

# ASSESSING THE CREATIVE ECONOMY OF SEATTLE THROUGH A RACE & EQUITY LENS



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June 2019



OFFICE OF ARTS & CULTURE  
SEATTLE



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OF PUBLIC POLICY & GOVERNANCE  
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# TABLE OF CONTENTS

ACKNOWLEDGEMENTS	4
OPENING POEM	5
EXECUTIVE SUMMARY	6
READER'S GUIDE TO THE CREATIVE ECONOMY & RACIAL EQUITY	9
<b>1. ABOUT THE PROJECT</b>	<b>12</b>
Background	13
About the Seattle Office of Arts & Culture	14
About the Research Team	15
Our Definition of the Creative Economy	16
Research Objectives	17
Research Questions and Methodology	18
<b>2. WHAT WE KNOW: RESULTS OF OUR FIELD SCAN</b>	<b>20</b>
Defining the Creative Economy: An Evolving Concept	20
City Case Studies	23
<i>City of Minneapolis</i>	25
<i>City of Los Angeles</i>	26
<i>City of Austin</i>	26
What We Know About Seattle	27
<i>City of Seattle</i>	27
What's Missing	28
<b>3. ANALYSIS &amp; KEY FINDINGS</b>	<b>29</b>
Summary of Findings	29
Findings from the Creative Vitality Index	30
Findings from Our Interviews	37
Findings from Our Survey	44
Considerations	48
<b>4. RECOMMENDATIONS</b>	<b>51</b>
Criteria	51
<i>Primary Criteria</i>	51
<i>Secondary Criteria</i>	53
About These Recommendations	54

Recommendations for ARTS	54
<i>Recommendation 1: Gig-Focused Job Bank</i>	54
<i>Recommendation 2: Creative Support Workshops</i>	55
<i>Recommendation 3: ARTS-Funded Internships</i>	58
<i>Recommendation 4: Dedicated POC Art Grant Program</i>	59
<i>Recommendation 5: Creative Residencies Program with the City of Seattle</i>	60
Recommendations for City-Level Policies	61
<i>Recommendation 6: Supplemental Basic Income for Low-Earning Artists</i>	61
<i>Recommendation 7: Income-Based Rent Subsidies for Creatives</i>	62
<i>Recommendation 8: Decreasing Creatives' Tax Burden</i>	63
<i>Recommendation 9: City Funding for an Artist-Focused Workers' Center</i>	64
<b>5. NEXT STEPS &amp; CONCLUSION</b>	<b>67</b>
Focus Groups	67
Evaluation	68
Ideas for Future Research	68
Conclusion	69
<b>EPILOGUE</b>	<b>70</b>
<b>APPENDICES</b>	
Appendix A: Existing ARTS Programs	71
Appendix B: About the Authors	73
Appendix C: Definitions of the Creative Economy	75
Appendix D: Data Collection and Sources	76
Appendix E: Extended Case Study Table	78
Appendix F: Standard Occupational Classification Codes Used in Analysis	80
Appendix G: Comparing this Report to the OED Creative Economy Study	83
Appendix H: List of Interview Subjects	85
Appendix I: Sample Interview Protocol	86
Appendix J: Themes from Interviews	88
Appendix K: Most Common Words Used by Interviewees	92
Appendix L: Survey Questions	93
Appendix M: Policy Matrix	102
Appendix N: Glossary	104
<b>BIBLIOGRAPHY</b>	<b>106</b>

# LIST OF FIGURES

<b>Figure 1:</b>	Creative Occupations vs. Creative Industries	21
<b>Figure 2:</b>	Abbreviated Case Study Table	24
<b>Figure 3:</b>	Median Wages in King County	31
<b>Figure 4:</b>	King County Creative Economy by Job Family	32
<b>Figure 5:</b>	Top Ten Creative Occupations in King County	32
<b>Figure 6:</b>	Demographics of Seattle and King County	33
<b>Figure 7:</b>	Top Ten Creative Occupations in King County by Race/Ethnicity	34
<b>Figure 8:</b>	Median Wage for Creative Occupations by Race/Ethnicity	35
<b>Figure 9:</b>	Top 15 Interview Themes by Frequency	38
<b>Figure 10:</b>	Racial/Ethnic Identities of Survey Respondents Compared to Seattle Population	45
<b>Figure 11:</b>	Yearly Income of Survey Respondents	46
<b>Figure 12:</b>	Survey Respondents' Arts Training	47
<b>Figure 13:</b>	Percent of Respondents Who Found a Given Policy Area "Extremely Important"	48
<b>Figure 14:</b>	Most Common Words Used by Interviewees	92

# ACKNOWLEDGEMENTS

We would like to acknowledge that we are on Indigenous land, the traditional territories of the Coast Salish people. Seattle and its creative economy only exist because of land stolen from Indigenous communities.

The research team would also like to thank everyone who helped them complete this project—we could not have done this alone! Special thanks goes to:

**Dr. Mytoan Nguyen-Akbar** for her continuous support and encouragement, for shepherding the project from start to finish, and for everything else she did to make this happen.

**Dr. Joaquín Herranz Jr.**, our faculty advisor, for his thoughtful feedback, advice, and guidance along the way.

The entire **ARTS staff** who supported this project, particularly **Randy Engstrom, Lara Davis, Tina LaPadula**, and **Irene Gómez**.

All of our interviewees who provided invaluable insight: **Russell Brooks, Cassie Chinn, Catherine Cross Uehara, Juan Franco, Priya Frank, Ashraf Hasham, Tim Lennon, Sharlese Metcalf, Marilyn Montufar, Daniel Pak, Vivian Phillips, Reese Tanimura, and Sharon Williams**.

**John Crawford-Gallagher (OED), Paul Nguyen (WESTAF), and Dr. Tim Thomas (UW)** who provided us with data and helped us define the scope of our project.

**Members of our seminar class** who participated in the many rounds of peer editing.

The **National Fund for Culture and Arts (FONCA)** and the **National Council of Science and Technology (CONACYT)** for the sponsorship and support through the Mexican “Scholarship Program for Studies Abroad, FONCA-CONACYT, 2017” that made it possible for our colleague **Aline Moch Islas** to study here. Also, to the **Bank of Mexico** as trustee of the Mexican Federal Government for granting her the "Fund for the Development of Human Resources" (FIDERH).

And, last but not least, all of our **friends and family** who supported us these past six months.

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# OPENING POEM

## Untitled Haiku Triplets

*by Louie Tan Vital*

A war of culture:  
Seattle and skin color a  
battleground of arts

bleeding out county borders  
cauterize self-destruction  
save our Seattle

if not for ARTS would  
gentrification cure/ate  
our hometown lifeforce?

# EXECUTIVE SUMMARY

As one of the fastest growing cities and metropolitan areas in the country, Seattle is facing new but ever-changing opportunities and challenges. Part of the city's growth includes a robust creative economy, but with growth has also come severe disparities. To gauge these disparities, the Seattle Office of Arts & Culture engaged a team from the Evans Student Consulting Lab to conduct mixed-method research on Seattle's creative economy through a race and equity lens. **In order to fulfill this request we proposed the following research questions to guide our project:**

1. What does the creative economy<sup>1</sup> currently look like in Seattle?
2. What can quantitative and qualitative data illuminate about how and why disparities manifest racially, regionally, and occupationally?
3. How can ARTS recommend and/or implement organizational and city-wide policies that help mitigate disparities and create a more equitable creative economy?

Based on a review of existing knowledge through case studies, we found that while most of these studies incorporate a race and equity focus to some extent, they focus primarily on quantitative data, not contextualizing it by incorporating the lived experiences of creatives.

Recognizing that personal narrative and a rigorous race and equity framework were missing from the existing research, we developed a research process where race and equity was centered throughout our methodology. Therefore, with the data from the Creative Vitality Index (CVI)—a dataset about creative occupations—stakeholder and key informants interviews, and a citywide survey, **we found the following themes to be most relevant to creatives of color:**

- **Structural barriers:** Creatives of color bear the same burden of structural inequities<sup>2</sup> that many people of color in Seattle face. Racism, displacement, and access to housing, among others, are larger barriers to entry in the creative economy.
- **Underrepresentation:** Artists and creatives of color are underrepresented across the creative economy. Underrepresentation in most creative occupations, predominantly White leadership at major arts institutions, and lack of visibility in art itself can all inhibit participation in the creative economy for people of color.
- **Affordability and Wages:** Many creatives, and especially creatives of color, cannot afford to live in Seattle and participate in the local creative economy. Without a living wage, creatives do not have the financial resources, capacity, or time to devote to their discipline.
- **Employment and Gig Economy:** Creatives tend to have more unconventional forms of employment in order to sustain their creative practice—often holding multiple jobs to

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<sup>1</sup> See our definition of the creative economy, as well as other frequently used terms, in the following Reader's Guide and in Appendix N: Glossary.

<sup>2</sup> Structural inequality is a system of privilege created by institutions—such as the law, business practices, and government policies, education, health care, and the media—that keeps some groups from obtaining the resources to better their lives. From Amadeo, K. (2019, April 01). How Structural Inequality Stifles the American Dream. Retrieved from <https://www.thebalance.com/structural-inequality-facts-types-causes-solution-4174727>

make ends meet and often function within the gig economy.<sup>3</sup> Therefore, they often lack the infrastructure and support they need, such as benefits and income stability.

- **Lack of Opportunity:** Creatives of color have less access to opportunity to participate fully and sustainably in the creative economy. Lack of funding and financial resources, lack of professional networks, development and mentorship, and lack of arts education<sup>4</sup> are major barriers to thriving in an artistic practice.
- **Undervaluing Art Created by People of Color:** Creatives of color have to operate within the White dominant culture of Seattle where an emphasis on “fine art” has served as a barrier to people of color centered and created art. This often looks like lower wages for creatives of color, less physical spaces and platforms for creatives of color to showcase their work, and disparities in funding and grants.
- **Career Pathways:** Creative occupations do not always have traditional pathways, and thus participation in the creative economy is often not considered a viable career option. Without arts education, paid internships, and a cultural value on arts careers, it can be challenging for individuals to participate in the creative economy.

This report lays out policy options to mitigate racial disparities in the creative economy:

#### Recommendations for ARTS:

1. **Gig-Focused Job Bank:** Create, curate, and administer a job-finding platform geared towards creative gig work.
2. **Creative Support Workshops:** Offer a series of workshops so that ARTS can help facilitate access to opportunities, competitive skills, and revenue streams that creatives of color need.
3. **ARTS-Funded Internships:** Implement a program where arts organizations<sup>5</sup> can apply for funding to host a paid intern at their organization.
4. **Dedicated POC<sup>6</sup> Art Grant Program:** Create a grant program specifically for artists of color, where people of color in the community have the decision-making power.
5. **Creative Residencies Program with the City of Seattle:** Develop a creative residency program that matches creatives with city agencies to create a project aligned with the agencies’ goals and utilize the creatives’ skillset.

#### Recommendations for City-Level Policies:

6. **Supplemental Basic Income for Low-Earning Artists:** Recommend that the city create a subsidy program that provides financial support to artists making less than minimum wage from their creative discipline.

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<sup>3</sup> The gig economy refers to a labor market characterized by the prevalence of short-term contracts or freelance work as opposed to permanent jobs.

<sup>4</sup> See definition in Appendix N: Glossary

<sup>5</sup> See definition in Appendix N: Glossary

<sup>6</sup> POC refers to a Person or People of Color.



7. **Income-Based Rent Subsidies for Creatives:** Recommend that the city implement tiered rent subsidies for creatives where the lowest earning creatives receive the highest amount of subsidy.
8. **Decreasing Creatives' Tax Burden:** Recommend that the city create a series of fiscal incentives to increase the production of cultural goods and services from creatives of color.
9. **City Funding for an Artist-Focused Workers' Center:** Recommend that the Seattle Office of Labor Standards designate funding for artist-focused organizations through their Community Outreach and Education Fund to incentivize the creation of a workers' center run by and for artists.

The goal of this paper is to illustrate creative occupations in Seattle and examine who holds these jobs through a race and equity lens. We hope our findings will inspire policymakers citywide to support creative workers and ensure equitable access to creative jobs for people of color.

Before you read this report, here are a few things we thought you should know:

- **What is the creative economy?** There is no single definition of the term as it is constantly evolving and contextualized by local conditions. As such, a variety of approaches have been used to define and measure it. For the purposes of this paper, we opted to keep the definition as simple as possible and to define the creative economy as:

*“Creative and cultural labor—both paid and unpaid—carried out by people living or working in the Seattle area.”*

We also chose to focus on creative occupations and center individuals rather than study creative industries. For more information on how we derived this definition and its limitations see “Our Definition of the Creative Economy” on page 16.

- **What is the difference between creative occupations and creative industries?** The creative economy can refer to creative occupations (jobs where the primary function is creative or artistic, e.g. graphic designers, artists, architects, and software developers) or creative industries (encompasses businesses that are involved in creative pursuits, e.g. theatre companies, advertising firms, film production companies, and museums).

This report used federal statistics to classify workers into occupational categories from the Standard Occupational Classification (SOC) codes. Creative occupations in the report were selected based on relevance to the creative economy in Seattle with direct input from key stakeholders. A full list of the occupations included in our analysis is available in Appendix F: Standard Occupational Classification (SOC) Codes Used in Analysis.

- **What is racial equity?**<sup>7</sup> Racial equity is achieved when the success, safety, and health of people are not pre-determined by their race; when everyone, regardless of race, has the freedom, agency, and platform to share and amplify their stories, art, cultures, and experiences, and have

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<sup>7</sup> See more information in Appendix N: Glossary.

what they need to thrive.<sup>8</sup> In 2004, the City of Seattle initiated the Seattle Race and Social Justice Initiative (RSJI)<sup>9</sup> to promote racial equity by ending institutionalized racism and race-based disparities in city government.<sup>10</sup>

- **What is a race and equity lens? How did this factor into your project?** Using a race and equity lens means paying attention to race when conducting analysis, defining problems, looking for solutions, and evaluating success.<sup>11</sup> It also means one of our goals for this project is to erode White supremacy culture<sup>12</sup> and promote city-wide racial equity.<sup>13</sup> This frame influenced our data methodology and collection strategies, which academic articles we read and cited, how we analyzed our data and presented our findings, and how selected policy recommendations.
- **What do you mean by “people of color?”** We use the terms “people of color” or “person of color” (or the abbreviation POC) to describe “any person who is not White...it encompasses all non-White groups and emphasizes the common experiences of systemic racism.”<sup>14</sup> In this paper, we also further specify by referring to people who identify as Asian or Asian American, African American or Black, Hawaiian or Pacific Islander, Hispanic or Latinx, Middle Eastern or North African, and Native American, Native Alaskan or Indigenous, with more than one racial or ethnic background, or have a different identity. While some of our data sources name these identities slightly differently, we have elected to use these consistent categories throughout our report.
- **What is mixed-method research?** The Center for Innovation in Research and Teaching defines mixed-method research as “an approach to inquiry and research that combines quantitative and qualitative methods into one study in order to provide a broader perspective. Mixed-methods researchers emphasize the research problem and use all approaches available in order to come to a better understanding.”<sup>15</sup> In the context of

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<sup>8</sup> Nguyen-Akbar, M. (2019, May 6). Definitions from our office (ARTS) [E-mail].

<sup>9</sup> The Seattle Race and Social Justice Initiative (RSJI) is a citywide effort to end institutionalized racism and race-based disparities in City government. See full definition in Appendix N: Glossary.

<sup>10</sup> City of Seattle. (n.d.). About - Race and Social Justice Initiative (RSJI). Retrieved May 19, 2019, from <https://www.seattle.gov/rsji/about>

<sup>11</sup> Quiroz, J., Villarosa, L., & MacKinnon, A. (2007, May 30). Grantmaking with a Racial Equity Lens. Retrieved May 20, 2019, from <https://grantcraft.org/content/guides/grantmaking-with-a-racial-equity-lens/>

<sup>12</sup> White supremacy culture is reproduced through the social construction of group boundaries based on a perceived sense of racial superiority or inferiority to solidify Whiteness that has consequences for opportunities and access to materials and resources. See full definition in Appendix N: Glossary.

<sup>13</sup> Racial Equity Tools. (n.d.). Organizational Change Processes. Retrieved May 20, 2019, from <http://www.racialequitytools.org/act/strategies/organizational-change-processes>

<sup>14</sup> Moses, Y. (2016, February 17). Is the Term “People of Color” Acceptable? Retrieved May 20, 2019, from <https://www.sapiens.org/column/race/people-of-color/>

<sup>15</sup> Center for Innovation in Research and Teaching. (n.d.). Overview of Mixed Methods. Retrieved March 18, 2019, from [https://cirt.gcu.edu/research/developmentresources/research\\_ready/mixed\\_methods/overview](https://cirt.gcu.edu/research/developmentresources/research_ready/mixed_methods/overview)

our project, this means we reviewed both qualitative and quantitative data and analyzed those results together to create a more nuanced and complete understanding of the creative economy.

- **Does your report only focus on Seattle, or does it include other areas in the Puget Sound region?** For the purposes of our analysis, we focused on King County; we also analyzed data specific to the Seattle Metropolitan Statistical Area (MSA), or the area the U.S. government and statisticians consider to be formally within metropolitan area (which also includes Tacoma and Bellevue). We tried to be as Seattle-specific as possible but, due to data availability, the majority of our information is derived from county-level statistics.
- **Why do you use the word “creative” instead of “artist?”** While this project was commissioned by the Seattle Office of Arts & Culture, we elected to use the word creative to primarily describe anyone who is involved in the creative economy (including artists, but also software designers, architects, etc.), and primarily use “artist” when referring to people who consider art one of their primary occupations. We recognize that many artists do not identify with the term.

# 1. ABOUT THE PROJECT

Seattle, Washington, has long been recognized as one of the best cities in the United States for arts and culture. In 2004, Seattle topped the nation in the number of arts-related businesses per capita<sup>16</sup> and, in 2018, Seattle was ranked tenth among large U.S. cities for artistic vibrancy. In addition to creating Seattle’s unique local culture, these arts and cultural activities have contributed to the overall economic health of the city and the region. In 2014, arts and culture spending in King County—the majority of which took place in Seattle—generated \$20 billion in economic gains.<sup>17</sup> And, in a recent survey, 60% of respondents cited Seattle’s arts and culture scene a factor in their decision to locate in this region.<sup>18</sup>

These economic impacts are even greater when you consider arts and culture in the context of the entire creative economy. The creative economy encompasses a wide swath of the population outside of what is traditionally considered arts and culture, including software developers, graphic designers, architects, chefs, advertising managers, and others—any occupation that utilizes creativity as a primary job function.

However, in recent years, the demographics of creative workers in the city have rapidly shifted<sup>19</sup> due to a confluence of economic and population growth.<sup>20</sup> While many sectors within the creative economy have benefited from this growth (most notably the tech sector), the benefits have largely excluded creatives of color.<sup>21</sup> This is why it is important to understand the growth and trajectory of the creative economy through a racial equity lens: creatives of color face unique challenges in navigating and accessing opportunity within the creative economy. Therefore, in order to address growing disparities, it is imperative to understand the nuances of these barriers.



**As the city becomes less and less affordable, we lose creativity because we lose people.**

The Seattle Office of Arts and Culture (ARTS) hopes to advocate for and implement policies to facilitate a more equitable creative economy for all creatives, and specifically creatives of color. To that end, and in line with the office’s explicit commitment to racial equity,<sup>22</sup> ARTS engaged a research team from the Evans School of Public Policy & Governance at the University of Washington to explore the barriers creatives of color face, how this affects their abilities to earn a living wage, explore strategies that would help creatives remain in Seattle, and ultimately ways to maintain and grow the city’s vibrant creativity.

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<sup>16</sup> Hackett, R. (2004, June 30). Seattle area tops nation in arts per capita. Retrieved from <https://www.seattlepi.com/entertainment/article/Seattle-area-tops-nation-in-arts-per-capita-1148342.php>

<sup>17</sup> ArtsFund. (n.d.). 2014 Economic Impact Study. Retrieved May 4, 2019, from <https://www.artsfund.org/programs/2014-economic-impact-study>

<sup>18</sup> ArtsFund. (n.d.). 2018 Social Impact Study. Retrieved May 19, 2019, from <https://www.artsfund.org/social-impact-study-2018>

<sup>19</sup> Crawford-Gallagher, 2019

<sup>20</sup> Grace, A. (2018, April 26). Families priced out of Seattle as cost of living skyrockets. Retrieved May 4, 2019, from <https://www.king5.com/article/news/local/seattle/families-priced-out-of-seattle-as-cost-of-living-skyrockets/281-546127430>

<sup>21</sup> Crawford-Gallagher, 2019

<sup>22</sup> Seattle Office of Arts & Culture. (n.d.). Racial Equity. Retrieved February 28, 2019, from <https://www.seattle.gov/arts/programs/racial-equity>

Accessible, equitable arts and culture strategies are essential to Seattle’s continued growth and vitality. As creative economy expert Richard Florida notes, “all else being equal, more open and diverse places are likely to attract greater numbers of talented and creative people—the sort of people who power innovation and growth.”<sup>23</sup> Without equitable access and opportunity for creatives of color, Seattle cannot achieve its cultural and economic potential.

## ***Background***

Battling a region-wide crisis of homelessness, Seattle has become one of the most unaffordable cities in the nation.<sup>24</sup> This had been widely attributed to the rapid growth of the technology sector, with companies like Amazon, Microsoft, Google, and many more based all in the area<sup>25</sup>—it has also created a severe lack of affordable housing.<sup>26</sup> The boom of tech companies has contributed to skyrocketing housing costs, consequently accelerating the displacement<sup>27</sup> of low-resource communities.<sup>28</sup>

The city’s historic practices around redlining<sup>29</sup>, combined with long-standing wealth inequality, have led the housing crisis to disproportionately harm people of color:<sup>30</sup> communities of color and creatives of color are rapidly being displaced from the neighborhoods where they have resided for decades.<sup>31 32</sup>

The vision of ARTS is to cultivate a city that provides opportunities for everyone to engage in diverse arts and cultural experiences.<sup>33</sup> However, access to opportunities varies for all types of creatives across occupations and communities. High-wage creatives and low-wage creatives experience these challenges very differently. Thus, as ARTS engages in a process to understand and strategize around the rapidly growing creative economy in Seattle, nuanced policy solutions that address the diversity of creatives and the breadth of disparity are necessary.

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<sup>23</sup> Florida, R. (2003). *Cities and the Creative Class*. New York: Routledge, p.40.

<sup>24</sup> Grace, 2018

<sup>25</sup> Pulkkinen, L. (2018, July 20). Seattle's bohemian culture struggles to survive as tech takes over.

Retrieved May 4, 2019, from <https://www.theguardian.com/us-news/2018/jul/20/seattle-bohemian-counterculture-tech-industry-amazon>

<sup>26</sup> City of Seattle. (n.d.). The Roots of the Crisis. Retrieved May 4, 2019, from <https://www.seattle.gov/homelessness/the-roots-of-the-crisis>

<sup>27</sup> Direct displacement of current residents occurs when (1) residents can no longer afford to remain in their homes due to rising housing bills (rents or property taxes), or (2) residents are forced out due to causes such as eminent domain, lease non-renewals, and evictions to make way for new development, or physical conditions that render their homes uninhabitable. See definition in Appendix N: Glossary.

<sup>28</sup> Pulkkinen, 2018

<sup>29</sup> Redlining is a discriminatory practice in real estate, typically involving lenders that refuse to lend money or extend credit to borrowers in certain areas of town or when realtors won't show properties to certain types of people in certain neighborhoods. Those red-lined areas are typically occupied by people in poverty or people of color, or both. See full definition in Appendix N: Glossary.

<sup>30</sup> The Seattle Civil Rights and Labor History Project at the University of Washington. (n.d.). Segregated Seattle. Retrieved May 19, 2019, from <https://depts.washington.edu/civilr/segregated.htm>

<sup>31</sup> Goyal, V. (2018, July 19). Seattle Takes Ownership of Its Displacement Challenge. Retrieved May 4, 2019, from <https://shelterforce.org/2018/07/19/seattle-takes-ownership-of-its-displacement-challenge/>

<sup>32</sup> Pulkkinen, L. (2018, July 20). Seattle's bohemian culture struggles to survive as tech takes over. Retrieved May 4, 2019, from <https://www.theguardian.com/us-news/2018/jul/20/seattle-bohemian-counterculture-tech-industry-amazon>

<sup>33</sup> Seattle Office of Arts & Culture. (n.d.). About Us. Retrieved February 28, 2019, from <https://www.seattle.gov/arts/about-us>

In the city of Seattle, many creatives of color do not have adequate resources or opportunities to equitably participate in the creative economy on their own terms. So, how can the city grow, support, and retain creatives while minimizing disparities and inequity within the creative economy?

## *About the Seattle Office of Arts & Culture*

With its original roots in the Seattle Arts Commission (SAC), the Seattle’s Office of Arts & Culture (ARTS) was formalized as an official city department 2002 (originally known as the Mayor’s Office of Arts & Cultural Affairs).<sup>34</sup> Today, the mission of ARTS is to “activate and sustain Seattle through arts and culture.”<sup>35</sup> It collaborates with and is advised by a new iteration of SAC, which consists of a 16-member volunteer board primarily appointed by the Mayor and City Council. More information about ARTS’s current programs are available in Appendix A: Existing ARTS Programs.

