

creative new york

By Michael Kane, Robin Keegan, Neil Kleiman, and Beth Siegel



The theaters on and off Broadway are perhaps New York City's most recognized cluster of a creative workforce.

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From the South Bronx to Madison Avenue, New York City has long been an incubator for cutting edge artistic expression, a showcase for important art forms, and a home for dynamic creative companies. But New York City's "creative core" – its non-profit arts and cultural organizations and for-profit creative companies, such as advertising agencies, film producers, and publishers – is

also an economic powerhouse comparable to the city's biggest industries.

While the combined strength of the city's creative sector may not trump the impact of the financial services sector, it isn't far off. The city's creative economy consists of 12,066 businesses and non-profits (5.8 percent of all employers in the five boroughs) and provides employment to 309,142 people (8.1 percent of all city workers). In recent years, the sector has added jobs at a considerably faster rate than the overall city economy: between 1998 and 2002, employment in New York's creative core grew by 13.1 percent (adding 32,000 jobs) while the city's overall job totals increased by 6.5 percent during this period.

Among the city's nearly unparalleled concentration of creative core enterprises, New York has more than 2,000 arts and cultural non-profits and over 500 art galleries, roughly 2,300 design services businesses, more than 1,100 advertising-related firms, nearly 700 book and magazine publishers, and 145 film production studios and stages.

No other place in the U.S. even comes close to matching the city's creative assets. In fact, 8.3 percent of all creative sector workers in the U.S. are based in New York. The city is home to 27 percent of the nation's fashion designers, over a third of all the country's actors, 12 percent of film editors, 10 percent of set designers, 9 percent of graphic designers, 8 percent of architects, and 7 percent of fine artists.

For this article, the "creative core" refers to the industries in which the creative element here, is central to both the cultural and economic values of what they produce. As defined, New York's creative core consists of nine industries – advertising; film and video; broadcasting; film; publishing; architecture; design; music; visual arts; and performing arts – and includes creative workers ranging from archi-

FROM ARTS ORGANIZATIONS TO AD AGENCIES, NEW YORK'S VAST CREATIVE SECTOR IS ONE OF THE CITY'S MOST IMPORTANT, AND LEAST UNDERSTOOD ECONOMIC ASSETS

Arts and culture has long been a linchpin of economic development in New York City. Yet the arts are just one important facet of a much larger creative economy that features not only nonprofit arts and cultural organizations but also for-profit creative businesses. Indeed, the nine industries that comprise New York's "creative core" account for eight percent of all jobs in the five boroughs. But as critical as creativity is to New York's future growth, cities in the U.S. and around the world are now aggressively pursuing New York's creative talent. What makes New York a great creative center and what needs to happen to sustain the city's creative economy in the decade ahead?

sects to zither players. The entities that comprise the creative core range from mega-corporations such as Time Warner and vaunted institutions such as the Metropolitan Museum of Art to small organizations and individual entrepreneurs throughout the five boroughs. It includes non-profits and for-profits, full-time workers, and freelancers. Indeed, 28 percent of all those in the city's creative workforce – roughly 79,000 people – are self-employed.

People working in the creative core range from the lighting designer who illuminates the Great White Way to graffiti muralists from the South Bronx who are commissioned not only to create murals and memorials locally, but to provide their talent to ad campaigns for major corporations. Their goals are variously artistic, social, political, and economic. And they draw upon an unmatched set of strengths that has fueled New York City's cultural greatness.

The presence of so many creative people, in so many different fields, has a significant ripple effect on the city's economy. For instance, Department of Cultural Affairs Commissioner Kate Levin says that New York is home to numerous businesses that are here primarily so they can easily service those in the city's creative sector, from the many curtain manufacturers that sell to local theaters to firms like Freed of London, the United Kingdom-based maker of ballet shoes that probably wouldn't have a location in Queens if not for the large number of ballet dancers here. "There are a number of industries that decide to locate here because of the arts," says Levin.

But while New York's prominence in the creative industries seems secure enough for the moment, it is in no way guaranteed. In the film industry, for example, many production companies have passed over New York in favor of lower-cost locations from Toronto and Vancouver to Louisiana. There is an unfortunate precedent for this trend; during the 1960s, the music industry saw a significant shift to Los Angeles for the same reasons – lower costs for production and other supports not available in New York.

