

SUPPLEMENTAL CONTENT

I: INTERVIEWING MATERIALS USED BY THE ARTIST/ARTISAN RESEARCHERS

II: SUMMARY OF REGIONAL DEVELOPMENT PLANS THAT INCLUDE THE
CREATIVE ECONOMY

III: CHAPBOOK CREATED BY RESEARCH TEAM TO DISSEMINATE FINDINGS

I: INTERVIEWING MATERIALS USED BY THE ARTIST/ARTISAN RESEARCHERS

Consent Form for Participation in a Research Study (for artist-researchers)

University of Massachusetts Amherst

Study Title: Rethinking the Creative Economy: Participatory Action Research with Artists and Artisans in the Greater Franklin County, Massachusetts.

Principal Investigator: Professor Richard Wilkie, Department of Geosciences, University of Massachusetts.

Co-coordinators: Abby Templer, Department of Sociology, University of Massachusetts, and Leo Hwang-Carlos, Department of Geosciences, University of Massachusetts and Associate Dean of Humanities, Greenfield Community College.

Sponsors: Massachusetts Cultural Council's John and Abigail Adams Arts Program and the University of Massachusetts President's Creative Economy Fund.

1. WHAT IS THIS FORM?

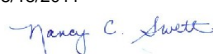
This form is called a Consent Form. It will give you information about the study so you can make an informed decision about participation in this research study.

2. WHO IS ELIGIBLE TO PARTICIPATE?

Any artist or artisan eighteen (18) or older living or working in the Greater Franklin County, MA is eligible to participate.

3. WHAT IS THE PURPOSE OF THIS STUDY?

The aim of this project is to highlight and support the diverse economic activity of artists and artisans in the Greater Franklin County. Making visible the rich economic activities already in practice can help the region foster a positive economic identity, shifting away from the portrayals of a region in need, and provide an opportunity to direct funding towards community centered economic practices. Through the use of participatory action research (PAR) with a group of artists and cultural ambassadors, we will create a community partnership of people to (1) create a pool of local knowledge about the broad range of economic activities that artists and artisans participate in, and how these activities impact the community; (2) create avenues to share this knowledge with the region to increase an understanding of how artists and artisans impact our communities; (3) work with artists and artisans to select activities that foster the growth and adaptation of existing diverse

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Participant Initials ____

economic practices; and (4) assist the community in recognizing available resources and possible funding sources to support and strengthen their creative economy.

4. WHAT WILL I BE ASKED TO DO?

If you agree to take part in this study, you will be asked to join the team as one of twenty (20) co-researchers. You will be invited to engage in the following activities:

- i) Participate in trainings led by the project co-coordinators on research ethics, interview techniques, how to identify diverse economic practices, and on collaborative data analysis.
- ii) Undertake in-depth interviews with five artist and artisans from the Greater Franklin County.
- iii) Participate in collaborative analysis of the interviews to identify themes and promising practices and collaboratively create action plans for sharing/supporting these practices.
- iv) Participate in a community event where the research team will share the study findings and start building community support for the action plans.

If you agree to take part in this study, you will be asked to respond to a few unstructured questions pertaining to your work as an artist or artisan, and about your experience of the research process itself. We are also interested in tracking how your views of the region or your creative process may change in the course of the project. Interviews (of approximately one hour's duration) will take place in a convenient quiet place of your choosing and will be conducted by one of the project co-coordinators. With your permission, the interview will be audio taped and transcribed. For the duration of the project, you will work alongside the project co-coordinators, who will assist with methodological and ethics training and data collection and who will provide general support.

If you agree to participate in this study, you will be expected to share the data you collect with the project co-coordinators. This will not prevent you from drawing on the data you have gathered to publish independently.

5. WHERE WILL THE STUDY TAKE PLACE AND HOW LONG WILL IT LAST?

The study will take place in various locations throughout the greater Franklin County; trainings and group meetings will take place at Greenfield Community College while interviews will be conducted in a location of the interviewees' choosing. Artist-researchers must provide their own transportation and travel will not be reimbursed. This study formally runs from September through December, however if action plans gain momentum in the community, there is a possibility for continued work in the community beyond the formal study period. The possibility also exists to present findings at conferences with the research team. Continued participation is completely voluntary.

6. WILL I RECEIVE ANY PAYMENT FOR TAKING PART IN THE STUDY?

You will receive \$500.00 for participating in the formal study period (approximately 25 hours between September and December). You may chose to leave the study at anytime, but you must

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complete at least one interview to receive partial payment of \$200.00. All payments will be made in December and will be prorated by participation as follows:

1st interview: \$200.00 (10hrs)
1st interview and second training: \$260.00 (13hrs)
2nd interview: \$300.00 (15 hrs)
3rd interview: \$340.00 (17hrs)
4th interview: \$380.00 (19hrs)
5th interview: \$420.00 (21hrs)
Participation in full study: \$500.00 (25 hrs)

7. WHAT ARE MY BENEFITS AND RISKS OF BEING IN THIS STUDY?

While you might not directly benefit from this study, we hope that your participation will help highlight the diverse economic practices of artists and artisans in the region. We see the potential for artist and artisan knowledge and practices to be pooled and shared with others in the region and hope to create action plans to support these practices. We consider the risk of participating in the study to be minimal; if you participate in underground economic practices, there is a risk that those practices may have an increased profile. We will take precautions to insure this activity cannot be linked to you, however we cannot guarantee complete anonymity.

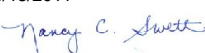
8. HOW WILL MY PERSONAL INFORMATION BE PROTECTED?