ARTS, in alignment with the City of Seattle’s Race and Social Justice Initiative,<sup>36</sup> began working to promote racial equity and social justice through its work in 2004. The office’s racial equity statement is as follows:

*The Seattle Office of Arts & Culture commits to an anti-racist work practice that centers the creativity and leadership of people of color—those most impacted by structural racism—to move toward systems that benefit us all. We also acknowledge that we are on Indigenous land, the traditional territories of the Coast Salish people. We envision a city of people whose success, safety and health are not pre-determined by their race. A city where all artists, performers, writers, and creative workers have the freedom, agency, and platform to share and amplify their stories, art, cultures, and experiences. At the same time, we acknowledge that our actions—both conscious and unconscious, past and present—have benefited some communities while limiting opportunities and outcomes for communities of color. We work toward our vision by addressing and working to eliminate institutional racism in our programs, policies, and practices.<sup>37</sup>*

Since 2019, ARTS has been headquartered in King Street Station, a public space in the top floor of an active train station that provides a venue for presentations, exhibitions, and artistic practice and resources. This space is also part of ARTS’s race and social justice commitment, with the explicit goal of increasing opportunities for communities of color to present their work.<sup>38</sup>

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<sup>34</sup> Blecha, P., & Becker, P. (2013, June 22). HistoryLink.org. Retrieved February 28, 2019, from <http://www.historylink.org/File/9684>

<sup>35</sup> Seattle Office of Arts & Culture. (n.d.). About Us. Retrieved February 28, 2019, from <https://www.seattle.gov/arts/about-us>

<sup>36</sup> The Seattle Race and Social Justice Initiative (RSJI) is a citywide effort to end institutionalized racism and race-based disparities in City government. The Initiative’s long-term goal is to change the underlying system that creates race-based disparities in our community and to achieve racial equity.

<sup>37</sup> Seattle Office of Arts & Culture. (n.d.). Racial Equity. Retrieved February 28, 2019, from <https://www.seattle.gov/arts/programs/racial-equity>

<sup>38</sup> Fan, C., Gund, G., Tulsyan, Y., & Vu, J. (2018, May). Reimagining King Street Station through a Racial Equity Lens. Retrieved May 25, 2019, from [https://www.seattle.gov/Documents/Departments/Arts/Downloads/About/EvansSchool\\_ReimaginingKSSRacialEquityLens.pdf](https://www.seattle.gov/Documents/Departments/Arts/Downloads/About/EvansSchool_ReimaginingKSSRacialEquityLens.pdf)

In 2019, ARTS came together with the Office of Film + Music (OF+M) to pursue the offices' shared goals.<sup>39</sup> With a specific mission to “support and equitably grow the creative economy,”<sup>40</sup> OF+M has also spearheaded several initiatives to support Seattle creatives.

There has been a groundswell of interest and demand for data that speaks to Seattle’s creative workforce from OF+M, the Office of Economic Development (OED), The Creative Advantage, Seattle Public Schools, and the Seattle Colleges/Try A Trade, the City of Bellevue, ArtsFund, and the National Endowments for the Arts (NEA).



As the Seattle city government works to enact an intentional, inclusive<sup>41</sup> creative economy strategy, this report aims to inform recommendations for ARTS, the Mayor, and Seattle’s City Council. While the creative economy includes a wide variety of occupations, we want to acknowledge that this report is catered to ARTS’s mission and sphere of influence. For this reason, the qualitative data collection, findings, and recommendations primarily focus on artists and arts organizations as opposed to the private sector or for-profit creative economy.

## *About the Research Team*

Our research team consisted of four graduate students at the Evans School of Public Policy & Governance at the University of Washington under the direction of our faculty advisor, Dr. Joaquín Herranz, Jr., a local expert of community economic development. We also partnered with Dr. Mytoan Nguyen-Akbar, the Impact and Assessment Manager for ARTS. This project was completed through the Evans Student Consulting Lab to fulfill the requirements to receive a Master’s degree in Public Administration. The personal biographies of the researchers are available in Appendix B: About the Authors.

Our team finds it important to recognize our positionality within this project. We are three women of color and a White woman. While we have intersecting experiences with immigration, sexism, racism, homophobia, and more, we also have varying degrees of proximity to the communities we (and ARTS) intend to serve with this project. Not all of us are from Seattle, not all of us are creatives, and not all of us experience the problems that most impact creatives of color in this city. Furthermore, as four graduate students at the University of Washington—an

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<sup>39</sup> OF+M works under the Office of Economic (OED) and is committed to the creative economy through support and promotion of film, music and related industries, and create equitable opportunity for local creatives in their fields.

<sup>40</sup> Seattle Office of Film + Music. (n.d.). About Us. Retrieved May 4, 2019, from <https://www.seattle.gov/filmandmusic>

<sup>41</sup> Inclusion refers to the act of creating an environment in which every person feels welcomed, respected, supported, and valued to fully participate. See full definition in Appendix N: Glossary.



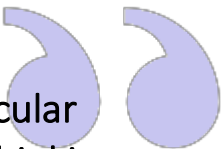
institution that is part of the legacy of distrustful relationships<sup>42</sup> between communities of color and academia—we acknowledge that there are inherent power dynamics involved when interviewing and engaging with community members outside of the University. Throughout this project, we attempt to not only be transparent about this positionality, but also work to mitigate any power imbalances that might exist by centering creatives of color, compensating people for their time, upholding informed consent, and practicing humility.

## *Our Definition of the Creative Economy*

For the purposes of this paper, we define the Creative Economy as:

**Creative and cultural labor—both paid and unpaid—carried out by people living or working in the Seattle area.**

There is no widely used definition of the creative economy; rather, researchers and practitioners have used varying definitions to suit their own purposes—and to reflect the fluidity and political implications of who is considered “creative.” This has to do as well with boundary-making—who you include and exclude says a lot about who you see yourself as.<sup>43</sup> After more than a decade of work around the cultural and creative sector, academics and policymakers in the western world have given way to an inclusive idea of a wider creative economy (more information about how the creative economy has been defined by researchers is available in “Defining the Creative



**I think a particular challenge in thinking about the creative economy is how [to] embrace and explore the gray, the nuance.**

Economy” in Chapter 2 and in Appendix C: Definitions of the Creative Economy). Therefore, we elected to keep our definition broad and inclusive with the understanding that our creative economy is constantly changing. Furthermore, we wanted to acknowledge that not everyone who participates in our creative ecosystem is paid, or paid adequately, for their contribution to Seattle’s cultural vitality. Some, including a handful of individuals we interviewed for this project, may not agree with our demarcation, and it is not our intention to strictly delineate the creative economy in Seattle.

However, the more it becomes a current topic of conversation across diverse stakeholders, the more it becomes apparent that it made little sense to focus on their economic value in isolation from their social and cultural value. This was one of the main takeaways from our interviews. When asked about the creative economy most of our interviewees mentioned their skepticism around the concept and exhibited discomfort. Most of them criticized the heavy implication of

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<sup>42</sup> Unethical research conducted by academics on populations of color (e.g. the Tuskegee experiments) have made some people of color distrustful of legitimate, above-board research. Gamble, V. N. (1993). A Legacy of Distrust: African Americans and Medical Research. *American Journal of Preventive Medicine*, 9(6), 35-38. doi:10.1016/s0749-3797(18)30664-0

<sup>43</sup> Nguyen-Akbar, M. (2019, May 25). About the Bordicuan concept and definition. [E-mail].

the word “economy,” referring to it as the transactional and narrow understanding of the arts, creatives, and culture. Some interviewees wanted to change the word “economy” to “ecology” or “ecosystem.”

Likewise, the interviewees were concerned about the delimitations of the word “creative” since it might not encompass the entire sector. As one interviewee noted, “it seems, to me, limited in terms of just what it might define. It might not include cultural workers or ethnic traditional artists. It’s just one expansion of that term.”

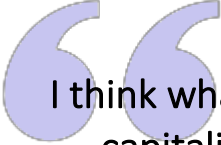
The conversations also revealed concerns around the word “labor.” Another interviewee said, “I mean I agree, but limiting it to labor doesn’t do full justice. When we think about economy, obviously it’s transactional, but I think there are non-transactional assets that are hard to value. I don’t know how it gets incorporated into a definition... But, there’s a value that’s maybe not valued in dollars and cents that isn’t inherent in that for me.”

There was also a question around “unpaid labor” because, as one subject explained, “If it’s an economy it should be paid, so I don’t understand, how it could be paid or unpaid, right? That’s not economic to me.” Others agreed with the inclusion of unpaid work, saying “I appreciate that you name both paid and unpaid labor because there is so much underpaid or volunteer or unrecognized labor that actually keeps this economy in place. So, I think it’s important to recognize that.”

Based on the feedback from our interviewees and our review of other research on the creative economy, we believe the definition we use is suitable for this inquiry because it tries to include as many creative workers as possible. We also acknowledge that our definition of the creative economy does not encompass the full value of creative expression; however, in order to address questions of disparity, we needed to frame it within a capitalist economic system.

## ***Research Objectives***

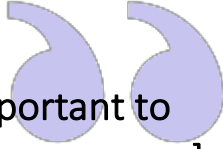
Working with ARTS as our client, we were contracted to conduct an intentional, mixed-methods research study examining the creative workforce in Seattle.



**I think what’s hard is the capitalist construct of what we mean by the economy is necessarily being driven by the philosophy of economics rather than the value of people and the things they create.**

A mixed-methods research approach—which utilizes both qualitative and quantitative data—was most suited to examine the narratives of creatives of color and to situate those narratives in the broader context of the creative economy of Seattle. The combination of qualitative and

quantitative research provided us insight into the lived experiences of creatives of color, as well as the frequency of certain experiences in the creative economy.



**I think it's especially important to think about [the creative economy] in light of the gap when it comes to immigrant and refugee communities, communities of color, and just conceptualizing and understanding what artistic practice means or what creative process means. We have to recognize that the colonial, hierarchically imposed canon that has been established around those notions and recognize that.**

In considering how municipal government can meet the needs of the growing creative economies, other organizations in the U.S. have commissioned several studies to measure, identify, and characterize the creative economy and its trajectory (See Appendix C: Definitions of the Creative Economy). This research project differs in that it integrates a race and equity lens in every step of the research process. From the selection of a cross-functional team, proposing research questions, interviewee selection, survey outreach, data analysis, and our policy recommendations, we were committed to uplifting the voices of creatives of color and centering their needs as it relates to the creative economy.<sup>44</sup>

## *Research Questions and Methodology*

Using an explicit race and equity lens, we centered the following main research questions:

1. What does the **creative economy** currently look like in Seattle?
2. What can quantitative and qualitative data illuminate about **how and why disparities manifest** racially, regionally, and occupationally?
3. How can ARTS recommend and/or implement organizational and **city-wide policies that help mitigate disparities** and create a more equitable creative economy?

In order to complement the body of work that had already been done through various agencies in Seattle, while also centering ARTS's mission to understand how the creative economy impacts

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<sup>44</sup> This report was authored parallel to a related report on artist displacement in Seattle, which will be completed by Dr. Tim Thomas, a Moore/Sloan Postdoctoral Fellow in Data Science with the eScience Institute at the University of Washington. Our team shared raw data and information with Dr. Thomas, and vice versa, to provide ARTS with a suite of related research on the creative economy in Seattle. However, the research topics and data analysis are completely distinct.

creative of color, we developed a comprehensive methodology to adequately answer our research questions, which included the following:

- Engaging in a comprehensive **field scan** to help us better understand the legacy of knowledge that exists around this topic and how our research could fill existing gaps. We used existing knowledge and **case studies** from other cities to set the scope of our project.
- Using a **mixed-methods approach** in collecting primary data to inform our understanding of the creative economy through a race and equity lens.
  - For our quantitative analysis, we used aggregated descriptive data from the **Creative Vitality Index (CVI; provided by WESTAF – the Western State Arts Federation)** to provide information about creative occupations in Seattle.
  - These findings were further supplemented by a large-scale **survey** which was distributed to creatives around the city.
- Collecting qualitative data through in-depth **interviews** with key informants comprised of artists and art administrators of color in the Seattle region.

More details on our methodology and data collection process are available in Appendix D: Data Collection and Sources.

The results of these different approaches were analyzed and synthesized to offer recommendations to ARTS on how they can play a role in better facilitating the conditions under which all creatives in Seattle, especially creatives of color, can pursue their creativity wholeheartedly and free from the threat of financial instability, housing insecurity, and displacement.

## 2. WHAT WE KNOW: RESULTS OF OUR FIELD SCAN

To begin our research, we conducted a field scan (review of existing knowledge on the creative economy). This analysis of past scholarship and community knowledge, sometimes referred to as a literature review, examined previous research on the creative economy and emerging best practices. We explored the conceptual underpinning of the term creative economy and analyzed it as a unique sector with a dual character. According to the United Nations, these industries and occupations are "a source of development," not only in the term of economic growth, but also as a means of access to an intellectual, emotional, and moral existence. It is clear that the most important contributions of creative occupations and creative industries are the non-economic and intrinsically aesthetic "values" of art and culture. Therefore, the dual character comes as it simultaneously generates social welfare and economic growth.<sup>45</sup> We also did case studies of prominent creative economy reports U.S. cities with a reputation for cultural vitality. These case studies served as a template and guidance for the trajectory of our research.

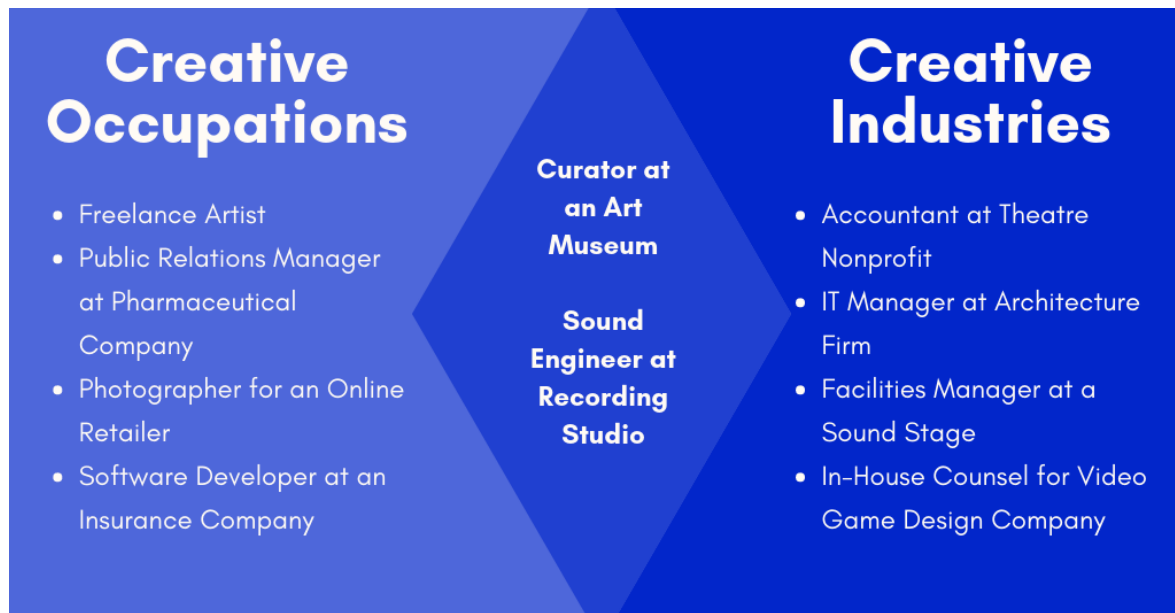
### *Defining the Creative Economy: An Evolving Concept*

The two-fold nature of the creative economy—having both intrinsic and economic value—makes it complex to define and, thus, complicated to measure. There is no standardized definition of the creative economy. Some set the parameters of who is part of the creative economy based on creative occupations, or jobs where creativity is a basic function of the day-to-day work, while others rely on creative industries or vocational sectors where creativity happens. There is overlap between these two descriptions; but in some cases, they are mutually exclusive (see Figure 1 below). Therefore, there is no mutually agreed upon terminology, opening the conversation for researchers to delineate what constitutes the creative economy, creative vitality, creative class, cultural industry, and the cultural workforce.

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<sup>45</sup> Piedras Frías, E. (2004), ¿Cuánto vale la cultura?. Contribución Económica de las Industrias Protegidas por el Derecho de Autor en México, México, Conaculta, CANIEM, SOGEM, SACM.

Figure 1: Creative Occupations vs. Creative Industries



Regardless of the widely disputed parameters of the creative economy, definitions do exist. The first theoretical definition of the creative economy came from the Department of Culture, Media and Sport (DCMS) in the United Kingdom in 1998, which set the frame of creative industries as “those activities which have their origin in individual creativity, skill, and talent and which have a potential for wealth and job creation through the generation and exploitation of intellectual property.”<sup>46</sup> International agencies such as UNESCO define cultural industries as “a set of activities that produce and distribute cultural goods or services, which at the time they are considered as a specific attribute, use, or purpose, embody or convey cultural expressions irrespective of the commercial value they may have.” However, across the globe, there are three key elements that unite all definitions:<sup>47</sup>

1. Creativity, arts, and culture as productive endeavors;
2. Products strongly related to intellectual property rights, particularly copyright; and
3. Activities with a direct role in the value chain transforming ideas into products.

In the United States, Richard Florida gained popularity with his book *The Rise of the Creative Class* where he opened the boundaries of the creative economy, including the creative industries as well as all other creative professionals. Florida describes the creative class as follows:

*The distinguishing characteristic of the creative class is that its members engage in work whose function is to “create meaningful new forms.” The super-creative core of this new class*

<sup>46</sup> Schlesinger, P. (2017). The creative economy: Invention of a global orthodoxy. *Innovation: The European Journal of Social Science Research*, 30(1), 73-90. doi:10.1080/13511610.2016.1201651

<sup>47</sup> Buitrago, F., & Duque, I. (2013). *The Orange Economy*, Inter-American Development Bank (IDB). Retrieved from [https://publications.iadb.org/bitstream/handle/11319/3659/BID\\_The\\_Orange\\_Economy%20Final.pdf?sequence=7&isAllowed=y](https://publications.iadb.org/bitstream/handle/11319/3659/BID_The_Orange_Economy%20Final.pdf?sequence=7&isAllowed=y)

*includes scientists and engineers, university professors, poets and novelists, artists, entertainers, actors, designers, and architects, as well as the “thought leadership” of modern society: nonfiction writers, editors, cultural figures, think-tank researchers, analysts, and other opinion-makers. Members of this super-creative core produce new forms or designs that are readily transferable and broadly useful, such as designing a product that can be widely made, sold, and used; coming up with a theorem or strategy that can be applied in many cases; or composing music that can be performed again and again.*

*Beyond this core group, the creative class also includes “creative professionals” who work in a wide range of knowledge-based occupations in high-tech sectors, financial services, the legal and health-care professions, and business management. These people engage in creative problem-solving, drawing on complex bodies of knowledge to solve specific problems. Doing so typically requires a high degree of formal education and thus a high level of human capital. People who do this kind of work may sometimes come up with methods or products that turn out to be widely useful, but that is not part of the basic job description. What they are required to do regularly is think on their own. They apply or combine standard approaches in unique ways to fit the situation, exercise a great deal of judgment, and at times must independently try new ideas and innovations.<sup>48</sup>*

Florida’s definition and theory behind the “creative class” successfully identified a specific type of human capital and set a precedent on the interrelations between location and the role of creative occupations with the human or creative capital. However, his theory has transformed<sup>49</sup> in the last decade as he has been widely challenged in academia with the rise of urban inequalities and gentrification.<sup>50 51</sup>



It is clear that the conceptual definition keeps evolving, and as such, a variety of approaches have been used to measure it.<sup>52</sup> According to literature, there are two main approaches that assess the contribution of the creative economy: one looks at the overall contribution to the economy through the study of its economic impacts, and the second describes the size and

<sup>48</sup> Florida, R. (2003). Cities and the Creative Class. *City and Community*, 2(1), p.8.

<sup>49</sup> As observed in his newest publication: Florida, R. L. (2018). *The new urban crisis: How our cities are increasing inequality, deepening segregation, and failing the middle class—and what we can do about it*. New York: Basic Books.

<sup>50</sup> Wainwright, O. (2017, October 26). 'Everything is gentrification now': But Richard Florida isn't sorry. Retrieved May 19, 2019, from <https://www.theguardian.com/cities/2017/oct/26/gentrification-richard-florida-interview-creative-class-new-urban-crisis>

<sup>51</sup> Gentrification is a process through which higher-income households move into a neighborhood and housing costs rise, changing the character of the neighborhood. See full definition of gentrification in Appendix N: Glossary.

<sup>52</sup> See the representative list of creative economy definitions in Appendix C: Definitions of the Creative Economy.

measures the components of the creative economy by analyzing the creative industries or creative occupations. Richard Florida and Ann Markusen are the main proponents of using the creative occupation (as opposed to creative industries) framework. Although they have different definitions of the creative economy, they both come to similar conclusions about the importance of understanding and focusing on the creative individual and the environments that attract and stimulate their creativity.<sup>53</sup>

A number of studies regionally and nationally have tried to answer questions about cultural industries, creative communities, creative workforces, and additional dimensions of the creative economy.<sup>54</sup> From our review of case studies, we observed that most of the regional studies in the U.S. used publicly available data to construct measurements, most commonly from the U.S. Department of Labor, which includes the North American Industry Classification Systems (NAICS)<sup>55</sup> and Standard Occupational Classifications (SOC).<sup>56</sup> Most of the case studies included below also used supplemental methods to collect qualitative information from individuals, organizations, and communities.

## *City Case Studies*

We have identified three cities that have undertaken comprehensive creative economy studies of their regions. We chose to highlight these cases in particular in our report because of similarities between those cities and Seattle, or because of their alignment with our research objectives—namely addressing racial equity to some extent. The Minneapolis study (2015)<sup>57</sup> illuminates disparities in the number of people of color holding creative jobs. The Austin study (2018)<sup>58</sup> shows creative city strategies and issues in a rapidly growing industry with a booming tech scene. The Los Angeles study (2017)<sup>59</sup> attempts to describe the demographics of their creative economy workers and showcases differences based on intersecting identities (race/gender, race/ability, etc.). For more information about the data used in each case, how they framed disparities, and their findings and limitations are included in Figure 2. For an extended analysis, refer to Appendix E: Extended Case Study Table.

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<sup>53</sup> Borrup, T. (2011). *The Creative Community Builder's Handbook: How to Transform Communities Using Local Assets, Art, and Culture*. Saint Paul, MN: Fieldstone Alliance.

<sup>54</sup> Part of the complexity of analyzing the creative economy often stems from the use of multiple definitions in different contexts and empirical accounts, as well as the lack of available data and transparency in the resources used. Available from Markusen, A., and Wassall, G.H., et al. (2008). *Defining the Creative Economy: Industry and Occupational Approaches*. *Economic Development Quarterly*, Vol. 22 No. 1, February 2008 p. 24-45, DOI: 10.1177/0891242407311862

<sup>55</sup> The North American Industry Classification System (NAICS) is used by the United States, Canada, and Mexico to classify businesses by industry. Each business is classified into a six-digit NAICS code number based on the majority of activity at the business.

<sup>56</sup> The 2018 Standard Occupational Classification (SOC) system is a federal statistical standard used by federal agencies to classify workers into occupational categories for the purpose of collecting, calculating, or disseminating data.

<sup>57</sup> Kayim, G., Engh, R., & Gadwa Nicodemus, A. (2015). *The Minneapolis Creative Index (Rep.)*. Minneapolis, MN: City of Minneapolis Program on Arts, Culture and the Creative Economy.

<sup>58</sup> Osgood, L., & Gamble, S. (2018). *The CAMP Report Final Report & Overview of CAMP: The Cultural Asset Mapping Project (Rep.)*. Austin, TX: City of Austin Economic Development Department, Cultural Arts Division.