This trend goes beyond one or two industries: from architecture to dance, cities across the country and throughout the world are eating into New York's market share and aggressively pursuing its creative talent. As public policy expert Richard Florida and others advance the argument that culture is an economic development asset, cities and states in the U.S. and abroad are developing policies designed to attract the creative workers that many policymakers now believe are key to sustained growth.

The opportunity for further growth within these industries is great. But it is critical that New York first begin to understand these industries and their

workforce collectively as a key contributor to the city's economy. Secondly, city leaders must begin to develop programs and policies that address some of the real obstacles facing the creative core – and potentially undermining New York's position as the national leader of creative content production. In this rapidly changing landscape, without a forward-thinking strategy to support creative endeavors, the city that never sleeps may one day wake up to find it has lost its edge. The good news is that the city and major creative economy stakeholders are eager to address these issues.

INSIDE NEW YORK'S CREATIVE ECONOMY

In terms of an environment conducive to creative work, New York City offers three assets no other place can match:

- Abundant talent in virtually every creative endeavor,
- Unmatched concentration that offers access not only to that talent, but to new ideas and receptive audiences, and
- The chance for creative workers to earn a living while following their muse.

Talent

The breadth and quality of New York's talent pool is the essential building block for the city's creative economy. New York's creative workers are the originators, producers, and presenters of the vast amount of content that fuels this sector. They are the artists, performers, sound technicians, designers, and many others whose ideas and unique skills give form to the cultural life of New York City.

New York doesn't simply attract talent, however – it also creates it. The city's top-notch schools and

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training programs turn out some of the most highly-skilled creative workers in the world, and the streets of New York might offer the greatest laboratory, finishing school, and proving ground of all: a number of the most important art forms of the last century, including be-bop jazz, abstract expressionism, spoken word poetry, hip hop and rap, and pop art, to name a few, have emerged from Gotham's neighborhoods to achieve worldwide recognition. Some of the city's creative workers are the best in their respective businesses; some are among a handful with the expertise to do what they do.

The economic realities of the sector, as well as the need to match the right worker with the right project, lead many employers to hire creative workers by the gig, rather than as full-time employees. In part, this is because creative workers – even equally talented ones – are not always easily interchangeable. As the high rate of self-employment across the creative core suggests, creative businesses try to hold down costs by hiring workers on a freelance or project basis.

Creative workers are also frequently called upon to serve more than one function at a time, or to shift

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roles from project to project, and may therefore need to be proficient in a number of diverse skills. The creative core's well-known hybrids – actor/dancer/singer, writer/director, singer/songwriter – reflect these workers' need for versatility of employability as much as they do the need for artistic fulfillment.

Clusters

Because of the unstable and collaborative nature of creative work, the creative economy is a fundamentally social economy, in which connections among individuals and businesses are crucial to success – and even to survival. The benefits of agglomeration include both the ready availability of support infrastructure, abundant opportunities for formal and informal networking, and access to patrons and financial backers. You simply can't find this level of concentration, for both workers and employers in the creative field, anywhere else in the country.

"We use and need and benefit from each other," says Morty Dubin, a producer of commercials and chairman emeritus of the New York Production Alliance. "We use Broadway a lot for the talent pool, and Broadway actors need to be here because we give them work. Otherwise they couldn't afford to stay here and keep at acting."

Clustering offers not only formal and informal networking benefits, but also helps facilitate business partnerships critical to getting a creative prod-



The 16.3 acre Lincoln Center complex is the world's largest performing arts center and home to 12 arts organizations that represent the highest standards of excellence in symphony, opera, chamber music, theater, dance, film and arts education.

uct developed. In Greenpoint, Brooklyn, homewares and lighting designer Babette Holland partnered with one of the few remaining metal spinners in the city to collaborate on the development of a new line of lighting that is now sold to upscale furniture stores throughout the nation. Nearby in Williamsburg, Frank Eagan, the former owner of Sounds Easy Studios in Williamsburg, saw how it would benefit his business to be part of a creative cluster. "Being a studio owner, location is very important, because you want your collaborators close to you," he notes. "I remember instances where we would need a certain musician – a violinist – for a project and we just went into the subway station because we knew the violinist playing down there."

These creative clusters frequently have their own unique characteristics, but creative work frequently requires individuals and firms to connect to those in other creative industries. The city's unique variety of creative activity is essential to their ability to do so.

