: Great. Thanks, Joy. Alright, it looks like that is all of the time we have for questions. I just want to keep reminding you to keep sending us your questions. If we don't get to your question during today's session, we'll do our best to send an email response so we can get you the answers to the questions you're asking. Now, we're going to turn back to Stuart, and he's going to briefly share with us some types of activities that have resulted from this research and illustrate a few local examples.

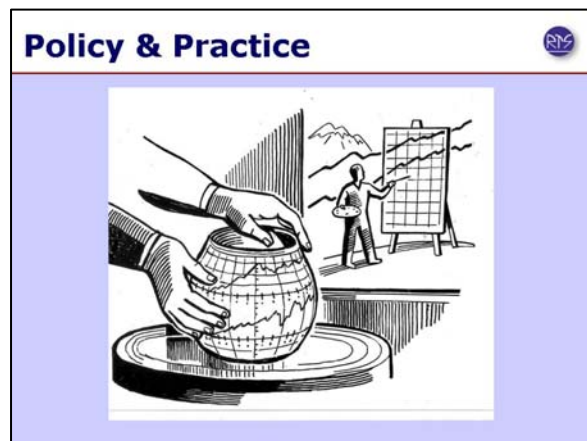
Policy and Practice

Stuart: The dream of every policy study is to have an impact. I've been doing this long enough now to have heard the refrain, "This report is not going to sit on the shelf like most others," more times than I can count. But sometimes our dreams come true, almost always due to a strong champion or set of champions, or because the report reiterated what people were already beginning to think about and plan. Sometimes the implementation is driven from above and sometimes from the grass roots.

Fortunately, we had a ready-made audience for this: A constituency that had not been taken seriously enough for the contributions they were making for the economy. The catalyst was a foundation and not a state agency, but this foundation was well-known among community development organizations, if maybe less well-known among creative organizations.

There have been some impacts at the state level but most have been at the local level. There has also been some impact at the national level, as I introduced some of this into the National Governors Association *Cluster Handbook* that I wrote in 2007 to get them to think about the creative economy as one of their industry clusters.

This is what we had hoped would happen, in random order, not in order of priority or importance. We hoped this study would affect what was taught in the schools and colleges and how it was taught; that it would improve assistance to small businesses; that it would deepen our appreciation and consumption of creative and cultural goods; that it would help communities by improving amenities and maybe expanding opportunities and stemming population loss; that it would help people outside of the mainstream who have untapped talents that could be turned into economic assets and advantage; and that it would get industry to think more seriously about using creativity in their designs, their brands, and even their work force.



One of the projects we worked on was the [College of Aspiring Artists](#). [Founder and COO] Arthur Hunt was probably one of our most enthusiastic supporters. He was on our advisory panel. He saw this as a way to develop the musical talents and the business skills of African American youth as performers but also as business managers and music producers. There's a huge stock of musical talent in the black churches that can be nurtured and turned into economic assets, which is what he attempted to do with our grant. It was to establish the career paths and opportunities for his students. His students performed at conferences and festivals based on partnerships they created with radio stations, TV stations, the Job Corps, and the Peabody Hotel. He produced a documentary with Rave Motion Pictures and really has done a great job of moving this project along and creating some new excitement within his school.

College of Aspiring Artists



- "Edutainment" series to showcase new talents
- Creative Thursdays
- Youth artworks
- Creative economy networking
- Expanded stakeholders and partners

[T Tauri Galaxy](#) is in a rural part of north central Arkansas and was created as a way to get students access to skills and resources that you usually find in larger urban schools. What they did is help students produce short films. They have an online curriculum that includes five basic steps to documentary filmmaking – learn the camcorder, fundamentals, sound editing – and they're still adding new topics. Most important is that the Web site is written and driven by youth, not by teachers. It's generating tremendous interest in the arts among that population in the state. One problem we discovered in doing this, of course, is that not all students in rural areas can get access to high speed Internet. That was a limitation in some of the most distant parts, but as we overcome that I think this is going to create a real opportunity.