<sup>59</sup> DataArts. (2017). *Demographics of the Arts and Cultural Workforce in Los Angeles County (Rep.)*. Los Angeles, CA: Los Angeles County Arts Commission



Figure 2: Abbreviated Case Study Table

	City of Seattle	City of Minneapolis	Los Angeles County	City of Austin
Data Sources	<p><b>Quantitative Data</b>                      EMSI data</p> <ul style="list-style-type: none"> <li>• 63 SOC</li> <li>• 55 NAICS</li> </ul> <p>CVI (as benchmarking)</p> <p><b>No Qualitative Data</b></p>	<p><b>Quantitative Data</b>                      EMSI data</p> <ul style="list-style-type: none"> <li>• 36 SOC</li> <li>• 72 NAICS</li> </ul> <p>Non-profit data</p> <p>CVI (as benchmarking)</p> <p><b>Qualitative Data</b>                      Interviews</p>	<p><b>Quantitative Data</b>                      US Census</p> <p>CVI (as benchmarking)</p> <p><b>Qualitative Data</b>                      Non-profits arts and cultural survey data.</p>	<p><b>Quantitative Data</b>                      CVI data and EMSI data</p> <ul style="list-style-type: none"> <li>• 64 SOC</li> <li>• 68 NAICS</li> </ul> <p><b>Qualitative Data</b>                      District mapping sessions, online surveys, and focus groups</p>
Limitations and Challenges	<p>The available data made possible a limited analysis based on race and gender, and it did not allow for any cross-tabulation of multiple attributes.</p>	<p>Small sample size, interviewees of only six creatives of color.</p>	<p>No narratives from creative occupations. Focus on the creative industries and nonprofit arts and cultural organizations.</p>	<p>Focus on cultural spaces and planning, no narratives from creative occupations and no race and equity lens.</p>
Findings and Implications	<p>Seattle MSA has the highest paid creatives in computer occupations and the lowest paid creatives in arts and design occupations.</p> <p>People of color and women are underrepresented in most creative occupations.</p>	<p>Focus on challenges people of color face as architects, producers, and directors.</p> <p>Creatives of color face structural racism in school and at work; they fight to get a meaningful spot at the table and resources to do their work; they are not seen as qualified.</p>	<p>Focus on creative occupations and their self-identified identities.</p> <p>The arts and cultural workforce is significantly more homogenous than LA County’s populations.</p>	<p>Where and how cultural assets are spread across communities.</p> <p>Provides a framework in identifying needs and next steps in the community’s development.</p>

Each of these cities has undergone the difficult task of defining, setting parameters, and measuring cultural and creative ecosystems at the local level. And most of these studies acknowledge how racial disparities are a characteristic of the creative landscape. The following case study overviews examine the basic objectives, findings, methodology, challenges, limitations, and recommendations of the three cities' reports.

## CITY OF MINNEAPOLIS

In 2015, Minneapolis' Arts, Culture, and the Creative Economy (ACCE) program built off their initial 2013 report "The Minneapolis Creative Index" to study the scale and impact of the city's creative economy.<sup>60</sup> Though they had done an initial assessment, this report attempted to better understand the demographic landscape of the creative economy through a race and gender lens. Using the Creative Vitality Index (CVI) data, this report revealed that creative occupations make up 4.8% of all jobs in Minneapolis,<sup>61</sup> with the largest creative occupations being musicians and singers, photographers, writers and authors, graphic designers, and public relations specialists.

This study evaluates racial demographics in the creative economy by comparing the number of people of color in the creative economy relative to the entire labor force in the Minneapolis metropolitan area. The report finds that there is a disparity: people of color make up 9% of the creative economy in comparison to 14% of the workforce. It is also interesting to mention that the percentage of people of color living in Seattle and King County is around 31.4%, and in Minneapolis, it is a little higher at 36% of the population. Therefore, Seattle is a Whiter city than Minneapolis, and (as we'll show later in the report) the disparities are wider in Seattle's creative economy.

They interviewed three people from each industry and found common needs: public awareness about racial disparities in the field, cultivated spaces where young people of color can learn from people that look like them, and systemic change that addresses problems, such as the education gap. This report highlights one way that creative economy studies can quantify disparities and use narrative-based information to inform the understanding of such disparities. However, it fails to delve into wage disparities across occupations where people of color are most underrepresented and overrepresented. Furthermore, qualitative data that only looks at industries where people of color earn high wages leaves out crucial narratives from people of color who do not earn livable wages.

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<sup>60</sup> Kayim, G., Engh, R., & Gadwa Nicodemus, A. (2015). *The Minneapolis Creative Index (Rep.)*. Minneapolis, MN: City of Minneapolis Program on Arts, Culture and the Creative Economy.

<sup>61</sup> We assume this percentage is comparatively small because the Minneapolis study only includes 36 SOC codes, while the other cases include 60 or more.

## CITY OF LOS ANGELES

The study “Demographics of the Arts and Cultural Workforce in Los Angeles County” was conducted by DataArts and commissioned by the Los Angeles County Arts Commission (LACAC) to look at the demographics of the arts and cultural workforce in Los Angeles by analyzing the people associated with the 386 cultural non-profits in the city—from staff and volunteers to board members and independent contractors.<sup>62</sup> The study explores the composition of the non-profit cultural workforce through a lens of race, gender, heritage, sexual identity, and disability status to understand how to improve access to arts and cultural resources for underserved communities. This report is different than other creative economy studies in that it looks at the cultural workforce through non-profit organizations and not strictly creative occupations. However, we still found it important to consider how they were able to take an intersectional approach in measuring the cultural workforce in Los Angeles.

The data source used for this study was a Workforce Demographics Survey created by DataArts, from which they collected 3,175 responses. When asking about race and ethnicity, the survey attempted to have both nuanced categories, as well as categories that could be compared to U.S. Census standards. This is a limitation in accurately and inclusively measuring race. The survey found that, depending on how the data is disaggregated, 60% of the cultural workforce identifies as non-Hispanic or Latinx White, while only 27% of the county is White.

While the report offers complexity around identity in ways that many studies do not, it has a limited scope of the arts and cultural workforce by excluding creatives in the for-profit sector. Furthermore, the study lacks qualitative data to ground the research in lived experiences. Given the report’s purely quantitative assessment, DataArts acknowledges that the findings are primarily to lay a foundation for further research and must be coupled with personal narrative for maximum impact.

## CITY OF AUSTIN

The “Cultural Asset Mapping Project” (CAMP) was conducted by the City of Austin Economic Development Department to assess where cultural and creative spaces exist<sup>63</sup> within the ten districts in the city with the overall purpose of shaping the city’s understanding of the creative ecosystem.<sup>64</sup> Over two years, CAMP used crowdsourcing methods, such as district mapping sessions, online surveys, and focus groups, to gather insight from Austin residents on resources and places that they considered to be cultural assets in the community.

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<sup>62</sup> DataArts. (2017). Demographics of the Arts and Cultural Workforce in Los Angeles County (Rep.). Los Angeles, CA: Los Angeles County Arts Commission

<sup>63</sup> Comparable work is happening in Seattle under Matthew Richter’s work as cultural space liaison. For more information please refer to Cultural Space. (n.d.). Retrieved May 25, 2019, from <http://www.seattle.gov/arts/programs/cultural-space>

<sup>64</sup> Osgood, L., & Gamble, S. (2018). The CAMP Report Final Report & Overview of CAMP: The Cultural Asset Mapping Project (Rep.). Austin, TX: City of Austin Economic Development Department, Cultural Arts Division.

In addition to the cultural asset maps, the report provides creative economy information using Economic Modeling Specialists International (EMSI) data<sup>65</sup> to give context and paint a more holistic picture of the cultural landscape in Austin. The data around the creative economy shows that the top creative occupations are the same as in Minneapolis. Like most cities, White people are overrepresented in the creative economy. The report also shows that Hispanic or Latinx people face the largest disparities in comparison with other races and ethnicities. This study does not have information about wage disparities, which also limits the potential in removing barriers to inequity within the creative economy. However, the CAMP provides an important precedent for incorporating more participatory methods to scoping the creative ecosystem.

## *What We Know About Seattle*

A review of recent reports and research from various agencies across the city of Seattle provided a primer for this project and gave our team an understanding of what the creative economy currently looks like in this city.

### **CITY OF SEATTLE**

The “City of Seattle Creative Economy Report” developed by the Office of Economic Development (OED), presents quantitative data on creative occupations and industries in the city.<sup>66</sup> This study presents a quantitatively comprehensive approach to the creative economy using John Howkins’ definition: “Economic systems where value is based on imaginative qualities rather than the traditional resources of land, labor, and capital. However, it has limitations that qualitative data could build on. Compared to creative industries, which are limited to specific sectors, the term is used to describe creativity throughout a whole economy.”<sup>67</sup> The report provides a picture of the creative economy in Seattle primarily by presenting data on creative occupations. Through descriptive statistics, the report enumerates the disparities regarding jobs in the creative occupations, fastest growing occupations, median hourly earnings, and workforce demographics. One of the key findings of the report is the glaring disparities between occupations in computer-related sectors and occupations in arts, media, and design-related sectors. Additionally, the research finds that people of color are underrepresented in most creative occupations. We used this report as a starting point to understanding what the creative economy looks like in the Seattle Metropolitan Statistical Area and as a template for setting parameters on how it can be measured. It also guided our quantitative research, taking a similar approach of analyzing creative occupations; and, we hope to complement this report with qualitative, narrative-based data.

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<sup>65</sup> Economic Modeling Specialists, International (EMSI) provides a composite dataset that integrates over 90 federal and state labor market data sources into one robust database. It also includes data from federal statistical economic statistics from the North American Industry Classification System Codes (NAICS Codes) and Standard Occupational Classification (SOC codes).

<sup>66</sup> Crawford-Gallagher, J. (2019). 2019 Creative Economy Report (Rep.). Seattle, WA: Seattle Office of Economic Development.

<sup>67</sup> Howkins, J. (2013). The creative economy: How people make money from ideas. London: Penguin Books.

## What's Missing

Examining the missing gaps and limitations from existing research and these case studies gave us direction on where to focus our data collection. While most of the existing studies around regional creative economies incorporate a component of racial equity, they focus more on representation than wage disparities within occupations. The studies also primarily provide quantitative data to show racial disparity, without contextualizing the nature of those disparities through lived experiences of creatives of color.<sup>68</sup>



Photo credit: Adam Sings in the Timber

Furthermore, many of these studies do not provide much information about creatives who have many jobs and function within the gig economy. Data around creatives' employment status and ability to earn a living wage from their job(s) gives important insight into what policy interventions are necessary to support creatives in seeking financial stability.

This data is also important in understanding how creatives of color are uniquely impacted, as there is limited information on the various ways creatives of color earn a living wage.

Recognizing that personal narrative and a rigorous race and equity framework were missing from the existing literature, we used both quantitative and qualitative methods to gather more robust data on creatives of color in Seattle; our overall purpose was to develop an assessment of the city's creative economy that centers race and equity.

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<sup>68</sup> See table in Appendix E: Extended Case Study Table for comparison of creative economy studies.

### 3. ANALYSIS & KEY FINDINGS

Our analysis of CVI, survey, and interview data gave us strong insight into what the creative economy looks like in Seattle and the challenges and opportunities that creatives of color have within it. We first present a summary of our findings, with detailed analysis and findings from each of those sources in the remainder of the chapter. By synthesizing key takeaways, we are able to understand how our different methods complement one another, as well as provide more robust findings grounded in both quantitative and qualitative data.

#### *Summary of Findings*

In alignment to the OED report,<sup>69</sup> we found that creatives of color are underrepresented in most of the creative occupations in King County. We also confirmed that many creative occupations where creatives of color are represented are growing, but have low hourly wages. While each creative of color may face unique barriers and opportunities, we heard similarities across their occupational fields, and these themes echo other findings:

- **Structural Barriers:** Creatives of color bear the same burden of structural inequities that many people of color in the city of Seattle and across the U.S. face. Throughout interviews, artists and arts leaders of color named things like racism, geographic displacement, gentrification, and access to housing as larger barriers to entering the creative economy. A majority of survey respondents said that racism, housing, and healthcare were extremely important policy areas to their creative communities.
- **Underrepresentation:** Artists and creatives of color are underrepresented across the creative economy. According to CVI data, people of color are underrepresented in 58 out of 78 creative occupations, and 8 out of 10 of the top creative occupations. When asked about representation, interviewees said that the lack of representation of people of color in leadership roles at arts institutions—as well as in art itself—often inhibits communities of color’s participation in the creative economy.
- **Affordability and Wages:** Many creatives, and especially creatives of color, struggle to afford living in Seattle and to participate in the local creative economy; or they are forced to live outside the city and commute. According to King County CVI data, 61 out of 78 creative occupations (78.2%) pay below King County median wage. Of our 255 survey respondents, 32.4% of people whose primary occupation is in the creative economy made less than \$25,000 per year from that job. Many interviewees said that most artists that they know do not make a living wage from their discipline and struggle to make ends meet, even with other sources of income.

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<sup>69</sup> Crawford-Gallagher, J. (2019). 2019 Creative Economy Report (Rep.). Seattle, WA: Seattle Office of Economic Development.

- **The Changing Nature of Work and the Gig Economy:** Creatives tend to have more unconventional forms of employment in order to sustain their creative practice. Only 45.5% of survey respondents reported having some form of full-time employment, whereas 21.4% reported being self-employed only<sup>70</sup> and 40% reported being at least partially self-employed—making it difficult for many creatives to receive benefits that employers traditionally provide. Though we do not have the data to determine why creatives engage in the gig economy, we do know creatives often hold multiple jobs to make ends meet. We heard this both in interviews as well as from the 48% of survey respondents who reported having a second job.
- **Lack of Opportunity:** Many creatives of color have less access to opportunity to participate fully and sustainably in the creative economy. Interviewees mentioned lack of funding and financial resources, lack of professional networks, development and mentorship, and lack of arts education as major barriers to thriving in an artistic practice.
- **Undervaluing Art Created by People of Color:** Many creatives of color have to operate within the White dominant culture of Seattle where an emphasis on “fine art” has served as a barrier to art that centers and is created by people of color. According to interviewees, this undervaluation looks like lower wages for creatives of color, less physical spaces and platforms for creatives of color to showcase their work, and disparities in funding and grants.
- **Career Pathways:** Creative occupations do not always have traditional pathways, and thus participation in the creative economy is often not considered to be a viable career option. Without arts education, paid internships, and a cultural value on arts careers, interviewees noted that it can be challenging to participate in the creative economy. When asked about training in the arts, 82% of respondents reported having either arts-specific programming as part of their general education or an internship or mentorship, showing that these pathways are crucial to participating in the creative economy. Due to educational disparities, structural inequity, and cultural difference, the lack of viable career pathways impacts creatives of color more deeply.

## *Findings from the Creative Vitality Index*

We used CVI data to present a macro-level understanding of the creative economy in Seattle through descriptive statistics of creative occupations in the city. By painting a picture of which creative occupations are largest, in which occupations people of color are underrepresented, and which pay the most and pay the least, this data laid a foundation for identifying disparities on a quantitative level.

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<sup>70</sup> An individual is self-employed if they earn a living by working for themselves and not as an employee of someone else, such as a business owner or an independent contractor.

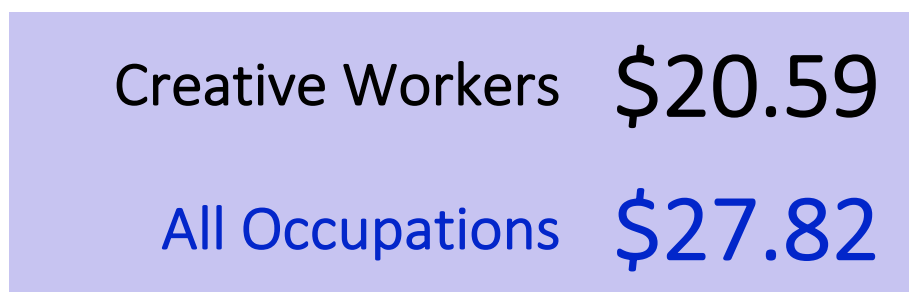
We used an iterative process to select 78 creative occupations to include in our definition of the creative economy (see more details in Appendix D: Data Collection and Sources). It is important to acknowledge that the number of creative occupations we chose to include in our analysis is greater than OED’s Seattle’s Creative Economy Report. Most notably, we chose to include occupations from the “Food Preparation and Service” job family because we consider it part of the culinary arts, which sizably increased the number of individuals included in the creative economy. A full list of all the occupations and codes that were included in our analysis is available in Appendix F: Standard Occupational Classification (SOC) Codes Used in Analysis.

## PRIMARY FINDINGS

Seattle and King County’s creative economy appear strong when you aggregate the various creative occupations because it hides the disparities between them. The total number of creative occupations in King County is **198,798** contributing to **16.7%** of King County’s employment in 2017. Creative occupations are the third source of employment in the county after Service Providers and the Professional and Business Services.<sup>71</sup>

Creative occupations in King County grew by **25.88%** from **2012 - 2017**. The median hourly earnings for creative workers are **\$20.59**, which is lower than the median hourly wage for all occupations in King County (**\$27.82**;<sup>72</sup> see Figure 3 below).

Figure 3: Median Wages in King County



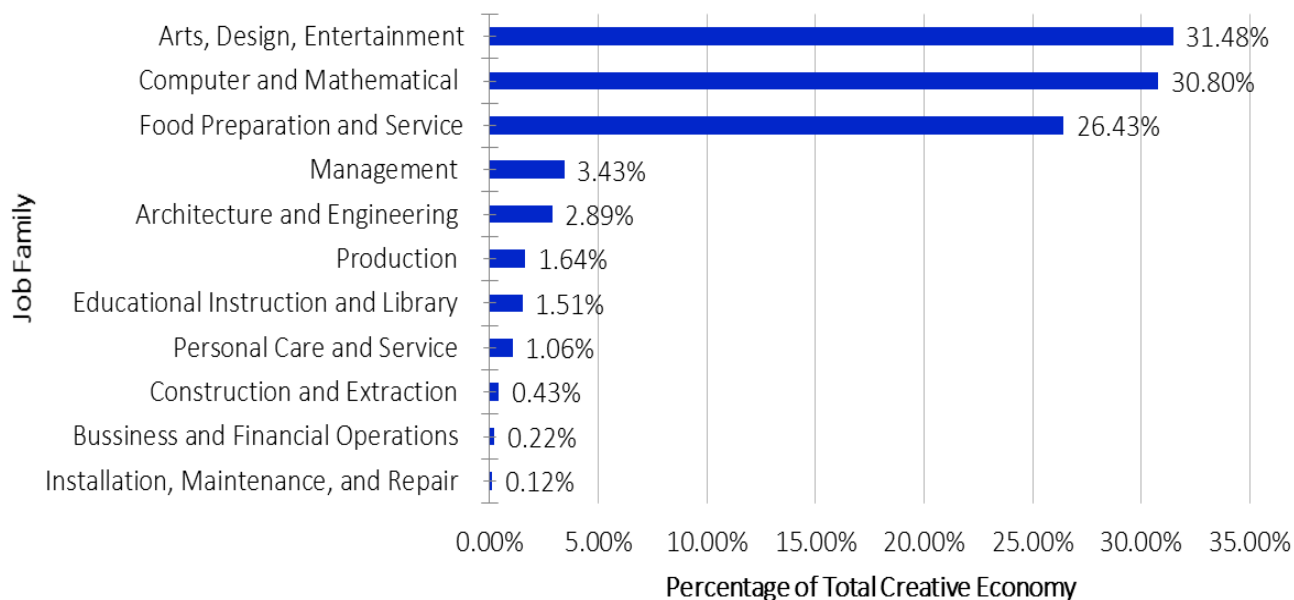
The occupations are further divided into job families to distinguish between types of occupations following the national standards. The 11 job families are shown in Figure 4. As can be seen in the graph, Arts, Design and Entertainment occupations, Computer and Mathematical occupations, and Food Preparation and Service occupations, comprise a majority (88.7%) of the creative economy.

<sup>71</sup> Washington State Employment Security Department. (n.d.). Labor area summaries. Retrieved from <https://esd.wa.gov/labormarketinfo/labor-area-summaries>

<sup>72</sup> King County Economic Indicators. (n.d.). Retrieved May 16, 2019, from <https://www.kingcounty.gov/independent/forecasting/King County Economic Indicators.aspx>



**Figure 4: King County Creative Economy by Job Family**



Amongst the three largest job families, King County has the highest median earnings in computer-related occupations (\$60.23), whereas the median earnings for occupations in the Arts, Design, and Entertainment and Food Preparation and Service families are \$18.77 and \$15.26 respectively—an approximately \$45 disparity.

**Who Holds Creative Economy Jobs?**

More than a fifth of occupations in the entire creative economy are comprised of software developers, who are also the second highest paid creative occupation. The wage disparities between job families are further affirmed when looking at the wage differences between the top creative occupations. The top ten creative occupations in King County are:

**Figure 5: Top Ten Creative Occupations in King County**

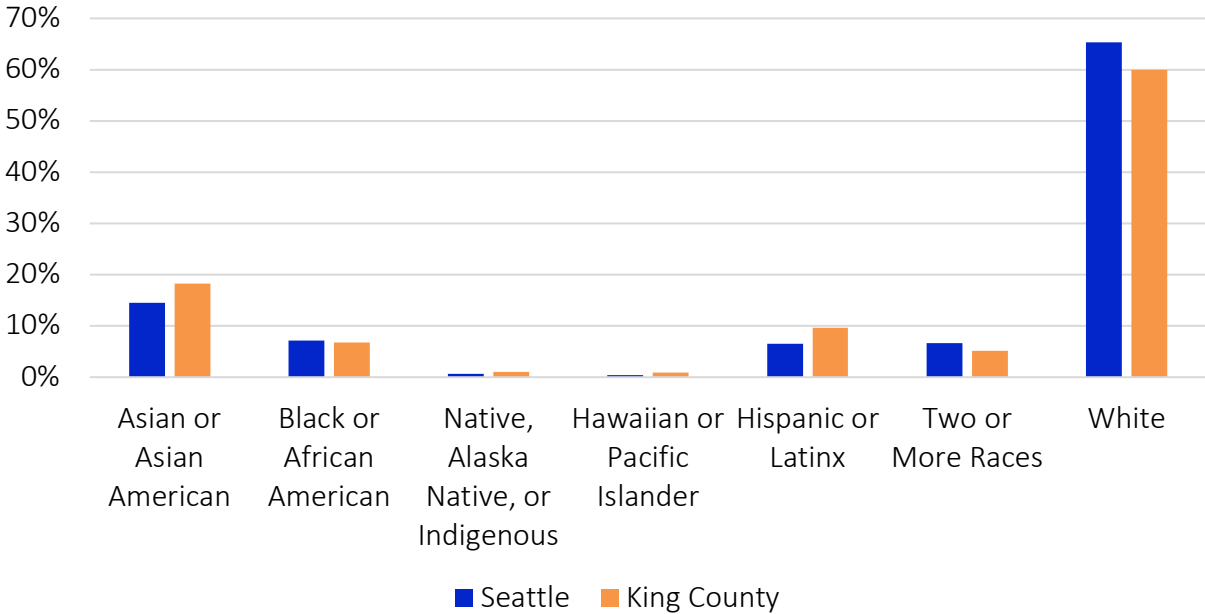
Creative Occupation		Total Number of Creatives	Median Hourly Earnings <sup>73</sup>
1	Software developers, applications	45,349	\$62.67
2	Waiters and waitresses	24,415	\$14.00

<sup>73</sup> Median hourly earnings are not cost-of-living-adjusted.

Creative Occupation		Total Number of Creatives	Median Hourly Earnings <sup>74</sup>
3	Cooks, restaurant	13,549	\$15.56
4	Photographers	11,715	\$11.17
5	Computer programmers	9,696	\$60.23
6	First-line supervisors of food preparation and serving workers	8,254	\$20.50
7	Graphic designers	6,426	\$18.37
8	Web developers	6,177	\$36.25
9	Writers and authors	6,010	\$12.48
10	Musicians and singers	5,636	\$12.16

To address disparities impacting creatives of color, we need to understand the specific demographic composition of creative occupations in King County. In King County, 32% of the population is people of color, and Seattle is approximately the same (see Figure 6 below).

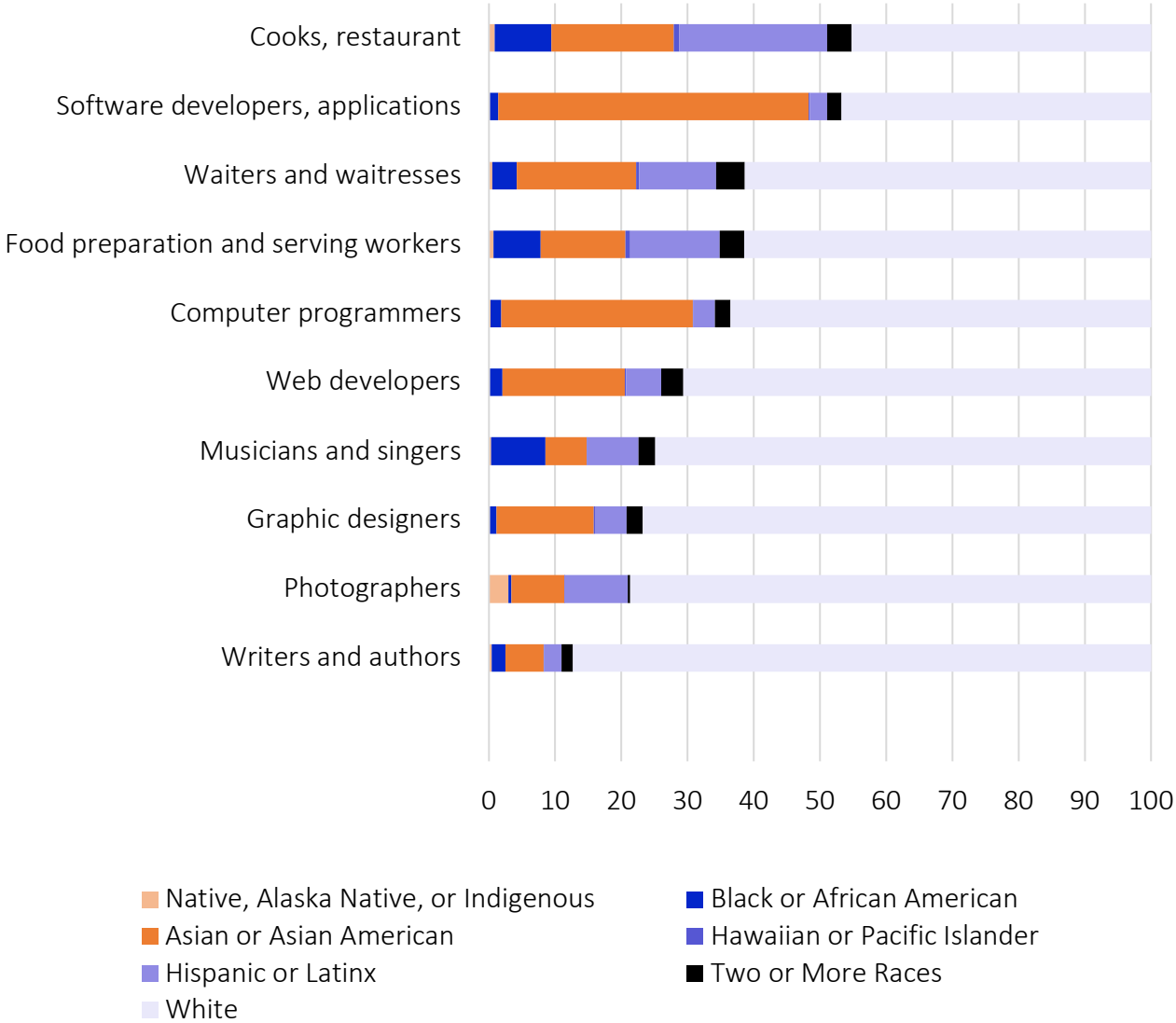
**Figure 6: Demographics of Seattle and King County**



<sup>74</sup> Median hourly earnings are not cost-of-living-adjusted.

