

## A Cheat Sheet: Seattle's Creative Economy 101

### **Creative Economy and Media Arts Research Reports, 2018-19**

**City of Seattle. *There's Something About Seattle: 2019 Creative Economy Report*. Seattle, 2019.**

Using EMSI statistical data from 2018, the report authored by John Crawford-Gallagher, Office of Economic Development, reveals that while Seattle's overall creative economy is strong – with growth in creative occupations outpacing overall job growth – major wage disparities persist along racial and gender lines and within the range of creative occupations. Seattle also has a wider pay gap between creatives in tech occupations and those in arts occupations than any other large metropolitan area. [Link here](#)

**University of Washington Evans School of Policy and Governance. *Assessing the Creative Economy of Seattle through a Race and Equity Lens*. Aline Moch Islas, Casey Moser, Shomya Tripathy, Louie Tan Vital. Seattle, 2019.**

This mixed qualitative and quantitative methods study comprises of a summary of recent creative economy municipal studies; the Creative Vitality Index occupational statistical data from zip codes across King County in 2017; 18 in-depth interviews; and a large-scale survey based on 255 completed surveys that centered artists of color. The report produced five recommendations for ARTS and four recommendations for the City to address access and equity gaps in the arts for artists and communities of color that include internships/workforce initiatives, targeted grantmaking, tax incentives, networking hubs, and creative residencies. [Link here](#)

**City of Seattle Office of Arts & Culture (ARTS). *Creative Strategies for Career-Connected Learning: Youth Voice in the Media Classroom*. Mytoan Nguyen-Akbar and Rick Reyes. Seattle, 2018.**

This study was based on a multi-methods approach, using both surveys and interviews. The large-scale youth survey (with 293 respondents) drew from 5 representative high schools at SPS that offer media arts coursework such as graphic design, film, photography, yearbook, visual communications, and so on. The data was triangulated with interviews with instructors, scholars of media arts, and more than 10 in-depth interviews with media arts professionals including user experience designers, marketing/branding professionals, filmmakers, storytellers, etc. One of the key findings was the perception by young people that, although many did not indicate a future in the arts, they recognized the impact of media arts skills courses for their success on the job and in their extracurricular ambitions. [Link here](#)

***The Creative Advantage: Evaluation Reports, 2014-2018*. Seattle.**

The Creative Advantage, a partnership initiative between ARTS, the Seattle Public Schools, and the Seattle Foundation, has the goal of creating equitable access to K-12 arts courses in the district. There are many research and evaluation reports about student arts access and student achievement outcomes being expanded under this initiative. These evaluation reports, of 100+ pages each, are written by the BEREC Group. [Link here](#)

**City of Seattle Office of Film + Music (OFM). *Creative Economy Survey & Music Eco-System Study*. Seattle, 2019**

In 2017, OFM surveyed its stakeholders to identify challenges and opportunities in Seattle's creative economy. Respondents named affordable housing and workspace as their top needs. Responses from people of color highlighted inequitable access to financial resources and professional development.

Overall, survey respondents said the creative economy benefits Seattle by developing the city's unique global identity, creating a sense of community and increasing cultural diversity. The Seattle Music Ecosystem Online Survey completed in 2018 had nearly 1,000 individual responses. The vast majority of respondents make less than Seattle's average income of \$74,500. Additional themes were the desire to boost individuals' music business skills and strengthen local music business infrastructure to amplify the wealth of talent in Seattle. More than one fifth of respondents reported not having access to health insurance; another one fifth of respondents reported experiencing mental health challenges.

**Cultural Worker Displacement/Change using Creative Vitality Index Data 2012-2017:** Mytoan Nguyen-Akbar in partnership with Tim Thomas, PhD, postdoctoral fellow at eScience Institute at UW (now at UC Berkeley's Urban Displacement Project), developed an interactive map of time series data analysis of occupations and county/MSA level data between 2012 and 2017 to understand the magnitude of creative displacement of creatives/artists. Due to data limitations the map does not offer the ability to analyze by race/occupation/zip code. [Link here](#)

### **Seattle Jobs Initiative, Preparing for the Network Economy. Seattle, 2019**

The Office of Economic Development (OED) contracted the Seattle Jobs Initiative to write an introductory brief to the network economy concept. This policy brief highlights some of the infrastructure, technology, and skills that will contribute to the shift to the network economy. It stresses the need for digital literacy and digital access as requirements for participation in the network economy and begins to lay out some of the equity challenges caused by automation, distributed production and ubiquitous, networked sensors. Finally, the brief makes the case for developing "creative skills and competencies through arts and design education" in order to prepare "individuals and communities to live and work in a world where the primary focus is on creative and collaborative production."

### **Seattle Community Engagement and Focus Group Reports in Seattle**

#### **City of Seattle. *Community Engagement in the Creative Arts Eco-System*. Vivian Phillips, Aline Moch Islas, and Mytoan Nguyen-Akbar. Seattle, 2019. (forthcoming)**

In summer 2019, a cross-functional team of community leaders, researchers, and city advocates formed a creative economy internal strategy group to design a series of focus groups and mixers to hear from the creative/arts community what they needed to survive and thrive in Seattle. So far, there are more than 350 artists/creatives engaged, and more to come.

#### **The Ostara Group. *Seattle Film Industry Engagement Findings and Priorities Report*. Seattle, 2019.**

Under the auspices of the Office of Film+Music, ARTS, and OED, the Ostara Group conducted nine focus groups with over 70 film and community industry professionals in the first half of 2019. Findings were divided into three themes including embedding RSJI work across all functions of the film office, more relationships with the film industry, and increasing capacity/resources for the city to support the film industry.

#### **Fife Consulting. *City of Seattle Special Events and Strategy 2020-2025*. Seattle, 2019.**

The Special Events Assessment and Planning Project comprises of Seattle focus groups and secondary research on municipal level best practices across North America, including Philadelphia, Chicago, Denver, and Ottawa, Canada. The study lays forth 10 key findings, including boosting citywide capacity for security/safety/emergency services, access and equity being hindered by rising costs, the need for a neighborhood strategy and alignment, and shared platforms for cultural media, compartmentalization within city services (the need for more integration), better capacity for event promotion, etc.

**Leah Baltus. *Arts Media Landscape Analysis and Recommendations*. Seattle, 2019 (forthcoming)**

This community engagement comprises of three focus groups with educators/youth development professionals, arts and culture media professionals, and marketing/PR professionals. Additionally, in-depth interviews with 12 individuals will provide a nuanced perspective on emergent themes and a set of recommendations for media support to help amplify the arts sector.