Perhaps the biggest cluster of all is the city's non-profit arts community. These non-profits generate content that serves as a magnet for tourists from all over the world. They also regularly export New York-made products to other parts of the country, as with productions that gain attention on Broadway and then literally take the show on the road. The presence of so many non-profit arts organizations also helps keep top creative talent in the city by allowing workers the freedom and opportunity to experiment and innovate, and to do projects they find exciting and rewarding – typically the reasons they pursue creative work in the first place.

Making Art While Making Rent

Despite the uniquely important role creative individuals play in propelling this part of the economy, New York demands a lot of its creative workers. Even for the most sought-after individuals, the city's full-time talent search rarely translates into stable employment.

Many if not most workers who identify themselves as part of the creative core are not consistently engaged in creative work. Musicians are one example: according to a 2000 report by the National Endowment for the Arts, more than 39 percent of musicians nationally hold a second job in another profession to make ends meet.

In New York, this relationship isn't just about struggling artists trying to make the rent. It is also about providing those who have achieved commercial success with opportunities to stretch their creative legs – or prove their artistic chops. “There are dozens and dozens of examples of a Willem Dafoe who makes “Spiderman” by day and works with experimental theater at the Wooster Group at night,” says press agent Bruce Cohen. “This dynamic applies not only to actors but playwrights, set designers, and costume designers.”

The other great value-add of New York's dynamic non-profit arts sector is that it offers venues for creative products – such as plays and musicals – to prove their appeal to audiences in smaller venues. In recent years, productions like “Proof,” “Urinetown,” and “Avenue Q” have caught the attention of critics and theatergoers in tiny Off-Broadway houses, then moved on to Broadway and national acclaim. Dozens of actors, writers, and

other creative workers have built careers for themselves in the process; without the chance to refine the work in non-commercial surroundings, they might never have achieved that kind of success.

SUPPORTING ACTORS

New York's creative sector relies on an array of support services – from research and advocacy to training and financing opportunities. Indeed, the city's extraordinary support infrastructure is both a reason that creative individuals first locate in New York– to avail themselves of training opportunities, including the city's outstanding higher education institutions – and a key factor why these individuals are able to remain in the city despite the high cost of living and work space.

Educational and Training Institutions

The large number of top-flight and often highly specialized educational and training institutions is one of the key components of New York's creative infrastructure. The Juilliard School offers arguably the best training in the world for dancers, musicians, and actors. Visual artists can look to NYU's Tisch School of the Arts, the School of Visual Arts, and Pratt Institute for instruction. If you're an aspiring dancer, the School of American Ballet is as good as it gets. Fashion designers have the Fashion Institute of Technology and Parsons School of Design, while architects can turn to quality schools and institutes such as the Architecture League and the Center for Architecture.

New York City is home to dozens of higher education institutions with arts programs. Most of these focus on teaching the art form, though several are increasingly teaching the business of art alongside or in addition to these programs. These schools, along with a host of vocational training institutions, also provide a number of certificate and continuing education programs to people in the creative industries. Additionally, every primary and secondary school within the New York City public system now includes a newly instituted system-wide arts curriculum – a great way to create not only tomorrow's artists, but their audience. And New York has a rich array of arts services organizations and trade associations that provide training to individual artists and creative workers, arts organizations, and firms on a myriad of topics.

Philanthropic and Financial Community

New York's creative enterprises and individuals derive tremendous value from being located in a nexus of strong philanthropic, government, corporate, and individual support. New York is home to global foundations such as the Rockefeller Foundation and the Ford Foundation as well as corporate foundations in Deutsche Bank and JP Morgan Chase, all of whom share a long-term philanthropic commitment to local creative endeavors



New York City is home to 27 percent of the nation's fashion designers. This SoHo boutique is an example of the many independent shops that provide an opportunity for smaller designers to get seen.

from the large to the small throughout the five boroughs. Another critical element is the significant support of the individual donor community.

The crucially important non-profit sub-sector has been the greatest beneficiary of this philanthropic support. According to a 1999 study by the Alliance for the Arts, a prominent research and advocacy organization for the cultural sector, of the \$1.5 billion operating income of 575 non-profit cultural organizations in New York, more than 38 percent of this income came from private sources and 11 percent from government grants. (The remaining 51 percent came from revenues for performances, exhibitions, and merchandise.)

Suppliers and Distributors

Another strength of New York's creative core is the depth of the city's "value chain," or production cycle. The presence of suppliers, distributors, and other providers of economic support for the creative industries is a major reason those industries are so strong here.