Using this percentage to understand the creative workforce, we can see that people of color are either represented or overrepresented in 4 out of 5 of the top creative occupations. When disaggregated by race, however, all demographics are underrepresented except for Asians and Asian Americans. This could be because Asian populations comprised the majority of King County’s recent growth.<sup>75</sup>

**Figure 7: Top Ten Creative Occupations in King County by Race/Ethnicity**



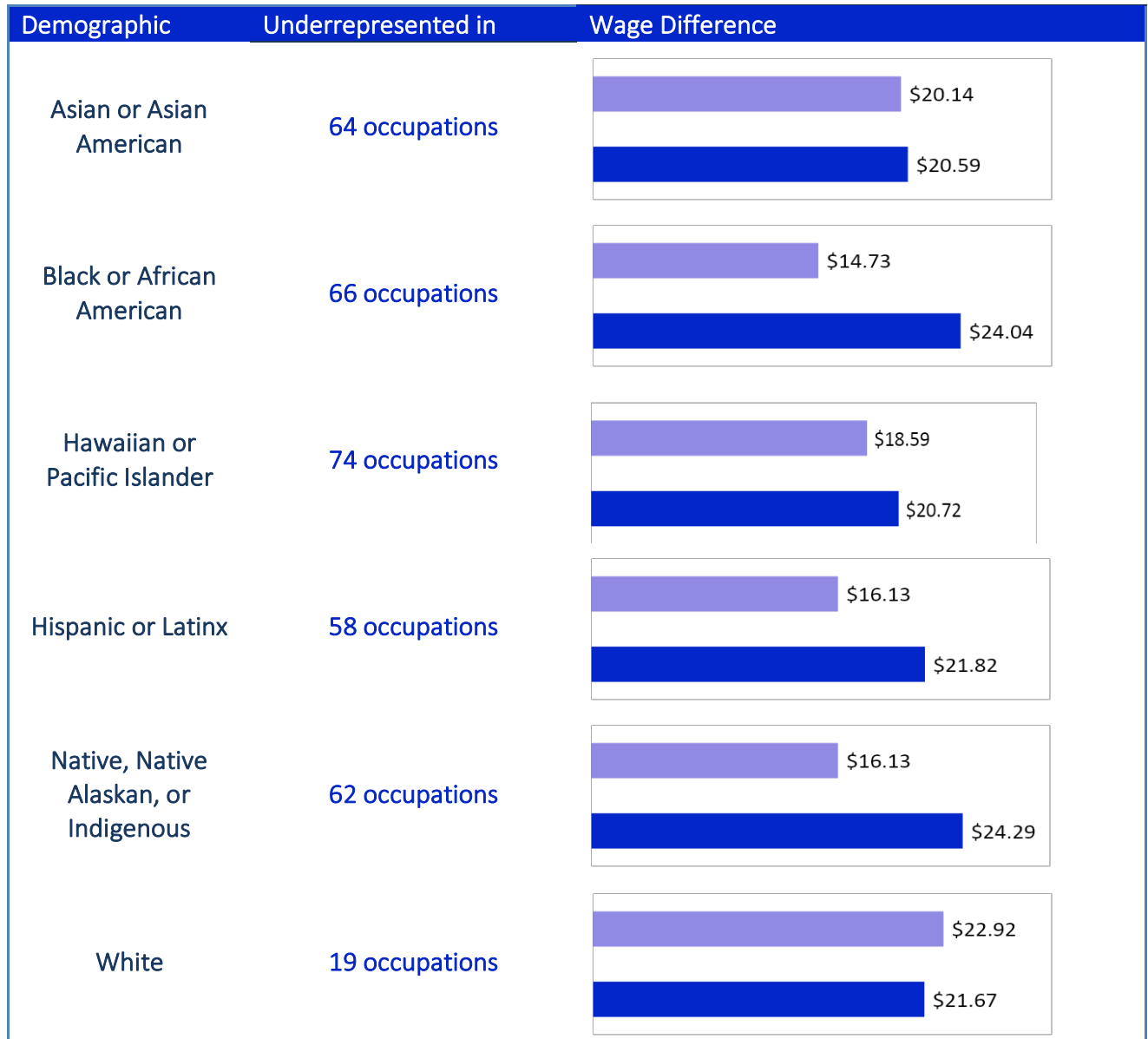
In the highest paying creative occupations, Whites are overrepresented in 8 out of 10 creative occupations. Other than Asians and Asian Americans, people of color are underrepresented in all of the other highest paying occupations.

<sup>75</sup> Balk, G. (2018, July 18). As King County diversifies, people of Asian descent made up the majority of growth last year. Retrieved from <https://www.seattletimes.com/seattle-news/data/as-king-county-diversifies-people-of-asian-descent-made-up-the-majority-of-growth-last-year/>

## What Percentage of Creative Occupations are Held by Creatives of Color?

Whites are overrepresented in 58 out of 78 creative occupations. In other words, 76% of the White creatives are overrepresented and earn a living wage of \$22.92.

*Figure 8: Median Wage for Creative Occupations by Race/Ethnicity*



 *creative occupations where this demographic is represented or overrepresented*

 *creative occupations where this demographic is underrepresented*

As shown in Figure 8 above, the wages of occupations where people of color are overrepresented are lower than wages where people of color are underrepresented. For example, Hispanic or Latinx people are underrepresented in 58 out of the 78 creative occupations, and the hourly median wage for these occupations is \$16.13. If we compared this to the 20 occupations where Hispanic or Latinx people are either represented or overrepresented, the median wage is \$21.82 per hour (as observed on the table above). This table shows that the creative occupations where people of color are not underrepresented earn a lower wage than the creative occupations where they are—meaning that wage disparities and representation intersect for people of color in the creative economy.

### **Which Creative Occupations Pay a Living Wage?**

As mentioned above, the median hourly earnings for creative workers is \$20.59, which is lower than the median hourly wage for all occupations in King County. In fact, 61 out of 78 occupations, or 78.2% of creative occupations, pay below King County median wage. Additionally, the 17 out of 20 occupations (85%) where people of color are either represented or overrepresented have median hourly wages below King County’s median wage. Though CVI data does not track wages by demographic, but rather by occupation, we can infer that the most marginalized creatives of color are in lower-earning creative occupations.

### **Comparing this Report to the OED Creative Economy Study**

It is important to highlight the differences in methodology, unit of analysis, and findings between this report and the recently published study from the OED. As mentioned previously, our quantitative analysis is based on CVI data for King County; however, OED’s report uses EMSI data which allows for a more comprehensive and disaggregated geographic analysis of the city of Seattle, Seattle MSA, and King County. Additionally, including the Food Preparation and Service job family increases the size and demographics of the creative economy. Because of this, the findings from both studies are not fully comparable, as the population size, demography, and occupations included are different. The differences can be found in more detail in Appendix G: Comparing this Report to the OED Creative Economy Study.

Nonetheless, the patterns in the data remain consistent: people of color are underrepresented in many of the creative occupations, and wage disparities exist along occupations and race. Additionally, the geographic regions have similarities, confirming that King County data on the creative economy is still useful to the ARTS office. For example, in King County we can see that creatives jobs represent 8.9% of the economy, and in the Seattle MSA, creative occupations are almost the same percentage (9.2%), even though the total number of individuals is different.

The affordability crisis in the City of Seattle is accelerated compared to King County; therefore, we need to consider the different cultural displacement<sup>76</sup> factors when analyzing the findings.

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<sup>76</sup> Cultural displacement refers to physical dislocation from one’s native culture or the colonizing imposition of a foreign culture. From Bammer, A. Displacements: Cultural Identities in Question. NetLibrary, Inc., 1999.

## *Findings from Our Interviews*

In February 2019, we began stakeholder interviews. Based on conversations with and feedback from ARTS staff members—including Randy Engstrom (Director), Irene Gómez (City Artists and Civic Poet Project Manager), Lara Davis (Arts Education Manager), and Tina LaPadula (Creative Youth Project Manager)—we compiled a list of local artists and arts leaders. We prioritized artists and arts leaders of color, reaching out to 19 stakeholders (13 of which were external to ARTS) for initial interviews; three stakeholders were not able to be interviewed due to scheduling conflicts.

We held semi-structured interviews with 16 key stakeholders in the Seattle area (see Appendix H: List of Interview Subjects). This list of key informants was provided by ARTS and represented diverse identities and disciplines in the local creative economy. We intentionally focused our interviews on artists and arts leaders of color; our interviewees identify with the following racial identities: Asian or Asian American, African American or Black, Hawaiian or Pacific Islander, Hispanic or Latinx, Middle Eastern or North African, Native, Native Alaskan, or Indigenous, or more than one racial or ethnic background.

The goal of these interviews was to gather and collectivize historical and institutional knowledge about the unique cultural climate in Seattle from the people who are intimately connected with and invested in the creative economy. They provided key qualitative data that really served as the core of this project—filling in the gaps that quantitative research alone could not (see Appendix I: Sample Interview Protocol for the questions subjects were asked).

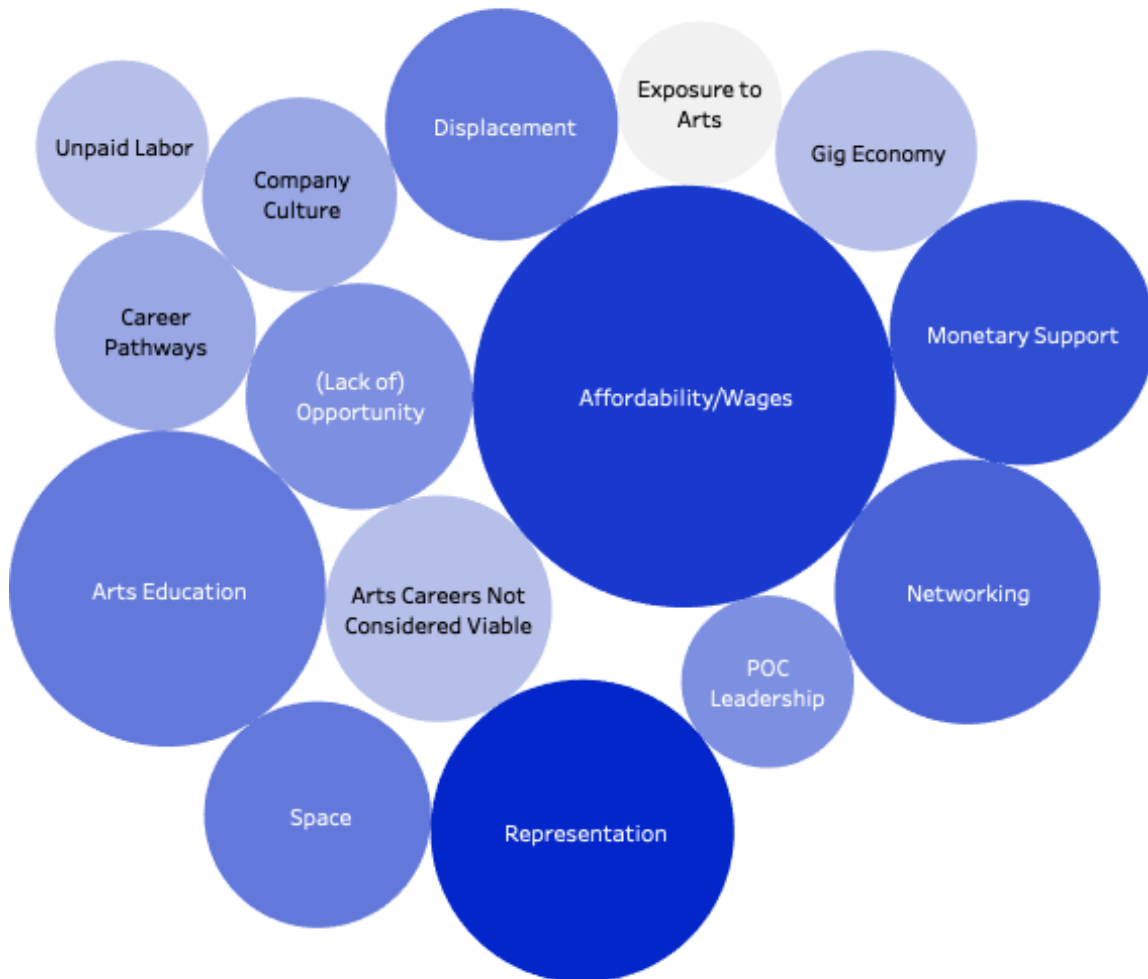
### **PRIMARY FINDINGS**

An overarching purpose of this project has been not only to uncover disparities in the creative economy, but to understand what the nature of those disparities are and how people of color in Seattle experience those disparities. By talking with artists and arts leaders of color in Seattle, we were able to find common themes (see Figure 9 below) that serve as answers to those questions. Further, many of the interviewees' experiences and views matched research conducted across the nation.

Based on our team's impressions and takeaways from the 16 interviews—and from our field scan and existing knowledge—we came up with an initial list of themes. We then reviewed our interview transcripts and classified quotes based on these themes, as well as others that emerged through this iterative process. We compiled documents based on each theme and used them to track the frequency with which each topic was mentioned (see Appendix J: Themes from Interviews). We also analyzed all the transcripts to find the most commonly used words to ensure we were not missing any other important topics (See Appendix K: Most Common Words Used by Interviewees). Below are the themes we deemed most pertinent to our analysis based on both the number of interviewees mentioning the topic as well as the number of times the topics were mentioned across all 16 interviews.

**Figure 9: Top 15 Interview Themes by Frequency**


*Size: the larger the shape, the more times this topic was mentioned across all interviews  
Color: the darker the shape, the more interviewees mentioned this topic*



Some of these themes were closely related, and are treated as such throughout the rest of the paper.

### Affordability and Wages

Many respondents mentioned Seattle’s high cost of living as a primary barrier in their creative work. Interviewees agreed that most creatives did not earn a living wage from their creative practice, and even creatives with “day jobs” or alternate employment have a hard time affording basic living expenses, particularly rent.



**When I first moved here, I worked retail and my coworkers at a bookstore were all independent artists. The people who worked in the coffee shop downstairs were all independent artists. You could work full-time or even part-time at a low-wage, paying job to supplement your creative endeavors and still make rent every month. And that's not at all possible anymore.**

Interviewees also discussed some of the ways they have earned a living or seen other people earn a living, as well as some of the ways they lower their expenses. Many creatives juggled multiple jobs (see next theme: Gig Economy), or elected to live outside the city to decrease their living expenses. Some of the factors our interviewees identified that contribute to this issue are the expectation of unpaid or underpaid labor and the scarcity of funding opportunities (see “Monetary Support”).

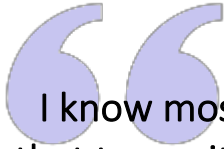
Displacement and gentrification also came up frequently in discussions around affordability; however, assessing this is not within the scope of our project, so we are focusing on other themes.

### **Gig Economy**

As mentioned previously, many creatives hold multiple jobs in order to make ends meet. This phenomenon (workers being paid based on a specific task or project instead of receiving a salary or hourly wage) is referred to as the gig economy.<sup>77</sup>

Even if creatives are able to earn a living wage from their multiple jobs, it comes at a great opportunity cost. They lose time they could be working on their creative practice. Additionally, it does not create long-term financial stability and can leave many creatives constantly stressed about finding their next gig.

However, some interviewees noted the difference between elective participation in the gig economy and participation out of necessity. Some creatives prefer this work structure and choose to gig instead of finding traditional employment. Others would prefer to earn steady income but, because of the amount of unpaid and underpaid labor involved in the creative economy, they are forced to participate in the gig economy in order to pursue their passions.



**I know most of the people that tour with Macklemore. When they come back, they might have a nice paycheck but within a couple months they're trying to hustle to find some money; it's not sustainable.**

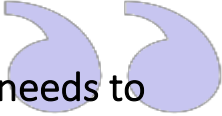
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<sup>77</sup> Istrate, E., Harris, J., & National Association of Counties. (2017, November). The Future of Work: The Rise of the Gig Economy. Retrieved from <https://www.naco.org/featured-resources/future-work-rise-gig-economy>



## Lack of Opportunity

Not having the means to be a practicing artist came up with a number of our interview subjects. We broke this down into several sub-themes:



**There's still capital that needs to happen to have that type of place to create your own opportunities. And, that is hard to find, or it's really stretched thin and you can't really do that [much] interesting stuff with it... They need to find new ways to bring in that money.**

### *Lack of Monetary Support*

Several interview subjects noted that they couldn't find enough (or any) funds to support their work. In addition to the lack of funding, interviewees also noted that the opportunities that do exist are not widely known, or it requires creatives to navigate complex bureaucracies to set up an LLC or get non-profit status.

### *Lack of Non-Monetary Support or Professional Development*

Similar to the lack of funding opportunities, many interviewees noted that other forms of support that would elevate creatives' practices are also scarce. They listed a variety of programs that would be helpful for Seattle creatives, including:

- Workshops on tax preparation geared towards self-employed/gig workers
- How to market your art
- A job bank geared towards creatives who need part-time or side employment
- After-school arts opportunities for youth
- Peer-to-peer mentorship
- Workshops on fiscal sponsorship
- A public development authority to maintain affordable studio and rehearsal space (including property management responsibilities)
- A service that helps artists keep track of deadlines for residencies, funding opportunities, etc.
- Workshops that teach artists entrepreneurial skills and how to manage the for-profit sides of their practice
- Programs that teach creatives how to get their union card

### *Lack of a Network*

Many interviewees cited Seattle’s tight-knit arts community as both a help and a hindrance. Those who felt tuned into the creative community talked about the support they got from it and the opportunities they were aware of because of their connections. Others who were less connected were frustrated because they thought it caused them to miss out on opportunities.

**“It’s a tough thing to break and I think also this line of work... it’s very network-based... Knowing people is a huge help [and] not having that can be a hindrance**

### *Lack of Opportunities for Mentoring*

A lack of opportunities for mentorship was also a theme from our interviews. Interviewees noted mentoring is particularly crucial for young people who are interested in creative pursuits who need support and encouragement to have the confidence to pursue those careers.

**I think specifically arts education is where it all starts in creative economy conversations —in and out of school arts education time... If arts education were in every young person’s life growing up, they would have access to a wealth of these sorts of different options and careers that they did not know they had.**

### *Lack of Equitable Access to Arts Education*

Many interviewees noted that the support structures need to be in place for youth as well as adult professionals. Several subjects also observed that the conversation around arts education is typically about “life skills” or skills students can gain from learning about the arts that transfer into non-creative fields, but arts education should also show students pathways to creative occupations.

### Undervaluing POC Art

The overall theme of undervaluing POC art cannot exist without the simultaneous exaltation of “fine art.”<sup>78</sup> “Emphasis on fine art” refers to institutions and art forms that prioritize European art and art that historically excludes people of color through inaccessibility. Examples of such art forms with low representation of communities of color include theater, symphony, ballet, and opera.


<sup>78</sup> Bourdieu, P., Nice, R., & Bennett, T. (2015). *Distinction: A social critique of the judgement of taste*. London: Routledge, Taylor & Francis Group.

For the purpose of this report, “POC art” encompasses art forms that originate from the cultural heritage of people of color and art forms where people of color are overrepresented. Examples include cultural music, traditional dance, and craft and jewelry making.

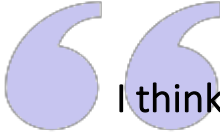
Interviewees felt that art institutions in Seattle operate under dominant White western culture and thus have an inclination to undervalue POC art in culture and practice. This can manifest in lower pay for POC creatives, less dedicated physical space and events for POC art forms and artists, and investing in White creatives out of concern that POC art might not be as marketable or successful. The repetition of a mindset and enacted practices result in lesser cultural value for POC art. This inequitable environment translates poorly for many creatives of color.

Another interviewee disavowed the funding disparities between White art communities and arts in communities of color. There is also a need and a desire for cultural artistic spaces, but the financial investment in communities of color does not match the need of the communities. And, even when funding is available, it typically goes to White, Western art forms.

**Representation and POC Leadership**



**All of us are thinking about how to bring more representation to the museum and even when there [are] exhibitions that are very White. How come it's only White people that are represented in the paintings for this exhibition? What else was happening during that time? Why aren't folks of color represented?**



**I think that there are many creatives of color, who are just undervalued, and continue to be marginalized outside of traditional systems like representation in galleries, commissioned for public art, so this will shine some light on the necessity to continue to be very focused on creating an equitable environment.**

A lack of representation of people of color in the arts was a major theme in our interviews. Not only did interviewees mention a lack of people of color within art itself, but many interviewees also pointed out the lack of people of color within arts organizations’ leadership. The underrepresentation of people of color in the arts can affect participation in the creative economy, as well as the culture of the creative economy.

***Representation in Art Itself***

Interviewees mentioned how some of the art they see in the city is not representative of communities of color.

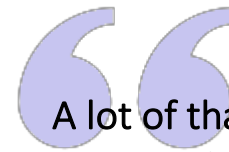
When people do not see themselves in the products of the creative economy, they may not see the value in participating. Other creative leaders have mentioned this as a barrier to a more inclusive and diverse creative economy.<sup>79</sup> Underrepresentation of certain communities sets the tone and culture of the creative economy to prioritize dominant art forms.

### *Representation in Arts Organizations*

Outside of arts itself, representation within arts organization is critical. Having people of color in arts organizations affects the accessibility of the organization as well. Arts organizations in Seattle overwhelmingly have White leadership with the exception of specific ethnic organizations.<sup>80</sup>

### *Representation Affects Organizational Culture*

Having people of color in leadership positions in arts organizations positively affects organizational culture and relationships with communities of color. A more diverse work environment can help employees from marginalized backgrounds thrive within their respective organizations, creating a more inclusive organizational culture for other potential employees and assisting in retention of diverse staff members.



**A lot of that is really based on who works in these organizations, and do the underrepresented artists see themselves, because that's a huge barrier. It's a barrier that is potentially is not intentional by the organization, but I think it does keep underrepresented artists from opening the door and walking in and asking what's available.**

### Art Career Pathways Not Viable

Throughout our interviews, several people mentioned arts careers and its pathways to finding an art career as not viable. In many of our conversations, many interviewees explained the ambiguous career pathways to traditional arts occupations, such as museum work and music. This narrative was not inclusive of creative occupations that are related to technology or engineering and therefore cannot be applied to the breadth of the creative economy. Interviewees expressed that career pathways to arts were not considered viable along the following two dimensions: as a career and in their culture.

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<sup>79</sup> D&AD. (n.d.). What's the creative industry doing about diversity?. Retrieved May 30, 2019 from <https://www.dandad.org/en/d-ad-whats-creative-industry-doing-about-diversity-new-blood-advice/>

<sup>80</sup> Seattle Office of Arts & Culture. "Civic Partner Grantee Data." 2019.

### *As a Career*

There is not a linear pathway to a traditional arts career, in comparison with other professions. Studying arts in a post-high school setting does not always directly translate to a specific occupation.

**Whatever the pathway, it is not as definitive; it's not like I'm going to medical school to become a doctor. You have to build it and figure it out and it's not as clear cut.**

The ambiguity and uncertainty in obtaining a job and creating a lasting career in the arts presents a risk. The riskiness can become a barrier in choosing arts as it may disincentivize potential creatives from choosing an ambiguous pathway.

### *In Their Culture*

For interviewees that come from immigrant families, they expressed community members' concern around their decision to pursue the arts. The economic and cultural aspect are intertwined together in that arts have a lower cultural value in immigrant families because it has a low economic value in society. Familial pressure on potential creatives to choose a different occupational path poses another barrier to participating in the creative economy.