The following procedures will be used to protect the confidentiality of any information you share. We will label your study records with a code. A master key that links your name and your code will be maintained in a separate location from your records. All information (including any codes to your data) will be kept in a secure location. The master key and audiotapes will be destroyed six (6) years after the close of the project. All electronic files (e.g., database, spreadsheet, etc.) containing identifiable information will be password protected. Any computer hosting such files will also have password protection to prevent access by unauthorized users. Only the principal investigator and project co-coordinators will have access to the passwords. All researchers will have access to the transcripts. You should be aware that because the region will be named, and the specific area of the region will be discussed anonymity cannot be guaranteed.

At the conclusion of this study, the project co-coordinators (and interested artist-researchers) may publish the findings. Information will be presented in summary format and, unless you request otherwise, you will not be identified in any publications or presentations. The data from this study will also be shared with other artists and artisans in the Greater Franklin County through community events, through the Fostering Art and Culture Project, and presentations at regional and national conferences.

_____ I agree that segments of the recordings and images made of my participation in this research may be used for conference presentations.

_____ I do not want segments of the recordings and images made of my participation in this research to be used for conference presentations.

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_____ I agree that segments of the recordings and images made of my participation in this research may be used for education and training of future researchers/practitioners.

_____ I do not want segments of the recordings and images made of my participation in this research to be used for education and training of future researchers/practitioners.

_____ I wish to be identified and given credit as part of the research team.

_____ I do not wish to be identified and given credit as part of the research team.

9. WHAT IF I HAVE QUESTIONS?

Take as long as you like before you make a decision. We will be happy to answer any question you have about this study. If you have further questions about this project or if you have a research-related problem, you may contact the project co-coordinators, Abby Templer at (573) 259-9718 or by email at atempler@soc.umass.edu, or Leo Hwang-Carlos at (413) 775-1221 or by email at lhwang@geo.umass.edu. If you would like to speak with someone not related to this study concerning your rights as a research subject, you may contact the University of Massachusetts Amherst Human Research Protection Office (HRPO) at (413) 545-3428 or humansubjects@ora.umass.edu.

10. CAN I STOP BEING IN THE STUDY?

You do not have to be in this study if you do not want to. If you agree to be in the study, but later change your mind, you may drop out at any time. There are no penalties or consequences of any kind if you decide that you do not want to participate.

11. WHAT IF I AM INJURED?

The University of Massachusetts does not have a program for compensating subjects for injury or complications related to human subjects research, but the study personnel will assist you in getting treatment.

12. SUBJECT STATEMENT OF VOLUNTARY CONSENT

I have read this form and decided that I will participate in the project described above. The general purposes and particulars of the study as well as possible hazards and inconveniences have been explained to my satisfaction. I understand that I can withdraw at any time.

Participant Signature:

Print Name:

Date:

By signing below I indicate that the participant has read and, to the best of my knowledge, understands the details contained in this document and has been given a copy.

Signature of Person
Obtaining Consent

Print Name:

Date:

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Consent Form for Participation in a Research Study
(for interviewees)
University of Massachusetts Amherst

Study Title: Rethinking the Creative Economy: Participatory Action Research with Artists and Artisans in the Greater Franklin County, Massachusetts.

Principal Investigator: Professor Richard Wilkie, Department of Geosciences, University of Massachusetts.

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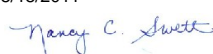
Any artist or artisan over the age of 18 living or working in the Greater Franklin County, MA is eligible to participate.

3. WHAT IS THE PURPOSE OF THIS STUDY?

The aim of this project is to highlight and support the diverse economic activity of artists and artisans in the Greater Franklin County. Making visible the rich economic activities already in practice can help the region foster a positive economic identity, shifting away from the portrayals of a region in need, and provide an opportunity to direct funding towards community centered economic practices. Through the use of participatory action research (PAR) with a group of artists and cultural ambassadors, we will create a community partnership of people to (1) create a pool of local knowledge about the broad range of economic activities that artists and artisans participate in, and how these activities impact the community; (2) create avenues to share this knowledge with the region to increase an understanding of how artists and artisans impact our communities; (3) work with artists and artisans to select activities that foster the growth and adaptation of existing diverse economic practices; and (4) assist the community in recognizing available resources and possible funding sources to support and strengthen their creative economy.

4. WHAT WILL I BE ASKED TO DO AND HOW LONG WILL IT LAST?

If you agree to take part in this study, you will be asked to participate in an audio recorded interview that may last 1-2 hours. You will be asked to respond to a few unstructured questions

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about your work; the production process, finding an audience, your motivation, vision, etc. Interviews will take place in a convenient quiet place of your choosing. If you agree, we might contact you for a follow up conversation, and to let you know when the study findings will be shared in the community. We anticipate interviewing roughly 110 artist and artisans throughout the course of this study. In addition, if you are willing to have you and/or your work photographed, arrangements will be made with a photographer.

5. WHAT ARE MY BENEFITS AND RISKS OF BEING IN THIS STUDY?

While you might not directly benefit from this study, we hope that your participation will help highlight the diverse economic practices of artists and artisans in the region. We see the potential for artist and artisan knowledge and practices to be pooled and shared with others in the region and hope to create action plans to support these practices. We consider the risk of participating in the study to be minimal; if you participate in underground economic practices we will take precautions to insure this activity cannot be linked to you, however we cannot guarantee complete anonymity.

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At the conclusion of this study, the researchers may publish their findings as part of the research collaborative or independently for future research studies. Information will be presented in summary format and, unless you request otherwise, you will not be identified in any publications or presentations. The data from this study will also be shared with other artists and artisans in the Greater Franklin County through community events, through the Fostering Art and Culture Project, and presentations at regional and national conferences.

_____ I agree that segments of the recordings and images made of my participation in this research may be used for conference presentations and reports.

_____ I do not want segments of the recordings and images made of my participation in this research to be used for conference presentations and reports.