For instance, filmmakers and photographers depend on the array of film and camera supply companies that make it possible to get a new lens for a camera within an hour, allowing companies to save both time and money. Similarly, New York theater companies have access to some of the finest costume making companies in the country.

New York's creative core is a thriving and complex creative ecosystem. But within even the most vibrant ecosystem, relatively small changes can have unexpected and broad-ranging effects, and the creative economy is facing more than small changes – it is undergoing a veritable revolution, spurred by factors including new technology, globalization and business conglomeration.

City Government

City government itself is another key piece of the infrastructure that supports New York's creative industries. Businesses and workers in the city's creative core have long enjoyed a much higher level of attention and support from city government than is the case in most other American cities. Indeed, the NYC Department of Cultural Affairs (DCA) has a larger annual budget than the National Endowment for the Arts. In fiscal year 2006, DCA's expense budget is \$131 million, the bulk of which gets disbursed in the form of grants to the city's Cultural Institutions Group, the 34 museums and other institutions across the five boroughs that are locat-

ed on city-owned property. A smaller, but still significant, chunk of the DCA pie provides program support to more than 600 arts and cultural groups across the city.

In recent years, the Bloomberg administration supplemented city government's longstanding support for non-profits with increased support for several key creative sectors. City agencies like the Department of Small Business Services (SBS) have improved their delivery of services to creative businesses, showing a greater understanding of the role creative industries play not only in the city's economy, but also in developing strong communities throughout the five boroughs. Importantly, the Mayor's Office of Film, Theatre and Broadcasting also has shortened the wait time for permits and created new incentives packages for production companies who film in New York. Many believe these enhancements have already begun to help the city's film industry remain competitive with Canada, New Zealand, and other lower-priced locations.

BROOKLYN DESIGNS A MARKET

Part of the challenge for emerging and even established creative entrepreneurs is tapping into the marketplace and accessing new audiences for their products. The Brooklyn Chamber of Commerce had been doing this for years with Brooklyn Goes Global and Brooklyn Eats, programs that market the borough's food businesses. When the Chamber identified a growing sector of furniture and homewares designers, it created Brooklyn Designs as a way of showcasing these businesses.

Started three years ago, Brooklyn Designs is already a must-attend show for Brooklyn's designers. The show provides access to a growing audience of more than 4,000 buyers, architects, and consumers. Participation in Brooklyn Designs also gives designers access to editors from top design magazines, who serve on the jury to select entries into the show and provide a critical audience for designers aspiring to launch a product from Brooklyn to international prominence.

Brooklyn Designs offers the opportunity to get a product to market with minimal investment. Other tradeshows like the International Contemporary Furniture Fair cost \$7,200 for a 200-square-foot booth. Brooklyn Designs fee is \$1000 for the same square footage. In addition to participation in the show, participating designers who are also members of the Chamber have access to services including help finding space, employment assistance, business advice, and evaluations on business development.

SHOW STOPPERS?

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Cost of Appropriate Work Space

In New York, complaints about high real-estate costs and too little space are hardly unique to the creative industries, but these issues are particularly acute for a sector with such specific space requirements and such a high percentage of small enterprises and self-employed workers. The high cost and scarcity of studio time for musicians and visual artists, and rehearsal space for performing artists, regularly requires them to make heroic efforts to pursue their art in the city. In a worrisome trend, increasing numbers of artists and creative workers are deciding it's simply not worth it to stay.

For example, Hope Forstenzer, a graphic designer and glass blower, worked for more than a decade in creative industries in New York until she left two years ago for Seattle, where the cost of living – and, importantly for her, the cost of studio space for glass blowing – is considerably cheaper. Many of Forstenzer's graphic design clients are still based in New York, but in today's digital age she is able to live in Seattle – where she can practice her glass blowing relatively cheaply – and work remotely. She comes to the city for a few days every month to meet individually with clients.

"I love New York. I had enough work," says Forstenzer. "But I couldn't change my life in any way to make it more secure. I couldn't even move apartments because I couldn't find one that I could afford."

Cost is not the only consideration involved, however. Not all work space is equally appropriate to all creative pursuits. In a survey of 71 creative workers and business owners in three of the city's creative hot-spots – Williamsburg, Long Island City, and the South Bronx – we found that the availability of *appropriate* space – not necessarily cheap space – was the number one factor among all those surveyed in each neighborhood.