**As an immigrant, it's never been a valued field to pursue. Not literally valuable in the sense that you can make a lot of money off of it—and has never been known to be very lucrative field and therefore supporting your family and family's livelihood. From an immigrant standpoint that's one thing.**

## *Findings from Our Survey*

We launched our long-form survey (see Appendix L: Survey Questions) to the greater Seattle area and received 255 responses. The goals of this survey were to:

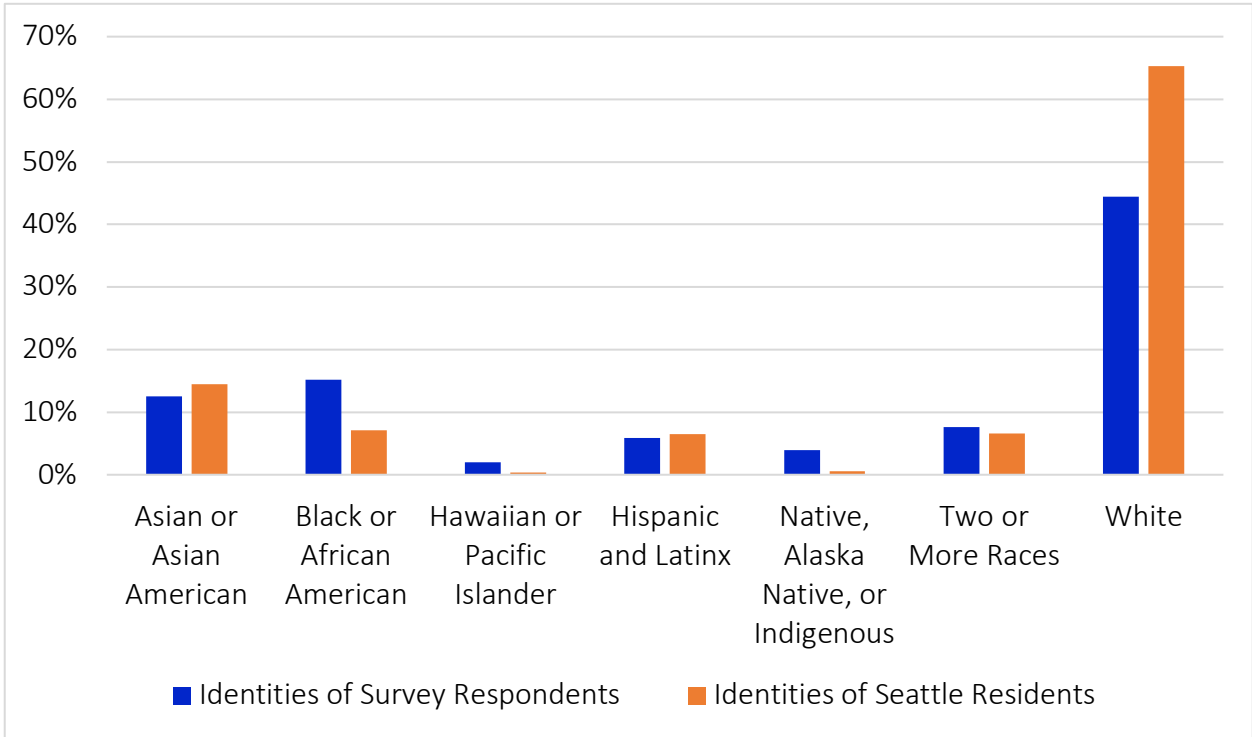
1. Gather more nuanced detail about affordability in Seattle;
2. Determine creatives' places of residence and work and their sources of income; and
3. Understand creatives' goals within the creative economy.

This survey offered supplementary quantitative data that CVI could not. The survey told us whether individuals hold multiple jobs and where the majority of their wages are earned. Our survey also offered a more comprehensive list of racial and ethnic identities to produce more detailed disaggregated data on race and gender. The disaggregated data allowed us to better understand disparities and to create more specific policy recommendations to address the most glaring gaps.

**PRIMARY FINDINGS**

A total of 255 people completed the entire survey. Excepting Asian or Asian American and Hispanic or Latinx respondents, people of color are represented at approximately the same level or overrepresented when compared with Seattle’s population (see Figure 10 below). And, when comparing the responses from all people of color to responses from people identifying as White, people of color are overrepresented in aggregate.

*Figure 10: Racial/Ethnic Identities of Survey Respondents Compared to Seattle Population<sup>81</sup>*



It is important to note that 2.3% of our survey respondents identified as Middle Eastern and North African; however, the U.S. Census did not collect data on this identity, so we are unable to ascertain representation in this case. Additionally, 6.25% of respondents marked “different identity” and are not included in Figure 10.

<sup>81</sup> United States Census Bureau. (2018, July 1). Quick Facts: Seattle, Washington. Retrieved May 19, 2019, from <https://www.census.gov/quickfacts/fact/table/seattlecitywashington/PST045217>

**Employment**

**Full-Time vs. Part-Time**

- Only 45.5% of people reported having some form of full-time employment.
- 47.39% of people reported having a second job. Of the people who had a second job in the creative economy, 90.7% of people reported making less than \$25,000 from the job.

**Self-Employment**

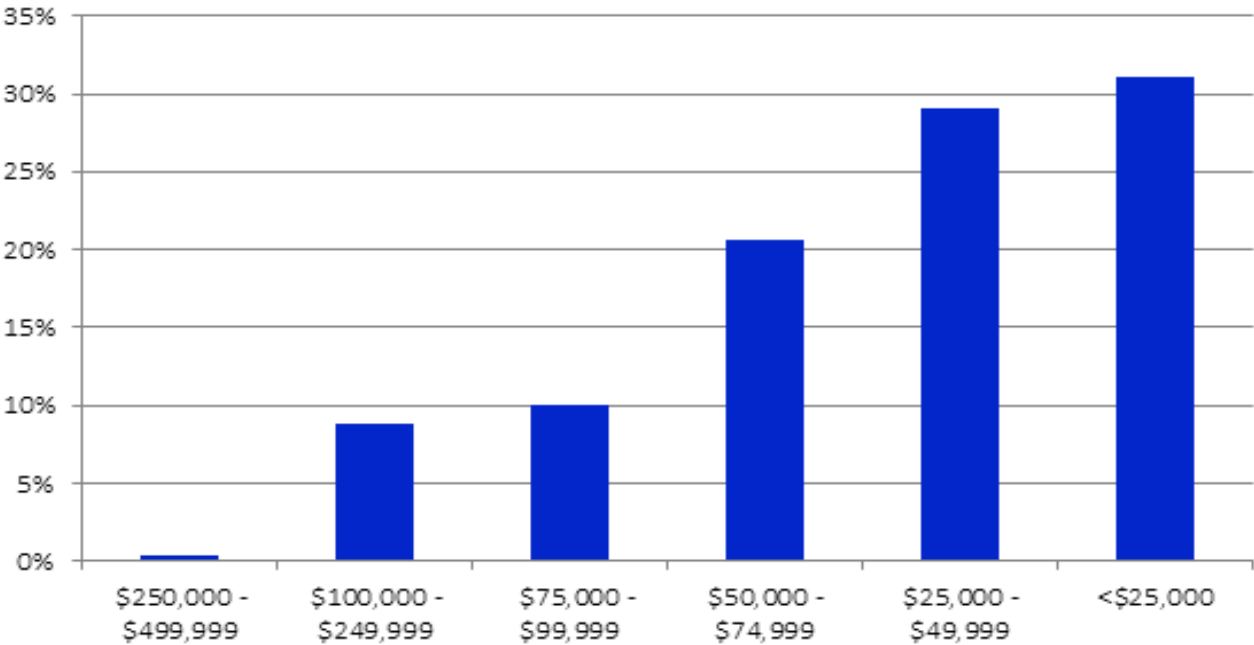
- 21.43% reported being self-employed only, and 40% reported being at least partially self-employed.

**Income**

Figure 11 below shows the amount of yearly income respondents made from their primary occupation. Over half of the respondents are in the lowest two income brackets. When disaggregated by race, the percentages in each income bracket were about the same, which is not surprising given that people of color are overrepresented in the respondent pool.

- 32.4% of people whose primary occupation is in the creative economy made less than \$25,000 per year from that job.
- 29.9% of people whose primary occupation is in the creative economy made between \$25,000 and \$49,000 a year from that job.

**Figure 11: Yearly Income of Survey Respondents**

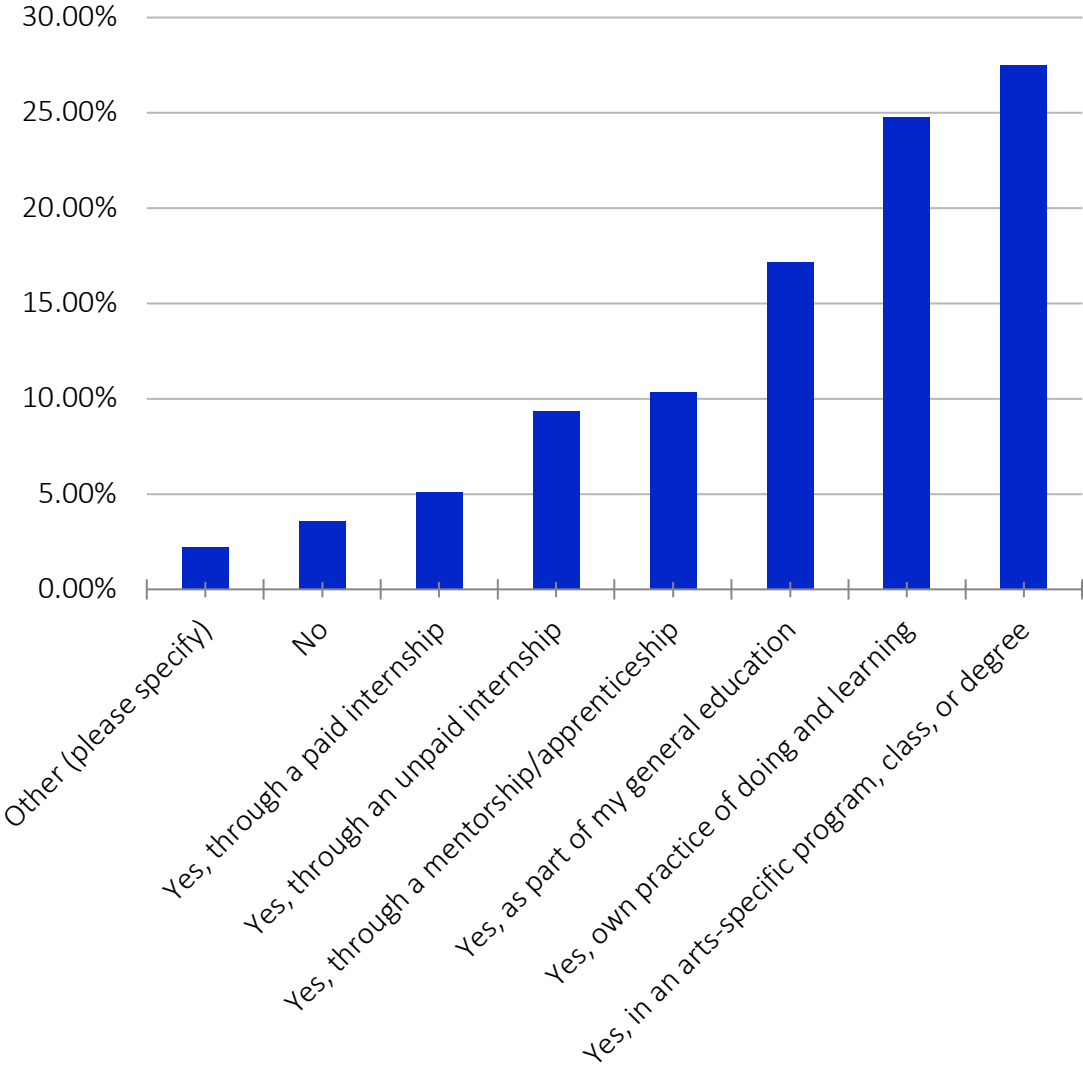


**Arts Education**

36% of respondents had a Bachelor’s degree, and 37% had a Master’s degree. When asked about their training in the arts, we observed that 27% reported having an arts-specific program, class, or degree, followed by a 24.7% of respondents with an arts training developed by their own practice of doing and learning, and only 5% mentioned they had been trained through a paid internship (see Figure 12 below). Again, these percentages helped validate and highlight the themes and areas of support that creatives need based on their experiences.

“Ironically, the people that I know who work very high up at Amazon or Microsoft or places like that, had more broadly access to arts education overall.”

*Figure 12: Survey Respondents’ Arts Training*

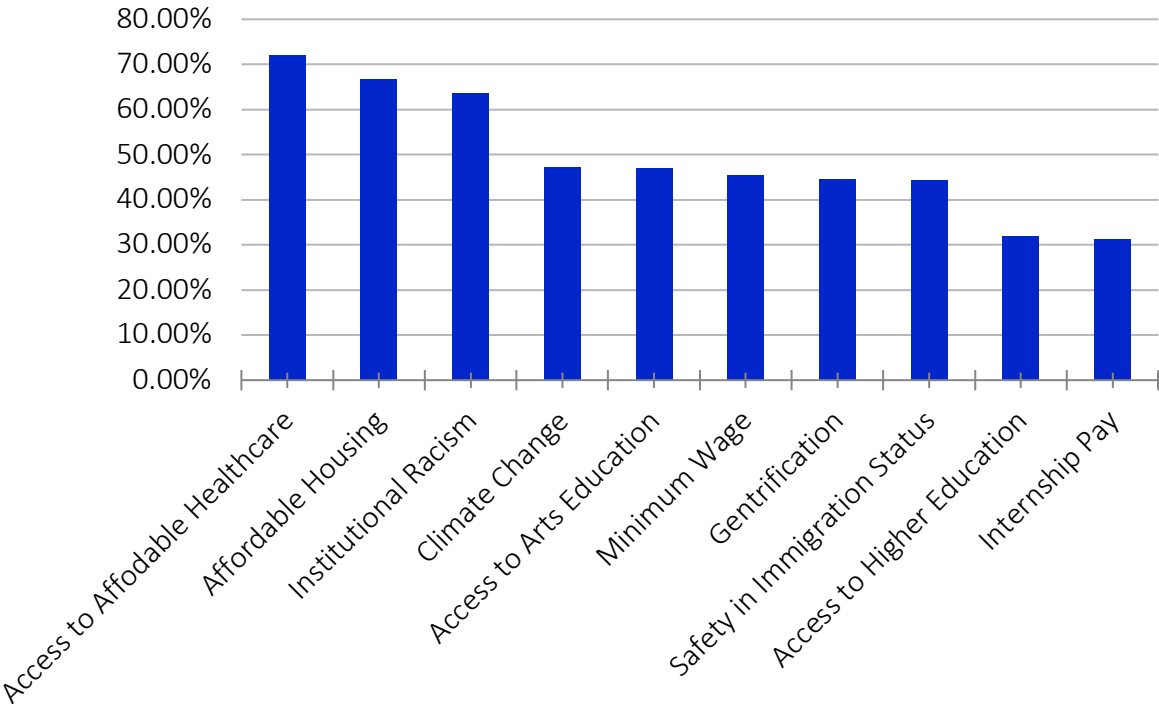




**Policy Issues**

Survey respondents were asked to rate how important a policy area was to their creative community on a scale of “not at all important” to “extremely important.” As shown in Figure 13 below, the most important policy areas to a majority of people were access to affordable healthcare, affordable housing, and institutional racism. When disaggregated by race, people of color expressed the same three policy areas as the most important but at slightly higher percentage points.

*Figure 13: Percentage of Respondents Who Found a Given Policy Area “Extremely Important”*



***Considerations***

A challenge we faced was the limited quantitative data available regarding creative occupations, and this reinforced the need to include qualitative data to complement the gaps and construct a narrative incorporating the different points of view from our interviewees. The main consideration regarding the CVI data is that it does not provide demographic data at the zip code level (only the county level). This creates considerations for two major reasons:

1. We cannot look at the breakdown of creative occupations at the zip code level by demographic information, meaning we cannot understand how race and location are correlated on a highly localized level. This makes it difficult to examine the concentration

of occupations and explore common themes that ARTS had expressed interest in, such as displacement and gentrification.

2. This presents a challenge because, while we might be able to infer that information about King County would be similar to Seattle and that problems impacting the city also have a regional impact, this makes the quantitative analysis less specific and accurate to Seattle alone. This is problematic because ARTS's scope of influence is primarily Seattle, and demographics in the city and the county level differ slightly.

Furthermore, CVI data does not allow us to look at demographic information at the intersection of identities. For example, the data might show how many photographers are Asian or Asian American and how many photographers are women, but it will not distinguish how many photographers are Asian or Asian American women. Therefore, we couldn't compare creative occupations with an intersectional race, age, and gender lens. As observed in the other case studies, the CVI demographic information makes the quantitative analysis incapable of an intersectional approach and emphasize the need to develop a survey and interview.

Despite the considerations, the CVI data allowed us to surface the impacts of the creative occupations by assessing the most recent creative economy data available in the region. This data is used as a standard nationwide as it provides a macro-level panorama of the creative economy at a regional level, and it helps compare knowledge across regions. Likewise, the data allows us to pay attention to some aspects of the sector that other quantitative measures could miss.

In terms of data collection, there are some considerations regarding the selection of interviewees. Through ARTS's direct contact lists, we reached out to creatives of color. However, we recognize that most of them are part of an elite group, meaning the majority of them are experts with a leadership position in the sector or academic with institutional affiliations. As such, they are not the most marginalized subgroup of the creative economy and are less likely to experience these barriers as severely as other creatives of color. We sought to mitigate this challenge by reaching out to a larger number of creatives who were less connected to ARTS with our survey. Additionally, we need to consider that each interview had a different location and combination of interviewers; however, we designed our interview protocol in a way that enabled us to collect the same baseline information from all subjects while having the freedom to probe into unique aspects of each individual's professional expertise and experiences. Lastly, we recognize the coding process was constrained due to time limitations as well as our number of members; therefore, only two team members coded the transcripts<sup>82</sup>. But, because we based our themes and codes on previous research and through an iterative process of refinement and analysis of findings, we believe they are an accurate portrayal of these conversations.

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<sup>82</sup> In other words, we have low inter-code reliability, to the extent to which only two coders agree on the coding of the content of interest with an application of the same coding scheme.

Finally, while we developed an outreach plan that would reach communities not directly attached to ARTS, we had limited capacity, trust, and relationships to get creatives of color well, outside of ARTS's sphere of influence. Arguably, the artists without a current relationship with ARTS and other arts-supporting organizations are the ones most in need of support and services; therefore, we could be missing a crucial perspective. And, while our parameters of the creative economy might include 78 creative occupations (see Appendix F: Standard Occupational Classification (SOC) Codes Used in Analysis), we observed that many individuals, such as architects, landscapers, chefs, and computer programmers did not identify as creatives, given the artistic connotation of the word. Therefore, this survey sample represented people in more traditionally artistic and creative fields.

However, the survey was successfully informed by the interview initial findings and helped fill in the gaps that we observed from the CVI data. We recognized this was not the first survey in the region; however, with our intentional outreach to creatives of color, 50% of respondents identified as creatives of color. As a result, our creative economy project is the only one that successfully “triangulates” its findings across methods: our survey results are compared and contrasted with quantitative data (CVI), interviewees narratives, and corroborated with our field scan of existing research findings.

## 4. RECOMMENDATIONS

**Our findings confirm what many creatives of color have known for years: in the city of Seattle, many creatives of color do not have adequate resources or opportunities to equitably participate in the creative economy on their own terms.**

Cultivating a city that provides opportunities for everyone to engage in diverse arts and cultural experiences is key for equitable development and thus for improving the creative economy of Seattle. Based on the most pressing problems that creatives of color expressed through our research findings and previous studies about creative economy initiatives,<sup>83</sup> we know that many different policies can promote racial equity in different ways.

In the following section, we present possible policy solutions designed to increase equitable opportunities for creatives of color. The team evaluated all the policy options based on the following criteria:

### *Criteria*

Based on the findings above, we developed criteria that we believed most necessary to address 1) challenges that many creatives of color face in accessing and participating in the creative economy; and 2) ARTS's ability to facilitate a more equitable creative economy for creatives of color.

While criteria allow us to ground policy recommendations in analysis and nuance, we wanted to enable innovative thinking and policy design in which interventions could both exist within and also transform the conditions under which the city's creative infrastructure has proved inaccessible to creatives of color. For this reason, we created a list of primary criteria that could balance visionary and analytical frameworks, as well as a list of secondary criteria that should also be considered. A comparison of all of the policy options against these criteria is available in Appendix M: Policy Matrix.

### PRIMARY CRITERIA

#### Effective

It is important to assess to what end a policy intervention addresses and mitigates the problem. Therefore, policy recommendations should increase opportunity and access for creatives of color to equitably participate in the economy. The effectiveness of a policy solution can be measured by the level of wage disparities between currently high-paying creative occupations and low-

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<sup>83</sup> Jackson, M., Herranz, J., & Kabwasa-Green, F. (2010). Art and Culture in Communities: Systems of Support. The Urban Institute. doi:10.1037/e717592011-001

paying occupations, wage disparities between White creatives and creatives of color, how many creatives are able to earn a living wage, an increase in job opportunities in the creative sector, an increase in artists of color in exhibitions and showcases around the city, and more funding for the creative endeavors of people of color.

### **Engages the Community**

It is imperative that any policy solution must engage creatives in the community, especially creatives of color, with the process and implementation of the policy. Creatives of color best understand their needs; therefore, a policy solution can only be authentic and impactful if created and designed collectively by the community. As one of our interviewees noted when asked how creative economy research can be impactful to creatives of color, “I don’t think they can impact creatives of color if they’re not engaging them.” Not only should community members be listened to, but also creatives of color should be given decision-making power through institutionalized structures to help implement policy solutions and serve as evaluators.

### **Promotes Racial Equity**

The key policy outcome of any adopted option is to increase opportunities and accessibility for underrepresented creatives of color in Seattle. This could be measured by the number of jobs held per occupation and rise in the overall median hourly income. Additionally, as a foundation of equitable practice, policy solutions should be intentional in serving the most marginalized and underrepresented communities. For example, while the highest paying creative occupations have an overrepresentation of people of color, this is solely due to the proportion of Asians and Asian Americans in computer and mathematical creative occupations. However, other communities are gravely underrepresented across the board. Equitable policy solutions should take these demographic disparities into account and intentionally serve to minimize those imbalances.

### **Transformative**

Many barriers that creatives of color face—affordability, wage disparities, underrepresentation—are problems created by structural inequity. In order to truly shift and transform the creative ecosystem to one where all creatives can thrive, the foundational causes of structural inequity must be addressed. A policy is transformative if it restructures existing institutions. Therefore, policy solutions should address the barriers that creatives of color face—such as lack of monetary support—but should also address the root causes that often create these barriers. As many creatives noted in the survey, the most concerning and relevant policy issues were racism, access to affordable housing, and access to healthcare.

## SECONDARY CRITERIA

### Cost

Possible solutions to Seattle’s creative economy disparities add a financial burden to local government, non-profits, businesses, and individuals. Providing a solution that is not affordable for ARTS—or that diverts resources away from other critical programs—may have unintended consequences. Additionally, high costs to taxpayers will cause resistance and backlash, so it is important that the final solution is cost-effective for all parties. We will use four ratings (low cost, medium-low cost, medium-high cost, and high cost) to determine the relative financial impact of each solution. Unlike the other criteria, a “low” rating is a positive with regards to cost.

### Feasibility

Impact, cost, and scalability will make little difference if a solution is not able to gain support, financial backing, the ability to implement, or the ability to adapt; therefore, we have included three aspects of feasibility in our criteria: political feasibility, organizational capacity, and adaptability. We will measure political feasibility by evaluating the type of support needed, the ease of gaining such support, and potential opposition. Organizational capacity refers to the ability of the solution to be implemented with the resources available through ARTS and OF+M offices (or the City of Seattle for our city-wide recommendations). This includes assessing the staff available, resources, and appropriate space. Lastly, it is important that the solution be able to adapt to unforeseen circumstances in order to ensure the sustainability of the program and provide long-term results. We will evaluate each solution’s adaptability based on the flexibility and comprehensiveness of the solution.

### Timeliness

Some policy options will require a longer timeframe to produce a measurable, noticeable impact for creatives of color. This criterion rates the time a given policy will take to show results and produce its intended impact. Options that rate low on timeliness will show results only after several years of continued implementation and evaluation, while options that rate high will show results in the short term.

### Ease of Implementation

This criterion estimates how easily and quickly ARTS will be able to implement the proposed policy. This measure considers how similar the proposed policy is to existing ARTS programs, if the existing staff has the capacity and skills to easily administer the program, and how long it will take for the program to be up and running. Options that rate low on ease of implementation mean a policy is relatively difficult to implement, while options that rate high reflect that implementing the policy would be comparatively easy.

## About These Recommendations

While ARTS currently runs several programs that address the themes from our research (see Appendix A: Existing ARTS Programs), we decided to focus on additional programs that would complement ARTS’s existing work and fill in any gaps. This is based on the assumption that all of ARTS’s existing programs will continue and that their knowledge of their programs exceeds our ability to make recommendations about them. The recommendations we outline here are based on ideas from our key findings from CVI data, survey responses, and interviews, as well as our own research, knowledge, and expertise of the relevant issue areas.