_____ I agree that segments of the recordings and images made of my participation in this research may be used for education and training of future researchers/practitioners.

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_____ I agree that my identity can be disclosed in reports and conference presentations.

_____ I do not want my identity to be disclosed in reports and conference presentations.

_____ I agree that my identity can be disclosed in educational and training events.

_____ I do not want my identity to be disclosed in educational and training events.

7. WHAT IF I HAVE QUESTIONS?

Take as long as you like before you make a decision. We will be happy to answer any question you have about this study. If you have further questions about this project or if you have a research-related problem, you may contact the project co-coordinators, Abby Templer at (573) 259-9718 or by email at atempler@soc.umass.edu, or Leo Hwang-Carlos at (413) 775-1221 or by email at lhwang@geo.umass.edu. If you would like to speak with someone not related to this study concerning your rights as a research subject, you may contact the University of Massachusetts Amherst Human Research Protection Office (HRPO) at (413) 545-3428 or humansubjects@ora.umass.edu.

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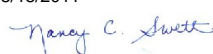
Date:

By signing below I indicate that the participant has read and, to the best of my knowledge, understands the details contained in this document and has been given a copy.

Signature of Person
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Print Name:

Date:

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Interviewee ID #: _____

Demographic Information

Giving us this information will help us ensure we are including a wide range of participants for our study.

What is your gender? (Select all that apply.)

- ☐ Male
- ☐ Female
- ☐ Queer
- ☐ Transgender
- ☐ Other _____

What is your sexual orientation?

- ☐ Heterosexual
- ☐ Gay, Lesbian
- ☐ Bisexual
- ☐ Transgender
- ☐ Other _____

How would you describe your race/ethnicity? (Select all that apply.)

- ☐ White
- ☐ Black or African American
- ☐ Latino/a
- ☐ Asian American or Pacific Islander
- ☐ Native American or Alaska Native
- ☐ Other _____

What year were you born? _____

Where do you live? _____

Education

- ☐ K-12
- ☐ Some College
- ☐ Associates Degree
- ☐ Bachelor's Degree
- ☐ Graduate Degree(s)

Interview Summary Sheet

Interview identification number:

Audio Track #: _____

Date: _____

Summary Notes

Immediately after the interview, jot down the main points about the interview that you want to remember (use the back of this sheet if needed):

Sample Recruitment Script for Researchers to Interviewees

Hello, my name is _____ and I am a community researcher for a project, Rethinking the Creative Economy. The project is supported by the Fostering Art and Culture Project, Greenfield Community College, and the University of Massachusetts.

The aim of this project is to highlight and support the diverse economic activity of artists and artisans in the Greater Franklin County. Working with artists and artisans to make visible the rich economic activities already in practice can help the region foster a positive economic identity, shifting away from the portrayals of a region in need, and provide an opportunity to direct funding towards community centered economic practices. Our goals are to create a community partnership of people to create a pool of local knowledge about the broad range of economic activities that artists and artisans participate in, and how these activities impact the community; create avenues to share this knowledge with the region to increase an understanding of how artists and artisans impact our communities; work with artists and artisans to select activities that foster the growth and adaptation of existing diverse economic practices; and assist the community in recognizing available resources and possible funding sources to support and strengthen their creative economy.

If you agree to take part in this study, you will be asked to participate in an audio recorded interview that may last 1-2 hours. You will be asked to respond to a few unstructured questions about your work; the creative process, finding an audience, your motivation, vision, etc. Interviews will take place in a convenient quiet place of your choosing. If you agree, we might contact you for a follow up conversation, and to let you know when the study findings will be shared in the community. We anticipate interviewing roughly 110 artist and artisans throughout the course of this study. In addition, if you are willing to have you and/or your work photographed, arrangements will be made with a photographer.

Interviewer's Guide

Instructions:

Once you've introduced yourself and feel comfortable, start with the first four questions and then choose some or all of the remaining questions to help you find out more about the interviewee.

Diverse Economic Practices

1. Why and how did you choose to become and continue to pursue a life as an artist or craftsperson?
2. What kinds of work are you engaged in that supports the production of your craft or art?
 - a. Other kinds of work?
3. Please describe a typical day (yesterday for example), from when you woke up to when you went to bed.
4. Who do you live with and how do you make ends meet?

Sense of Environment

1. Please describe the place or places that you do most of your creative work.
 - a. Why, or what choices have led you to work here in Franklin County?
2. What aspects of place (your studio, the city or town, or region) do most value?
3. As an artists or craftsperson, how would you define environment?
4. Where is home for you and how did you choose to locate there?

Multiplicity of Identity.

1. What do you most value about being an artist or craftsperson?
2. What other roles do you play in typical week?
 - a. Other jobs?
 - b. Parenting?
 - c. Volunteer work?
3. What communities of people are you engaged with and where do they tend to congregate?
 - a. Churches
 - b. Dinner groups
 - c. Friends
 - d. Extended family
 - e. Recreation
4. Where did you grow up and how does that inform who you are and how you inhabit this space now?

Interviewer's Guide

Stalled conversation? You can prompt the interviewee about their involvement in any of these...

- Tell me about a *typical* day.
- Are your weekdays different from weekends
- How about from season to season?
- Any days lately that were not typical? In what way?
- Meal preparation, cooking, cleaning up
- Childcare, playing w/kids, helping w/schoolwork
- Repairing something
- Maintaining things in the home
- Gardening or agriculture
- Shopping (for yourself; for others)
- Volunteer or community work (including coaching)
- Taking care of someone
- The arts
- Buying, selling, or trading
- Education—teaching, or learning
- Playing a sport
- Laundry, ironing, cleaning, sewing
- Hunting, fishing
- Hobbies, crafts
- Entertaining visitors or visiting others
- Religious activities
- Paid work
- Political work
- Transporting yourself or others
- Computer work or play
- Helping someone

Some Reminders

When arranging the interview:

- ☒ When asking someone if you can interview them, give a brief description of the project, tell them that it will involve a one and a half to two hour session, and that the interview will be digitally audio-recorded (though there will be no way to identify them with the audio files.)