Access to Markets

Answering the question of how to ensure that a creative product will reach the right market or audience goes way beyond the simple formula of physically "being there" – in Manhattan, or in the city at all. New York's tremendous talent pool and artistic community can be a double-edged sword: though

NYC's Total Creative Workforce (2002)

The 309,142 workers in New York City's creative workforce include employees of creative firms, sole proprietors and those employed in creative activity within non-creative businesses.

Creative workers employed in creative core businesses	
Within firms with employees	198,627
Within firms without employees (sole proprietors)	79,761
Total creative workers employed within creative core businesses	278,388
Creative workers employed outside of creative industries	30,754
Total creative workforce in NYC	309,142

Source: County Business Patterns, 2002; Non-employer Statistics, 2002; Equal Employment Opportunity, 2000, U.S. Census.

the city boasts a large number of exhibition spaces, bars, galleries, retail outlets, restaurants, and media that provide access to new markets, the reality is that the costs of running these outlets mean that they are often too expensive for emerging talent to enter. Further complicating matters is that this unmatched density also creates an environment of unparalleled competition for opportunities to reach those markets.

As with many of the challenges facing creative enterprises in New York, the problem of marketing crosses virtually all industry lines. The many trade shows and festivals held in the city each year offer such collective marketing opportunities, but these forums are often prohibitively expensive, especially for individual designers. The Architectural Design show, for example, costs upwards of \$3,500 to enter. And the International Contemporary Furniture Fair, the standard fair at which to launch a furniture-design business, is not only too pricey for most emerging designers and other creative producers, it is also not geared towards marketing products to the public.

Market Forces

As the economic value of creative content and products has become more evident, New York's creative community has become increasingly entrepreneurial, looking for business opportunities. This greater focus on the commercial potential of creative enterprises is important, but efforts to apply a rigid traditional business paradigm also pose a real threat to the vitality and viability of the sector. Successful creative products cannot simply be "cranked out" on a fixed schedule, and even the largest firms in the city's creative economy struggle to generate quality products while meeting investors' or shareholders' expectations about profitability.

Pressure to produce a product or a profit in short order is exactly the opposite of what creative

endeavors need to succeed. What these ventures need most, they say, is the one thing the business world won't give them – a chance to fail. The logic of “research and development” that drives experimentation in fields like pharmaceutical research and the hard sciences is seldom found in the world of the arts.

“When I was at LaMaMa [Theatre Club] we had a guy named Harvey Fierstein, and he had three failed plays before he reworked them and made them into ‘Torch Song Trilogy,’” says press agent Bruce Cohen. “Somehow the stuffed shirts can't understand that you have to fail nine out of ten times in the arts.”

Work Supports and Economic Insecurity

In contrast with other fields that follow a more traditional employment and business model, work in the creative industries is heavily project-oriented and in some sense, almost always “temporary.” Freelance workers and the self-employed are far more prevalent as a result, and much of the work is done by small companies and non-profits that rarely offer benefits – like health insurance, retirement accounts or pension plans – that similarly skilled workers in other professions would take for granted.

The lack of health insurance in particular has many creative workers living in fear that one sustained illness or fluke injury will lead to financial ruin. According to a 2004 survey of over 4,000 independent workers in New York City conducted by Working Today, a national non-profit organization that advocates on behalf of freelance workers, 84 percent of freelancers cannot afford healthcare. Roughly 13 percent of those surveyed worked in arts and culture. Of those, more than eight in ten said they could not afford health insurance.

LEARNING FROM LONDON

Creative stakeholders in New York City face a fairly daunting set of challenges to maintain Gotham's current dominant position in the cultural sector. But these challenges are not unique to New York. London faces similar problems of limited space, high costs, and fierce competition. And like New York, London has a dense network of governmental, educational, and private organizations focused on serving the creative industries that has been useful but also fragmented and duplicative.

In recent years, however, the UK has made its creative sectors a major focus of economic planning, with particular emphasis on supporting its workforce and entrepreneurs to spur future economic growth.

Coordination: Creative London

In London, for the first time, all of the highest-level creative stakeholders in the city – arts, business, higher education, and government – have

begun to collaborate around a common mission to support creative industries. The coordinated effort began in 2003, when London Mayor Ken Livingstone set up a commission to undertake a major assessment of the creative industries in London. Spearheaded by the London Development Agency (LDA), the commission brought together business executives from creative industries, government officials, and leaders of arts and cultural organizations to identify the economic potential of the city's creative sector, as well as the major barriers that might impede its future growth.