These recommendations, which are detailed in the following section, include:

### Recommendations for ARTS


1. Gig-Focused Job Bank
2. Creative Support Workshops
3. ARTS-Funded Internships
4. Dedicated POC Art Grant Program
5. Creative Residencies Program with the City of Seattle

### Recommendations for City-Level Policies

6. Supplemental Basic Income for Low-Earning Artists
7. Income-Based Rent Subsidies for Creatives
8. Decreasing Creatives’ Tax Burden
9. City Funding for an Artist-Focused Workers’ Center

## Recommendations for ARTS

### RECOMMENDATION 1: GIG-FOCUSED JOB BANK



So, I think there’s the gig economy—the hustle—that a lot of artists are doing constantly. And, it kind of goes along with the entrepreneurial spirit of [being an artist and] trying to make sh\*t work.

#### Purpose

Given the prevalence of artists who need to hold multiple jobs in order to make a living, ARTS could support these individuals by curating and maintaining a job bank of flexible, part-time, and/or short-term opportunities. A gig-focused job bank would help support artists who want flexible work that supports their creative practice and would make navigating the gig economy less time-consuming.

## Policy Description

ARTS should create and administer a job-finding platform geared towards creative gig work. This would include both artistic opportunities and non-creative roles that are part-time or flexible and therefore attractive to artists looking to supplement their creative income. At first, someone would need to cull the opportunities from other job boards; and, hopefully, as the platform becomes more established, businesses would start posting their opportunities directly in the job bank. Artists would also be able to upload their resumes so employers can find them proactively, as well as sign up to receive email updates when new opportunities are posted.

Parallel to this, ARTS should also reach out to the businesses whose jobs are listed in the bank with information about the benefits of hiring artists, how they can utilize the talents of artists and creatives, and how to best support them in the workplace. This outreach effort would increase rapport between ARTS and other organizations and would also facilitate a more navigable and supportive creative economy.

Taken together, these two efforts would help increase connect creatives with gig opportunities if they want or need supplemental income.

## Analysis

This program would be fairly cost-effective, as well as rate well in terms of timeliness, feasibility, and ease of implementation. Potential limitations include the staff time needed to create and maintain this database. ARTS would also need to develop relationships with local non-arts businesses, something it does not do currently. Lastly, this option does not do anything to transform systems that necessitate artists' participation in the gig economy, it only makes it easier for them to earn a living from gig work. It would also be difficult to target this job bank to artists of color, making this program less ideal in terms of racial equity.

## **RECOMMENDATION 2: CREATIVE SUPPORT WORKSHOPS**

### Purpose

This policy option aims to increase creatives of color's access and opportunities by developing technical support workshops. A recurrent issue that surfaced in our interviews was the lack of non-monetary support and professional development opportunities—particularly for individual artists. This was also mirrored in the findings from focus groups conducted by Artists Up in 2015,<sup>84</sup> and Artists Up has offered several similar workshops.

By offering this series of workshops, ARTS can increase creatives' opportunities, competitive skills, and revenues. Currently, some art organizations offer these types of opportunities, but not on a consistent basis; and many creatives may not be aware of the workshops or may not be

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<sup>84</sup> Bach, C., & Kunimatsu, S. (2015). Learning from Artists: Four Focus Groups Conducted for Artists Up. Seattle, WA.



able to afford to participate. Implementing creative support workshops through ARTS would also indirectly increase networking opportunities for artists.

### Policy Description

We recommend introducing a monthly workshop series, incorporating the opportunities that already exist by offering funding to the organizations producing them. Collaborating with other organizations would allow ARTS to ensure they are financially accessible and would decrease potential duplication of efforts by coordinating multiple organizations that are offering similar workshops. The workshops would focus on teaching technical skills to individual creatives and grassroots or up-and-coming organizations.

Workshops should be free or low cost (less than \$10 per person), and they should be offered at locations around the city so travel time or cost does not prevent any creative from attending. Additionally, workshops should be video recorded, transcribed, translated into Spanish, Chinese, and Vietnamese,<sup>85</sup> as well as other languages if possible, and uploaded to the ARTS website in an online resource hub to ensure accessibility.

Based on our interviewees, the top workshop topics they would like to see are:

- **Tax Preparation for Self-Employed/Gig Workers:** Tax preparation services for people who are self-employed can cost several hundred dollars, which is not financially accessible for many creatives. This workshop would assist creatives by covering topics such as filing their own taxes, record-keeping, accounting for grants and funding, sales tax, deducting business expenses, other deductions, making estimated payments, etc. There have been several similar programs in Seattle throughout the years sponsored by The Vera Project and Artist Trust.<sup>86</sup>
- **Marketing and Branding:** There are a variety of free or low-cost ways to promote art, such as social media and platforms that help users design their own website. However, without knowledge of these platforms they can feel daunting or inaccessible. This workshop would review available platforms, best practices for each, common pitfalls, and how to create a marketing plan.
- **Navigating Fiscal Sponsorship:** This workshop would help individual artists and emerging organizations access more opportunities by finding a fiscal sponsor, navigating the artist-fiscal sponsor relationship, and other particulars specific to this type of arrangement.
- **How to Form an LLC, 501c3, or B Corporation:**<sup>87</sup> For artists and organizations that want to take advantage of the benefits of incorporating, this workshop would talk through the pros and cons of these business models and would review steps of how to incorporate.

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<sup>85</sup> Hylas, S. (2014, May 28). Language Diversity in America: How Seattle Stacks Up. Retrieved May 16, 2019, from <https://www.seattleglobalist.com/2014/05/27/language-diversity-in-america-how-seattle-stacks-up/25311>

<sup>86</sup> The Vera Project is an all-ages, volunteer-fueled music and arts venue. Artist Trust is a non-profit dedicated to supporting individual artists working in all disciplines in Washington State.

<sup>87</sup> An LLC is a business structure that allows individuals and other businesses to formalize. an LLC's profits and losses are reported on the owner(s) personal tax returns; the LLC itself doesn't pay federal or state income taxes.

- **Transitioning from Renting to Owning your Creative Space:** Several interviewees mentioned many arts organizations’ goal is to own their space; however, they do not realize the property management tasks and upkeep this entails. This workshop would walk through the types of upkeep, insurance, and how to create a budget for ownership.
- **Artist as Entrepreneur:** This workshop would be geared towards individual artists and would help them create a business plan, strategize on how to manage growth, and other topics related to entrepreneurship.

While not explicitly mentioned by our interview subjects, other potential workshops could tackle navigating unions, seeking funding, negotiating contracts, and real estate (both work and living space).

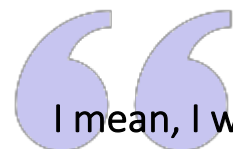
### Potential Partners

ARTS has already facilitated similar technical support opportunities geared towards artists of color through the Artists Up program. Artist Trust has offered similar programs in the past, particularly around taxes and creative workspace. Local organizations offering fiscal sponsorship (most notable, Shunpike) would be ideal partners for those sessions. 4Culture, ArtsWA, and ArtsFund may also be interested in partnering to produce this series. Additionally, For the business skill workshops, ARTS could partner with local university business degree programs.<sup>88</sup>

### Analysis

This recommendation would provide a valuable service for emerging artists and small arts organizations. Its strengths are feasibility, ease of implementation, timeliness, and relatively low cost.

However, it only helps those creatives who are trying to earn income from their artistic practice. Since 66% of our survey respondents indicated that, if possible, they would like to earn the majority of their income from their creative practice, we still think this is an important recommendation.



**I mean, I would like to say that I made a living from my art, but that’s not really the case.**

Another potential limitation of this option is that it does not entail systemic transformation. While it would help artists who are able to participate in the workshops either in-person or by watching the recordings, it wouldn’t change any of the systemic issues that prevent artists of color from earning a living wage.

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501c3 refers to a registered non-profit organization with an expressly charitable purpose that has received tax-exempt status from the Internal Revenue Service.


A B Corporation is a certification for-profit businesses that measure the firm’s performance not just on financial returns, but on social and environmental performance, public transparency, and legal accountability.

<sup>88</sup> Other potential partners include Getting Your Sh\*T Together (GYST), a Los Angeles-based, artist-run company that provides technical support, business software, and other resources for artists.<sup>#</sup> Some of their courses are available online.

Additionally, to be impactful for artists of color, ARTS would need to conduct extensive community outreach to ensure artists are aware of this opportunity and feel as if it is for them. Without a comprehensive strategy to reach beyond ARTS’s existing network of artists—who are already more aware of resources to support their practice—it might not reach the artists who are most in need of this type of service.

### RECOMMENDATION 3: ARTS-FUNDED INTERNSHIPS

#### Purpose



**Part of the challenge or opportunity for some people is access to things like internships or other career-connected learning opportunities... I mean that creates a huge opportunity because you’re networking, you’re learning how to do stuff on the job, you’re making connections, you’re building relationships.**

Unpaid internships are inequitable considering many low-income people, who are disproportionately people of color, are unable to offer their labor without compensation. Unpaid internships remain a barrier for people of color, as they render pathways to participating in the creative economy inaccessible. Many of our interviewees discussed how internships played an integral role in their personal journeys to securing successful creative careers. Accessible internships will increase exposure and representation of people of color in the creative economy.

#### Policy Description

ARTS can create a new program for arts organizations to apply for funding to host a paid intern at their organization. In order to receive grant funding, ARTS will hold an orientation for all grantees where they will complete equity trainings, such as implicit bias and equity in hiring. Internships will be open to high school and undergraduate students to expose them to the possibilities of working in the creative economy. The baseline funding will be sufficient to pay an intern Seattle’s current minimum wage for an arranged period of time.

#### Analysis

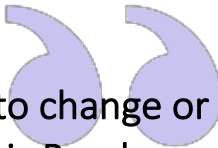
While this will present a high financial cost, implementing ARTS-funded internships is highly politically feasible. People are recognizing paid internships as essential, and they have become more common across the city and country. Additionally, this option increases racial equity significantly because it will open many opportunities to low-income people that were not able to access internships without compensation, therefore increasing pathways into the creative economy.

# RECOMMENDATION 4: DEDICATED POC ART GRANT PROGRAM

## Purpose

In order to remedy historic funding inequities, we suggest creating a grant program specifically for POC art and artists. Funding disparities were mentioned by several of our interviewees as a factor that prevents creatives of color from achieving their full potential. A fund designed by and for artists of color would help alleviate this barrier, while also serving as a way to elevate POC art and push back on a system that has historically undervalued it. It would also tie in to one of Artists Up’s 2015 consultant recommendations: “Design and boldly experiment with new ways of selecting artists as recipients of funding and non-monetary support.”<sup>89</sup>

**Funding priorities need to change or else, all we really seeing is Band-Aids, and Band-Aids are not going to be able to create a sustainable creative economy for artists of color.**



## Policy Description

We recommend ARTS create a grant program that is by and for artists of color. While legally the fund may have to be open to all, having communities of color create the grant timeline, funding guidelines and structure, evaluation rubric, panel process, and awardee selection would help ensure the majority of funding goes to POC artists and POC-centered organizations. ARTS should convene a task

force of artists of color to create the program and select panels entirely comprised of artists of color.

Some organizations do have funding opportunities only open to POC artists. For example, En Foco offers fellowships for photographers of color.<sup>90</sup> However, we recognize this might not be possible when dealing with city funding as opposed to private funding.

## Potential Partners

Ideally, the fund would be administered through ARTS or Artists Up. However, the grantmaking strategy and decisions should come entirely from community. ARTS could also consider partnering with the Seattle Foundation to administer the fund as it might be more politically feasible for a fund focused on artists of color to be housed outside of city government.

<sup>89</sup> Bach, C., & Kunimatsu, S. (2015). Learning from Artists: Four Focus Groups Conducted for Artists Up. Seattle, WA.  
<sup>90</sup> Empedocles, C. (2017, July 14). Grants, Awards and Opportunities for Artists and Entrepreneurs. Retrieved May 16, 2019, from <https://www.insightpersonalfinance.com/blog/grants-for-artists-and-entrepreneurs>

## Analysis

This policy option rates very well on the criteria of community engagement, racial equity, and effectiveness. Potential trade-offs for this option are cost-related—evaluation would be needed to determine whether dollars for this option are the most cost-effective relative to other options that address funding. Additionally, this option would rank low on feasibility, as allocating city funds to specifically support communities of color is difficult in a predominantly White city. Lastly, it would take a lot of effort to implement as ARTS would have to convene and facilitate the grant strategy process with community members.

## **RECOMMENDATION 5: CREATIVE RESIDENCIES PROGRAM WITH THE CITY OF SEATTLE**

### Purpose

Throughout our interviews, respondents cited a lack of non-monetary support, such as mentorship, networking, and professional development. This was also echoed in the consultant's 2015 findings around Artists Up.<sup>91</sup> The creative economy of Seattle is partially based on relationships and social capital. The larger a creative's network is, the more opportunities they are able to find. Increasing the opportunity for mentorship, networking, and professional development will offer creatives some tools to navigate the creative economy.

### Policy Description

A creative residency program matches creatives with city agencies to create a project aligned with the agencies' goals utilizing the creatives' skillset. ARTS would recruit 10 - 15 creatives to create a yearly cohort of individuals to become Creatives in Residence and partner creatives to agencies based on city agencies' needs. The programmatic style of a cohort encourages networking. Along with the individual agency matches, the cohort can convene for periodic professional development workshops with established creatives, allowing space for mentorship. ARTS will coordinate workshops, networking events, and a showcase of finished projects at the end of the program. City agencies will be financially responsible for the compensation of their Creative Resident. While this program will be open to all creatives, there should be an emphasis in recruiting Creative Residents and mentors of color.

## Analysis

Although the Creative Residency program is limited to a small number of people a year, it will significantly strengthen the careers of those who participate. After several years, there will be a strong alumni group who will be able to mentor Seattle creatives. This program will not guarantee racial equity for people of color as it is contingent on who is selected. There must be a

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<sup>91</sup> Bach, C., & Kunimatsu, S. (2015). Learning from Artists: Four Focus Groups Conducted for Artists Up. Seattle, WA.

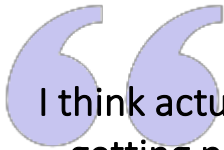
strong effort of outreach to communities of color to ensure proper representation and participation. ARTS currently has a Creative Resident type of role in the Seattle Department of Transportation (SDOT) office: the Art & Enhancement Project Manager. The Art Enhancement Manager works jointly with SDOT to manage public art projects and working to activate our streets with art. They are also SDOT's artist in residence and split their time between the ARTS office and SDOT. This program has been implemented in New York City, as well as the United Kingdom, where Creative Residents complete rotations around government agencies in their area.

## *Recommendations for City-Level Policies*

### RECOMMENDATION 6: SUPPLEMENTAL BASIC INCOME FOR LOW-EARNING ARTISTS

#### Purpose

Many artists noted affordability being one of their major barriers to participating in the creative economy. In 2017, 78.2% of creative occupations paid below King County's median wage. In our survey, we found 10% of creative occupations made less than minimum wage, and 30% of survey respondents reported that they are making less than \$25,000 a year from their primary occupations. Many interviewees noted artists of color not being able to make a living wage which consequently led to them not having sufficient time to dedicate to their creative discipline. A supplemental basic income would give creatives the basic living wage they need to pursue their discipline and contribute to the city's creative ecosystem. This program would help to serve as an intervention to this barrier by specifically targeting artists that are most impacted by the city's growing wage inequality. This program could also specifically target creatives from the most marginalized and underrepresented communities in order to best mitigate racial disparities.



**I think actually people just getting paid to be. What are they calling it? Universal basic income—that is it. That would be the best thing for everybody. Because then you would see all kinds of people coming out of the woodwork that can finally afford to do what they really want to do.**

#### Policy Description

The City of Seattle should create a subsidy program that provides financial support to creatives making less than minimum wage from their creative discipline. Financial support would come in the form of supplemental basic income to make up the difference between their earnings and the minimum wage for up to 48 months. Supplemental basic income could be provided by income bracket to ensure that it gives the most help to those most in need. For example, if

creatives make anywhere between 75% and 99% of the minimum wage, creatives in this bracket would receive the same supplemental income of \$600 a month, or if they made between 50% - 74% of the minimum wage, everyone in that bracket would receive \$1,200 a month. Actual amounts may depend on how much funding ARTS can allocate to this program.

**Analysis**

This option has the potential to positively impact many creatives in the city, as it is highly redistributive and prioritizes the livelihood of creatives. Additionally, this recommendation does address the structural problems of affordability that creatives of color face—tackling root problems, it creates better conditions for creatives across the city. However, it is important to acknowledge that minimum wage in Seattle is well below the median hourly wage for residents



and does not provide people with the income necessary to live and thrive in this city. Thus, using this as a marker to determine the level of supplemental income might not provide the support necessary for artists and may potentially limit how effective this policy option might be.

**RECOMMENDATION 7: INCOME-BASED RENT SUBSIDIES FOR CREATIVES**

**Purpose**

Considering a large portion of interviews included concerns around affordability, displacement, and lack of space for creatives, we would strongly recommend ARTS advocate for income-based rent subsidies for creatives. In the survey we conducted, participants in the creative economy specifically asked for rent subsidies for creatives. In our interviews, arts leaders widely discussed a lack of affordable workspace in addition to living space. With the high cost of living in the city, there is a large risk for creatives to leave Seattle. Helping creatives via financial means in addition to non-financial means would offer more comprehensive support.

**Policy Description**

We recommend the city implement tiered rent subsidies for creatives, where the lowest earning creatives receive the highest amount of subsidies. Eligibility would be based on the Seattle Housing Authority’s low-income housing criteria where applicants earning 30 percent or less of Area Median Income (AMI) or who are homeless receive priority for this assistance. ‘Creatives’ are eligible for assistance if their current (or most recent) occupation falls within 78 SOC codes specified in this report (see Appendix F: Standard Occupational Classification (SOC) Codes Used in Analysis).

Additionally, funds should be used to invest in an affordable community creative workspace. The city can build a certain number of affordable housing units for creatives across the city, or it can invest in building an affordable living and workspace center in a cultural district in Seattle.

## Analysis

From our research, affordable living was a top priority for creatives. It is important to consider affordable workspace as well; creatives such as musicians, makers, and photographers require a specialized space to practice their art. This is a high-cost policy option with medium political feasibility. While there may be unintentional obstacles in determining who is considered a creative—or non-creatives applying for this assistance—this a policy option worth pursuing to retain the creatives who are in need of the most help.

Cultural capitals around the country are exploring affordable housing policies for creatives. New Orleans, Austin, New York, Dallas, Baltimore, and Oakland have invested resources into housing equity strategies with the understanding that in order to retain the cultural vibrancy of the city, they must support individual artists.<sup>92</sup>

## **RECOMMENDATION 8: DECREASING CREATIVES' TAX BURDEN**

### Purpose

The main themes mentioned by creatives of color were displacement, affordability and wages, and participation in the gig economy because of the lack of monetary support to develop and support their professional endeavors. Creatives, like any other resident, need to file both state and federal taxes annually. Washington has no state tax on income and relies heavily on sales, excise, and property taxes where the regressive nature of the tax code disproportionately hurts low-income individuals. Currently, creative occupations do not have a specific tax treatment. Creatives of color who frequently engage in the gig economy may feel a heavier tax burden as they are more likely to file as independent contractors.<sup>93 94</sup>

### Policy Description

In most Western countries, the creative sector receives government support in two ways. First, direct support, such as direct grants or subsidies. Second, the indirect subsidies or tax incentives, allowing individual or organizations to pay fewer taxes if they contribute to the promotion of certain policy goals.<sup>95</sup> The aim of these indirect measures is to influence the behavior of

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<sup>92</sup> Wiltz, T. (2017, February 1). To Keep Their Artists, Cities Explore Affordable Housing. Retrieved from <http://www.pewtrusts.org/en/research-and-analysis/blogs/stateline/2017/02/01/to-keep-their-artists-cities-explore-affordable-housing>

<sup>93</sup> Buijze, R. (n.d.). Tax incentives as a measure to support the arts in a globalizing world. Department of Tax Law, Erasmus University Rotterdam. Retrieved May 20, 2019, from [https://editorialexpress.com/cgi-bin/conference/download.cgi?db\\_name=ACEI2014&paper\\_id=99](https://editorialexpress.com/cgi-bin/conference/download.cgi?db_name=ACEI2014&paper_id=99)

<sup>94</sup> Piedras, E. (n.d.). ¿Una Política Fiscal para la Cultura?. The Competitive Intelligence Unit. Retrieved May 21, 2019, from <http://www.cena.ufscar.br/wp-content/uploads/politica-fiscal-para-la-cultural1.pdf>

<sup>95</sup> Schuster, J. (2006). Tax Incentives in Cultural Policy [Editorial]. *Handbook of the Economics of Art and Culture*, IT, Cambridge, MA, USA. Vol. 1, 1253-1298. Retrieved May 20, 2019, from <http://www.sciencedirect.com/science/article/pii/S1574067606010362>



taxpayers, in this case, to support creatives' work to create more equitable opportunities for creatives of color to stay in Seattle. Some recommendations that ARTS can advocate for in the city to support the creatives work are:

- Instead of paying taxes with cash, artists will have the option to fulfill their tax obligations via in-kind donations through their artistic practice. For example, if a painter owes \$500 in local taxes, instead of paying \$500, the painter could fulfill their tax obligation by producing and donating \$500 worth of paintings to the City of Seattle.<sup>96</sup>
- Percentage deduction on the amount allocated to tax in projects of any small-scale cultural enterprise. This deduction will be set at an established limit such as 3% of the total tax property.
- Partner with banks and other financial business to secure preferential interest rates on loans to creatives of color. This would help sponsor the production, distribution, marketing, and exhibition of their artistic projects.
- Reduction on advertising rates on state or city radio and television networks for the promotion of creative works, like books, cinematographic and audiovisual productions, and exhibitions.
- Lower the relative costs of certain cultural goods and services as compared to other goods and services (lower sales tax rates on the purchase of books, for example).

### Analysis

Any tax-incentives must be designed to benefit creative workers of color since they face the greatest disparities within the creative economy. This policy solution will be effective in the long term and assumes individuals will have access to the information and time to learn how to maximize their utility from these tax incentives

Some creatives of color develop their own opportunities and organizations. Therefore, these incentives can benefit small businesses owners or entrepreneurs of color. Some tradeoffs are low feasibility and ease of implementations since most of the option will need to first create a new position within ARTS to advocate, evaluate, and develop the previous fiscal options. Therefore, these fiscal policies solutions have to be directed to local residents so it does not incentivize even more displacement of vulnerable populations to the outskirts of the city.

## **RECOMMENDATION 9: CITY FUNDING FOR AN ARTIST-FOCUSED WORKERS' CENTER**

### Purpose

Many artists are self-employed, work multiple jobs, and/or function as independent contractors—making it difficult to secure benefits often connected with a full-time employer.

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<sup>96</sup> Secretaria de Hacienda y Credito Publico, (2018, February 15). Pago en Especie "In-kind Donation". Servicio de Administracion Tributaria. Retrieved May 20, 2019, from [http://omawww.sat.gob.mx/fichas\\_tematicas/pago\\_especie/Paginas/default.aspx](http://omawww.sat.gob.mx/fichas_tematicas/pago_especie/Paginas/default.aspx)

Furthermore, similar to any other low-wage workers, artists are susceptible to being taken advantage of by employers and arts institutions. While other low-wage workers with traditional employment may have the advantage of joining a union to assist in navigating issues such as health insurance and wage theft, artists do not necessarily have the same opportunity. For this reason, an artist-focused workers' center could improve wages and working conditions for artists in the city and thus make the creative economy a more accessible environment for creatives of color. Though a city agency cannot create and operate a workers' center for artists, they can facilitate the creation and sustainability of a center through funding.

### **Policy Description**

Workers' centers are community-based organizations that organize alongside unions for better wages, benefits, and labor conditions for low-wage workers. They exist to support workers outside of the structures and regulations of collective bargaining—targeting workers in industries where unions might not exist or operate freely. A workers' center for artists could provide artists with the training, legal support, and organizing capacity that they do not receive otherwise in their occupations. Currently, the Seattle Office of Labor Standards (OLS) has a Community Outreach and Education Fund (COEF) that provides funding to multiple worker's centers like Casa Latina and the Fair Work Center. The different organizations that receive funding have a "community of focus," such as immigrant groups or formerly incarcerated individuals. The city can incentivize the formation of a workers' center by designating and targeting funding for artists and creatives as a community of focus. ARTS could advocate for either a budgetary increase for COEF or a reorientation of funding toward artists. Furthermore, if funding is approved, ARTS could play an important role in bringing artists together and facilitating the development of the workers' center.

### **Potential Partners**


ARTS could partner with existing prominent workers' centers, such as the Fair Work Center, to receive insight and best practices. The Fair Work Center is lead by the Fair Work Collaborative and supports low-wage workers across different occupations. Additionally, OLS and the Mayor would be necessary partners in implementing this policy change.