Before the interview begins:

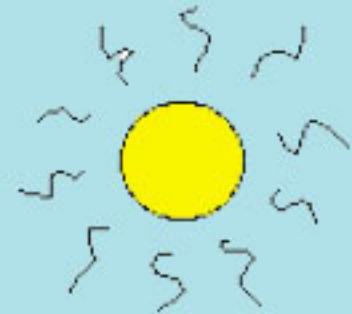
- ☒ Write the number of the audio track for the interview on the Interview Summary Sheet (so we can match the audio file and the Interview Identification Number).
- ☒ Have the person being interviewed sign *two* consent forms; give one to them for their records, and bring one back to us.
- ☒ Have the interviewee fill out the demographic questionnaire. If the interviewee feels uncomfortable answering any question they can opt out of that question.

During the interview:

- ☒ Remember we are looking for a diverse range of work that is both in the formal and informal economies.

After the interview:

- ☒ If they would like to be on the project mailing list, to be notified about future community conferences, etc., ask them to write their address and telephone number on the consent form which you collect from them.
- ☒ Immediately after the interview look over your notes and write down your summary notes on the Interview Summary form. It might be another few weeks before you'll need to recall the details of the interview.
- ☒ If you run into any problems with your interviews, please feel free to call Leo at 413-775-1221, or email Abby at: atempler@soc.umass.edu, or Leo at: hwang-carlos@gcc.mass.edu



wage labor
produce for a market
in a capitalist firm

in schools on the street

in neighborhoods

within families

unpaid

in church/temple

the retired

between friends

gifts

self-employment

volunteer

barter

moonlighting

children

informal lending

not for market

illegal

not monetized

self-provisioning

under-the-table

producer cooperatives

consumer cooperatives

non-capitalist firms

II: SUMMARY OF REGIONAL DEVELOPMENT PLANS THAT INCLUDE THE CREATIVE ECONOMY

REGIONAL DEVELOPMENT PLANS THAT INCLUDE THE CREATIVE ECONOMY

Year of Report	Name of the Plan	Region Covered by the Plan	Development Directed by	History	Definition of Creative Economy or Creative Sector
1990	The Franklin County Cultural Plan	Franklin County	Plan was developed by the Arts Council of Franklin County with funding from the Massachusetts Cultural Council, the Business Fund for Arts in Franklin County, and the Arts Lotteries throughout the county.	The plan was conceived in 1988 to "survey the current condition of the cultural community and begin to think collaboratively about future needs" (p. 6). In the two years between the plan's conception and termination, state-based arts funding was cut by nearly 50%.	The plan pre-dates the development language of creative economy. Here, the term "culture" is broadly defined as experiences, or "those aspects of life that enhance its quality or prompt us to reflect." The plan primarily focuses on arts and heritage.
2002	Mohawk Trail Scenic Byway Corridor Management Plan	Mohawk Trail Scenic Byway from Greenfield to Williamstown	Coordinated by the FROCG and the Berkshire Regional Planning Committee. Planned by the Mohawk Trail Scenic Byway Advisory Committee. This project was funded through the Federal Scenic Byway Program in cooperation with the Massachusetts Highway Department, and the United States Department of Transportation, Federal Highway Administration.	None.	They do not discuss the creative economy. However, the discussion of cultural and historical assets is similar to activities that are currently called "creative economy."
2004	Northern Tier Strategic Investment Initiatives	Northwest Massachusetts running from the New York border on the west to the town of Gardner on the east. As such, it encompasses all communities in Northern Berkshire county, all of Franklin County, and cities in northwestern Worcester County.	The plan was commissioned by U.S. Congressman John Olver, and conducted by Mt. Auburn Associates. The Franklin Regional Council of Governments directs the development.	This region was previously studied in 1986, in a study that was also commissioned by Congressman John Olver and conducted by Mt. Auburn Associates. However, it was not until the 2004 report that the creative sector was identified as an existing strength.	"Those industries that have their origin in individual creativity, skill and talent, and which have a potential for wealth and job creation through the generation and exploitation of intellectual [and creative] property"(p. 1).