The most important result of the commission's work to date has been the development of Creative London, a strategic group administered by LDA, and run as a public-private partnership that is advised by executives of major creative companies, leaders of arts organizations, and government officials to promote, support, and grow London's vast creative sector. The goal of Creative London is to tackle the multiplicity of barriers facing the creative sector, from investment and financing to real estate and talent development. Since its inception in the spring of 2004, Creative London has developed a series of concrete programs including financing and investment, talent development, real estate and promotion – perennial needs of the creative sector. Most notably, the LDA is supporting the development of ten ‘creative hubs’ – locally based partnerships that pull together community and cultural groups with government, education, and real estate partners, and driving forward a long-term program of investment and growth.

Marketmaking: Creative Industries Development Service, Manchester

Accessing markets is one of the most critical and difficult challenges facing any creative business. In the UK, the Creative Industries Development Service (CIDS), a new organization based in the old industrial city of Manchester, has taken on this challenge by finding ways to expose artists and arts-based businesses to new markets, both locally and abroad.

CIDS provides trade development resources such as research and strategic planning that targets sectors and key markets, building capacity through information and training, and helping companies to access trade events. Perhaps most importantly, CIDS has developed a series of tradeshow and travel opportunities to market creative companies both within the UK and abroad. The Transatlantic Express, a trade mission to NYC, is one of two recent trade tours coordinated by CIDS. In the fall of 2003, CIDS organized a trade mission of a group of Manchester-based fashion designers, musicians, and other artists to New York to connect them with venues and producers in order to foster new market opportunities for their creative enterprises.

Work Space: The Round Foundry Media Centre, Leeds

London and other major UK cities rival even New York for off-the-charts real estate prices. Addressing the space issue has become one of the top priorities for government and creative developers.

One solution to the space issue can be to place similar companies under the same roof and support their growth through a mix of services and shared resources. In Leeds, the Round Foundry Media Centre, developed and run by the Media Centre Network, a non-profit management company, is home to an array of small creative companies including IT, computer animation, new media trade association, and television. The Centre, established with government support as a flagship project of Yorkshire Forward, the local Regional Development Agency, with support from the City Council, provides shared office space and administrative functions, flexible lease terms, as well as a host of business training for the area's creative entrepreneurs.

RECOMMENDATIONS

Just as New York City's creative sector boasts unmatched assets, it also faces formidable challenges that threaten the city's current pre-eminence. To meet these challenges will require a much greater commitment to organization and collaboration among different actors than has ever previously been the case, and it will likely fall to the public sector to take a lead role. But while government, with its resources and influence, is best positioned to play that part, and can provide the initial impetus to convene the sector's constituencies, the public sector cannot sustain any effort to which the other actors – including creative businesses, workers, and support institutions – are less than fully committed. Following are several recommendations.

Create a centralized coordinating body to serve New York's creative sector.

Traditionally, the sector has broken down along lines of size, specialty, and purpose (for-profit vs. non-profit); different creative groups have been more likely to compete – for funding, audience, and favorable treatment from government – than to cooperate. One way that leaders in New York's non-profit and for-profit creative communities can get past these old divisions is to take the lead in creat-

ing a centralizing entity that would bring together the disparate stakeholders within New York's creative economy and advocate on behalf of the sector's shared needs. This coordinating body would act as a sector association to strategize around supporting and growing the city's vast creative sector, similar to other city-based industry associations in fields like finance and information technology.

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Ms. Paulette Gay, owner of Scarf Lady, a retail shop in Harlem, opened her store over ten years ago and has been selling uniquely designed scarves in street fairs and urban markets throughout the city.

Initial activities could include creating a unified voice for the creative core and developing policies that begin to address the issues and recommendations addressed here as well as other needs identified by the sector. The council would also be responsible for developing a research program to further track the trends and opportunities stemming from the creative sector.

Expand market access for locally-made creative products.

While New York has no shortage of locally-based creative talent, many creative individuals and enterprises need help with marketing and getting access to a larger audience. Non-profit arts organization and trade associations should work with city officials to enhance promotion and marketing of creative businesses, which all too often don't have the resources to meet the costs of getting their product to a wider marketplace. Specific activities could include:

- Expansion of the 'Made in New York' trademark to other locally developed and produced goods.
- Continued support, from foundations and city officials, for "market-making" initiatives like NY Creates, a project to serve the marketing needs of the city's vast crafts and folk artisan community.

Adapted from a report by the Center for an Urban Future and Mt. Auburn Associates. For a full copy of the report, please go to www.nycfuture.org.

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