### **Analysis**

Though funding for a workers' center does not guarantee a fundamental shift in the creative economy, it is an imperative and potentially transformative first step in filling a gap in working conditions for artists. Additionally, as creatives of color face specific burdens within the creative economy, such as lack of representation and White-dominant work cultures, this recommendation has the potential to make the creative economy more racially equitable. However, it is important that the workers' center itself is developed and implemented by artists of color. Though the feasibility and implementation of the funding itself is fairly feasible, this recommendation is contingent on the actual creation of the workers' center, which poses additional barriers that other policy options do not. There are not many templates for artist

unions around the country or world; therefore, an analysis of the effectiveness of this recommendation would be theoretical and lack empirical backing.

## 5. NEXT STEPS & CONCLUSION



**Everybody should be able to learn about all the creative capacity within them and tap into them the way its self actualized. And all of that is more about a culture shift around what arts and culture truly is and not just how it benefits a bottom line.**

ARTS is currently leading a collaborative process through a “Creative Economy Group” with members from OED, OF+M, Seattle Center, ARTS staff, art and music commissioners, and other creatives and stakeholders to establish a vision and a framework for the future of the creative economy, rooted in economic opportunity, affordability, and racial equity. The Mayor’s Film Award at Seattle International Film Festival (SIFF) on May 16, 2019, marked the beginning of the public process that will run through the end of 2019.

We hope our paper helps ARTS inform the recommendations that will be presented to the Mayor, as it sets a precedent of the creative economy projects in the region. Likewise, in order to implement the policy options outlined in this report, the research team recommends developing a community-centered, comprehensive approach to continue supporting and growing the creative economy through the following next steps:

### *Focus Groups*

Originally intended as part of our planned methodology, time constraints prevented us from hosting focus groups for creatives of color to discuss their experience in the creative economy. To further contextualize the data we gathered from our interviews and surveys, ARTS should convene three to four focus groups with practicing artists and arts leaders further removed from the office than our interview subjects. Interviewing stakeholders that are not connected to ARTS will inform how ARTS policies can reach people it currently does not.

Each focus group should have approximately 10 artists of color with no more than 15 artists in total. Recruiting a trusted local artist of color to facilitate the focus groups would potentially create a more accessible environment that elicits honest conversation. Depending on who is leading the groups, it would be best to recruit someone with a relationship to the community, for example, recruit a respected poet to facilitate a focus group for Seattle artists in literary arts. Conducting focus groups would help ARTS widen the reach of this study to include those who are not closely acquainted with the office’s work and have less institutional access.

## *Evaluation*


A key outcome of any adopted solution is increasing the number of people of color in creative jobs and increasing representation. To gauge the success of these policies, ARTS must implement an evaluation plan for the policy options they intend to adopt. Evaluating the efficacy of these options is critical, as performance data will help ARTS advocate for program funding, refine policy implementation, as well as show which policies are most effective in remedying disparities. Strategizing which metrics will be useful for measuring this impact prior to implementation is important to ensure reliable and consistent data is collected throughout the pilot phase of the given program.

ARTS should continue working with artists of color to discern which evaluative criteria are most important for their community. Continuing to involve creatives of color in surveys and focus groups benefits future policy decisions by centering their voices in the process of re-defining and addressing the problem.

## *Ideas for Future Research*

As we mentioned when we discussed our project's limitations, our inquiry had a well-defined, narrow scope. As such, there are many opportunities for other researchers to build on this report. We identified the following research opportunities:

1. Facilitating a representative survey sample with wage data could create a more compelling story about racial disparities in the creative economy workforce. Additionally, it would allow for rigorous regression analysis, which our research team opted not to do.
2. Conducting additional research on race and ethnicity as it intersects with other identities, such as gender, trans identity, disability, and/or sexual orientation.
3. Adding creative industries as a dimension for analysis. Our focus on occupations was intentional to center the individuals who hold creative jobs and not the industries at large. However, it does leave out people who are inevitably impacted by changes in the creative economy.
4. Creating a specific study for the culinary arts and food service workers and collect more specific data on culinary workers and how they impact the creative economy. The culinary arts and food service is not homogenous; occupation within this job family vary greatly. In this study, food service workers ended up being a large proportion of the creative economy, which may have skewed the resulting descriptive data around the creative economy. Researching the culinary and food sector



**That's another huge aspect of this, in addition to the individuals who are on stage or creating the arts there's a whole group who are in support roles. Very few of them are able to earn a living wage just on their labor.**

in isolation may present different data points that show how it operates within the creative economy. Additionally, culinary arts is tied to culture of a city and the heritage of residents, and should be considered when assessing the cultural vitality of a city.

## *Conclusion*

This report describes Seattle's creative workforce, illustrates the disparities that exist, and shows how ARTS can attempt to alleviate barriers through evidence-based policy in order to create an equitable, just city for all.

Seattle's challenges aren't going away. Racial disparities in the creative economy can only be mitigated through a concerted effort from the city. In order for Seattle to continue to be a creative economy innovator, it needs to adopt a comprehensive, multifaceted strategy to address inequities in the creative economy. Only with intentional policy efforts that target the most marginalized can the city remove the barriers that prevent equitable access for communities of color—without which it cannot achieve its cultural and economic potential.

**After a six-month research process, we believe that implementing any or all of the options proposed in this paper would have an important and measurable impact on creatives of color in Seattle. And, we are optimistic for what's ahead.** Our conversations with ARTS staff, local artists and arts leaders, and other stakeholders showed us the many ways in which the city and the community are already working on these issues. Seattle's Office of Arts & Culture is well positioned to promote racially equitable, inclusive, and thriving creative economy growth in Seattle, and we look forward to seeing how this report contributes to that future.

## EPILOGUE

This report is one of many reports that Seattle's Office of Arts & Culture, Office of Film + Music, Office of Economic Development, and other organizations are working on about the Seattle's creative economy. For more information about the other research efforts and how this report will inform those efforts for 2019 and beyond, email Mytoan Nguyen-Akbar, the Office of Arts & Culture's Impact and Assessment Manager ([Mytoan.Nguyen-Akbar@seattle.gov](mailto:Mytoan.Nguyen-Akbar@seattle.gov)).

# APPENDIX A: EXISTING ARTS PROGRAMS<sup>97</sup>

*As of June 2019*

**ARTS at King Street Station:** ARTS at King Street Station is a 7,500-square-foot cultural space available to the general public, a studio for artists-in-residence, and offices for staff of the Seattle Office of Arts & Culture. Since its opening in March 2019, the public spaces have been open from 10 am until 6 pm Tuesday through Sunday, and ARTS accepts community proposals to program the space.

**Civic Poet:** The Civic Poet program celebrates Seattle's rich literary community, while investing in the future of literary arts through community engagement. The two-year Civic Poet post will serve as a cultural ambassador for Seattle's rich, multi-hued literary landscape and will represent Seattle's diverse cultural community. In addition to five annual performances, the Civic Poet will also complete hands-on work with communities to engage constituents city-wide.

**Creative Youth:** The Creative Advantage is a city-wide initiative to establish equitable access to arts education for each and every student in Seattle Public Schools. The Creative Advantage is made possible through a public-private partnership with Seattle Public Schools, the City of Seattle Office of Arts & Culture, Seattle Foundation, and community arts partners. Through Creative Advantage, ARTS offers professional development for teaching artists and educators, career days for teens and young adults, a media arts skill center, and maintains a roster of arts partners who put on programming in Seattle Public Schools

**Cultural Space:** The Cultural Space program exists to preserve, create, and activate cultural square footage in the city of Seattle; to work with artists and arts organizations to strengthen their role in charting the future of their creative spaces; and to work with developers and builders to incorporate arts and culture into new projects. This program maintains a database of studio, rehearsal, and performance spaces and administers Seattle's arts and cultural districts.

**Ethnic Artist Roster:** ARTS maintains a list of artists of color who were selected through a panel process for exhibition opportunities in city owned or affiliated galleries.

**Grants:** ARTS runs eight grant programs to fund artistic and cultural activities in the city:

1. **Arts in Parks:** funds programs in Seattle parks.
2. **City Artist:** funds individual artists living in Seattle.
3. **Civic Partners:** makes three-year grants to established arts and cultural organizations.
4. **Cultural Facilities Fund:** gives grants to facility projects that create greater access to arts and cultural experiences.
5. **Langston Hughes Performing Arts Institute Facility Grant:** makes in-kind gifts of rehearsal and performance space to artists and arts organizations.

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<sup>97</sup> Seattle Office of Arts & Culture. (n.d.). Programs. Retrieved May 26, 2019, from <https://www.seattle.gov/arts/programs>



6. **Neighborhood and Community Arts:** supports neighborhood arts councils and community groups that produce events to promote arts and cultural participation and build community.
7. **smART Ventures:** provides smaller grants for individuals or organizations that don't qualify for the other grant programs.
8. **Youth Arts:** funds out-of-school arts and cultural experiences for youth.

**Mayor's Arts Awards:** ARTS manages The Mayor's Arts Awards, which celebrate the people and organizations who are innovating or leading Seattle's increasing cultural vitality.

**Professional Development:** ARTS provides resources for individuals, organizations, artists and educators wishing to further their career through professional development opportunities.

1. **Artists Up:** provides programming aimed at artists of color, including those from other countries or new to our region, with resources, services and programs.
2. **Turning Commitment into Action:** in partnership with the Office for Civil Rights, offers arts and cultural organizations the tools they need to turn their commitments to building racial equity.
3. **Seattle Arts Leadership Team (SALT):** a flexible and creative professional development program for emerging artists and arts administrators.

**Public Art:** ARTS administers Seattle's "One Percent For Art" Program, where 1% of eligible city capital improvement project funds be set aside for the commission, purchase and installation of artworks in a variety of settings. This includes installations on the waterfront and maintaining the city's art collection, among other projects.

## APPENDIX B: ABOUT THE AUTHORS



**Aline Moch Islas** (she/her) has developed research, conducted quantitative data analysis, and provided support to a variety of private and public arts and culture organizations while working as a consultant in Mexico City and Seattle. Her work focuses on the economic weight of the cultural and creative industries regarding its contribution to employment, trade, and Gross Domestic Product (GDP) to help evaluate cultural policies at the national and state level. She recently earned her Master in Public Administration with an emphasis in Policy Analysis and Program Evaluation at the Evans School of Public Policy & Governance and has a bachelor's degree in International Relations from Instituto Tecnológico Autónomo de México (ITAM) in Mexico City. Aline is interested in elevating the voices of all marginalized communities through rigorous research and policy analysis to collectively develop programs and new opportunities. She speaks Spanish as her native language and Italian at an intermediate level.



**Casey Moser** (she/her) is interested in cultural policy and harnessing the power of the arts to create equitable, vibrant urban communities. Originally from the New Orleans area, she is an honors graduate of Muhlenberg College with a degree in Arts Administration and Sociology and recently received a Master's in Public Administration from the Evans School of Public Policy & Governance at the University of Washington. She has held a variety of positions in Seattle and New York City, including with the Seattle Office of Arts & Culture, the Robert Chinn Foundation, ArtsFund, Koszyn & Company, Atlantic Theater Company, McCarter Theatre Center, Americans for the Arts, and Muhlenberg Theatre & Dance.



**Shomya Tripathy** (she/her) is a recent graduate with a Master's in Public Administration from the Evans School of Public Policy & Governance. Both in school and outside of school, she has a keen interest in the intersections of public policy, grassroots organizing, and culture. Prior to her MPA, she was living and working in Washington DC for five years, and most recently worked at Advocates for Youth, a sexual and reproductive health, rights, and justice organization. Shomya was born, raised, and politicized in Texas, where her family still lives, and received an undergraduate degree at the University of Texas at Austin in ethnic studies and political science. She is a daughter of Indian immigrants and deeply grounded by the strong and powerful women in her family lineage. Things that inspire her are: the work of adrienne marie brown and emergent strategy, her sister, people who center joy, storytelling, and dancing. Shomya feels most powerful when she is able to create and build impactful work with people who value community and care.



**Louie Tan Vital** (she/ her and they/them) is a Filipina American poet, community organizer, and graduate of the Masters of Public Administration program at the UW Evans School of Public Policy and Governance. She has dedicated her life to fighting for racially equitable public policy and harnessing performance arts as a means for political activism. Her words have appeared in the Smithsonian, The Filipino Channel, Yahoo News, TVW, The Stranger, and various news and radio outlets in America and the Philippines. Most recently, she became the first poet-in-residence at the Washington State Budget and Policy Center's annual policy conference where she performed spoken word about the impacts of Washington State's regressive tax code. You can find her poetry in TAYO Literary Magazine. Louie's work sits at the intersections of migration, diasporic trauma, and bodily politics. Aside from poetry, she runs workshops on culturally competent civic engagement, diasporic narratives, and combating anti-blackness racism in the API community. As a vocal sexual assault survivor, Louie is fiercely dedicated to embracing fear and vulnerability: she recently completed a solo backpacking trip to Morocco where she danced with strangers in the middle of a Saharan desert sunset. Ultimately, Louie seeks to uplift all marginalized communities through policy analysis, political advocacy and eventually elected office.

## APPENDIX C: DEFINITIONS OF THE CREATIVE ECONOMY

<p>United Nations Education Science and Culture Organization (UNESCO)</p>	<p>The cultural and creative industries are those that combine the creation, production and commercialization of creative contents that are intangible and of a cultural nature. These contents are usually protected by Copyright and can take the form of a good or a service. Besides all artistic and cultural production, they include architecture and advertising.</p>
<p>United Nations Conference on Trade and Development (UNCTAD)</p>	<p>The creative industries are at the core of the creative economy, and are defined as cycles of production of goods and services that use creativity and intellectual capital as their main input. They are classified by their role as heritage, art, media and functional creations.</p>
<p>World Intellectual Property Organization (WIPO)</p>	<p>The Copyright-based industries are those that are dedicated, interdependent, or that are directly or indirectly related with the creation, production, representation, exhibition, communication, distribution or retail of Copyright protected material.</p>
<p>Department of Culture, Media and Sports of the United Kingdom (DCMS)</p>	<p>The creative industries are those activities based on creativity, individual talent and skill, and that have the potential to create jobs and wealth through the generation and exploitation of intellectual property.</p>
<p>National Endowment for the Arts, Arts and Cultural Production Satellite Account (ACPSA)</p>	<p>Arts and cultural production “tailored to include creative artistic activity, the goods and services produced by it, the goods and services produced in the support of it, and finally the construction of buildings in which it is taking place.</p>
<p>Economic Commission for Latin America and the Caribbean (ECLAC)</p>	<p>The content industries are: publishing, film, TV, radio, phonographic, mobile contents, independent audiovisual production, web contents, electronic games, and content produced for digital convergence (cross-media).</p>

## APPENDIX D: DATA COLLECTION AND SOURCES

In order to complement the body of work that had already been done through various agencies in Seattle, while also being grounded by ARTS’s desire to understand how the creative economy impacts creative of color, we developed a three-part mixed-methods methodology—grounded in our field scan—to adequately answer our research questions:

### *Creative Vitality Index*

We used CVI data (provided by WESTAF — the Western States Arts Federation) to present a macro-level understanding of the creative economy in Seattle through descriptive statistics of creative occupations in the city. By painting a picture of which creative occupations are largest, in which occupations people of color are underrepresented, and which pay the most and pay the least, it laid a foundation for identifying disparities on a quantitative level.

For our quantitative understanding of the creative economy, we used King County data provided by the Creative Vitality Index Suite (CVI) dataset. The strategy we used to gather and process the quantitative data for the creative occupations from the CVI followed these three steps:

1. We evaluated the data in the CVI Suite Platform available on their website, which we were able to access due to ARTS’s subscription.
2. We observed the data considerations from the platform and initiated communications directly with WESTAF to understand the possibilities of requesting more detailed data — from the smallest level of analysis (Zip Code) to the widest geographic scope (Seattle MSA).
3. Standard Occupational Classification (SOC) codes were selected through a process informed by our research questions, first impressions of the stakeholders’ interviews, the field scan, and previous creative economy reports. Thus, we used an iterative process of a deductive-inductive method to select the 78 creative occupations (SOC codes) constrained by the SOC codes existent in the CVI database. A full list is available in Appendix F: Standard Occupational Classification (SOC) Codes Used in Analysis.

### *Interviews*

In February, we began stakeholder interviews. Based on conversations with and feedback from ARTS staff members—including Randy Engstrom (Director), Irene Gómez (City Artists and Civic Poet Project Manager), Lara Davis (Arts Education Manager), and Tina LaPadula (Creative Youth Project Manager)—we compiled a list of local arts leaders. We prioritized artists and arts leaders of color, reaching out to 16 stakeholders (13 of which were external to ARTS) for initial

interviews. We also included the transcript of an interviewee that had previously been interviewed by ARTS staff on a similar topic. All interviewees were compensated for their time.

The goal of these interviews were to gather and collectivize historical and institutional knowledge about the unique cultural climate in Seattle from the people who are intimately connected with and invested in the creative economy. These interviews provided key qualitative data that really served as the core of this project—filling in the gaps that quantitative research alone could not give.

## *Surveys*

On March 23, 2019, we opened an online survey to build off of the data that CVI could not provide, such as specifics on affordability, types of employment, and intersectional identities (both gender and race, for example). Survey data was used to provide more robust quantitative data on how creatives, and especially creatives of color, are experiencing the creative economy in Seattle. The goal of this tool was also to reach outside of ARTS's close supporters and garner more specific data about affordability for creatives in Seattle, including creatives working in commercial fields and tech. The survey closed on May 5, 2019, and received 255 responses.

The data we gathered situated the stakeholder interviews we conducted. From our interviews, we gathered trends and themes (see Appendix J: Themes from Interviews), but in order to understand whether the interview trends hold for the greater economy, we must contextualize interview data with information learned from the survey. We used the survey to confirm the findings from our interviews so that we could generalize their lived experiences to represent creatives of color broadly.

We disseminated the survey link through the networks of prominent cultural and government organizations as well as the key stakeholders we interviewed. Additionally, we promoted the survey through fliers at cultural events around the cities. This survey was intentionally promoted to communities of color to ensure their voices were heard. We also raffled gift cards and other prizes to incentivize survey participation as a way to compensate artists for their time and labor.

The survey was comprised of 35-question co-designed with the client and was hosted on a University subscription to the Qualtrics platform. Respondents were not required to answer questions if they did not feel comfortable. To ensure survey completion required minimal effort, the survey predominantly consisted of multiple-choice questions, with several Likert scale<sup>98</sup> questions and a couple of short answer questions (see Appendix L: Survey Questions).

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<sup>98</sup> The Likert scale is a series of questions or items that ask your customers to select a rating on a scale that ranges from one extreme to another, such as “strongly agree” to “strongly disagree.”

## APPENDIX E: EXTENDED CASE STUDY TABLE

	City of Seattle	City of Minneapolis	Los Angeles County	City of Austin
Data Sources	<p><b>Quantitative Data</b> EMSI data</p> <ul style="list-style-type: none"> <li>• 63 SOC</li> <li>• 55 NAICS</li> </ul> <p>CVI (as benchmarking)</p> <p><b>No Qualitative Data</b></p>	<p><b>Quantitative Data</b> EMSI data</p> <ul style="list-style-type: none"> <li>• 36 SOC</li> <li>• 72 NAICS</li> </ul> <p>Non-profit data</p> <p>CVI (as benchmarking)</p> <p><b>Qualitative Data</b> Interviews</p>	<p><b>Quantitative Data</b> US Census</p> <p>CVI (as benchmarking)</p> <p><b>Qualitative Data</b> Non-profits arts and cultural survey data.</p>	<p><b>Quantitative Data</b> CVI data and EMSI data</p> <ul style="list-style-type: none"> <li>• 64 SOC</li> <li>• 68 NAICS</li> </ul> <p><b>Qualitative Data</b> District mapping sessions, online surveys, and focus groups</p>
Demographic Data	Descriptive statistics on workers by Gender, Race/Ethnicity and Age data.	Detailed analysis on workers by Gender, Race/Ethnicity.	Detailed analysis on workers in five areas of identity: heritage, age, gender, disability, and LGBTQ.	No data on creatives demographics, only census data on district demographics.
Disparities Addressed	Underrepresentation of people of color by creative occupations and job families. Wage disparities.	Underrepresentation of people of color and gender by creative occupations. Wage disparities. Experiences on education, representation and mentorship.	Creative occupations disparities across five areas of identity.	Geographically through a map of artistic, cultural, and creative value places.

	City of Seattle	City of Minneapolis	Los Angeles County	City of Austin
Findings and Implications	<p>Seattle MSA has the highest paid creatives in computer occupations and the lowest paid creatives in arts and design occupations.</p> <p>People of color and women are underrepresented in most creative occupations.</p>	<p>Report aligned to the City’s racial equity policy, focus on challenges people of color face as architects, producers, and directors in Minneapolis.</p> <p>The interviewee’s experiences match research conducted across the nation: they face structural racism in school and at work; they fight to get a meaningful spot at the table and resources to do their work; they are not seen as qualified.</p>	<p>Focus on creative occupations and their identities: data on race and ethnicity, allowing people to "identify themselves."</p> <p>The arts and cultural workforce is significantly more homogenous than LA County’s populations.</p> <p>General staff are more racially and ethnically diverse than any other category in the workforce.</p>	<p>Track where and how cultural assets are spread across communities.</p> <p>Raise community needs center in city planning efforts.</p> <p>Provide a framework in identifying needs and next steps in the community’s development.</p>
Limitations and Challenges	<p>The available data made possible a limited analysis based on race and gender, and it did not allow for any cross-tabulation of multiple attributes.</p>	<p>Small sample size, interviewees of only six creatives of color.</p>	<p>No narratives from creative occupations. Focus on the creative industries and nonprofit arts and cultural organizations.</p>	<p>Focus on cultural spaces and planning, no narratives from creative occupations and no race and equity lens.</p>



## APPENDIX F: STANDARD OCCUPATIONAL CLASSIFICATION (SOC) CODES USED IN ANALYSIS

SOC CODE	OCCUPATION
11-2011	Advertising and promotions managers
11-2021	Marketing managers
11-2031	Public relations and fundraising managers
13-1011	Agents and business managers of artists, performers, and athletes
15-1131	Computer programmers
15-1132	Software developers, applications
15-1134	Web developers
17-1011	Architects, except landscape and naval
17-1012	Landscape architects
17-1021	Cartographers and photogrammetrists
17-3011	Architectural and civil drafters
25-4011	Archivists
25-4012	Curators
25-4013	Museum technicians and conservators
25-4021	Librarians
25-4031	Library technicians
25-9011	Audio-visual and multimedia collections specialists
27-1011	Art directors
27-1012	Craft artists
27-1013	Fine artists, including painters, sculptors, and illustrators
27-1014	Multimedia artists and animators
27-1019	Artists and related workers, all other
27-1021	Commercial and industrial designers
27-1022	Fashion designers
27-1023	Floral designers
27-1024	Graphic designers
27-1025	Interior designers
27-1026	Merchandise displayers and window trimmers
27-1027	Set and exhibit designers
27-1029	Designers, all other
27-2011	Actors
27-2012	Producers and directors
27-2031	Dancers
27-2032	Choreographers
27-2041	Music directors and composers

SOC CODE	OCCUPATION
27-2042	Musicians and singers
27-2099	Entertainers and performers, sports, and related workers
27-3011	Radio and television announcers
27-3021	Broadcast news analysts
27-3022	Reporters and correspondents
27-3031	Public relations specialists
27-3041	Editors
27-3042	Technical writers
27-3043	Writers and authors
27-3099	Media and communication workers, all other
27-4011	Audio and video equipment technicians
27-4012	Broadcast technicians
27-4013	Radio operators
27-4014	Sound engineering technicians
27-4021	Photographers
27-4031	Camera operators, television, video, and motion picture
27-4032	Film and video editors
27-4099	Media and communication equipment workers, all other
35-1011	Chefs and head cooks
35-1012	First-line supervisors of food preparation and serving workers
35-2013	Cooks, private household
35-2014	Cooks, restaurant
35-2015	Cooks, short order
35-3031	Waiters and waitresses
35-9031	Hosts and hostesses, restaurant, lounge, and coffee shop
39-3031	Ushers, lobby attendants, and ticket takers
39-3092	Costume attendants
39-3099	Entertainment attendants and related workers, all other
39-5091	Makeup artists, theatrical and performance
47-2044	Tile and marble setters
47-2161	Plasterers and stucco masons
49-9063	Musical instrument repairers and tuners
51-6041	Shoe and leather workers and repairers
51-6051	Sewers, hand
51-6052	Tailors, dressmakers, and custom sewers
51-7011	Cabinetmakers and bench carpenters
51-7021	Furniture finishers
51-7031	Model makers, wood
51-9051	Furnace, kiln, oven, drier, and kettle operators and tenders
51-9071	Jewelers and precious stone and metal workers

SOC CODE	OCCUPATION
51-9151	Photographic process workers and processing machine operators
51-9194	Etchers and engravers
51-9195	Molders, shapers, and casters (except metal and plastic)