Strategies Specific to Cultural/Creative Sector	Gentrifying Strategy	2014-2015 Updates
<p>Make protection of the region's rural character a priority to be achieved thorough citizen involvement in town- and county-wide planning. Convince the community that supporting the arts also supports the community's best interests. Achieve this through increasing visibility of the arts and increasing the participation of artists in city- and county-wide planning. Increase art in the K-12 schools, to be achieved by increasing collaborations between schools and artists and increased arts training for teachers. Address issues such as lack of artist work space and performance spaces by converting vacant manufacturing spaces. Increase Franklin County's profile as a cultural destination. Centralize leadership in the arts through increasing collaboration between arts organizations, artists, and business to make the most efficient uses of the limited financial resources.</p>	<p>No. This plan was written as some of the Franklin County towns were becoming bedroom communities after the construction of I-91. Thus, the plan notes concern about access to affordable housing in order to maintain the region's class and intergenerational diversity. The plan calls for increased support and encouragement of affordable housing.</p>	<p>This plan was never actively revisited, though it was referenced by the FACP when they conducted their marketing report in 2010.</p>
<p>Protect the character of historic districts and village centers along the corridor by encouraging the pursuit of National Historic status/registration and expanding existing historical districts. Promote a low-impact approach to tourism based on recreational, historic, and cultural resources that minimizes traffic congestion by developing a marketing plan for promoting cultural and historic resources (off-peak) and explore the opportunities to develop festivals outside the peak season. Promote greater awareness of the Byway and its recreational, historic, and cultural resources through increased signage and information kiosks, and the creation of information centers (p. 209-210).</p>	<p>The overall aim of the plan is to increase the quality of tourist experiences. Increasing tourist activities while maintaining the natural and historic beauty, and improving the quality and safety of the roads. It is possible that some of these changes could increase property values.</p>	<p>They have since created a website listing the cultural resources along the byway. http://www.bywayswestmass.com/byways/Mohawk-trail/</p>
<p>The creative cluster is seen as one of four sectors rooted in existing strengths that can grow the region's economy. Recommendations for the cluster include: Convening an event to bring together regional non-profit cultural institutions, individual artists, and creative businesses operating in the region; establishing a Northern Tier Creative Cluster Council; strengthening and broadening the West County Artists Project; promoting artisan and crafts-related business development; establishing the Northern Tier as a Center of Excellence in cultural education and training; capitalizing on the synergies between the creative cluster and the other sectors in the region.</p>	<p>No. Primarily focused on workforce development, this report provided very synergistic recommendations across the sectors targeted for growth. Emphasis is placed on building capacity of existing residents rather than importing a "creative class."</p>	<p>In response to the effects of Tropical Storm Irene in 2011 and the lingering effects of the Great Recession, the EDA awarded the Franklin County Community Development Corporation, in partnership with the Berkshire Regional Planning Commission (BRPC) and the Franklin Regional Council of Governments (FRCOG), funds to update this study. In the 2014 update, they reported the following activity to support the Creative Economy: The creation of the Fostering Art and Culture Project and their annual Creative Economy Summit; the creation of the Berkshire Creative to network artists in the Berkshires; the 12th annual Crafts of Colrain artist studio tours; and the definition of Shelburne Falls as a Cultural District, making it eligible for state development funds. They also noted the creation of the Creative Economy Council in the Legislature, which created the Creative Economy Network in 2013, with sub-networks for the Berkshires and the Pioneer Valley (2014 p. 8).</p>

2004	Pioneer Valley Plan for Progress	The 69 cities and towns of Franklin, Hampden, and Hampshire Counties, and extending south into Connecticut, including Hartford.	The Plan for Progress Trustees develop and implement the plan while the Plan for Progress Coordinating Council provides oversight, and annual measurement and evaluation is provided by the Pioneer Valley Planning Commission. Because the plan is at least partially funded through the EDA, emphasis is placed on membership from the private sector.	The first Plan for Progress was developed in 1994 and it was in this 2004 revision that the creative economy was first identified as a sector for growth.	Jobs based in the arts, design, media, and entertainment sectors, including self-employed artists, cultural non-profits, and arts-based businesses (p. 12).
2005 and 2010	Greater Franklin County Comprehensive Economic Development Strategy Plan	The 26 towns of Franklin County, in addition to Amherst located in Hampshire County, and Athol and Phillipston located in Worcester County	CEDS Committee created the plan. It is Overseen by the EDD Governing Board with support from the Franklin Regional Council of Governments. In order to meet the requirement of EDA federal funding, emphasis is placed on membership from the private sector.	While CEDS planning began in 2004, this region was officially designated an Economic Development District (EDD) in 2006 by the U.S. Economic Development Administration (EDA), providing additional funding for carrying out the CEDS. CEDS plans are created every 5 years and here I present the first report in each of the 5 year cycles.	The 2005 report names the "arts, crafts and creative cluster" as artisans and crafts people (p. 60). The 2010 report uses the term "creative economy cluster," defined as workers such as "writers and artists, as well as those employed in firms that produce crafts or media content" (p. 77).
2009	Mohawk Trail Scenic Byway Eastern Section — Athol to Greenfield—Corridor Management Plan	The Mohawk Trail Scenic Byway between Greenfield and Athol.	The report was produced by FRCOG and created by the Mohawk Trail Scenic Byway Advisory Committee. This project was funded through the Federal Scenic Byway Program in cooperation with the Massachusetts Highway Department, Executive Office of Transportation and Public Works, and the United States Department of Transportation, Federal Highway Administrations.	None.	They defined the creative cluster and architectural, historical, and cultural resources. Additionally they stated that the following strategies for supporting the creative economy were drawn from a combination of the 2004 Northern Tier study and the stated aims of the Fostering Art and Culture Project.
2010	Fostering Art and Culture Five Hub Marketing Plan	Franklin County	The plan was commissioned by the Fostering Art and Culture Project (FACP) and conducted by Open the Door, Inc. with funding from the Massachusetts Cultural Council.	The FACP was formed in response to the suggestions made in the 2004 Northern Tier Strategic Investment Report to create a body that could coordinate creativity-based development across the region. The FACP commissioned this marketing strategy in order to efficiently carry out this mission.	The plan does not overtly define the creative economy. However, its stated aims are to increase incomes for artists and "enhance the image of the region as a center for creative industry development."