T Tauri Galaxy Film School




- Youth designed and driven by 5 teen advisors
- Online tutorials and resources
- Post films, work-in-process, reviews, dialogue
- "Do, view, talk, and know"
- Annual competitions

The [Arkansas Craft School](#) we can't claim that we actually started, as it has been going for a long time – but we really helped solidify the connection to community colleges and shifted attention to economic development. They held a workshop on that connection to the economy. This school is a nonprofit arm of the Arkansas Craft Guild, which offers classes through the Arkansas Craft School and other venues.

Arkansas Craft School

- Joint venture with Ozarka Community College and Ozarka Folk center in Mountain View
- Art and Craft in the Creative Economy Workshop for public planners/leaders
- Teaching crafts in elementary and middle schools
- Continuing education credit for crafts courses
- Apprenticeship program in pottery, glass, blacksmithing, bladesmithing, and tatting



The changes that came about had to do with the introduction of entrepreneurial skills and business skills to improve the economic outlooks for its students. It had for a long time focused on the craft, and it's got a great apprenticeship program. Through our grant it held its first workshops on designing Web pages and marketing skills that are now integral to the program. It's really influenced some replications, some adopters in Northwest Community College in Bentonville and East Arkansas Community College, which are looking now for similar relationships to craft programs. They, by the way, got a \$100,000 grant from the Windgate Foundation to expand their apprenticeship program and other programs.

The [Ouachita Arts Trails](#) is another small grant we gave out. These art trails, or art walks, are increasingly popular. They've been used so successfully by Becky Anderson at Handmade in America, where they merge tourism with the arts. They bring people to a place, get them to stay longer and spend money on local products. This is not new, of course, but Ouachita started a new trail with a small grant from the project that they believe is going to grow over time and possibly become linked to nearby areas to get a critical mass.

One other result of this project just enacted by the Legislature, in the Delta region there is a new Rock n' Roll Highway in northeast Arkansas. Highway 57, through three different counties, is where Roy Orbison, Johnny Cash, Elvis Presley, and Fats Domino all performed.

Art walks are small in scale and more intense and require a town center, which is harder to do around a Costco or Wal-Mart in the northwest part of the state. But you can do it with a larger trail.

We also used this project to bring more Arkansas community colleges into our International Alliance of Community Colleges, which includes colleges from across the U.S., South Africa and Ireland. Denmark is about to join. This is dedicated to strengthening the programs and services for crafts, but more importantly, to improve the business and marketing skills of students. We included three participating colleges from Arkansas: Rich Mountain, Ouachita, and Arkansas State University at Beebe. This network has monthly conference calls, we meet regularly, and we've held four conferences – one in northwest Arkansas – as part of this project.

The idea is to share ideas and curriculum, build relationships with state and local crafts councils, and really try to develop the uniqueness of the entrepreneurial skills. Where work times aren't fixed and we have short life cycles dependent on reputation and buzz, performance is more important than credentials. It's really tricky to try to teach business skills through the traditional entrepreneurship course. A lot of colleges want to offer degrees in entrepreneurship, but it doesn't really meet the needs of the artists.

One thing they helped us do through this project is create a Web site and a curriculum to teach artists how to use e-commerce. We did this at Arkansas State University at Beebe. With their assistance, we created Web sites for the galleries at all of our member colleges through this pull-down curriculum. This was presented at the CODA [Craft Organization



Ouachita Arts Trails

- Developed first regional studio/cultural tour
- Attracted 375 people from 10 states
- Created 2009 guidebook to arts and culture
- Partnered with Rich Mountain Community College
- Increased awareness in surrounding regions
 - Lum & Abner Festival
 - Mountain Festival
 - Ouachita Little Theater




CraftNet Activities

- April '07 Conference in Rogers: *Crafting Economic Growth Strategies*
- Bus. Meeting, tours of Eureka Springs
- Monthly conference calls
- Features in quarterly "CraftNet Sketches"
- Jointly developing web site and e-commerce curriculum with Arkansas State Univ-Beebe
- Meeting in April in Little Rock at CODA, April '08.