# APPENDIX G: COMPARING THIS REPORT TO THE OED CREATIVE ECONOMY STUDY

	Methodology			Unit of Analysis			Findings				
	Creative Economy Definition	Data Sources	Total Number of occupations using Standard Occupational Classifications (SOC)	Geography (City vs County)	Total Number of Residents	Median Hourly Earnings	Total Creative Jobs	Creative Job Growth	Median Hourly Earnings of Creatives	Top 5 Earning Creative Jobs	Lowest 5 Earning Creative Jobs
<b>Evans School Capstone Project UW - Assessing the Creative Economy of Seattle Through a Race &amp; Equity Lens</b>	Creative and cultural labor— both paid and unpaid— carried out by people living or working in the Seattle area.	<ul style="list-style-type: none"> <li>- CVI as our main data source</li> <li>- Survey</li> <li>- Interviews</li> </ul>	78 occupations divided into 11 job families	The geographic unit for which data are available is King County.	Population in King County 2,233,163	\$27.82 in King County	198,798 creative Jobs in King County	25.88% from 2012-2017.	\$20.59 in King County	<ol style="list-style-type: none"> <li>1. Marketing managers</li> <li>2. Software developers</li> <li>3. Computer programmers</li> <li>4. Advertising and promotions managers</li> <li>5. Public relations and fundraising managers</li> </ol>	<ol style="list-style-type: none"> <li>1. Craft Artists</li> <li>2. Fine artists, including painters, sculptors, and illustrators</li> <li>3. Artist and related workers</li> <li>4. Music Directors and Composers</li> <li>5. Sewers</li> </ol>

	Methodology			Unit of Analysis			Findings				
	Creative Economy Definition	Data Sources	Total Number of occupations using Standard Occupational Classifications (SOC)	Geography (City vs County)	Total Number of Residents	Median Hourly Earnings	Total Creative Jobs	Creative Job Growth	Median Hourly Earnings of Creatives	Top 5 Earning Creative Jobs	Lowest 5 Earning Creative Jobs
City of Seattle - There's Something About Seattle 2019, Creative Economy Report	Economic systems where value is based on imaginative qualities rather than the traditional resources of land, labor, and capital.	- Economic Modeling Specialists, International (EMSI) main data source - CVI for comparisons	63 occupations divided into eight job families	Uses the smallest geographic unit for which data are available, in most cases zip codes to approximate the city of Seattle.  -Demographic data used King County  - Earning comparisons used Seattle Metropolitan Statistical Area	Depends on what information is being analyzed: . * Seattle MSA = 3,867,046  *City of Seattle = 730,400  * King County = 2,233,163	\$24.45 in Seattle MSA	67,350 creative jobs in the City of Seattle	Number of creative jobs grew by 23.4% in the City of Seattle.	\$30.76 in the Seattle MSA	(Only presents information from two job families: Arts, Design, Entertainment, and Media and Computer)  1. Software Developers. 2. Computer Programmers 3. Web Developers 4. Technical Writers 5. Media	(Only presents information from two job families: Arts, Design, Entertainment, and Media and Computer)  1. Craft Artists 2. Fine Artists, including painters, sculptures, and illustrators 3. Artists and Related workers 4. Music Directors and Composers 5. Floral Designers

## APPENDIX H: LIST OF INTERVIEW SUBJECTS

**Russell Brooks**

Executive Director  
Red Eagle Soaring

**Cassie Chinn**

Deputy Executive Director  
Wing Luke Museum of the Asian Pacific  
American Experience

**Catherine Cross Uehara**

Visual Artist

**Lara Davis**

Arts Education Manager  
Seattle Office of Arts & Culture

**Juan Franco**

Visual Artist and Art History MFA Candidate  
University of Washington

**Priya Frank**

Associate Director for Community Programs  
Seattle Art Museum

**Irene Gómez**

Project Manager  
Seattle Office of Arts & Culture

**Ashraf Hasham**

Executive Director  
The Vera Project

**Tina LaPadula**

Creative Youth Project Manager  
Seattle Office of Arts & Culture

**Tim Lennon**

Executive Director  
Langston

**Sharlese Metcalf**

Education Manager  
KEXP

**Marilyn Montufar**

Photographer

**Daniel Pak**

Co-Founder  
Totem Star

**Vivian Phillips**

Consultant - Arts Marketing, Communication,  
and Facilitation

**Reese Tanimura**

Managing Director  
Northwest Folklife

**Sharon Williams\***

Executive Director  
Central District Forum for Arts & Ideas

*\*Using transcript from a previous, related interview.*

# APPENDIX I: SAMPLE INTERVIEW PROTOCOL

**Interview Instructions:** Bolded text indicates the standard interview questions. Follow up questions are italicized and should be asked when relevant.

Before starting the audio recorder for the interview, be sure to remind the participant of consent and the voluntary nature of the interview. Make sure to collect their signed consent form and invoice form.

**Interview Script:** Let the interviewee know that you are about to start and turn on the recorder.

This is [interviewer name] conducting an interview for the ARTS Creative Economy Study, interviewing [interviewee name] on [date].

1. Tell us about yourself.
2. How would you define the creative economy?
3. I'm going to read you a definition of Seattle's creative economy and then ask for your impression:

*Creative and cultural labor—both paid and unpaid—carried out by people living or working in the Seattle area.*

What would you add/change, if anything?

*If so, why would you change it?*

4. As many government and arts agencies in Seattle start to invest in studying the creative economy, how do you think that these studies can be impactful to creatives of color?
5. A recent report from the Seattle Office of Economic Development showed that people of color are underrepresented in creative occupations. From your own experience or knowledge, what factors do you think might cause these disparities?
6. From your experience or knowledge, are there any other barriers you see that prevent people of color from accessing creative economy jobs?

*Do these barriers impact certain types of creatives of colors or creative occupations more than others?*

*Are barriers related to job skills? Lack of job opportunity? Underpaid labor?*

7. In your own work, what opportunities have you seen that creatives of color have in Seattle?

*What are a few ways that arts organizations have created opportunities for creatives of color?*

*How do creatives of color make their own opportunities in the creative economy?*

8. How have you seen or heard of creatives earn a living wage in Seattle?
9. If you could create or expand a program(s) to support creatives, particularly creatives of color, what would it be? Who would it prioritize?

*Have you overseen or participated in programs like this?*

*How were they challenging?*

*How were they successful?*

10. Is there anything else important for us to know?
11. Lastly, please provide the contact information of any creatives of color that we should reach out to learn more about their experiences, challenges, and opportunities in Seattle.



## APPENDIX J: THEMES FROM OUR INTERVIEWS

Code	Definition	Number of Total Mentions	Number of Subjects Mentioning
"Fine" Art	Emphasis on "fine art" institutions and art forms that prioritize European art, art that historically excludes people of color, or that is inaccessible to them. Examples include theater, symphony, ballet, and opera.	7	5
Undervaluing POC Art	Placing less resources and cultural value on art forms where people of color are overrepresented in comparison to fine art	11	5
Representation	The presence (or lack thereof) of people of color in art forms, as artists, or as employees or leadership in arts organizations	34	13
Media/News Exposure	The avenue in which POC art is uplifted or hidden, impacting whether POC can see themselves in the art, and whether the art becomes mainstream in dominant culture which affects the success of POC artists	4	3
POC Leadership	Referring to the presence (or lack thereof) of people of color in leadership positions at arts organizations which affects company culture, representation, and opportunities.	11	8
Company Culture	Informal workings of arts organizations that affect the treatment of marginalized communities within the organization.	14	7

Code	Definition	Number of Total Mentions	Number of Subjects Mentioning
<b>Opportunity</b>	Career or economic opportunities that POC create for themselves and for other people often outside of existing institutions	19	8
<b>Professional Development</b>	Workshops, trainings, conferences, and other forms of develop that strengthen the skills and networks of creatives	3	3
<b>Monetary Support</b>	Grants, compensation, and honorariums where creatives are supported in practicing their craft	26	11
<b>Non-Monetary Support</b>	Non-monetary support for creatives to successfully practice their craft. Can be social support, career advice, professional development, etc.	13	7
<b>Mentoring</b>	Connection with a more experienced creatives to expand a creative's network and opportunities for career advancement	8	3
<b>Networking</b>	The ability to connect h other people that may introduce creatives to new opportunities outside their immediate network	26	10
<b>Arts Education</b>	In-school exposure to the arts through coursework	37	9
<b>Application Barriers</b>	The challenges surrounding creatives knowing, accessing, and completing applications for opportunities that would advance their creativity	9	3
<b>Funding Disparities</b>	Refers to disparities in funding given to White art communities and art in communities of color	4	3

Code	Definition	Number of Total Mentions	Number of Subjects Mentioning
Lack of Long-Term Support	Referring to the transient, short-lived nature of support and opportunities for creatives	1	1
Unpaid Labor	The culture of not compensating the work of creatives, disproportionately underpaying or failing to pay creatives of color	11	6
Exposure to Arts	Knowing and witnessing different art forms outside of school and being aware of creative occupations as a career pathway	10	4
Career Pathways	Referring to the often times unclear pathways that creatives take to participate in the creative economy	15	7
Arts Careers Not Considered Viable	The lower economic and cultural capital that traditional arts holds and how this disincentivizes some people from participating in the arts. Also refers to the uncertainty in securing artistic occupations.	19	6
Education	General education, not referring to arts education	2	2
Employment	Discusses employment practices of those participating in the creative economy, often how creatives rely on multiple sources of income.	7	5
Affordability/Wages	Any mention of affordability of the cost of living in Seattle and wages in a creative's employment	66	12
Health Insurance	Refers to the need or presence of health insurance for creatives	5	3

Code	Definition	Number of Total Mentions	Number of Subjects Mentioning
<b>Gig Economy</b>	The collection and culture of various temporal employment opportunities	15	6
<b>Displacement</b>	The relocation of creatives and other communities from Seattle as a result of economic and cultural forces	20	9
<b>Space</b>	The physical and metaphorical space for creatives and their production i.e. living space, work space, or cultural space	19	9
<b>Fulfillment</b>	The happiness or fulfillment a creatives feels from their employment practices and creative practices	9	4
<b>Individual Artists</b>	The experience of individual artists who are not members of a collective or arts institution as they navigate their creativity in the economy	8	4



# APPENDIX L: SURVEY QUESTIONS

## *Welcome to the Seattle Creative Economy Study!*

We are a research team from the University of Washington (UW) interested in assessing the creative economy in Seattle through a race and equity lens in order to better assist creatives in their artists' endeavors. Please be assured that your responses will be kept completely confidential.

The study should take 10 - 15 minutes to complete and, as a thank you for your participation, you will have the option to enter a drawing to win:

- 1) Professional Development Lunch with Randy Engstrom; or
- 2) Four VISA cash gift cards of \$25 each

Your participation in this research is voluntary. You have the right to withdraw at any point during the study, for any reason, and without any consequences. Aligned with the City's Race and Social Justice Initiative, we will collect demographic information that will be shared at the aggregated (group) level, we will not share your individual data.

Principal investigators are Aline Moch Islas, Casey Moser, Shomya Tripathy, and Louie Tan Vital. If you would like to contact the researchers in the study to discuss this research, please email [creativeeconomyseattle@gmail.com](mailto:creativeeconomyseattle@gmail.com).

The UW faculty advisor is Dr. Joaquín Herranz, Jr, a local expert on community economic development ([jherranz@uw.edu](mailto:jherranz@uw.edu)).

### **1. By clicking the button below, you acknowledge that:**

- 1) You have read the above information
- 2) You voluntarily agree to participate
- 3) You are 18 years of age or older

Agree

Disagree

**1. What is your employment status (check all that apply)?**

- Employed full-time
- Employed part-time
- Self-Employed
- Unemployed
- Underemployed (employed but looking for additional work)
- Other (please specify) \_\_\_\_\_

**2. What is your primary occupation (the job title where you earn most of your income)?**

\_\_\_\_\_

**3. What type of organization is your primary occupations in (check all that apply)?**

- Nonprofit
- Private Galleries
- Museums
- Private Companies
- Government Agencies
- Retail
- Education Sector
- Other (please specify) \_\_\_\_\_

**4. What are your wages from this job (how much you earn from this position in one year)?**

- \$25,000 - \$49,999
- \$50,000 - \$74,999
- \$75,000 - \$99,999
- \$100,000 - \$249,999
- \$250,000 - \$499,999
- \$500,000+

**5. How many hours per week do you typically work at this job?**

\_\_\_\_\_

**6. Do you consider this job to be part of the creative economy (Creative and cultural labor—both paid and unpaid—carried out by people living or working in the Seattle area)?**

- Yes
- No

**7. Do you have a second job?**

- Yes
- No

**8. What is your secondary occupation?**

\_\_\_\_\_

**9. What type of organization is your secondary occupations in (check all that apply)?**

- Nonprofit Organizations
- Private Galleries
- Museums
- Private companies
- Government Agencies
- Retail
- Education Sector
- Other (please specify) \_\_\_\_\_

**10. What are your wages from this job (how much do you earn from this position in one year)?**  
Reminder: your responses are all anonymous and will not be reported to anyone besides the research team.

- Less than \$25,000
- \$25,000 - \$49,999
- \$50,000 - \$74,999
- \$75,000 - \$99,999
- \$100,000 - \$249,999
- \$250,000 - \$499,999
- \$500,000+

**11. How many hours per week do you typically work at this job?**

\_\_\_\_\_

**12. Do you consider this job to be part of the creative economy (Creative and cultural labor—both paid and unpaid—carried out by people living or working in the Seattle area)?**

- Yes
- No

**13. Do you have any other sources of income? Reminder: your responses are all anonymous and will not be reported to anyone besides the research team.**

- Yes
- No
- Prefer not to say

**14. Please describe other sources of income:**

\_\_\_\_\_

**15. Do you consider any of this additional income to come from creative work?**

- Yes
- No



Not applicable

**16. If you were able, would you prefer to earn all of your annual income from your creative practice (check all that apply)?**

I already do

Yes

No

Additional thoughts on your preference:

---

**17. What creative discipline(s) do you practice (check all that apply)?**

Acting/theater/performance

Animation

Cartoonist/graphic novelist

Cultural/heritage preservation/restoration

Dance/movement

Maker/craftsperson

Media/filmmaking

Museum exhibition/design/curation

Music/digital/sound installation

Photography

Sculpture

Software development

Visual arts/painting

Writing/literature/poetry

N/A

Other (please describe) \_\_\_\_\_

Teaching Artists

Culinary Artists/Chef

Arts Administration

Design

**18. Generally, how confident are you that your income will cover your expenses?**

1 (Not Confident)    2    3    4    5 (Very confident)

**19. Do you rent or own your living space?**

Rent

Own

Neither

Other (please describe): \_\_\_\_\_

**20. What percent of your individual annual wages goes towards rent or mortgage payments for your living space?**

- 30% or Less
- More than 30%
- Not sure
- Not applicable, I do not have rent or mortgage payments

**21. Is there anyone else that helps you with living expenses (parents, roommates, partners, inherited funds, MFTE voucher, artistic residency, etc.)?**

- Yes (please describe): \_\_\_\_\_
- No

**22. Do you have a workspace or art studio space outside of your home that you pay for?**

- Yes (please describe): \_\_\_\_\_
- No

**23. How many people depend on you for financial support (not including yourself)?**

- 0 (only supporting self)
- 1
- 2
- 3
- 4
- 5 +

**24. Have you ever attended an event or participated in a program with the Seattle Office of Arts & Culture?**

- Yes
- No
- Not sure

**25. Have you ever applied for funding from the Seattle Office of Arts & Culture?**

- Yes
- No
- Not sure

**25. Have you ever received funding for your creative practice from any other source?**

- Yes (please describe) \_\_\_\_\_
- No
- Not sure

26. How important are the following policy areas to you and your creative community?

	Not at all important	Slightly important	Moderately important	Very important	Extremely important
Access to Affordable Healthcare	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Safety in Immigration Status	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Affordable Housing / Housing Security	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Institutional Racism	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Climate Change	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Access to Arts Education	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Access to Higher Education	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Internship Pay	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Minimum Wage	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Gentrification	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

27. How would you like Seattle arts organizations to support your creative practice?

---

28. We want to ensure we are hearing from individuals with diverse backgrounds to learn how to better serve our community, especially those who are have been most impacted by structural racism and oppression. This project is aligned with the Race and Social Justice Initiative

Please tell us which racial and ethnic identity best describes you. (check all that apply)

- Asian or Asian American
- Black, African American or African diasporic
- Hispanic/Latinx
- Individuals of more than one race/ethnicity
- Middle Eastern/North African

- Native/Alaskan Native/Indigenous
  - Native Hawaiian and other Pacific Islander
  - White
  - Different Identities (please elaborate)
- 

**29. What city do you live in?**

---

**30. How long have you lived in the city?**

---

**31. What is your zip code?**

---

**32. How long have you lived in this zip code?**

---

**33. If you live in Seattle, what neighborhood do you live in?**

- Alki/Admiral
- Arbor Heights
- Ballard
- Beacon Hill
- Belltown
- Broadview/Bitter Lake
- Capitol Hill
- Cascade/Eastlake/ South Lake Union
- Cedar Park/Meadowbrook
- Central Area/Squire Park
- Chinatown-International District
- Columbia City
- Crown Hill
- Delridge/North Delridge
- Downtown Commercial Core
- Duwamish/SODO
- East of Seattle
- Fauntleroy/Morgan Junction/Seaview
- First Hill
- Fremont
- Georgetown
- Green Lake
- Greenwood/Phinney Ridge
- Haller Lake
- Madison Park
- Madrona/Leschi
- Magnolia
- Miller Park
- Montlake/Portage Bay
- Mt. Baker/North Rainier
- North Beach/Blue Ridge
- North Beacon Hill/Jefferson Park
- North Capitol Hill
- North of Seattle
- Northgate/Maple Leaf
- Pioneer Square
- Queen Anne
- Rainier Beach/Othello
- Ravenna/Bryant/ Roosevelt
- Riverview
- Roxhill/Westwood/ White Center
- Seward Park
- South Beacon Hill/ New Holly
- South Seattle
- South Park
- Sunset Hill/Loyal Heights
- University District
- Uptown

- High Point
- Highland Park
- Interbay
- Judkins Park
- Lake City/Olympic Hills/Victory Heights
- Laurelhurst/Sand Point
- Licton Springs
- Wallingford
- Wedgwood/View Ridge
- West Seattle
- West Seattle Junction/Genesee Hill
- Whittier Height

**34. Please indicate your highest level of formal education.**

- Some high school, GED, or equivalent
- Some college or vocational credit
- Associates or Technical Degree (AA, AS)
- Trade/Technical/Vocational Certification
- Bachelor's Degree
- Some postgraduate school or Masters
- Masters Degree
- Ph.D./Ed.D./JD/MD
- Different education (please elaborate)

---

Certificate Program

**35. (If yes to Bachelor's Degree) What degree did you receive?**

- Bachelor of Arts
- Bachelor of Fine Arts
- Bachelor of Science
- Other \_\_\_\_\_

**36. Have you had formal arts training (check all that apply)?**

- Yes, in an arts-specific program, class, or degree
- Yes, as part of my general education
- Yes, through a paid internship
- Yes, through an unpaid internship
- Yes, through a mentorship/apprenticeship
- Yes, own practice of doing and learning
- No
- Other (please specify) \_\_\_\_\_

**37. Which of the following do you use to describe your current gender identity**

- Male
  - Female
  - Gender non-binary and non-conforming
  - Different gender identity (please elaborate)
-

38. Do you identify as transgender?

Yes

No

39. What year were you born?

\_\_\_\_\_

# APPENDIX M: Policy Matrix

		RECOMMENDATIONS FOR ARTS				
		1. Gig-Focused Job Bank	2. Creative Support Workshops	3. ARTS Funded Internships	4. Dedicated POC Art Grant Program	5. Creative Residencies Program with the City of Seattle
Primary Criteria	Effectiveness	Low	Medium-Low	Medium-High	Medium-High	Low
	Community Engagement	Medium-Low	Medium	Low	High	Medium-High
	Racial Equity	Low	Medium-Low	High	High	Medium-Low
	Transformative	Low	Low	Medium-High	Medium-Low	Low
Secondary Criteria	Cost	Medium-Low	Low	Medium-High	High	Medium-High
	Feasibility	High	High	High	Low	Medium-Low
	Timeliness	High	High	Medium-Low	Medium-Low	Low
	Ease of Implementation	High	High	Medium-Low	Low	Medium-Low

		RECOMMENDATIONS FOR CITY-LEVEL POLICIES			
		6. Supplemental Basic Income for Low-Earning Artists	7. Income-Based Rent Subsidies for Creatives	8. Decreasing Creatives' Tax Burden	9. City Funding for an Artist-Focused Workers Center
Primary Criteria	Effectiveness	High	High	Medium-Low	Medium-Low
	Community Engagement	Low	Medium-High	Low	High
	Racial Equity	High	High	Medium-High	Medium-High
	Transformative	High	High	Medium-Low	Medium-Low
Secondary Criteria	Cost	High	High	Medium-High	High
	Feasibility	Low	Low	Low	Medium-Low
	Timeliness	Low	Low	High	Low
	Ease of Implementation	Low	Low	Low	Medium-Low



## APPENDIX N: GLOSSARY

**Arts and Cultural Organizations:** Not-for-profit based groups that provide as their primary mission regular cultural programs or services, which may include producing or presenting a series or annual program of performances, exhibitions, media presentations, festivals, readings, or literary publications. Producing is a primary focus on direct creation, production, performance or exhibition of arts; presenting is a primary focus on organizing, selecting or curating and contracting a series, season or festival of performances or events created by other artists and producing groups.

**Arts Education:** The process of teaching and learning how to create and produce the visual and performing arts and how to understand and evaluate art forms created by others.

**Creative Vitality Index:** Database that provides an economic measure that allowed us to surface some of the economic impacts of the creative sector by measuring the region's share of creative jobs, arts spending, and creative organizations. Western States Arts Federation (WESTAF).

**Displacement:** Direct displacement of current residents occurs when (1) residents can no longer afford to remain in their homes due to rising housing bills (rents or property taxes), or (2) residents are forced out due to causes such as eminent domain, lease non-renewals, and evictions to make way for new development, or physical conditions that render their homes uninhabitable.

**Gentrification:** Gentrification is a process through which higher-income households move into a neighborhood and housing costs rise, changing the character of the neighborhood. This process includes three dimensions: 1) the displacement of lower-income residents; 2) the physical transformation of the neighborhood—mostly through the upgrading of its housing stock and commercial spaces; and 3) the changing cultural character of the neighborhood.

**Gig Economy:** The gig economy refers to a labor market characterized by the prevalence of short-term contracts or freelance work as opposed to permanent jobs.

**Inclusion:** Inclusion refers to the act of creating an environment in which every person feels welcomed, respected, supported, and valued to fully participate. An inclusive and welcoming place embraces differences and offers respect in words and actions for all people, where each person is able to share the full spectrum of their humanity and be seen and heard without fear.

**NAICS Codes:** The North American Industry Classification System (NAICS) is used by the United States, Canada, and Mexico to classify businesses by industry. Each business is classified into a six-digit NAICS code number based on the majority of activity at the business.

**Race and Social Justice Initiative at the City of Seattle:** The Seattle Race and Social Justice Initiative (RSJI) is a citywide effort to end institutionalized racism and race-based disparities in

City government. The Initiative's long-term goal is to change the underlying system that creates race-based disparities in our community and to achieve racial equity.

**Racial Equity:** Racial equity is achieved when the success, safety, and health of people are not pre-determined by their race; when everyone, regardless of race, has the freedom, agency, and platform to share and amplify their stories, art, cultures, and experiences, and have what they need to thrive.

**Redlining:** Redlining is a discriminatory practice in real estate typically involving lenders that refuse to lend money or extend credit to borrowers in certain areas of town or when realtors won't show properties to certain types of people in certain neighborhoods. Those redlined areas are typically occupied by people in poverty, people of color, or both.<sup>99</sup>

**Self-employment:** An individual is self-employed if they earn a living by working for themselves and not as an employee of someone else, such as a business owner or an independent contractor.

**Structural inequity:** Structural inequality is a system of privilege created by institutions—such as the law, business practices, and government policies, education, health care, and the media—that keeps some groups from obtaining the resources to better their lives.<sup>100</sup>

**SOC Codes:** The 2018 Standard Occupational Classification (SOC) system is a federal statistical standard used by federal agencies to classify workers into occupational categories for the purpose of collecting, calculating, or disseminating data.

**White Supremacy Culture:** White Supremacy Culture is reproduced through the social construction of group boundaries based on a perceived sense of racial superiority or inferiority to solidify Whiteness that has consequences for opportunities and access to materials and resources. At the interpersonal level, this can involve the accumulation of implicit and explicit norms, attitudes and ways of being and doing that creates a culture that perpetuates and reinforces the complex system of White Supremacy. Characteristics of White Supremacy Culture that show up in our organizations include perfectionism, paternalism, individualism, either/or thinking, fear of open conflict, sense of urgency, defensiveness, right to comfort, quantity over quality, power hoarding, progress is bigger/more, objectivity and worship of the written word. These characteristics promote White supremacy thinking and are damaging to both people of color and White people. These characteristics often are used as norms and standards without being proactively named or chosen by the group; they are often entrenched, unconscious, hard to identify and associated with what it means in a U.S. context to be “successful” and “effective.”

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<sup>99</sup> Weintraub, E. (2018, December 15). Definition of Redlining in Real Estate. Retrieved from <https://www.thebalance.com/definition-of-redlining-1798618>

<sup>100</sup> Amadeo, K. (2019, April 01). How Structural Inequality Stifles the American Dream. Retrieved from <https://www.thebalance.com/structural-inequality-facts-types-causes-solution-4174727>

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