<p>"Develop networks of and provide support services to arts- and culture-related small businesses to encourage the growth of the region's creative economy"(p. 38). To aid in marketing the region: "Support local artists, artisans, and craftspeople, and encourage the growth of their sector as a major contributor to the region's quality of life and as exporters of their products" (p. 49) and "research the impact of the 'creative economy' on the Pioneer Valley, invest in the growth of that sector, and promote the development of creative economies within the region's urban core communities" (p. 50). The Western Massachusetts Arts Alliance is cited as the regional non-profit to assist in this task.</p>	<p>This plan takes a multifaceted approach to development, including the types of "revitalization" projects that tend to price out existing residents. However, one of the aims of the plan is to address existing inequalities among the region's residents. Thus, all development suggested by the plan is situated within a broader conversation of inequality and as such one of the strategic goals is to develop an array of housing options (p. 31) which could potentially offset gentrification.</p>	<p>While the 2004 plan set a number of long- and short-term goals for the creative economy, the 2015 Plan for Progress only mentions the word "creative" in reference to the 2009 study conducted by PVP which mapped the creative sector, with no discussion of how to integrate the findings of this study into development goals. All mention of supporting artists is gone, with one goal now advocating for "supporting public art" and access to cultural activities (p. 23). However, while the focus on artists and artisans has been lost, the plan still focuses on increasing access to an array of housing options (p. 22).</p>
<p>Neither plan specifies goals specific to the creative economy. In the 2005 plan, the creative economy is discussed under the goal of "foster[ing] the development of emerging industry sectors to diversify economic opportunity" (p. 64), while in the 2010 plan it is discussed under the general objective to "encourage access to and the expansion of markets through marketing and promotion, and cluster development" (p. 91). Both plans then discuss the high concentration of artists and artisans and a recognition of their economic contribution to the region. The 2005 report cites the Western Massachusetts Artist Alliance and the Great Falls Discovery Center as projects supporting the arts, while the 2010 report discusses the work of the Fostering Art and Culture Project as "fostering the creative economy" and supporting artists through offering "business development workshops for artists" and the work of River Culture in Turners Falls to "build capacity among the local artists and related businesses" and to create a facility dedicated to the arts (p. 93).</p>	<p>These plans take a multifaceted approach to development, including the types of "revitalization" projects that tend to price out existing residents. While both plans note that artists locate in the region due to affordability, and that artists are important to "a downtown's vitality" (p. 92), there is no mention of how to maintain affordability, and thus retain artists, while meeting the aims of revitalizing the region's downtowns.</p>	<p>The 2015 CEDS plan outlined specific actions steps for supporting the creative economy: "Promote the growth of the Creative Economy by creating networking and professional development opportunities for individuals working in this cluster to connect with each other and learn about how to sustain and grow their businesses; Complete a creative economy asset mapping project for the West County sub region that could be replicated across the county, to identify and better understand this cluster's capacities, skills, needs and resources, and how it may be integrated with other clusters and industries. Information gained from this project could be used as the basis for a regional Creative Economy Plan and branding effort; and support the sustainability of venues for arts, culture and education in existing and proposed facilities" (p. 41). The PVCEN, GSFABA, FACP, PVCEN, FRCOG, local arts organizations, and local venues will take the lead. As of the 2010 report, there is no mention of how to maintain regional affordability.</p>
<p>Compile a directory of the arts and cultural organizations, museums, galleries, artists, performers, and events located in the Byway area that can be compiled into a printed document or included in a website for the Mohawk Trail East Scenic Byway to promote the creative arts economy in the area; Create a brochure and website to promote the arts along the Byway and encourage tours of galleries, museums, and studios; Work with the Chambers of Commerce, Community Development Corporations, and Town Business Associations and town officials to encourage creative cluster development along the Byway; Encourage discussions between the non-profit cultural institutions, individual artists and performers, and creative businesses operating along the Byway; Promote artisan and crafts-related business development; Capitalize on the synergies between the creative cluster and other economic sectors along the Scenic Byway; Seek funding to inventory and conduct feasibility studies of the historic mills along the Byway for reuse as incubators, industry and manufacturing, and museums/galleries" (p. 241-242).</p>	<p>Yes. The plans discusses revitalization without discussion of maintaining affordability.</p>	<p>They have since created the website listing the cultural resources along the byway. http://www.bywayswestmass.com/byways/Mohawk-trail/</p>

2010	Fostering Art and Culture Five Hub Marketing Plan	Franklin County	The plan was commissioned by the Fostering Art and Culture Project (FACP) and conducted by Open the Door, Inc. with funding from the Massachusetts Cultural Council.	The FACP was formed in response to the suggestions made in the 2004 Northern Tier Strategic Investment Report to create a body that could coordinate creativity-based development across the region. The FACP commissioned this marketing strategy in order to efficiently carry out this mission.	The plan does not overtly define the creative economy. However, its stated aims are to increase incomes for artists and "enhance the image of the region as a center for creative industry development."
2013	Annual Work Force Investment Act Annual Plan	Franklin and Hampshire Counties, along with the 9 towns in the North Quabbin region in Worcester County.	The Franklin-Hampshire Regional Employment Board, comprised of members appointed by the Mayors of Northampton and Greenfield. Designated as a "local workforce investment board," the organization receives federal funding with the mandate that 50% of the board members come from private business with designated seats for labor and educational institutions.	The creative economy was first incorporated into the plan in 2013 as an "additional area of emerging job growth" (p. 7).	None provided.
2013	Sustainable Franklin County: Regional Plan for Sustainable Development	Franklin County	"In 2011, the Franklin Regional Council of Governments (FRCOG) partnered with several regional organizations and towns to obtain a Sustainable Communities Regional Planning Grant from the U.S. Department of Housing and Urban Development. The partner organizations form the Sustainable Communities Consortium and include: Community Action, Franklin County Regional Housing and Redevelopment Authority (HRA), North Quabbin Community Coalition (NQCC), Franklin County Community Development Corporation (FCCDC), and the towns of Greenfield, Deerfield, Montague, and Orange. In addition to this Consortium group, a larger Steering Committee was formed to provide a variety of perspectives on the wide-ranging topic of sustainability. The Steering Committee was composed of regional organizations, non-profits, municipal officials, and residents from the region" (p. 3-4).		The geographic concentration of artists and artisans.
2014	Montachusett Regional Comprehensive Economic Development Strategy	17 towns in Northern Worcester County (including Athol and Phillipston included in the Greater Franklin County CEDS) and 5 towns from Northwest Middlesex County.	The Montachusett Regional CEDS Committee, comprised of 5 members from the private sector and 6 members from the public sector, with staff support provided by the Montachusett Regional Planning Committee.	The Montachusett Regional Planning Commission developed its first CEDS funding by the EDA in 1994. Of the regional development plans available online, 2014 was the first mention of the creative economy.	None provided.