CraftNet Global



Development Association] conference in April, and it's being used by our member colleges within their arts and crafts curriculum.

It's not always possible to assign outcomes to a specific project. You never know what would have happened in the absence of a given report or intervention. We did build an evaluation into this project and contracted with Martha Kingslow at Kingslow Associates in Maryland, who has a lot of experience with rural development. She's conducting an evaluation. She'll be surveying people around the state who have participated in some way to get a better sense of what effects we've had on different communities in the state.

Uses of the Research

Jesse: I'd like to introduce Dr. Mark Peterson of the University of Arkansas Cooperative Extension Service. He's going to explain how he has used the research and how it has benefited groups in his region.

Mark: I'm just delighted to be part of this Web seminar. I want to commend the National Assembly of State Arts Agencies for taking the initiative to pull this together. It's been a great adventure, and I'm delighted to share some of these thoughts with you.

We received some funding from the Public Policy Center at the University of Arkansas to work with amenity-based economic development and creative economy. I think Stuart made a great point that creative economy has an impact that transcends just the numbers. I think economic developers around the country are starting to realize this, particularly as it relates to quality of life and place. As we learned about this, it just made sense for us to work more in this arena.

I'm part of the University of Arkansas Cooperative Extension Service, a part of the land grant university system. Every state in the country has a land grant university system with three components: research, teaching, and extension. Our mission is to provide research-based information to help Arkansans to improve their economic well-being and the quality of their lives. As part of the land grant university system, we have an Extension office in every county of the state. Almost every county in the country has an Extension office. We have professional faculty in all of these offices.

Our Community & Economic Development Department focuses on strategic planning, community and economic development, local government education, and public policy education. If you have not interacted with your extension service in your respective state, I would encourage you to do so. They all have a different focus based on their expertise and what they see as the greatest needs and opportunities in your state. But as creative economy becomes recognized as a valuable and important economic strategy, I think you'll find more and more extension folks becoming more open to being involved in this. They do have expertise in economic development and community development which can be very helpful. I might mention a couple more things. In Kentucky, I understand there's an arts extension agent who works full

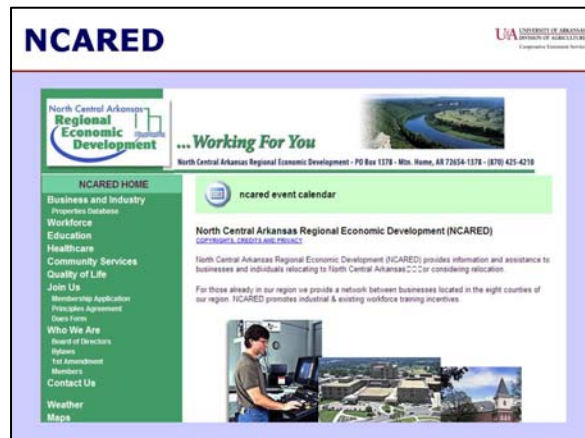


Cooperative Extension Service

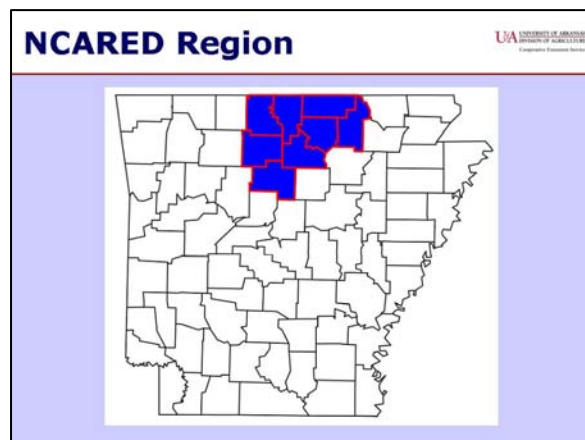
- **Our Mission:** To provide research-based information to help Arkansans improve their economic well-being and the quality of their lives.
- **Connected to the land grant university**
- **80 Offices in Arkansas**
- **Community and Economic Development Department:** Strategic planning, community and economic development, local government education, public policy education

time in arts education. We also have an e-newsletter, *Breakthrough News*, that deals with strategic thinking in community and economic development; if anybody would like to receive it just let me know.

It's been my privilege to work with NCARED, which is [North Central Arkansas Regional Economic Development](#). It's a nonprofit corporation that works with eight counties in north central Arkansas. It's a dedicated group of leaders concerned about the future of their counties and of the region. It's a very diverse area but has a lot of creative economy assets, organizations, and a lot of activity.



This is our part of Arkansas, north central Arkansas. In calendar year 2006, six manufacturing plants closed and either moved to China or Vietnam or someplace else or just closed. You can imagine in a rural area that having six plants close has had a real economic impact. It's a loss of about \$11 million a year from these rural counties. The leaders there recognize the economy as critical, and they're open to working in new venues.



This is [Mountain Home](#). Mountain Home is the largest community in the NCARED region. There are about 25,000 people in the county, and there's about 10,000 or 15,000 people in Mountain Home. A lot folks from up north come down to retire there because they have four seasons. It's a gorgeous area, a couple major lakes. And arts are very much a part of that culture.



This is the Web site for Mountain Home. In Mountain Home, a much higher percentage of their economy is based on arts and crafts. They've got Ozark Folk Center there, which is a state park. It attracts people from all over the country who come there to learn, to see people engaging in music and creating art, painting, sculpture, and all these things. It's just an amazing place. It's a very distinct community. Almost every night on the town square, they'll be people out there jamming with their music. It's just a very special place.



This project had four purposes to build in NCARED's regional blueprint using the creative economy. We worked with the region to develop a regional blueprint with goals and objectives in several areas, and the creative economy was one of those areas. This was taking us to the next level. We also are working to increase the awareness of the potentials of the creative economy; explore the possibilities of a regional brand; develop a database of creative economy people in the region.

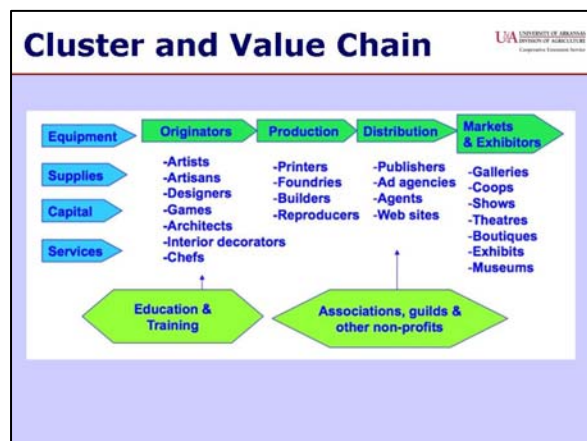
Creative Economy Project

UVA UNIVERSITY OF VIRGINIA
DIVISION OF ADMINISTRATION
Cooperative Economic Service

Purposes:

- Build on NCARED's Regional Blueprint using the Creative Economy
- Increase awareness of the potentials for the creative economy
- Explore the possibilities of a regional brand
- Develop a database of creative economy people in the region

One of the things that we found most useful from Stuart's work was his perspective that the creative economy is a cluster and has all these different dimensions. I think that was very eye-opening for us to see all the different assets that are all connected in this cluster. I think it helped us to see a more holistic perspective, as well as the strategies that were included in the study.



We held focus groups in each of the eight NCARED counties. We had 130 participants. It was a lot of fun. When you'd ask people questions, you'd learn things you'd never dreamed of. These folks were real grassroots, a lot of entrepreneurs. Over half of them started their own businesses, and they were for the most part small businesses that maybe employed one or two persons. They also were, largely, under the radar in terms of assistance from other organizations.



Development Project



- **Focus groups held in each of the eight NCARED counties**
- **130 participants**

Here are the challenges they identified: marketing to and finding customers, which is a reflection of the down economy; keeping a good work force; taking full advantage of broadband; they recognized that some communities were very supportive and some were not; and developing a regional brand was valuable.

Focus Group Results



1. **Challenges - marketing to and finding customers**
2. **Keeping a good work force – work ethic, wages**
3. **Taking full advantage of broadband (70% have web pages)**
4. **Community can be very supportive**
5. **Developing a regional brand would be valuable**

A creative economy team was formed, and they looked at a variety of Web pages. [Handmade in America](#) was one of them, which was a real inspiration because of the work of Becky Anderson there.

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Handcrafted Design Source

Welcome to the **Handcrafted Design Source**, a guide to Western North Carolina craft artists who create custom home furnishings, architectural elements, and accessories for the home and garden. Design professionals, as well as homeowners, seeking to commission local craft artists for signature construction and custom design projects will find this resource helpful and easy to use. Whether you are looking for a one-of-a-kind iron railing, a pottery sink, a handcrafted tile countertop, a dining room table, or a garden bench, the Handcrafted Design Source is the place to look!

[SEARCH the Handcrafted Design Source](#)



The team was a broad-based group of people including the community college. We appreciate the involvement and support of Joy Pennington and the Arkansas Arts Council. They reviewed reports, shared information about upcoming events, grants and investment opportunities. Thank you, Joy. They designed a logo you'll see in just a moment. They are working on a Web site. They are looking at trails, started branding projects. We're just really excited about what's happening there.

I think the real key is leadership. Rich Fischer, who's on the Web seminar, is the chairperson of that group and has done a great job. Ken Ballman, also on the Web seminar, is the liaison to the NCARED board. Gil de Lorenzo is the executive director and Gregg Bess is president of NCARED. Without local leaders who get it, who see the big picture, it's not likely to be successful.

This is the result of the branding process, and it just shows some creativity. "Naturally Ozark" emerged as the brand for this region. We're excited about the opportunity to co-brand with organizations and artisans in the region and see great things happen. It's been a privilege to be a part of this conversation.

Creative Economy Team

- Broad-based group of people, including community college
- Reviewed results of study
- Shared information about upcoming events and grant opportunities
- Design a logo, set up a web site, develop trails, start branded products
- Rich Fischer (Chairperson), Ken Ballman (Board Liaison), Gil deLorenzo, Greg Bess

Results of Branding



Future Activities and Advocacy

Jesse: Thank you so much, Mark. It is really great to see a state study that is being used both on regional and local levels, and thanks for telling us a little more about that. I would now I'd like to turn back to Joy, who is going to give us the Arkansas Arts Council perspective on their future activities and advocacy in relationship to the research.

Joy: Thank you, Jesse. We are excited about the first goal of coordinating better with the Economic Development Commission. The timing has been really great on that, because last week we found out that the Commission has hired a consultant to strengthen the nonprofit sector in Arkansas. One of the strategies she will use is to identify key nonprofit clusters, so we will be using these project findings to position the arts as an important player in the nonprofit field. We've already invited the consultant, Pat Lyle, to attend our Arts Council meeting next week. So she'll be having lunch with the Arts Council and giving us more detail on the economic development nonprofit project and

Goals & Recommendations

- Goal I:** Strengthen recognition of and support for Arkansas's creative economy within state's economic development community
- Goal II:** Nurture the development of creative talent and the pipeline of creative workers.
- Goal III:** Promote the growth and profitability of creative enterprises.
- Goal IV:** Utilize creative talent and assets to increase the competitiveness of other key clusters in Arkansas.
- Goal V:** Support and expand the creative infrastructure.

how the Arts Council can fit into that and work with her. So that's good. As we begin our strategic planning process for our next five-year plan later this year, we'll be working to integrate each of these goals into that plan.

Last year the Arts Council asked Julie West, a graduate student at the Clinton School of Public Service, to develop a sustainability plan for a nonprofit arts advocacy group. We believe that to capitalize further on this study, it is crucial for our arts organizations and other advocates to promote the arts as a major contributor to our economy and to rural and community development. A working group of arts, education, and business leaders has agreed to serve as the founding board membership of the advocacy group. They are excited about using the study and recommendations as they move forward.



Last fall we presented the employment data from the creative economy project to [Arkansas] Governor [Mike] Beebe and asked him to fund projects for regional cultural development. We received an appropriation of \$500,000 for the current fiscal year. The release of these funds is at the governor's discretion. The Arts Council is requesting proposals to submit to the governor's office. So far we have discussed projects for locally produced films, a large regional arts festival, and an artist residency in the delta region of the state.



One of the most important outcomes of the study so far has been the recognition by community leaders around the state that arts organizations and artists play a key role in their communities. One example of this is Fayetteville, where the chamber of commerce recently formed a creative economy committee. They are actively recruiting artists and musicians to move to Fayetteville. In announcing their initiative, the press release quoted employment data and other information from the RTS reports. I've been invited to speak next month to their creative economy committee and look forward to many opportunities to discuss the Arts Council's role in moving the creative economy forward in Arkansas.



Q & A

Jesse: At this point we're going to go into our second round of questions. We have a big list to get through and not a lot of time to get through it. If we don't get to your questions, please look for answers to be coming out via email.

The first question I have is for Joy. Has this project changed anything about your state arts agency? Are you thinking about changing your programs based on what you've learned?

Joy: I think the main thing that has changed is the dialogue we've been having with our arts organizations. I won't say that this project per se has changed our grants. During our last strategic planning process, we surveyed our arts organizations. As a result of what they were telling us, we shifted more money over to operating support as opposed to projects. That was not necessarily a result of this study. I think the main thing it's done for the Arts Council and our constituents is giving our artists and arts organizations some talking points as they go talk to their local government officials and legislators about the creative economy. They've been doing that very well, and I think that goes back to the regional meetings and the fact that they were very well attended. I hope that answers the question. I also want to say that if we don't get to your question today, feel free to call me or email me later. I'll be glad to talk to anyone.

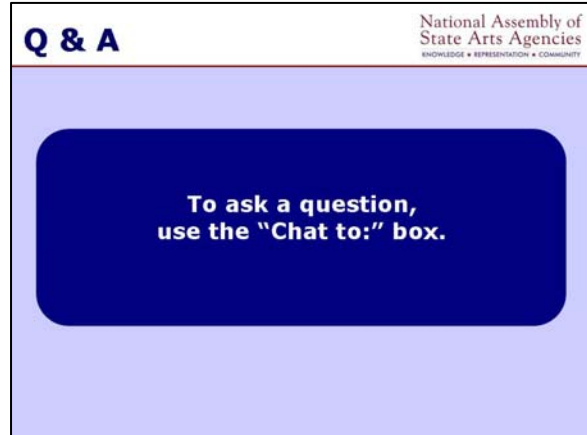
Jesse: Thanks, Joy. The next question I have is for Mark. What kinds of products will be branded with your regional identity? Are there criteria or restrictions for the use of the brand? And who controls it?

Mark: Great question. The creative economy team is driving this process. Right now the priority is to get the Web site up and get involvement from all the artisans in the area. The next one is going to tackle the branding. There are some precedents, for example, [Arkansas Delta Made](#) products. So I think that we don't have to break new ground here, realizing that there is some controversy about what's in and what's out and so forth. This kind of branding has been done in other places. North Dakota and other states have done this. So I think it's a matter of getting folks together and going through a process of sorting through how to make this very successful.

Jesse: Thanks, Mark. We have a question that has come from Rich Fischer. His question is: Creative economy attractions are often key attractions when tourists come through an area. Is there a working relationship between the Arts Council and Department of Tourism?

Joy: Actually, the director of the tourism division of the [Arkansas Department of Parks & Tourism](#) is on the creative economy advisory board. We have talked about ways to strengthen that relationship further. One thing that we would like to pursue is having them sell more Arkansas products at their state parks. I think they are using our data to talk about creative assets in Arkansas. That's a good thing. It's a relationship we're moving forward on, though we're not where we want to be yet. Another thing I'll mention is that the [Ozark State Park](#) that is in Mountain View that Stuart and Mark just mentioned is heavily involved in crafts and in music. So we have a lot of joint projects through that state park, and we'd like to continue to strengthen the relationship.

Jesse: Okay. I have another question that has come through. There was a mention of pilot projects early in the presentation. How were these pilot sites chosen, how many sites were there, and how much were the grants?



Stuart: There were eight chosen. It was competitive. They applied with proposals to an RFP. They were all up to \$10,000. Most were between \$5,000 and \$10,000, so they weren't very large.

Jesse: Okay. I have time for one final question. The question comes from Alex Aldrich in Vermont. How much time did this research take? And how much did it cost?

Stuart: (Laughs) Okay. It was a three-year grant from the Winthrop Rockefeller Foundation for about \$490,000, which included the subcontracts. A pretty large chunk of that went into printing the four reports we put out. It was over a fairly long period of time, and over that period of time we worked on a number of other studies. We learned things as we went along. So it's been a learning process, too.

Resources and Wrap-up

Jesse: I would like to thank Joy, Mark, and Stuart. It has been a pleasure working with them. As we move forward and conclude our presentation today, I'd just like to say that you don't have to worry about writing down any of their contact information that is showing up on the screen. We will be sending an email to everyone who signed up for today's seminar that includes this and other relevant information and resources.

Some other resources we will be sending you will be links to each of the reports that have come out of Arkansas. We will also give you links to NASAA's [Creative Economies Web resource center](#), where you can find studies from almost every state, links to great state arts agency creative economy initiatives, and resources about cultural tourism.

Resources

National Assembly of
State Arts Agencies
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Joy Pennington
Arkansas Arts Council
Phone: 501-324-9766
Email: Joy@arkansasheritage.org



Dr. Stuart Rosenfeld
Regional Technology Strategies, INC.
Phone: 919-933-6699
Email: rosenfeld@rtsinc.org



Mark Peterson, PhD
University of Arkansas Cooperative Extension Service
Phone: 501-671-2253
Email: mpeterson@uaex.edu

Resources

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Arkansas Creative Economy Research



If you have not done so already, please read the National Governors Association Report: [*Arts & the Economy – Using Arts and Culture to Stimulate Economic Development*](#). The research for this report was prepared by NASAA in collaboration with the National Governors Association. The report includes Arkansas's research in addition to policies and programs from over 30 other states. The report is on the NASAA Web site, and we have hard copies available as well. If you are making the case for the creative economy in your state and you need good take-away materials, please let us know and we will be happy to send you a good supply.

Resources

National Assembly of
State Arts Agencies
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- **NASAA Creative Economies Web Center**
- **National Governor's Association Report: Arts and the Economy**

As you browse these resources you will be reminded of how each state is different, just like we saw today with Arkansas. Each has its own unique cultural sectors. Every state arts agency also has a different approach to this kind of work. NASAA wants to be a resource to help you learn about each others' efforts and to give your programs national visibility. Take advantage of our resource section and learn from each others' good ideas. Let us know if you are thinking about a new program or study in your state.

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**Thanks for
participating!**

Questions or comments about this session? Contact Eric Giles, Learning
Services Manager (eric.giles@nasaa-arts.org).