<p>"Attract outside dollars into the region by targeting both day trippers and overnight visitors, as well as those interested in purchasing art produced in Franklin County through e-commerce" (p. 6); utilize media to promote the region through coordinated communications campaigns; develop an artist education program comprised of "regularly scheduled networking and educational events" to "encourage artists to become involved, network, and share resources and ideas in order to build capacity" (p. 8).</p>	<p>No. The primary focus of this plan is to increase consumption in the cultural sector.</p>	<p>No.</p>
<p>Network with digital/creative economy businesses to learn about their employment needs; encourage job seekers' use of LinkedIn and other social media techniques for connecting with this sometimes hidden job market; assist digital technology companies in finding/developing additional talent pipelines and networks and work to create new workforce training for the field.</p>	<p>No. All the strategies outlined in the plan are aimed at workforce development and garnering better information to find and match potential employers and employees.</p>	<p>The 2015 plan discussed providing training on entrepreneurship, product and web design, and development and marketing to support the creative economy (p. 3). Additionally, they report that the arts, entertainment, and recreation sector was the sector that created the most jobs in Franklin County in 2014 (p. 4).</p>
<p>"Support initiatives that advance the creative economy sector across the region, such as the Fostering the Arts & Culture in Franklin County Project and Partnership and their activities such as the Creative Economy Summit, trip itineraries, Buzz on Biz, workshops, etc.; Sustain Turners Falls River Culture; Encourage artists, craftspeople and others employed in occupations and businesses in the creative economy to participate in the New England Foundation for the Arts' Culture Count database; Create shared artist studio and creative business work spaces in downtowns and village centers; Support for North Quabbin Woods to sustain their activities with locally-crafted wood products and fine art" (p. 33)</p>	<p>Unlike previous reports, this one matches revitalization projects with the aim to "Increase and improve the housing stock, while focusing on affordability."</p>	<p>None.</p>
<p>Unlike the other plans reviewed, the Montachusett Region plan did not specify key industries or clusters that were being targeted for growth. The creative economy was mentioned once as an "economic development tool" that would "continue to be pursued" with no specification of what that entails (p. 61).</p>	<p>Unclear, as there was no specification as to how the creative economy is defined or how it is being supported.</p>	<p>Not applicable as this plan is from 2014.</p>

III: CHAPBOOK CREATED BY RESEARCH TEAM TO DISSEMINATE FINDINGS

Rethinking the Creative Economy



**Participatory Action Research with Artists and Artisans
in the Greater Franklin County**



Jessamyn Smyth compiled this chapbook from the wonderful work of Project Co-Coordinator Abby Templer and Leo Hwang-Carlos, the team of Project Researchers, and the words of those artists and artisans who so graciously allowed us to interview them.

Many thanks to worker-owned cooperative **Collective Copies!**

Artists and Artisans

The aim of this project is to highlight and support the diverse economic activity of artists and artisans in Greater Franklin County. We would like to thank all the fantastic artists and artisans who agreed to participate and make this study a success.

Working with artists and artisans to make visible the rich economic activities already in practice can help the region foster a positive economic identity, shifting away from the portrayals of a region in need, and provide an opportunity to direct funding towards community-centered economic practices.

Our goals are to create a community partnership of people to create a pool of local knowledge about the broad range of economic activities that artists and artisans participate in, and how these activities impact the community; to share this knowledge with the region to increase an understanding of how artists and artisans impact our communities; to work with artists and artisans to foster the growth and adaptation of existing diverse economic practices; and to assist the community in recognizing available and possible resources to support and strengthen the creative economy.

“Via writing [and all art], we discover that **here, in the sacred and provisional space** of the story, the play, [the painting, the sculpture, the wood, the music, the warp, the weft], or the poem, **there exist no strangers, only fellow creatures—others to be met, and engaged eye to eye.**”

Eric Darton, "Letter to the Goddard Community"

22 RESEARCHERS

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Morning Star Chen
Don Campbell
Jessamyn Smyth
Diane Worth
Zoe Ma
Jeanne Douillard
Judi Campbell
Daniel Mahoney
George-Moonlight Davis
Kim Parkhurst
Ail Ladd
Jerilyn Kolbin
Rochleigh Z Wholfe
Brad Peters
Cheryl Rezendes
Andy Chase

105+ INTERVIEWS

[illegible]

Openings, Invitations, Ignitions: entering the artist's space and history

All the researchers were moved by the intimate experience of being invited into not just people's homes and studios, but their life stories and creative identities.

Here are some of the things people shared with us:



"The essence of the people in the struggle and the suffering, all of that is completely embedded in me and who I am."

"When the little light-bulb went off in my head it was like: wait. You can write about anything you want."

"...I thought they were all drawings, I didn't realize that they were brushstrokes and I was trying to copy the lines that I saw in the paper with a pencil, and that's when my father told me that, no, that was paint. So he got me a box of Prang watercolors."

"We became dear, dear friends...it wasn't an abstract idea, it was like, here was my friend [the artist], and she got me in touch with my feelings...and they started to become. To become artistic. I loved writing."

"I would go out in the neighborhood I would collect little pebbles about the size of a quarter and I would paint them different colors and put a bug or something on it. And then I would go around and ask my neighbors if they wanted to buy a pretty painting. A painted rock, for a penny. So I have been selling paintings on rocks ever since. Now I am painting on slate."

"My eldest brother taught me how to use his reel to reel tape recorder when I was four...and after that I was always recording. ...constructing something in this tenuous medium – you can't actually, physically touch it – you can handle the medium itself but that's not where the creativity lies...it's [in] a completion of a creative vision."

Place & Spirit:

sustaining the creative life



"I think it would be important to me to have this environment, not necessarily outside of myself, but at least inside myself..."

"The essence of the people in the struggle and the suffering, all of that is completely embedded in me and who I am."

"There's gotta be truth behind it."

"I meditate. I do mindfulness meditation. Almost every day – you know, it's the thing you mean to do every day, so you do it five days a week – But that ...stilling and grounding and just sitting and being with the breath – that's been a practice, gosh, for the last ten years of my life. A transformative one. I think – I know it influences the way I will sit down to write something, or to do a piece of art – it's to be still with that and really sink into the moment of what I'm describing..."

"... a lot of people are so stuck on the basics, that spirituality and emotional well-being and physical health [are left out in the] cold. I think that people need to be aware of the fact that there are other possibilities, and that there are other things to life besides just maintaining..."

"...I think what inspires me toward work or pieces of art is the way that people can take their own connection to God or spirituality, to what ever you think is more profound than a concrete wall, or even a tree, and put that in a piece of work and completely feel that."

"...people mythologize themselves out of fear. ...it takes a lot to say...I'm just going to stop [mythologizing myself.] *Interviewer: What made you willing to say 'No, authenticity is worth the risk? I'm willing to be skinless, and to tell the truth.'* Why? Wow, that's a really good question. [pauses] I wrote better poems!"

Individual Struggles, Collective Strengths:

finding thriving



What if what we need here, we already have here?

- ~ artistic integrity ~
- ~ growth on one's own terms ~
- ~ space to cultivate one's own voice ~
- ~ the ability to showcase important work by others ~
- ~ a rich and sustaining sense of place and relationship with nature ~
- ~ the possibility of creating low-cost cooperative housing & studios for artists ~
- ~ the possibility of creating low-cost health-insurance pools or cooperatives for artists ~
- ~ energy and willingness to collaborate so these things can manifest in our communities ~

"I really had to use my skills as a survivor. It wasn't just expression for fun. Merging those two realities of the financial necessities and the spiritual necessity to create...that was huge for me."

"Collaborative relationships among artists are special connections. Yet, as rich as these connections are, it is amazing how a structured, appreciative exploration of an artist's voice and practice can open doors of understanding. Behind these doors live a robust core of practical wisdom and depth of purpose. Identifying needs and challenges in a community setting sets the stage for structures that meet those needs. From the practical to the aesthetic, giving voice [to] the essentials creates opportunities for innovation."

"...Then the Women's Movement came. That's why this place [a private retreat for women artists] is here. ...So many of my friends were artists - I wanted people to have a place to just come, and be quiet, and just do whatever they needed to do... [it] excited me to no end. ...I wanted it to be a major retreat. ...The whole thing works by word of mouth. There's a feeling of intimacy that I care about. Just knowing...that you've given space to a woman for her own creative life is incredibly fulfilling. ...I care about women, I love women, and that's what I want to have happen to as many women as possible. And I really define the word artist in a bigger sense than what's happened...so far."

The traditional way to think about strengthening a region is reliance upon outside dollars



...but the Greater Franklin County is already rich in creative resources: discovering and supporting what bounty already exists here leads to sustainable and abundant practices for everyone.

Focusing on Assets



MAKES FRANKLIN COUNTY STRONGER AND
MORE VIBRANT

What is Transformative Participatory Action Research?

Rethinking the Creative Economy:

How do we think of economy as a way to sustain or improve quality of life, rather than as something preoccupied with growth?

Interviews:

An opportunity to learn from the already-successful practices our peers are performing in our communities. An opportunity for both interviewer and interviewee to learn, to self-reflect, and to recognize the work we are doing.

Asset Mapping:

What qualities do we most value in our lives? What allows us to be creative people? What creates energy and excitement? What do we need to create balance that works?

Interview Techniques:

Open-ended questions that allow stories to be told. Patience and trust in what will emerge. Respect. Gentle guidance back to core concerns. Genuine desire to find out what people are doing—and how, and why.

Some of what emerged for the researchers:

creativity & learning

community

learning

sense of place

vision

self-reflection

curiosity

inverting sense of scale

sharing & gifting

fostering relationships



sustainability

society

environment
value

deconstructing boundaries

oral tradition

space of possibility

responsibility

diverse economies

Moving Forward, Bridging and Building: holding open the space of possibility in Franklin County

Creating Multiple Realities: Phase I

An art show featuring the work of the Project Researchers.

Invitational Exhibition: April 1-30, 2011

Opening Reception: April 2, 2011, 1-6pm

Location: NACUL Gallery, 592 Main St, Amherst, MA 01002

Creating Multiple Realities: Phase II

This fall, there will be an art show featuring the work of the Project Interviewees: check the Rethinking the Creative Economy website for more information!

You, bringing these ideas back to your communities

Our hope is that these ideas will open up a new sense of possibility and agency in each of you, and that you will envision and create new artistic bounties in Franklin County through creative collaborations and the sharing of resources. Keep in touch!

"So when the good stuff is happening here, it's pretty exciting because people leave very excited and they say, 'Oh wow, I didn't realize this could be done.' People are always AMAZED at the Art Kitchen and by what I'm doing. And I'm kind of thinking, 'You know what? ANYBODY could do this! You could do it in your place; you could do it in your place.' You know, it doesn't really take a lot to do something."

Connect with us on the Rethinking the Creative Economy website:

<http://www.rethinkingthecreativeeconomy.org>

The Rethinking the Creative Economy project was funded by:

