

Building on a Legacy of Creativity:

UNDERSTANDING AND EXPANDING THE CREATIVE ECONOMY OF THE NORTHEAST KINGDOM

A Report to the Vermont Arts Council and the Vermont Creative Network

Prepared by
Melissa Levy, Community Roots
Michael Kane
Stuart Rosenfeld
Stephen Michon, FutureWorks
Julia Dixon

December 21, 2018

This publication is the result of tax-supported funding from the USDA, Rural Development, and as such is not copyrightable. It may be reprinted with the customary crediting of the source.

Funding for this project was also provided by the Vermont Community Foundation

Acknowledgements

This report was prepared for the Vermont Arts Council and the Vermont Creative Network by a team of consultants working through Community Roots, LLC. The team consisted of Michael Kane, Michael Kane Consulting; Stuart Rosenfeld, formerly with RTS, Inc.; Melissa Levy, Community Roots; Julia Dixon; and Stephen Michon, formerly with FutureWorks. The report was co-authored by Kane, Levy, Rosenfeld, and Dixon. Pamela Smith copyedited and formatted the initial draft report. The primary sources of funding were grants from USDA Rural Development, the Vermont Community Foundation, and the Vermont Arts Council.

The team worked closely with Amy Cunningham, Vermont Arts Council and Jody Fried, Catamount Arts. They helped the team understand the region, identified key individuals and companies, made the contacts needed to gather information, and generally supported the research process. Amy organized the Advisory Committee meetings and played a major role in organizing focus groups. The members of the Advisory Committee, which met three times and offered feedback at crucial junctures in the process were:

- Scott Buckingham, Friends of Dog Mountain
- Jennifer Carlo, Circus Smirkus
- Evan Carlson, Lyndon Economic Development Task Force
- Ben Doyle, USDA Rural Development
- Ceilidh Galloway-Kane, WonderArts
- Patrick Guckin, St. Johnsbury Academy
- Annie Houston, Highland Center for the Arts
- Jerry Johnson, League of Vermont Writers
- Adam Kane, Fairbanks Museum
- Joe Kasprzak, Town of St. Johnsbury
- Jim Kisch, Passumpsic Savings Bank
- Lynn Leimer, QNEK Productions
- Abigail Long, Kingdom Trails Association
- Isobel Marks, MAC Center for the Arts
- Jim O'Reilly, The Wildflower Inn and Juniper's
- Leanne Porter, Community College of Vermont
- Gillian Sewake, Lyndon institute
- Katherine Sims, Northeast Kingdom Collaborative
- David Snedeker, Northeastern Vermont Development Association
- Mack Varnum, the Foundry
- Molly Veysey, Old Stone House Museum
- Sarah Waring, Center for an Agricultural Economy
- Amanda Weisenfeld, Northeast Kingdom Artisans Guild
- Kevin Wiberg, Vermont Community Foundation
- Steve Wright, Jay Peak Resort

Table of Contents

PROLOGUE	6
I. THE SCALE OF THE CREATIVE ECONOMY	10
A. Size of the Creative Economy	10
B. Segmenting Creative Industries	12
C. Measuring the Scale and Distribution of Creative industries	12
D. Creative Occupations	13
E. Convergence and Indirect Impacts	15
II. LOOKING BEYOND THE NUMBERS: THE SHAPE OF THE SEGMENTS	18
A. VISUAL ARTS & CRAFTS: The Wellspring of Creativity	20
B. CULTURE AND HERITAGE: Restoration and Preservation	26
C. DESIGN: Embedding and Scaling Up Creativity	32
D. LITERARY ARTS AND PUBLISHING: The Art and Business of the Written Word	37
E. PERFORMING ARTS: Showcasing Creativity	43
F. SPECIALTY FOOD & CULINARY ARTS: Giving Meaning to Eating	49
G. FILM AND MEDIA: Projecting and Distributing Creativity	55
III. SUPPORT FOR THE CREATIVE ECONOMY	60
A. Associations and Networking	61
B. Education and Training: Developing Creative Talents	63
C. Festivals and Events: Temporary Assembly of the Arts	66
D. Places and Spaces	69
E. Business and Technical Services	71
F. Financial Resources	73
IV: GOALS AND RECOMMENDATIONS	77
V: CONCLUSION	88
APPENDICES	89

Table of Figures

Figure 1: Size of the Creative Economy in the Northeast Kingdom in 2018.....	11
Figure 2: Convergence among clusters.....	16
Figure 3: Distribution of Employment by Segment	18

Table of Tables

Table 1: Jobs in Creative Industries by Segment and Type of Employment, 2017.....	13
Table 2: 15 Largest Creative Occupations in Region in 2017.....	14
Table 3: The Region’s Seven Creative Industry Segments, with Numbers of Commonly Related Occupations	15
Table 4: Employment for the Visual Arts and Crafts Segment	20
Table 5: Visual Arts Organizations	23
Table 6: Employment for the Culture and Heritage Segment	26
Table 7: Employment by Type and Sub-Segment for the Design Segment.....	32
Table 8: Employment for the Literary Arts Segment.....	37
Table 9: Employment for the Performing Arts Segment	43
Table 10: Examples of Community Theater.....	46
Table 11: Sub-Dividing the Specialty Food and Culinary Arts Segment.....	49
Table 12: Employment for the Film and Media Segment.....	55
Table 13: News Companies in the Region	56
Table 14: Categories of the Creative Economy Support System	60
Table 15: Examples of Membership Organizations in the Northeast Kingdom	61
Table 16: Examples of Statewide Associations	62
Table 17: Forms of Arts and Design-Based Creative Career Development	63
Table 18: Examples of Festivals/Events in the Northeast Kingdom	66
Table 19: Additional Examples of Venues.....	70
Table 20: Examples of Business, Entrepreneurial, and Technical Services	71

PROLOGUE

Vermont's three northeastern counties, while still among the poorest regions in the U.S., have changed remarkably since they were first labeled the Northeast Kingdom in 1949. John Gunther wrote in *Inside U.S.A* in 1947 that "Vermont was the only state in the union that ... the industrial revolution never hit" and that Vermonters were particularly "suspicious of outsiders."¹ The economy at that time was dominated by farming, logging, lumber mills, and sugar bushes, with a scattering of talented folk and fine artists, traditional musicians, and writers all making marginal incomes from their art. Here and there a philanthropic Vermonter invested in the region's culture. The Fairbank Museum is the most prominent example. Founded in 1889 by industrialist Franklin Fairbanks, it has become a regional and national landmark.

Modernization came slowly and was not always welcome by residents, but it came.² The movie "Northern Borders" by local filmmaker Jay Craven, based on a book by local author Howard Frank Moshier, portrays very well the hardscrabble, land-based existence of the Northeast Kingdom's long-time residents that now represents the past.

Beginning in the 1970s, a communally oriented, environmentally aware, health-conscious, and highly educated generation began leaving their current and prospective 9-5 jobs in the cities and migrating to Vermont. It was then the most rural state in the nation according to the 1970 census. Many settled in the most rural part of the most rural state—the Northeast Kingdom—where land and housing were most affordable. They became immersed in community life and politics. Open town meetings, a high degree of representation in the legislature, relatively small schools, and town governments provided a sense of control over one's life not found in many other places in the U.S. One Vermont author asserts that "even in a state as different, occasionally ornery, and notoriously freethinking as Vermont, the Kingdom stands out."³

By making connections to and building relationships with long-time residents and participating in community affairs, this generation had a lasting effect on the culture, politics, and economy of the region. The new arrivals, while accepting the richness of the Northeast Kingdom's traditions, nevertheless gradually introduced new ideas into the educational system, moved the political spectrum to the left, and expanded the economy—particularly around their creative interests and purposes.

Many new businesses were expressions of creative impulses intended to expand their cultural impact while generating enough revenue to provide business stability and living wages. But these businesses also were designed to provide enough time to enjoy the lifestyle that attracted them to or kept them in the Northeast Kingdom in the first place.

Some of the new creative enterprises were registered as tax-exempt non-profits aimed at service or cultural impact rather than accumulation of wealth. Bread and Puppet, which moved

¹ John Gunther. *Inside U.S.A*. New York. Harper & Brothers. 1947.

² Daisy Dopp, ed. Elka Schumann. *Daisy Dopp's Vermont*. Orleans: Orleans Historical Society, 1983.

³ Archer Mayor. "In Vermont's Northeast Kingdom, the subjects are quirky." *National Geographic* November 2018.

to Glover in 1973, for example, charges no admission to its shows, stating their belief that theater is “not a place of commerce where you pay to get something.” Catamount Arts, another non-profit, opened in St. Johnsbury about two years later, starting with a projector in a truck to bring independent films to rural audiences across northern Vermont and New Hampshire. To be sure, these non-profits wanted to grow, but in ways that increased their outreach and influence without compromising their cultural missions.

In fact, much of the dynamism of the region’s current creative economy can be traced to four cornerstone entities—Bread and Puppet Theatre, Catamount Arts, Circus Smirkus, and the Fairbanks Museum. The international visibility and reputations of Bread and Puppet and Circus Smirkus and the unselfish support, encouragement, and leadership from Catamount Arts attracted and spawned a whole new generation of creative individuals and enterprises many of which, having experienced the Kingdom’s environment, chose to remain. These creative endeavors in turn inspired and attracted more creative ventures. The Fairbanks Museum played a different role. It provided a connection to the region’s and nation’s past. But, more importantly, it raised the ante, merging art and culture with science, expanding interest in both among young people, supporting the arts, and broadening the audience base for the creative economy.

During that same time period, other more conventional, profit-oriented production companies with design-oriented products also opened and gradually expanded operations and employment. These businesses produced furniture, wood, household, and food products. Lyndon Furniture, for example, grew from a one-person woodworking shop in Lyndon in 1976 to a modern factory employing 90 craftspeople but still making customized and design-oriented furniture in 2018.

In recent years, the composition of the workforce and economy has continued to change. Fewer young people were willing to take over family businesses and many more were choosing totally different career paths. Tech-savvy creative people continue to migrate to the Northeast Kingdom from cities and college campuses, attracted by the scale, informality, town meetings, affordability, and outdoor opportunities. Recent Vermont Public Radio interviews in Caledonia County found that “there seems to be more of an acceptance that the future economy will be different than the past.”⁴ Recent decades have seen a remarkable transformation of Hardwick from a poor, blue-collar town dominated by boarding houses and eating and drinking establishments, to a nationally recognized focal point for the sustainable food movement.⁵

The natural endowments of the region have become appreciated well beyond the new residents. A growing enthusiasm for physical activities among young and old attracts hikers, skiers, boaters, and bikers drawn by Lake Willoughby, Jay Peak, Kingdom Trails, and Burke Mountain, and the winding mountain roads through picturesque towns and villages draw affluent tourists throughout the year and seasonal residents over the summer.

⁴ Vermont Public Radio News Director Sarah Ashforth. <http://digital.vpr.net/post/tell-me-more-what-i-heard-caledonia-county#stream/0>, 2018.

⁵ Marian Burros. “Uniting Around Food to Save an Ailing Town.” *New York Times*, Oct. 8, 2008.

Visitors create new markets for creative industries, via evening and weekend activities for tourists, authentic and design-oriented products, local foods and beverages, arts and crafts. Some tourists are attracted as much by what sets the Northeast Kingdom apart from more conventional locations as by what they can do there. A decade ago, a study for the Council on the Future of Vermont predicted the growth in niche areas, many “aligned with Vermont’s quality of life and the Vermont ‘brand’.” That fits the Northeast Kingdom particularly well.

With the changes in the demography and the economy, the region’s economic status has improved. Unemployment in mid-2018 was about 3.6 percent, and although overall employment declined some, it declined less than the state as a whole.

Yet some of the Northeast Kingdom’s structural problems persist. The three counties’ per capita income remains among the lowest in the state and poverty rates among the highest. The region has very good schools yet educational attainment is lower than the state average. And despite the attractiveness of the region, the population is very slightly declining, possibly due to a lack of the right mix of job opportunities or simply because young people leave to experience urban amenities—as they have from rural America for over a century.

The region’s economy is continuing to change in ways that favor creative industries and that generate economic opportunities and cultural amenities that appeal to young people and career changers. A recent *Harvard Business Review* article predicted that three kinds of jobs are likely to thrive in the near future.⁶ One will be *creative* work that requires curiosity, imagination, creativity, and social intelligence. Second will be *composer* work that meets the aspirations and needs of niche customers who are focused less on physical product and more on meaningful and memorable experiences. Third will be *coaching* work, which includes jobs that help people express themselves creatively.

All of these projections point to the increasing importance of the creative enterprises in strengthening the Northeast Kingdom’s economy. This trend was anticipated a decade ago when a report to the Council on the Future of Vermont in 2008 found that the arts have a substantial impact on the Vermont economy.⁷ Recent community plans supported by the Vermont Council on Rural Development included many references to creative economy and creative place-making. St. Johnsbury’s plan stated that “creative innovation is the key to the future,” that they have authenticity and artistic, creative people and the desire for a brand that includes a “new creative economy.”

The Northeast Kingdom has most of the natural and structural assets and a strong enough core of creative enterprises to make its name synonymous with creativity and culture. Leading-edge niches for which the Northeast Kingdom is already well known outside of Vermont are in creative food production, staged performances, literature, and artisanal wood furniture.

⁶ John Hagel III. “3 Kinds of Jobs That Will Thrive as Automation Advances,” *Harvard Business Review*, August 21, 2018.

⁷ Vince Bolduc and Herb Kessel. *Vermont in Transition: A Summary of Social Economic and Environmental Trends*. Montpelier: Vermont Council on Rural Development, December 2008.

The region also has the basis for a strong support structure in the current and potential programs offered in the schools, regular events from farmers markets to summer festivals, dedicated spaces such as performance stages, makerspaces and coworking spaces, and business and financial support. And it has room to grow in its local market, with an increasing number of recreation-based, experience-oriented tourists.

A challenge is that the region must do this without losing or altering the features that have made the Northeast Kingdom most resemble the past: the picturesque, village-based, maple tree-rich, dairy farm-dominated, sustainability-concerned Vermont that people associate with the term “Made in Vermont.” From the American Association of Dowsers headquartered in Danville to the Museum of Everyday Life situated in Glover, the empirical old and imaginative ordinary must be integrated with the technological new and a transforming society. A growing creative economy will have to balance digitalization, modernization, and tastes of younger populations with continuity, tradition, and stability.

This report examines what already exists and what could be, and what it would take to strengthen and expand the region’s creative core.

I. THE SCALE OF THE CREATIVE ECONOMY

Although the term “creative” can be applied to a wide range of intellectual activities, in this report it is defined as economic activities that are directly connected to economic outcomes and wealth generation. The modifier “creative” is applied to businesses, both with employees and without, in order to describe and understand their collective economic value, and to identify where and how best to increase their direct and indirect economic impact in the region.

Creative Enterprises are any for-profit or non-profit business establishments whose production, distribution, and/or services have their origins in artistic, cultural, creative, and/or aesthetic content. Because it is virtually impossible to analyze each and every enterprise, creative enterprises are represented collectively by their industry sector classifications.⁸

Creative Industries are industry sectors in which the vast majority of businesses match the definition of a creative enterprise and that directly contribute value to the economy. In selected non-creative sectors where the scale is manageable and both employment data and descriptive information are available, creative enterprises that fit specific criteria for creativity are added to the creative economy.

Creative Occupations are jobs that require or benefit from ingenuity, imagination, and/or artistic expression. Creative occupations exist both within and outside of creative industries. For example, sectors that are not classified as creative may employ people who do creative work, such as landscape architects and web designers working for resorts, or writers and graphic designers employed by business organizations in urban areas.

The **Creative Economy** is the combination of employment in creative industries, which includes employees in both creative and non-creative occupations, and those employed in creative occupations in enterprises not classified as creative.

A. Size of the Creative Economy

When all the employment in creative enterprises and creative occupations are aggregated:

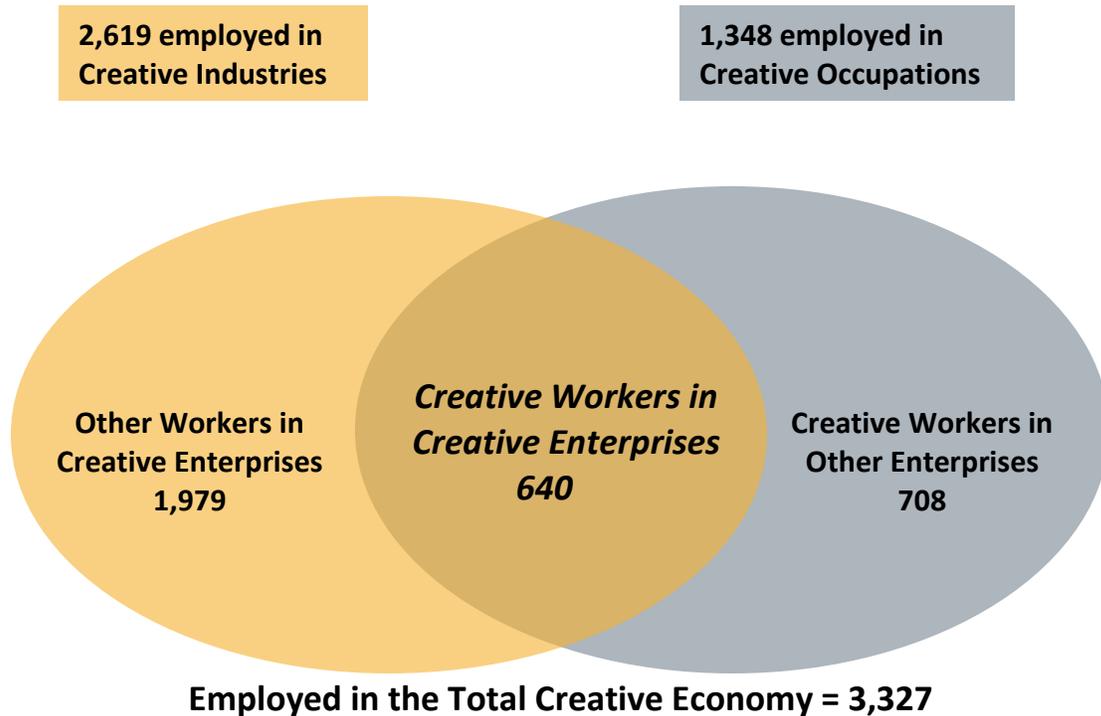
- The creative economy represents 3,327 individuals, which represents 9.4 % of the workforce (35,500) in the Northeast Kingdom.
- and*
- The concentration of creative industries in the Northeast Kingdom is 31% higher than the concentration of creative industries across the entire U.S.

The full scale of the Northeast Kingdom’s creative economy is shown in Figure 1. Although 2,617 workers are employed in creative industries and 1,348 work in creative occupations, 640 of these are working *both* in creative occupations and in creative industries. Therefore, the

⁸ North American Industry Classification Codes. https://www.bls.gov/iag/tgs/iag_index_naics.htm.

total number in the creative economy of the Northeast Kingdom is $2,619 + 1,348 - 640$, or 3,327. The creative economy represents almost 9.4% of all employment in the region.

Figure 1: Size of the Creative Economy in the Northeast Kingdom in 2018



This number is quite large with respect to the total workforce, particularly for a rural area. One explanation is that due to the artisanal nature of selected consumer goods manufacturing sectors and availability of state data of food sectors, it was possible to use a more expansive definition for the design and specialty foods/culinary arts segments. Another is the influx of creative people into the region over the past five decades, feeding the creative sectors. A third is the region's topography and history, which have been shown to be associated with creative occupations.⁹ Regions like the Northeast Kingdom that are rich in nature and history often attract and inspire those who are creative.

⁹ Timothy R. Wojan, Dayton M. Lambert, and David A. McGranahan. "Emoting with their feet: Bohemian attraction to creative milieu." *Journal of Economic Geography*: 7 (August, 2007), pp. 711-736.

B. Segmenting Creative Industries

To better understand what drives the creative economy directly and indirectly, this report groups industry segments according to their core competencies and markets. This analysis uses the following seven segments (See Appendix E for sectors included):

- *Visual arts and crafts* includes those individuals and enterprises that create, produce and distribute artistic and cultural content and provide competitive advantages to other sectors of the economy.
- *Film and media* represents firms that produce, distribute, and support film, radio, television, music, and computer and video gaming.
- *Design* encompasses the design and production of architectural, interior, and exterior environments; design-driven consumer and business products; and the creative content and design of communications.
- *Museums and cultural heritage* consists of public and private museums, historical sites, and cultural institutions that attract and serve tourists and provide distinguishing features for communities.
- *Literary arts* includes the art, reproduction, and distribution of the written word, including writers, publishers, bookstores, and libraries.
- *Performance arts* include enterprises and freelancers who earn income from music, dance, or theatrical performances, including performers, support services needed to transport and stage productions, and publicity and ticketing systems.
- *Specialty foods and culinary arts* comprises specialty food producers, including artisanal beverages, baked goods, and confectionaries; and eating establishments that create unique culinary experiences using a combination of professional chefs, unusual or regional menus, and creative environments.

C. Measuring the Scale and Distribution of Creative Industries

Measuring the size of the creative economy is more art than science. Because of the ambiguity of the definitions in the North American Industry Classification System as well as the broad definition of “creative,” the scale and comparisons of the creative economy and its distribution across segments can only be approximated. For example, one of the large industry sectors in the region is a “catchall” sector termed “Independent Artists, Writers, and Performers.” This could potentially relate to four of the seven creative segments, but the exact distribution is unknown and therefore represents best estimates.

Such issues, however, apply to nearly every industry cluster. Though imprecise, the numbers serve a useful purpose in assessing the relative importance of the creative industries and economy to the Northeast Kingdom.

Each of the seven segments is measured in terms of to (a) those employed in businesses that pay into the U.S. Quarterly Census of Employment and Wages program; (b) self-employed who consider that their primary form of income; and (c) extended proprietors, who work but not

full-time—generally either retired, in school, or have an additional source of employment (see Appendix B).

Table 1: Jobs in Creative Industries by Segment and Type of Employment, 2017

SEGMENT	Employed	Self-Employed	Extended Proprietors	Total Jobs	% of All Creative Industries
Visual Arts & Crafts	63	46	265	374	14.3
Culture & Heritage	62	0	7	69	2.6
Design	669	73	157	899	34.3
Literary Arts & Publishing	14	15	41	70	2.7
Performing Arts	85	31	112	228	8.7
Specialty Foods & Culinary Arts	441	22	188	651	24.9
Film & Media	150	23	155	328	12.5
Total Creative Industries	1,484	210	925	2,619	100.0

Two segments, Design and Specialty Foods/Culinary Arts, include the largest creative enterprises and thus account for almost three-fifths of all creative industries (see Table 1). But these two segments employ the highest proportion of employees in non-creative occupations. The remaining segments have much larger proportions of those self-employed and extended proprietors, higher percentages of people working in creative occupations, and correspondingly lower proportions of all those working in creative enterprises.

The proportion of all employment in the creative economy in the Northeast Kingdom of 9.4 % is much higher than expected based on previous national and international creative economy studies. As discussed, that number is in part due to the artisanal nature of the regional economy, which allows more industry sectors to be included in the definition of the creative economy.

D. Creative Occupations

The number of people employed in creative occupations (Appendix B) is comprised of those employed in both creative sectors and non-creative sectors of the economy. The latter was calculated by analyzing the U.S. Department of Labor’s occupational data based on average staffing patterns of occupations in sectors not classified as creative. For example, if 1 in 150 employees of a non-creative manufacturing sector is a designer, then that average staffing

proportion would be applied to the total employment of that same sector in the Northeast Kingdom.

Table 2: 15 Largest Creative Occupations in Region in 2017

Occupation	Jobs in 2017	Median Hourly Earnings
1. Photographers	172	\$13.56
2. Musicians and Singers	127	\$12.06
3. Writers and Authors	113	\$12.72
4. Graphic Designers	63	\$17.59
5. Librarians	63	\$18.69
6. Chefs and Head Cooks	58	\$16.49
7. Fine Artists, Painters, Sculptors, and Illustrators	56	\$ 6.93
8. Tailors, Dressmakers	42	\$23.03
9. Web Designers	39	\$22.75
10. Craft Artists	34	\$23.85
11. Editors	34	\$18.04
12. Art Directors	34	\$13.27
13. Architects, Except Landscape and Naval	29	\$23.25
14. Actors	28	\$11.92
15. Entertainers and Performers	27	\$15.07

Source: EMSI 2017 data; 2015 median earnings based on national averages

The fifteen creative occupations with the highest number of jobs in the region are shown in Table 2. These numbers reflect only an individual's primary occupation, not secondary occupations. Photographers were the largest category, musicians and singers were the second largest, and writers were third largest. The median wages are based on regional averages and are considerably below national averages in part because national data includes large numbers of those working in high-wage urban areas.

Among all the creative occupations, according to the Bureau of Labor Statistics:

- 3 occupations require a Master’s degree
- 24 require a Bachelor’s degree
- 3 require an Associate degree
- 4 require some postsecondary education but no degree
- 11 require a High School diploma or equivalent
- 8 require no education credentials.

The national occupational numbers can be grouped according to the regional industry segment with which they are most closely aligned (see Table 3).

Table 3: The Region’s Seven Creative Industry Segments, with Numbers of Commonly Related Occupations

Segment	Number of Related Occupations
Specialty Foods & Culinary Arts	58
Culture & Heritage	12
Design	393
Film & Media	71
Literary Arts & Publishing	223
Performing Arts	279
Visual Arts & Crafts	266

Source: EMSI 2017 data

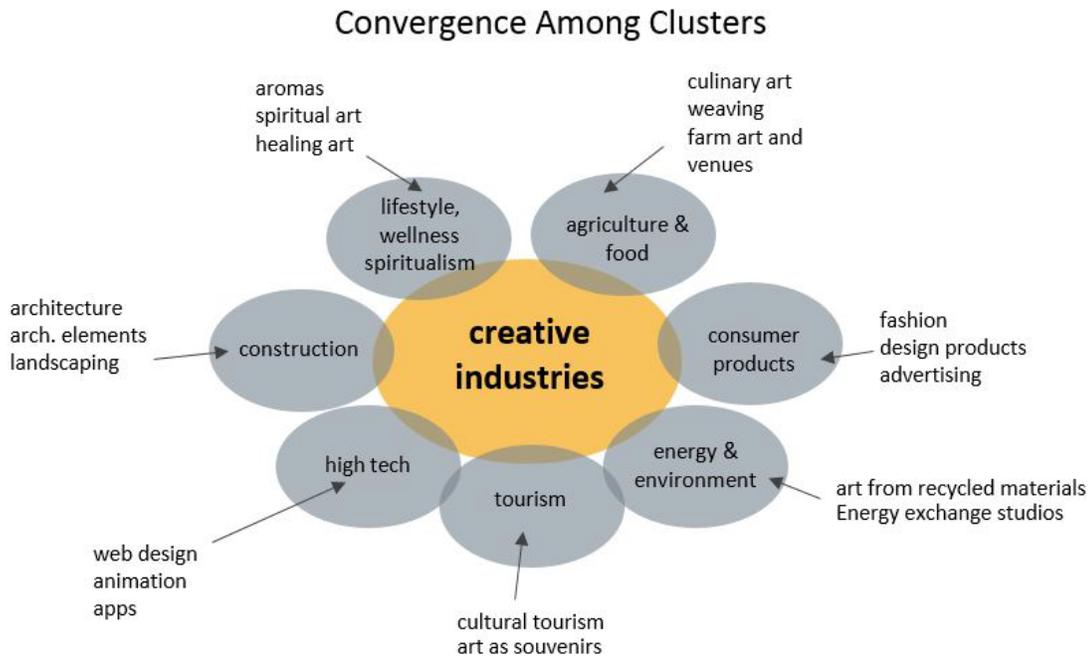
E. Convergence and Indirect Impacts

It’s easy to underestimate the impact of the creative economy. Although the number of people employed is large, the average wages are not high and there are relatively few large employers compared to sectors that economic developers typically pursue. Yet looking at scale alone can be deceiving, because the creative economy operates as a “keystone species.” This is biologists’ term for something that has an impact on its environment that is greatly disproportionate to its scale. Elements of the creative economy overlap almost every cluster in the Northeast Kingdom’s economy, from health care/wellness to high technology (see Figure 2).

The most obvious and tightest connection is the linkage between the creative economy and tourism. Cultural tourism has always been promoted to attract visitors, but expenditures on

other forms of tourism are also increased through better coordination with creative sites and activities.

Figure 2: Convergence among clusters



Some examples of convergence with other industry clusters follow:

- Faith-based institutions often incorporate music, stained glass, and sculptures as ways to add beauty and meaning to the experience; creative aromas and salves can be part of other forms of spirituality.
- Building and construction industries in a city’s economy depend on architects and designers to guide their work.
- Hospitals and medical offices often use art, music, and design to reduce stress and anxiety and accelerate healing.
- Technology-based businesses use architecture, landscaping and decorating to influence clients and customers, and art to enhance productivity and creativity.
- Manufacturing utilizes advertising, industrial designers, and writers to develop, differentiate, and brand their products.

“Scientific statements provided a symbolic roadmap to experience, directions leading to an experience. Aesthetic expression, on the other hand, did not give directions to an experience, it constituted one.”

Vermont native John Dewey, Art As Experience, 1934.

Competing in today's marketplace requires expanded notions of innovation, which in turn implies technicians with design and design thinking skills. It requires more than simply applying algorithms to problems. It requires reassessing and reframing problems, innovating, and identifying new solutions and opportunities.

Over the past decade, employers have come to recognize and appreciate the value of the arts to on-the-job improvisation and innovation, at all levels of education.¹⁰

In surveys of manufacturers conducted for four previous creative economy studies, 77% of respondents preferred employees who were creative, and defined by some kind of art form.¹¹

By integrating art and design into conventional technical education programs, educational institutions can accelerate innovation, make technical education programs more attractive to millennials, and provide non-traditional students with creative talents that can become entry points to careers they may have not otherwise considered.

¹⁰ Rob Austin and Lee Devin. *Artful Making: What Managers Need to Know about How Artists Work*. Upper Saddle River, NJ: Prentice Hall, 2003.

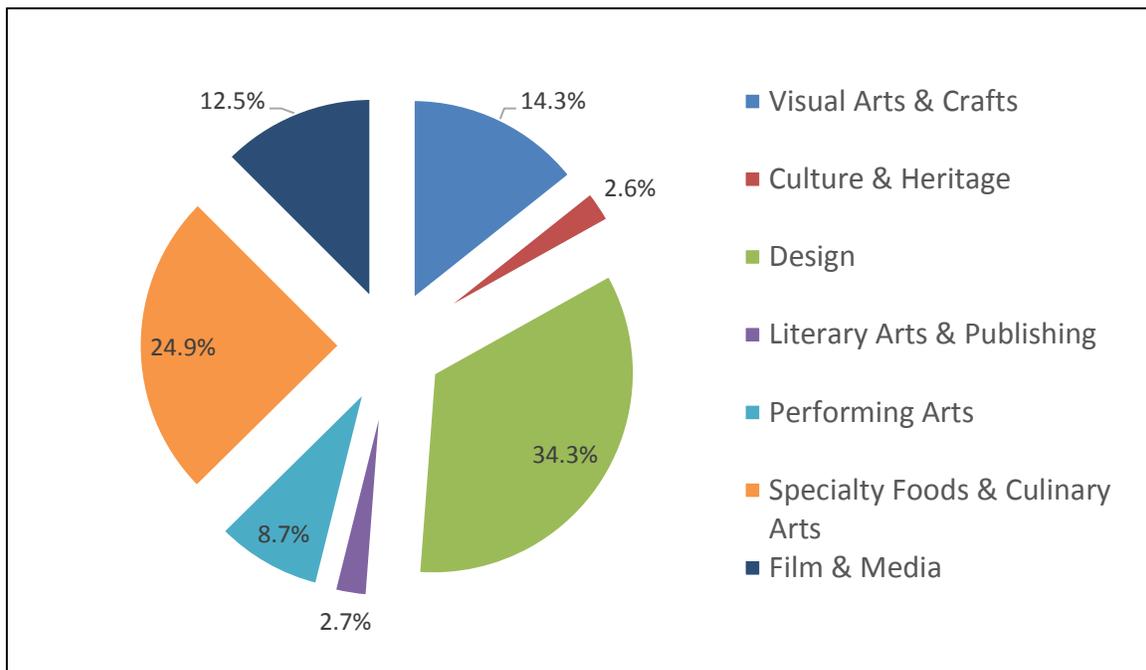
¹¹ Stuart Rosenfeld. "Manufacturing by Design." *Economic Development Quarterly*: 32 (November 2018).

II. LOOKING BEYOND THE NUMBERS: THE SHAPE OF THE SEGMENTS

The data represent real businesses and people, context, possibilities and problems that can only be understood by a closer examination. Each of the segments has its own unique story.

The information about each of the segments (See Appendices A , C, and D) was derived from more than 100 phone or in-person interviews, 5 focus groups, 2 advisory board meetings, county level databases provided by Vermontbiz and Vermont Sustainable Jobs Fund, web searches, magazine or newspaper stories, and research reports. Figure 3 shows the distribution of creative employment in the Northeast Kingdom by creative industries segment.

Figure 3: Distribution of Employment by Segment



Employment in the *Design* segment is dominated by large furniture companies, but the region's reputation for wood products is enhanced by the smaller artisanal furniture and woodworkers. Further, future growth may come from the faster growth in communications design sectors that fuse technology with design.

The dominant employment in *Specialty Foods and Culinary Arts* comes from its creative eating establishments and larger specialty food producers, particularly in artisanal cheeses. But it is perhaps better known for its artisanal beers and spirits, an attraction for young bikers and hikers.

Literary Arts and Publishing, though appearing to be a small proportion because it's defined by individuals, not large employers, is responsible for an outsized contribution to defining the region and generating much of the region's reputation in the arts.

Visual Arts and Crafts rests at the center of the creative economy, containing some of the purest forms of creativity, the originators of unique intellectual property. This segment is dominated by self-employed and part-time artists, although its employment scale is due more to the intermediary establishments such as those that sell art and crafts, fine arts schools, and photography studios.

The importance of the *Performing Arts* segment is largely a result of the region's successful performance troupes and musicians, plus the numerous regional and community-based organizations that support them. However, the segment's greatest economic impacts are indirect, coming from their influence on the region's reputation and its ability to attract and influence the spending patterns of tourists and visitors.

The *Film and Media* segment is best known for its film industry, the most creative component. The scale of the segment, however, is heavily skewed towards the media — print, radio, and television — that represent the largest employers.

Museums and Cultural Heritage is perhaps the most undercounted segment based on conventional national data. Many heritage sites and museums either have no paid employees, some relying on volunteers. Others may be embedded in the sectors representing municipalities, state government, or educational institutions. Similarly, historic preservation is embedded in other conventional sectors of the economy.

A. VISUAL ARTS & CRAFTS: The Wellspring of Creativity

At a Glance

- Approximately 374 individuals earn income from the visual arts and crafts segment (see Table 4).
- The segment represents 14.3% of all creative industries employment in the Northeast Kingdom and is the third largest segment behind Design and Specialty Foods/Culinary Arts.
- Visual arts and crafts account for the highest number of extended proprietors in the Northeast Kingdom's creative industries.
- 83% of the individuals who work in visual arts and crafts work either as sole proprietors or on a part-time basis, making visual arts and crafts the creative segment with the largest number of individuals working independently.

Table 4: Employment for the Visual Arts and Crafts Segment

Visual Arts and Crafts Segment	Employed	Self-Employed	Extended Proprietors
374	63	46	265

Visual Arts and Crafts is a diverse segment comprised of individuals, for-profit businesses, and non-profit organizations. The segment's economic activity can be broken down into three primary components:

- Independent visual and crafts artists and small businesses
- Venues and markets
- Arts education, including teaching artists and institutions that offer arts classes and workshops.

Independent Visual and Craft Artists and Small Businesses

Creatives in this segment produce and sell works in a variety of media. Painters, photographers, potters, sculptors, printmakers, jewelers, fiber artists, and others work commercially and non-commercially, full-time and part-time. Many do not rely on sales of their work to earn a living, which is echoed in the high number of extended proprietors revealed in the employment data. Few large-scale visual arts businesses or craft manufacturers exist.

Kelly Doyle of St. Johnsbury is both self-employed *and* an extended proprietor who produces slipcovers, bedding, shades, applique pillows, and other custom upholstery pieces through her commercial business, Carcajou Interiors. But she is interested in growing her acrylic painting, which she began when she moved to the Northeast Kingdom in 2003.

Renowned photographer John Miller lives and works in Coventry and teaches photography and digital imaging at Northern Vermont University in Lyndon. His photographs have been exhibited nationally and his first book, *Deer Camp: Last Light in the Northeast Kingdom*, sold 15,000

copies. He continues to produce books non-commercially and is developing on-demand publications of his extensive body of prints.

Sarah Russell creates red stoneware pottery at her studio in West Glover. Having developed a love of glazing from her studies at Wesleyan University and the Vermont Clay Studio, each piece is unique – she considers the mug or bowl to be a canvas that holds painted colors and images of the Vermont landscape. Her pottery can be purchased at many local retail locations including the Northeast Kingdom Artisans Guild, Parker Pie Company, Craftsbury General Store, and the Buffalo Mountain Food Co-op in Hardwick.

Venues and Markets

There are many places to see and purchase artworks and crafts in the Northeast Kingdom. However, the traditional gallery model – one that provides dedicated representation and a network of clients in exchange for high commissions – is hard to find in this region. Instead, cooperative models with low annual fees and high artist payments offset by service requirements are more common. This structure keeps product price points relatively low, which opens up more of the local market to member artists. The Northeast Kingdom Artisans Guild in St. Johnsbury and Memphremagog Arts Collaborative (MAC) Center in Newport are established examples of this type of cooperative marketplace. Both groups have a combined membership of over 170 regional artists who work in a variety of media.

Small galleries in creative businesses are another common way that artworks are displayed and sold. The Framing Format, a custom framing store in St. Johnsbury, accommodates a gallery on-site as do the Rowell Sugarhouse in Walden, Green Mountain Books in Lyndonville, and Contour Studios Tattoo in Newport. The relationship between independent creative enterprise and independent artistic pursuits is a natural one for the region.

Many community spaces, from libraries and cafes to tourism and arts centers, also make room for visual art and craft exhibits. Catamount Arts and the Highland Center for the Arts both have galleries that house rotating exhibitions. The Peacham Library's Gilmore Gallery and Northeastern Vermont Regional Hospital Gallery expose all types of Northeast Kingdom residents to locally produced art.

Artists and crafters have opportunities to participate as vendors at some community and farmers markets. Pottery, paintings, beaded and wrapped stone jewelry, and other crafts have been available at the Hardwick Farmers Market; textiles, handmade books, and mixed media collages can be found at the Craftsbury Farmers Market. The Burklyn Arts Council in Lyndonville produces two craft fairs annually. Organizers work with 60 creative juried exhibitors, all of whom pay a booth fee to participate. The fair is free to attend and sees around 2,500 visitors at each event.

Arts Education

Teaching artists and organizations that provide educational services are important components of the visual arts and crafts employment segment. Due to the low levels of public investment in

arts education in the Northeast Kingdom, organizations have formed to supplement K-12 arts education and offer creative instruction to other populations; they hire local working visual artists to teach these education programs.

- **Grass Roots Art and Community Effort (GRACE)**, based in Hardwick, provides non-traditional exploratory workshops to seniors in care homes as well as adults with developmental disabilities. It has recently added adult art classes to its roster of programs. Classes are taught by 14 part-time teaching artists.
- **WonderArts** offers supplemental after-school art classes in eight area schools (pre-K through high school). The organization also facilitates adult programming and summer camps at partnering venues and schools. Over 400 youth and 800 adults were served via 393 total activities in fiscal year 2017.
- Founded in 1970, the **Burklyn Arts Council** raises funds that support art teachers and guest artists in schools as well as cover the cost of art supplies. In early 2018, its support enabled artists to work with students at Lyndon Institute and Lyndon Town School to create lanterns for Lyndonville's Moon Glow Lantern Walk.
- **Catamount Arts** offers youth and adult visual arts workshops at their facility in St. Johnsbury, but they also work with community partners including Northeast Kingdom Community Action and HeadStart to offer art classes taught by part-time arts educators.
- **Heartbeet Lifesharing** in Hardwick offers classes in felting, fiber arts, and papermaking to its community of adults with developmental disabilities, and plans to add woodworking and other specialized craft classes in the future.

Resources and Support System

Public Art

While public artworks and creative community projects may reap minimal financial benefits for participating local visual artists, these projects provide important indirect economic stimulus to communities in the Northeast Kingdom. Public art projects build community, enhance property values, and draw residents to downtown areas.

Danville is the home of a groundbreaking public art collaboration between the Vermont Arts Council (VAC), Vermont Agency of Transportation, and the Town of Danville. The process, which began in 1999 and concluded in 2014, paired local and national artists with engineers and town officials to rethink the renovation of a state road and main thoroughfare for town residents. As VAC explains, "by helping [communities] to meet goals of livability, walkability, safety, economic vitality, and community vibrancy, artists contribute to creating public spaces that distinguish Vermont from elsewhere."

Newport faced a similar disruptive infrastructure issue in 2016. After a downtown hotel and retail project was halted at the demolition phase, local artists transformed the chain link fence surrounding the site into a large-scale public artwork. Using the fencing as an oversized warp

and weft, artists wove layers of colored fabric into the metal to create designs that reflected the character of the community and improved the perception of the area.

The village of Lyndonville is the latest Northeast Kingdom community turning to public art to spur economic revitalization in its downtown district. In 2017, the mural committee received grant funding to produce a colorful mural in the village center; other volunteers are coordinating the collection of artworks which will be displayed in vacant and occupied storefronts for their second annual November Art Walk. These projects have led to artists becoming more involved with other community events such as the Lyndon/Burke Snowflake Festival.

Associations

Art clubs, guilds, and other membership groups are important ways that artists connect with each other in addition to making sales (see Table 5). Some associations like Greater Barton Arts (GBA) are well-organized and secure funding to increase programming for its members. In late 2018, GBA completed the purchase of a building in downtown Barton which will be developed into a commercial retail and community gathering space.

Some arts groups in the Northeast Kingdom are ad hoc but can be nimble in responding to organizational and member needs. Plein Air Northeast Kingdom—which organizes “paint-outs,” critiques, exhibitions, and competitions—does not require dues but has 176 members on meetup.com. Caspian Arts based in Greensboro supports its 25 artist members with exhibition opportunities and an annual summer studio tour that increases local awareness of its members.

Table 5: Visual Arts Organizations

Organization	Location
Caspian Arts	Greensboro
Connecticut River Artisan Group	NH & VT
Greater Barton Arts	Barton
Memphremagog Arts Collaborative (MAC)	Newport
Northeast Kingdom Artisan Guild	St. Johnsbury
Plein Air Northeast Kingdom	Barton
Wooden Horse Arts Guild	North Troy

Regional and statewide associations including the Northern Vermont Artist Association, Vermont Arts Council, and Vermont Crafts Council provide additional resource opportunities, from funding and marketing to professional development, for visual artists and crafters in the Northeast Kingdom.

Education/Training

While the region lacks a dedicated fine arts college or conservatory, some high school and post-secondary visual arts programs provide training opportunities for young artists. St. Johnsbury

Academy's visual arts curriculum is very strong, allowing students to explore specialty courses such as anatomy and figure drawing, printmaking, and oil painting.

Sterling College, an undergraduate college focusing on environmental sustainability, offers courses in woodworking, fiber arts, and other technical crafts that are rooted in ecology. Northern Vermont University's visual arts department provides Associate of Science degree programs in photography and visual arts at its Lyndon campus.

Several local arts groups support career pathways into visual arts and crafts fields by offering scholarships to individuals pursuing additional arts training. Wooden Horse Arts Guild's Camilla Mead Arts Education Scholarship Fund supports the costs of tuition, workshops, lessons, or art supplies for anyone at least 16 years old. The Burklyn Arts Council awards two scholarships, one to a graduating eighth grader, and one to a graduating high school senior, to students who are interested in the pursuit of the fine or performing arts.

Cross-Sector Collaboration

Although there are many industries in the Northeast Kingdom and some, such as outdoor recreation, could yield direct economic benefits for artists, visual arts groups often collaborate with environmental and agricultural organizations, highlighting a common interest in nature and the land. This collaboration increases awareness of the visual arts and leverage artists' skills in new ways.

The MAC Center has collaborated with several environmental groups, including the Orleans Natural Resources Conservation District, Memphremagog Watershed Association, and Four Seasons Garden Club, on activities and exhibitions. Similarly, the Northeast Kingdom Artisan Guild has partnered with the Passumpsic Valley Land Trust and will soon collaborate with Kingdom Trails on a thematic summer exhibition. WonderArts curates exhibitions in several campus buildings at Sterling College.

WonderArts also hosts special programs in conjunction with agricultural organizations including the Hardwick Area Food Pantry and Green Mountain Farm to School. The organization is currently partnering with the Center for an Agricultural Economy around access to youth enrichment. In 2016, WonderArts created the 321 Community Greenspace in Craftsbury Village which is home to an amphitheater and, in the future, will hold a sculpture garden.

Challenges

- Visual artists can have a difficult time selling to customers in the local market. Thus, it can be challenging for some artists to make a living on the sales of their artworks alone. Many need to work multiple jobs, including teaching, or have multiple creative projects/products to get by.
- Artists are not readily connected to each other, available resources, or potential buyers who visit the Northeast Kingdom.

- There are not enough professional development opportunities for artists to learn about business planning, marketing, funding, etc.
- Teaching artists can be hard to find.
- Visual arts organizations have shallow capacity limits; relying heavily on volunteers presents additional capacity challenges.
- More studio spaces, art supply stores, museums, and other physical assets are needed.
- Visual arts marketing is not as strong as other creative economy segments or industries.
- The geography perpetuates isolation and hinders collaboration.

Opportunities

- There is a more robust local market for crafts, which can generally be attributed to their lower price points and higher functionality. This can be better leveraged by local and regional marketing, particularly collaborative marketing initiatives between the many exhibition venues in the region.
- Fostering the number of budding cross-sector connections between arts organizations and the farming/agricultural/environmental sector can lead to the formation of new partnerships with businesses in outdoor recreation.
- The Adult Education Department's short-term workforce training at St. Johnsbury Academy is an opportunity for artists and artisans to gain administrative and entrepreneurial skills through courses or workshops tailored to their needs.
- WonderArts, Catamount Arts, and River Arts have researched collaborative models for employing teaching artists. Developing one of these models could help many arts education organizations expand programming while offering consistent or full-time employment for teaching artists.
- Increasing connections and resource access between the Northeast Kingdom and neighboring communities, and strengthening relationships with state partners and funders would broaden financial and resource support for artists.
- Taking advantage of the creative talent in the region and continuing to develop public art projects for community beautification, self-promotion, property redevelopment, economic development, and creative placemaking, would raise the visibility and reputation of the Northeast Kingdom for the visual arts.

B. CULTURE AND HERITAGE: Restoration and Preservation

At a Glance

- Approximately 69 earn income from the Culture and Heritage segment (see Table 6). Of those:
- The segment represents 2.6% of all creative industry employment.

This segment is perhaps the most undercounted using conventional national data. Many heritage sites and museums have either no employees or volunteer employees. Others may be managed by municipalities, state government, or educational institutions. The descriptions and stories that follow describe both what is included in the data below and what is left out.

Table 6: Employment for the Culture and Heritage Segment

Culture and Heritage Total Jobs	Employed	Self- Employed	Extended Proprietors
69	62	0	7

The Northeast Kingdom is rich in preserved historical assets, both in the larger communities and in the small and isolated towns and villages. These assets tell a story of the region’s people and history and help define the Northeast Kingdom’s identity. The impact of these historical assets extends well beyond the preservation of the history and heritage of the region. For example, many of the restored buildings and facilities are used by performing arts organizations for all kinds of events; local authors have mined the region’s heritage for literary inspiration, and literary arts organizations host book readings and launches by local authors; a number of arts organizations have their administrative offices in these buildings; and the artwork of visual artists and fine craftspeople is often exhibited and sold in these buildings. Without these historic assets, the region’s creative economy would not be nearly as robust as it is now.

Heritage Assets

The state’s Division of Historic Preservation, in partnership with the National Park Service, identifies buildings, structures, sites, monuments, districts and inns for listing in the National Register of Historic Places, and the Northeast Kingdom is well-represented on the list. Caledonia County, for example, has 24 listings on the National Register, including the Singer House and the Darling State Historic District in Burke, Pierce Hardware Store in Danville, and Taisey-Weir house in Groton. Orleans County has 24 listings, including Hayden House in Albany, Barton Village Historic District, the Little School in Craftsbury, and Derby Line Village Historic District in Derby. Essex County has 15 sites, including the old Robinson Farm in Bloomfield, Osborne Hotel in Brighton, Bircher Falls Border Station in Canaan, and the Mount Orne covered bridge in Lunenburg.

The State of Vermont's Register of Historic Places includes several hundred sites in the region among the roughly 30,000 in the state. Hardwick with 152 buildings and Craftsbury with 80 buildings top the list in the Northeast Kingdom.

Historical Societies' museums and historic buildings form the backbone of heritage preservation in the Northeast Kingdom. The Vermont Historical Society lists 31 historical societies in the region. They are the caretakers of the most precious assets—the historic buildings, the sites, the facilities, the markers, and the barns. For example, the Albany Historical Society has preserved the Old Village School which houses a repository of furniture from the school. It houses Old Town Reports, Revolutionary War artifacts, and sleighs that transported farm families and supplies. The Memphremagog Historical Society's museum is a treasure trove of photographs of the Lake from the early 1900's. The society organizes historical walks along the Lake and past historic landmarks and factories in Newport. At one time, these factories manufactured pianos, furniture, women's cotton lingerie, and even baseball bats.

In Island Pond, the town's historical assets are housed in the town's restored Railroad Station. On display are photographs of the era when the railroad was a major feature of the town's economy. In Peacham, a National Historic Village, the historical society is located in the former town office. In it is a blacksmith forge and a woodworking shop that have been restored, as well as an old telephone exchange. The Crystal Lake Historic District in Barton is also listed on the National Register of Historic Places.

The Old Stone House Museum in Brownington was built in 1836, as the original County Grammar School, by Alexander Twilight, the first African-American graduate from a U.S. college and the first African-American to serve in the state legislature. Twilight and educator Samuel Reed made Brownington into an educational destination for students and teachers across New England. Their schools and related buildings form the core of the village's historic assets. With funding for rehabilitation and restoration, the Museum hosts visitors and offers classes that make the history as real as possible., e.g., tin pinching, lantern-making, writing historical journals, blacksmithing, rope-making, and much more. The Museum staff's work also includes fairs, festivals and the Back Roads Readings series, a summer event that brings in local and nationally known writers.

Ben Thresher's Mill in Barnet, listed on the National Register of Historic Places, is a former water-powered mill built in 1872 by Alexander Jack. Used for dyeing, Jack invented a cold-dye process to protect sheep skin from the old heat-process method. Throughout its life, Ben's Mill also had a cider press, printing press, and woodworking shop used for many of the town's houses and churches. Ben Thresher, for whom the mill is named, sold it to Hiram Allen, who restored it and turned it into an historical museum. Today, gas powered turbines and pulleys run the planers, joiners, saws, and lathes, replicating many of the functions of the Mill during its heyday.

Many of the 5,000 items that are in the St Johnsbury History and Heritage Center were once exhibited or stored in the Fairbanks Museum. But in 2014, with help from dozens of volunteers, the state of Vermont, and the Preservation Trust, Peggy Pearl raised \$250,000 to purchase and restore a house and barn on Summer Street. At this site, the Center has organized an eclectic collection of clothing, books, maps, photographs, town records, and Revolutionary and Civil War artifacts. The barn houses a superb collection of vehicles, farm tools and machinery, ice cutting equipment, a popcorn wagon, and scales from the Fairbanks Scales company. The Center hosts nearly 1,000 school-age students a year, helping to make the town's history come alive.

The Fairbanks family's industrial activities were instrumental in bringing the railroad to St. Johnsbury and in the construction of the Railroad Depot. The Depot, a fine example of Queen Anne Victorian architecture, was essential for commerce and travelers to and from Boston, Montreal, Portland, and Lake Champlain. The St. Johnsbury Athenaeum was built by the family in 1871.

Historic markers and barns add to the region's historical assets and identity. The markers commemorate people, places and events with regional, state or national significance. There are 16 markers in Caledonia County, 6 in Essex County, and 19 in Orleans County. Currently, there are 54 communities in the region with historically designated barns. The Division of Historic Preservation inventories the barns that meet criteria for preservation and maintenance. Being on that list is an important step in the rehabilitation and renovation process, and can lead to the release of state and federal funds for preservation.

Historic Preservation

The construction work of individuals and small businesses in Historic Restoration and Preservation makes it possible for buildings and structures to be rehabilitated and restored. These firms and individuals are responsible for the design and practical work of maintaining their historical integrity. Lucian Avery, for example, is a highly skilled blacksmith who works with designers and architects to restore historic buildings. He also makes and sells hand-forged tools and furnishings and teaches blacksmithing.

Robert Peabody Brown, an architect in St Johnsbury, does most of his work in historic preservation. Two of his projects are the Chapel in Lyndonville and the Sheehan Residence in Newark. Sally Fishburn in Danville works with homeowners, municipalities and non-profits to preserve historic buildings. Her specialty is preservation carpentry, especially windows. Others are Jan Lewandowski of Restoration & Traditional Building, a specialist in timber framing in Greensboro, Jason Norris Barn Restoration in Glover, and Olde World Masonry in Newark.

Cultural Assets: Museums

The arrival in 1815 of Joseph Fairbanks to St. Johnsbury, the economic engine for the Northeast Kingdom, dramatically changed the town. Two of his sons served as governor of Vermont, and another, Thaddeus, designed the platform scales used by area farmers. At one point, there were 800 varieties of scales. The fortune made by the Fairbanks family was used to benefit St.

Johnsbury in numerous ways, including the Fairbanks Museum and Planetarium. The Museum is an architectural treasure that houses more than 30,000 objects and artifacts of historical, ethnological, and natural science significance. It has mounted mammals from around the world, fossils, flora and fauna, birds, as well as a Cabinet of Curiosities related to the culture of St. Johnsbury, a Bee House, a 2014 graphic illustration of the Town's sewer and water system by author David McCauley, maps and videos about the planet, science-based maps, games, and illustrations of the planetary system.

The Lyman Spitzer Junior Planetarium offers a visual journey through the cosmos. A partnership with Vermont Public Radio features the "Eye in the Sky," the longest-running relationship in the U.S. between a National Public Radio affiliate and a private institution. The Museum employs 13 full-time and 8 part-time employees, and attracts about 35,000 visitors a year, in addition to 11,000 school-age students who come for classes and field trips.

At first glance, It seems almost impossible to describe or capture the essence of the Museum of Everyday Life, founded in Glover in 2010 by Claire Dolan, former Bread and Puppet puppeteer. The Museum's website says it best: "a slow-motion cataloging of the quotidian, a detailed, theatrical expression of gratitude and love for the miniscule and unglamorous experience of daily life." Exhibits allow visitors to experience the essence of objects we use and often overlook in our daily lives, such as toothbrushes, matches, safety pins, and locks. Dolan works with artists and 'Philosophers at-Large' to maintain the museum's creative edge.

The Bread and Puppet Museum houses an extraordinary collection of puppets, sculpted clay models, masks from the theater's past and current shows. The collection, packed into two floors of Bread and Puppet's 140-year old barn, gives visitors a portal into the artistry, design, history, and politics of Peter and Elka Schumann and the Bread and Puppet Theater. The barn also offers for sale books, videos, calendars, posters, signs, silkscreened prints and paper plus published books about Bread and Puppet. Posters and signs are all printed on site and hand painted, and books are printed in St. Johnsbury. All the Bread and Puppet stories and artwork are by Peter Schumann. There is no fee for entering the museum; all revenue comes from donations and sales of books and printed materials.

Resources and Support System

The Vermont Division of Historic Preservation has an exhaustive list of resources for communities, organizations, businesses, and individuals interested in extending, preserving and strengthening local historic assets. The Division does the following:

- awards grants for the preservation of historic buildings, for the restoration and maintenance of historic barns, and for local governments to integrate historic preservation into their planning;
- provides guidance in determining if a site or a building is eligible for historic preservation designation; and
- partners with the state's Advisory Council on Historic Preservation, the Vermont Preservation Trust, the National Center for Preservation Technology and Training, the

Vermont Arts Council, and The Nature Conservancy of Vermont to protect the state's historic assets.

The Vermont Preservation Trust is recognized as one of the most effective organizations of its kind in the country. The Trust invests heavily in the Northeast Kingdom's heritage. Since 1994 the Trust, in partnership with the Freeman Foundation, has awarded a total of \$4.2 million in preservation grants for 138 projects in the Northeast Kingdom counties, which leveraged \$37.1 million from other sources. Projects include the St. Johnsbury History and Heritage Center, Congregational churches in Waterford and Danville, Ben Thresher's Mill in Barnet, Town Hall in Canaan, Methodist Church in Lunenburg, Twilight House in Brownington, Bread and Puppet Museum in Glover, and Daley Library in Derby Center.

In addition to grants, its easement program makes it possible for property owners to hold on to historic buildings. Six communities with buildings and lands in the Northeast Kingdom have benefited from this program. The Trust also recognizes individuals and organizations that have made an important contribution to historic preservation. Preservation Awards in the Northeast Kingdom have been made to the St. Johnsbury History and Heritage Center, Peacham Cafe, Grace Church in Canaan, Brighton Town Hall in Island Pond, and Hardwick House.

The Vermont Historical Society was founded in 1838 to record and preserve the state's history and culture. Its programs and services touch every individual, town and village, organization, and business in the state. The Society operates the Vermont History Museum in Montpelier and the Leahy Library and History Center in Barre. It manages an online historical directory and special projects like the Vermont Women's History Project. Especially relevant for the Northeast Kingdom, is the intensive work the Society does to support and build the capacity of local historical societies.

The Vermont Department of Housing and Community Development oversees the state's Designated Programs for Downtowns and Village Centers. These programs provide a coordinated set of tax breaks, grants, incentives and policies that are crucial in helping communities maintain their historic and architectural integrity. Communities in the Northeast Kingdom that have Designated Village Center status include Albany, Brownington, Island Pond, East and West Burke, Cabot, Craftsbury and East Craftsbury, Danville, Greensboro, Hardwick and East Hardwick. In addition, two communities are Designated Downtowns -- Newport and St. Johnsbury.

The Vermont Community Foundation makes small grants to help organizations and historical societies in their work. For example, it awarded a grant to the Orleans Historical Society to improve the Old Stone Museum's treescape and turn it into an educational opportunity, and it awarded Rural Edge a small grant to restore the historic Pierce Block in Barton.

Challenges

- A lack of consistent funding limits the ability of historic places to staff their operations and constrains important restoration work on buildings.

- Many volunteers are aging; there needs to be preparation to train and staff replacement volunteers.
- Some communities resist what they consider an intrusion from the state, which limits the ability of state resources and expertise to strengthen and expand the historical asset base.
- The isolated and rural setting of many of the historical museums and special sites makes it very difficult to attract visitors, in spite of their exceptional quality and the extensive promotional work of historical societies and museums.
- Funding for historic preservation projects can be complex with multiple sources of grants, loans, and investments.

Opportunities

- There are 12 Vermont-owned historic sites and 5 covered bridges in the state, but none in the Northeast Kingdom. Could one be designated in the Northeast Kingdom?
- A centralized source of development-related technical assistance could ease the burden for local historical societies doing development projects.
- If the important work in historic preservation is going to continue on the local level, it is important for the younger generation to step up and carry on the tradition of historic preservation in the Northeast Kingdom.

C. DESIGN: Embedding and Scaling Up Creativity

At a Glance

- Approximately 899 earn income from the Design segment (see Table 7).
- The segment represents 34.3 percent of all creative industries employment in the Northeast Kingdom.
- 112 establishments with employees and 91 more without employees.
- 393 residents classify their primary occupation as related to the Design segment.

Design, in this sector, serves as a bridge between technology and style, between culture and commercialism. It's divided into three components, or sub-segments:

- 1) **Product Design** -- businesses that manufacture design-intensive commercial goods.
- 2) **Environmental Design** -- enterprises that create artistic and customized landscapes, structures, and interiors.
- 3) **Communications Design** -- advertising, commercial printing, and firms and freelancers that are engaged in creative graphic, mainly digital, art forms to communicate, brand, and market.

Table 7: Employment by Type and Sub-Segment for the Design Segment

Design Sub-Segment	Total Jobs	Employed	Self-Employed	Extended Proprietors	% of All Design
Product Design	724	633	33	58	80.5
Environmental Design	50	7	8	35	5.5
Communications Design	125	29	32	64	14.0
Total	899	669	73	157	100.0

Product Design

In the Northeast Kingdom, employment in the Design segment of the creative economy is prominent. This is not surprising given the region's historic strength in forestry and wood production. Its strength in design- and production-oriented wood and furniture is largely responsible for the heavy concentration of employment in the Design segment.

The combination of forests and craftsmanship has enabled the Northeast Kingdom to develop a dynamic industry that produces a wide range of wood products that combine function with authenticity and meaning. The term "Vermont-Made" has not only a national but an international cachet, and the label has been shown in a survey to command a six percent price premium over other Northeast U.S origin labels.

Lyndon Furniture is one of a few Northeast Kingdom furniture companies that have grown in size and incorporated computerized mass production techniques. Yet it continues to develop designs that reflect the region's culture and history, and it depends on the Vermont label and

its values—particularly the region’s and state’s traditions of social responsibility and respect for the environment. The firm maintains flexibility by looking to its customers, sales representatives, and designers for new ideas and designs; it allows customers to alter designs to match their needs and values. Its larger size allows the company to reach markets across and outside of the U.S. Lyndon Furniture builds partnerships with subcontractors including Vermont “sister companies,” such as Table Legs, which crafts specialty legs.

Another larger company that uses advanced technologies to meet the needs of larger national markets is Built by Newport. This company depends on the craftsmanship of its employees and also continually adapts designs to changing markets and customers’ tastes. The well-known brand of Ethan Allen, founded in Vermont, manufactures customized “handcrafted in Vermont” furniture in Orleans.

Smaller wood product companies such as Clarner and Hawk Ridge match hand craftsmanship with design but often use specialized wood for products, making distinctive pieces one at a time. They replicate popular designs but also customize to a customer’s taste or space requirements. Such master crafters bridge the gap between artist and maker.

The third leg of Vermont’s wood product design sub-segment includes self-employed artisans who make artistic, decorative, and creative functional products. Examples include On Vermont Time, which makes wood clocks; Jeanne Rae Crafts’ hand-painted furniture, birdhouses, and ornaments; Birds in Wood, award-winning artistic wooden sculptures of birds; Vermont Heritage Tables; the Irie Project that produces eco-furniture; and Janet Collins’ Green Mountain Wood Turning and Furniture Making.

In addition to its wood-based enterprises, the Northeast Kingdom’s product design sub-segment includes companies that make other forms of creative and/or design oriented products—some fashion apparel and accessories, home products, toys and games, and health and beauty aids.

In Derby, Garneau, USA, designs and manufactures a variety of creative biking clothing with the slogan “Live Your Dream.” A Canadian company, most of its design is done in Quebec but products are manufactured in its Derby site by about 90 employees. Though not classified in a sector generally considered creative, it meets all the criteria of a creative enterprise.

Among the more successful and unusual manufacturers is “Burnt Impressions” in Danville, a business started by a local entrepreneur that sells toasters able to convert photos into images transferred to toast. Among its most popular products is the Jesus Toaster, a meme that is now available on Amazon Prime. Soon after its initial press release, The Jesus Toaster was featured on CNN, ABC, and Fox News.

A sizable number of those who earn full- or part-time income through self-employment or as extended proprietors classify themselves as manufacturers (91 individuals). One example is Under the Moon, which produces felt animals. But many artists who work with glass, ceramics, fabric, and other materials also use a manufacturing industry classification, which complicates the use of data to distinguish between artist and maker.

Communications Design

Although the population of the region is not large enough for the large advertising and commercial printing firms found in urban areas, there is a young and dynamic set of firms and individuals engaged in graphic, print and web design, branding, and e-commerce that choose to live and work and raise their children in the Northeast Kingdom. Mainly located in the larger towns of the region, Flek Design, Art Seventy, Oboe Media, and HC Creative are among the most successful firms.

With 39 individuals in the region classifying themselves as web developers, 63 as graphic designers, and 23 as multimedia artists and animators, this sub-segment is larger than it would appear from the industry data.

Demand for graphic design in the Northeast Kingdom is relatively stable. Any significant growth in the sub-segment depends on its ability to expand its customer base to larger population centers, particularly New York and Boston. Many in this field in the region are forced to piece together contracts and work, and business sustainability often depends on personal connections outside of the region. Many who have lived in other states have maintained connections to non-local markets. One Northeast Kingdom native who returned to St. Johnsbury after living in Boulder, Colorado and New York City founded HC Creative. He still maintains a business presence in New York.

The other important piece of this sub-segment is the advertising and related businesses that are directly involved in influencing market demand. Most advertising agencies are highly concentrated in large population centers, but the Northeast Kingdom is home to a few small firms that support advertising, but also provide other services to succeed. In St. Johnsbury, Raphel Marketing is classified as advertising but also publishes business and education books through its Brigantine Media Division. Advertising is now closely intertwined with communications design since so much of it is web-based, and how a company chooses to classify itself depends largely on what it considers its core competency. Multimedia in St. Johnsbury, for example, does internet marketing/advertising but also provides web-hosting and other web site services. Of the region's 39 individuals who classify themselves as web developers, some may be employed by large non-communications design companies such as Jay Peak.

Environmental Design: This is the smallest sub-segment, which is not surprising since these sectors are more successful in areas with higher population density and more rapid growth. The Northeast Kingdom prides itself on its history, and although there is new construction in recreational areas, much of the region prefers historic restoration to modernization to maintain its picturesque villages and landscape. Eight businesses provide architectural services, but most architects in the region are self-employed or freelancers.

“Labor of Love” Landscaping in Glover offers a nursery, display gardens, tours, a gift shop, and craft shop. It provides design, installation, and maintenance services as well as pruning, pond work, and stone work.

Four landscape architecture microenterprises, such as LaPoint Nursery and Landscaping in Craftsbury and Labor of Love in Glover, employ a total of 17 with another approximately 11 doing landscaping as a secondary occupation. Kingdom Kitchen Design is one of the few interior designers or decorators in the region, but about 20 others provide interior design services as full-time freelancers or as secondary businesses.

Resources and Support System

Education and Training: The region's schools offer a wide range of programs that support this segment, both among academic and career and technical education programs. The Career and Technical Academies (CTA) are the gateway to most creative occupations in this sector. The product design sub-segment is supported primarily through CTAs. St. Johnsbury Academy (SJA) for example, offers a very popular pre-Tech Woodworking course that draws academic and CTE (Career and Technical Education, previously called Vocational) students from across all social and economic classes; North Country has an equally popular adult-CTE class in furniture making. The largest employers in this segment, as elsewhere, generally look for graduates with good soft skills and prefer to do their own on-the job training. SJA also offers a career program in fashion design, rarely found in rural CTE centers, despite the lack of a regional fashion sector. Communications Design is offered as a CTE program at North Country Career Center, Lyndon Institute, and Green Mountain Tech. and Career Center but primarily as academic courses at St. Johnsbury Academy. Northern Vermont University also offers a minor in game design.

Services: Firms that utilize mass production methods to reach external markets can rely on the Vermont Manufacturing Extension Center (VMEC) for assistance with any production or business problems. Located in Randolph, VMEC has staff responsible for the Northeast Kingdom to assist with any production or business problems. The Northeastern Vermont Development Association will help identify needed resources, especially if related to space or workforce; the Vermont Small Business Development Center, which has an NEK office located in the same building, helps with planning, finances, and marketing for new and growing companies.

Spaces and Places: The Design segment has a particular interest in efforts to provide shared space and equipment to develop new products. Various plans are underway to create or further develop cooperative workspaces, makerspaces and fab labs, and business accelerators.

Recent efforts to recapture the idea of making things using the latest technologies have involved space for experimenting with designing and making products. This idea is rapidly growing across the region. The Foundry and other such makerspaces, accelerators, and cooperative workspaces provide room for and access to shared equipment that enable maker entrepreneurs to start and grow businesses.

Associational Opportunities: A small number of statewide, and in some cases New England-wide sector specific organizations are available to this segment such as the Guild of Vermont Furniture Makers for small craft-based firms, the Vermont Chapter of the American Institute of Architects, and the American Institute of Graphic Arts-Vermont. These provide opportunities for those that join, but have no regional presence or influence on local networking.

Challenges

- Businesses are too dispersed to build communities of interest that meet face-to-face to share ideas and address common problems.
- Programs of study leading to CTE majors or concentrations in careers in this segment are in short supply.
- Talented young people are attracted out of the region to cities where they see better career opportunities.
- There is little growth in the communications design sub-segment, since the client base in the region does not fully recognize its needs or potential.
- The segment lacks regular connections to external markets, people, and ideas.
- Access to broadband, which is vital to the success of this segment, is weak in some communities and limits their ability to attract talent.
- The region is isolated, folksy, and aimed more at retirees than a young hip population that may be interested in communications design activities.
- The labor market is very tight; there is diminishing interest among young people in pursuing careers in manufacturing, which includes the largest employers.

Opportunities

- Develop design- and craft-oriented furniture companies as a rural cluster based on its concentration and reputation for design and quality.
- Expand educational programs in furniture and wood products from introductory to a full multi-course curriculum that includes entrepreneurial skills.
- Find ways to attract young people from urban areas who are beginning their careers and are seeking an outdoor sports-oriented environment, particularly those in communications design.
- Develop structures that support collaboration, information sharing, and growth of commercial maker businesses, such as cooperative workspaces, makerspaces, and business accelerators.
- Support participation and booths at national and international industry or professional meetings and shows in order to make connections to new ideas and markets.

D. LITERARY ARTS AND PUBLISHING: The Art and Business of the Written Word At a Glance

- Approximately 70 earn income from the Literary Arts and Publishing segment (see Table 8).
- The segment represents 2.7% of all creative industry employment.
- 7 businesses with employees and 56 businesses without employees.

The Literary Arts and Publishing segment includes authors, who are the originators of the written word for books, periodicals, and magazines; publishers, bookmakers, and printers who make it possible for their work to reach the market; bookstores and libraries, which sell or lend literary works. Employment in this segment is quite modest because only a small number of those who write derive their primary incomes from their art. Many are “part-time” writers who rely mainly on income from other occupations, such as editing, teaching, or in occupations that have little to do with literary arts. Because writers are classified in a sector called “Independent Artists, Writers, Performers,” the proportion of the sector that represents writers is only a rough estimate.

Table 8: Employment for the Literary Arts Segment

Total Jobs	Employed	Self-Employed	Extended Proprietors
70	14	15	41

In addition to what is “counted” in this segment, literary arts are supported by organizations such as the League of Vermont Writers, which helps writers refine their craft; programs taught in the schools and higher education that nurture a new generation of writers; community-based independent writers groups; and organizations that provide financial resources for the segment.

The Artists: Writers and Poets

In the Northeast Kingdom, writers are surrounded by seasonal beauty and by opportunities for personal solitude and engagement with the natural world. Farms, forests, and mountains are central components of the landscape. Further, the region’s history is well preserved in its churches, museums, and historical sites. These two powerful realities have inspired many of the region’s writers and poets. Writers and poets have had a profound influence on the identity of the region and on showcasing its richness and special nature.

Three individuals are particularly important to the region’s literary legacy. Galway Kinnell, who won a Pulitzer Prize and National Book Award in 1983 for his book *Selected Poems*; Howard Frank Mosher, who wrote *Northern Borders*, *God's Kingdom*, and *Disappearance*, said to have “evoked the hardscrabble [life of] Vermont”; and Leland Kinsey, a seventh generation Vermonter and gifted poet.

Contemporary writers include:

- Don Bredes, whose suspense novels are set in the fictional village of Tipton just south of the Quebec border;
- Beth Kanell, poet, mystery/adventure and young adult writer who uses regional locations such as Waterford, North Danville, and St. Johnsbury. Her most recent novel, *The Long Shadow*, chronicles the story of a fugitive slave in Vermont;
- Reeve Lindbergh, author of 20 books, whose most recent work, *Two Lives*, is a memoir about her life in the Lindbergh family and was published by Brigantine Press;
- Ben Hewitt, who writes about agriculture and the environment, including a book describing the Hardwick area's transformation called *The Town That Food Saved*; and
- Julia Shipley, author of *The Academy of Hay* and *Adam's Mark*, a handcrafted book and example of a collaboration between author, Plowboy Press, and a local graphic designer.

Other writers and poets who are an essential part of the Northeast Kingdom literary community include Melanie Finn, Ruth Stone, and Louise Rader, young adult writer and award winner Tanya Souza, award-winning author and summer resident Jodi Picoult, children's book writer David Martin, poet and Whiting Writer's Award winner Martha Zweig. Jerry Johnson, a transplant, calls the region "heaven on earth, and a place that inspires my love of poetry." Natalie Kinsey-Warnock, who wrote *The Bear Who Heard Crying*, a story about one of her great-aunts, is a Northeast Kingdom native. Geof Hewitt lives just outside the Northeast Kingdom but has worked extensively with writers, poets and teachers in the region and has been an inspiration and mentor to many of them. Peter Shumann, founder of Bread and Puppet and better known for the genius of his puppetry, has authored and illustrated dozens of books about the puppet theater and its shows.

Publishing and Bookmaking

Several regional publishers and bookmakers support the work of authors but most are small, generating a modest amount of revenue for themselves, writers, and other businesses. In spite of their small size, they are fundamental contributors to the overall Literary Arts community and industry.

Brigantine Press is a small publishing firm operated by husband and wife Neil Raphael and Janis Raye. Together, they created a focused, high-quality press that publishes instructional books, business how-to books, and fiction, including books by local authors

Claire Van Vliet and Janus Press hold a special place among regional publishers and bookmakers. Founded 65 years ago, Janus Press has been a nationally and internationally recognized publisher of special edition, fine-crafted books. Because of Claire's pioneering work in bookmaking, she received a MacArthur Fellow "genius" award in 1989. Her Press's books have been purchased by the National Gallery of Art, Smithsonian Museum, and Library of Congress. The quality and color of the paper, the design and artistic images used, the hand-binding process together turn the books into fine art.

Reeve Lindbergh, Beth Kanell, and Jenny Land Mackenzie.

Perpetua Press, founded by Peacham resident Dean Bornstein, moved from NYC back to Vermont in 1993. He designs and produces books for photographers and writers, museums, scholarly publishers and other non-profits across the U.S. Its awards include the AIGA (Association of Independent Graphic Artists) 50 Best Books in New England.

Stinehour Editions in Lunenburg is a highly specialized firm in design, layout, printing, scanning, archiving, imaging and image restoration and bookbinding. Their customized books are sold to colleges and universities, museums and specialty libraries throughout the United States.

Other local publishers include:

- Plowboy Press publishes high-end, limited edition books. Andrew Miller Brown, founder, honed his skills working for Janus Press after graduating from Johnson State College in creative writing.
- Railroad Street Press, the self-publishing arm of the Boxcar and Caboose bookstore and café, does traditional layout, cover design, and printing; authors can self-print book-style copies of their work using the Espresso Book Machine in the café.
- Golden Light Factory is a publishing-house-in-progress by writer Hope Bentley, who found it challenging to find the right publisher for her books for children and young adults.

Bookstores

Despite the exponential growth of online sales, independent bookstores have been making a comeback, in large part by providing buyers with a personal experience tailored to the local culture. The number of independent bookstores rose from 1,650 in 2009 to 2,470 in 2018.¹²

The Northeast Kingdom is home to three independent bookstores (Galaxy, Boxcar and Caboose, and Green Mountain Books) and two used bookstores (Second Hand Prose and Nevermore).¹³ They have adopted innovative strategies to stay in business, including hosting book launches by local and traveling writers, hosting book readings by authors, partnering with libraries to bring children and young adults into the literary community, collaborating with schools on book fairs, and hosting book and writing groups and vacation story times for children.

In addition, one bookstore is developing an online sales capacity to maintain relationships with summer vacationers who may want to stay in contact with the store. Boxcar and Caboose opened a café and operates a subsidiary called Railroad Street Press allowing authors to self-publish and print their books right in the café.

Libraries

¹² Alexandra Alter and Tiffany Hsu. "As Barnes & Noble Struggles to Find Footing, Founder Takes Heat," *New York Times*, August 12, 2018.

¹³ Operated by the Friends of the Fairbanks Museum.

The region's 32 libraries are an important component of the segment serving as a distribution mechanism for writers and poets, through readings and book signings, writing and book groups, and programs for children in both writing and reading.

- Peacham Library hosts Reader's Delight book discussions and Author Talks.
- Jeudevine Memorial Library partners with REACH to conduct book readings for children.
- Barton Public Library organizes Poetry Group meetings weekly during the summer.
- Goodrich Memorial Library sponsors book clubs and author readings, children's story time, and Write Girl, a creative writing and mentoring program for teenage girls.
- Craftsbury Library offers "Talk of the Porch; A New Yorker Fiction" discussion group.
- Island Pond Public Library posts its World Book Web.
- The Athenaeum hosts many literary events, including noontime poetry readings, Readings in the Gallery, and a speaker series. The Athenaeum is often the first stop for a book launch, as for Reeve Lindbergh's recent book, *Two Lives*. A recent program featured *Writers and Their Mothers* by Dale Salwak and brought in local writers to talk about their mothers and the influence they had on their work.

Resources and Support System

Literary arts and publishing are supplemented by organizations that support and strengthen the segment. These include community-based institutions, educational institutions and programs, and other non-profit organizations.

Literary Arts Programs: The Northeast Kingdom is exceptionally strong in writing programs and events that encourage, inform, and connect writers. Poetry Out Loud is a national competition created by the National Endowment for the Arts and the Poetry Foundation. It exposes students to various poetic styles and forms and nurtures a love of poetry. Hazen Union High School, Lake Region High School, Lyndon Institute, St. Johnsbury Academy and North Country High School take part.

The Vermont Humanities Council supports the Literary Arts across the state. Its programs include recruiting scholars to lead discussions in libraries and community organizations; a First Wednesdays lecture series that takes place in Newport and St. Johnsbury; and Vermont Reads, which chooses one book that is read by people throughout the state followed by local discussions at libraries, schools, and churches.

The League of Vermont Writers has 200 members throughout Vermont and hosts four conferences each year. The last was held in the Northeast Kingdom, on topics such as "Other Paths to Publication," "Writers Meet Agents," and "In the Words."

PoemTown, held in St. Johnsbury every April during National Poetry Month, is a creative way to make poetry part of everyday culture. Local poetry is posted in downtown business windows for all to read. In 2017, more than 100 poems were posted throughout the downtown. PoemTown is sponsored by Catamount Arts, the St. Johnsbury Athenaeum, and the St. Johnsbury Chamber of Commerce. The program also organizes Wednesday noon poetry readings, Poetry Slams for adults, teens, and children, and a final Poet's Reading event held at Catamount Arts Gallery.

The Back Roads Readings Series hosts poetry and prose readings at the Brownington Congregational Church three times each summer. Started in 2013, it has attracted 25 noted authors who live or summer in the Northeast Kingdom, such as Rachel Hadas, Michael Collier, Jane Shore, and Howard Normand. The series gives the community ongoing chances to hear from some of the region's best writers and gives writers an opportunity to sell their books.

Other formal and informal "writing groups" have formed to encourage and coach the craft of writing and to create writers' networks. Examples include an informal group that meets at the Café Lotti in Burke, the Wednesday Poets group in Barton, and a group forming through the Nevermore Bookstore in Newport. Reeve Lindbergh has a 'Memoir' writing group with senior citizens in St. Johnsbury; students from the Creative Writing program at the St. Johnsbury Academy interview the seniors and write stories based on the interviews.

Literary Support: The Vermont Arts Council has awarded \$21,900 to the Literary Arts community over the past three years, including for a Literary Festival, writing residency program, and support to individual writers. The Book Arts Guild of Vermont supports bookmaking and printing. Sundog Poetry Center and The Poetry Society of Vermont support the work of aspiring poets throughout the state. The Vermont Studio Center, started in 1984, has become one of the largest writers-in-residency program in the United States. The Writer's Center of White River Junction offers one-on-one technical support to writers, as well as workshops and conferences.

Education: St. Johnsbury Academy publishes *Clear River Review* and has a very strong creative writing program run by Jenny Mackenzie. Mackenzie has overseen the program for 20 years. She's mentored dozens of students over the years and invites graduates of her program to come back and talk to students. Mackenzie also runs the Fireside Literary Series, a program that has brought writers like Grace Paley and Maxine Kumin to the school to inspire students. Galway Kinnell and Howard Frank Mosher have also come to the Academy to talk about their lives as writers. Bill Biddle, a former writing teacher, and Mackenzie founded an after-school writers group for students called Writer's Block.

The Creative Writing program at the Northern Vermont University (NVU), with 24 current student majors, is the only public higher education institution in the state offering a Bachelor's of Fine Arts in Creative Writing. Students enroll in classes, courses, workshops and internships. The program also provides hands-on experience in editing, publishing and the business side of production through *Green Mountain Review*, a literary journal that has been published by the

University for 23 years, and *Pamplousse*, an undergraduate literary journal published by students. Selections from *Green Mountain Review* have been nationally published in *Best American Poetry*, *Best American Short Stories*, and *Best American Essays*.

Graduates of the creative writing program at the Johnson campus typically go on to teach writing on the elementary and high school levels, go straight to graduate school, or work for a publisher. Some directly pursue a literary career.

Challenges

- The Creative Writing Program at NVU is an underutilized resource for the Northeast Kingdom literary community.
- The Northeast Kingdom internal market for book sales is very small, and therefore requires stronger connections to national distribution systems in order to achieve scale.
- In spite of the breadth and depth of Literary Arts in the Northeast Kingdom, there is no central organizing entity or mechanism to help it grow and move to a higher level.
- The public schools could become much more of a resource in cultivating a new generation of writers in the Northeast Kingdom, but lack of funding and time for teachers to teach writing is a major obstacle.

Opportunities

- The Creative Writing Program at NVU, with the right support and involvement of the literary community in the Northeast Kingdom, could be a focal point for growing and strengthening Literary Arts, and for nurturing a new generation of writers and publishers.
- Organizing an annual or bi-annual writing event that builds on the rich literary legacy of the Northeast Kingdom's writers could elevate the region's reputation as a writing community.
- Writers' retreats have sprouted up all over the country. The Northeast Kingdom has all of the amenities and literary assets to create one of its own.
- Poetry Out Loud could be expanded to other school systems throughout the Northeast Kingdom and bring poetry to a wider audience.

E. PERFORMING ARTS: Showcasing Creativity

At a Glance

- Approximately 228 earn income from the Performing Arts segment (see Table 9)
- The segment represents 7% of all creative industries employment in the Northeast Kingdom
- 7 total establishments with employees

The performing arts segment includes individual artists and performing arts groups and troupes, performing arts places and spaces, as well as those supporting the infrastructure and equipment required to have successful performances. The Northeast Kingdom has an impressive array of performing arts groups and offerings for such a rural and remote area.

Table 9: Employment for the Performing Arts Segment

Performing Arts Segment	Employed	Self-Employed	Extended Proprietors
228	85	31	112

The Heart of Performing Arts in the Region

There are a few performing arts organizations that provide the foundation for performing arts in the region and beyond. These include Catamount Arts, the Highland Center for the Arts, Bread and Puppet Theater, and Circus Smirkus.

For more than 40 years, Catamount Arts, based in St. Johnsbury, the only full-service arts center in northeastern Vermont, has supported and hosted live music, dance and theater performances and served as a regional box office for more than 40 organizations. Catamount Arts also produces KCP Presents Performing Arts Series, bringing world-class professional performances to the Northeast Kingdom; First Night North, one of only two family friendly, alcohol free New Year's Eve performing arts festivals in Vermont; Circus Smirkus in St. Johnsbury; the EPIC Music Program and the Levitt AMP St. Johnsbury Music Series.

The Highland Center for the Arts in Greensboro, while a relatively new entrant to the performing arts scene in the Northeast Kingdom, seeks to develop and operate a welcoming venue for assembly, artistic expression, entertainment, education and refreshment. Programming includes dance, music, theater, circus arts, cinema, workshops, artists residences, and lectures. Their goal is to achieve a balanced, year-round schedule of locally and nationally recognized artists and events suited to serving the communities in the Northeast Kingdom and beyond.

Bread and Puppet Theater, founded in 1963 by Peter Schumann on New York City's Lower East Side, has been located on a farm in Glover since 1974. The politically motivated theatre continues to be one of the oldest, non-profit, self-supporting (though charging no admission) theatrical companies in the U.S., the subject of dozens of books, articles, and research studies.

Its widely known summer “Domestic Resurrection Fair and Circus” in Glover (described in detail in a 20-page article in *Vanity Fair*) attracted tens of thousands until 1998, when it outgrew local capacity and shifted to July-August weekend performances.¹⁴ During the rest of the year, they tour the U.S. and other parts of the world. Each year summer interns from around the world (15 countries in 2018) pay for the opportunity to live on the farm, and learn how to make and use puppets and perform.

Circus Smirkus is a nonprofit arts and education organization based in Greensboro, focused on bringing the transforming power of the circus arts to people of all ages. This is done through the Circus Smirkus Big Top Tour, the only traveling youth circus in the US; its camp and its school residencies. Smirkus is the brain child of Founding director Rob Mermin, who ran off to Europe to apprentice himself in circus life. Mermin spent more than a decade performing as a clown in such circuses as Circus Hoffman in Great Britain, Circus Scott in Sweden, the Hungarian Magyar Cirkusz, and Cirkus Benneweis in Denmark. Mermin founded Smirkus on a 38 acre parcel in Greensboro.

Music Venues

A number of venues support musical performances in the region, which include the following:

- Jay Peak began with indoor concerts but soon embarked on outdoor concerts that attract up to 3,000.
- Catamount Arts and the Highland Center are two of the larger institutions presenting musical performances on a regional scale.
- The Barrage, a relatively new rock venue in Holland, is run by Andy Bouchard out of his barn. His LLC, Borderline Entertainment, does production work.
- The Upright Steeple Society supports musical performances in the York Street Meeting House in Lyndon. The meeting house is a venue for concerts with a capacity of 200 people, and hosts artists traveling from Boston to Montreal who want to fill their travel time.
- Other summer outdoor music performance series include the Caspian Monday Music Series in Hardwick, Wednesdays on the Waterfront in Newport, Montgomery Summer Concert Series on Thursdays, and Island Pond’s Friday Night Live Music Series.
- Now Playing Newport is a regularly scheduled music series at the historic St. Mark’s Episcopal and United Churches of Newport, featuring local and statewide artists.
- The Music Box is a performing arts venue in Craftsbury hosting a variety of musical performances.

Started in 2017, Wednesdays on the Waterfront (WOW) in Newport is a community-based music festival of six free shows. Its opening season shows attracted up to 1,000 people. WOW partners with Catamount Arts for use of its sound and stage. In 2018, WOW featured bigger name bands from Portland and New York, attracting larger audiences of up to 1,200. The series is paid for through business and community sponsorships of \$15,000-\$20,000.

¹⁴ Edward Hoagland. “Let Them Have Bread and Puppets,” *Vanity Fair*: 46 (5, 1983), pp. 92-102.

Musicians and Musical Groups

The region has some very good local musicians, including a small number who are known and perform outside the region. Most of the musicians depend on other primary sources of income and, even if music is their number one interest and creative outlet, it is a secondary occupation.

- Singer-songwriter Neko Case, currently of Barnet, is one of the biggest names to come out of the Northeast Kingdom currently.
- David Rowell, of Craftsbury, plays in several bands in the Northeast Kingdom, including Rick and the Ramblers Western Swing Band.
- Linda Warnaar, a professor at Northern Vermont University and a musician focused on Afro-Caribbean drumming, performs solo and with a variety of groups, including Tritium Well, Chickweed, and the Dramatics.
- The Maple Leaf Seven have played traditional jazz and classic swing for dances, concerts, weddings and community fairs, Mardi Gras events and worship services since 1978.
- The New Gypsy Swing Quintet is a jazz string ensemble celebrating the Manouche Sound created by legendary guitarist Django Reinhardt and violinist Stephane Grappelli that melds European gypsy music with American swing.
- The Swing North Big Band was founded in 1977 in St. Johnsbury and continues to provide entertainment in swing and dance music.
- Fifth Business in East Ryegate has been blending music from the U.S. and the British Isles for a dozen years at farmers markets and other local venues.
- Based in Lyndon, the Kingdom All Stars are not basketball players – they are student musicians chosen by audition during grades 5-8 who play concerts like First Night, private events and concert series. Cast members must have talent, good practice habits and be willing to embrace the group concept.

Gene McCormick is a world-class saxophonist/singer/ keyboardist who has performed with Isaac Hayes, BB King, The Allman Brothers, and Marvin Gaye. Gene now performs regularly with the Vermont NOLA band "Funky Crustaceans" and a New Jersey band. Gene recently performed at the Newport Vermont Jazz Festival as a duet, a solo show, in two band performances, and in two impromptu jam sessions. Despite his success as a musician, his primary occupation is Licensed Clinical Psychotherapist for the Department of Corrections.

Music Stores and Recording Studios

To support musicians in the Northeast Kingdom, a few retail stores sell and repair instruments. Kiss my Winds and Brass in St. Johnsbury repairs wind and brass instruments and sells supplies and accessories.

Dandelion Art and Music in East Haven is an art and music supply store that also repairs, restores and creates stringed instruments and makes non-toxic professional quality art supplies.

Thurmon Knight Violins in Glover builds and restores stringed instruments, including violins, violas, and cellos, by hand. A cellist who became a luthier, Knight still plays as a soloist.

Dreamery Productions is a full-service recording studio in Barnet, offering tracking, mixing, CD production, music video production, and mastering. Andy Bouchard in Holland also has an LLC called Borderline Entertainment that does production work.

Theater

There are three basic kinds of theater found in the Northeast Kingdom: for-profit, community theater and educational for youth.

In the for-profit sector, Vermont Vaudeville is a grassroots theater company in operation since 2009. Most shows are offered at the Hardwick Town House, though sometimes shows are presented further afield. The core cast includes members who have also been involved with Bread and Puppet Theater, such as Rose Friedman and Justin Lander, who also operate Modern Times Theater. Modern Times Theater provides a fresh take on the entertainment styles of the past, including novelty music, handmade puppetry and classic comedy.

Table 10: Examples of Community Theater

<i>Community Theater Group</i>	<i>Location</i>
Borderline Players	Newport
St. Johnsbury Players	St. Johnsbury
North Country Community Theater	Upper Valley (VT/NH)
Act Three Theatricals	Derby
Vermont Family Theater	Irasburg
VT Children’s Theater	Lyndonville

The Northeast Kingdom has a rich tradition of community theater (see Table 10). The Borderline Players is a new nonprofit community theater troupe performing at the Haskell Opera House. In its first season, it performed three productions. Members of the troupe hail from the Northeast Kingdom—many from the Newport area—and the Canadian side of the border. Twilight Players is a theater troupe affiliated with Northern Vermont University’s Lyndon campus that produces two plays each year.

The St. Johnsbury Players, founded in 1936, is the Northeast Kingdom’s oldest community theater group. It began as a small group of friends drawn together by a passion for theater. The Players continue to produce classics as well as contemporary hits. Auditions are always open to the public. The Players encourage young people’s passion for theater with the W. Clark Noyes Theater Arts Award, given every year to a graduating high school senior who has demonstrated excellence in the theatrical arts and is going on to study theater in college.

The Vermont Children’s Theater in Lyndonville was founded and is run by the O’Reilly’s of the Wildflower Inn. Performances are held in a former hay barn on the property, which was

converted to a raised stage and sloped seating for 200 people. This free theater opportunity offers children and teenagers an opportunity to be a part of a summer theater production.

Formed in 1973, North Country Community Theatre (NCCT) is a community theatre group based in the Upper Valley region of New Hampshire and Vermont, committed to producing quality community theater while providing Upper Valley residents with the opportunity to take part in all aspects of a theatrical production. NCCT performs at least one and sometimes two shows a year cast with community members. NCCT Teens additionally puts on one show every year, in late winter, cast solely with area high school students.

Act Three Theatricals, based in Derby, is a production company run by students for students. It was originally an afterschool program at United Christian Academy, but due to its popularity the company expanded, exposing local Vermont students to the theatrical arts. Vermont Family Theater in Irasburg is a theater company that also runs summer camp theater arts programs.

Dance

Rebecca McGregor, Lyndon Institute's dance teacher, is a key leader supporting dance in the region. She runs the dance program at the Lyndon Institute and brings afterschool dance programs to elementary and middle schools. McGregor was instrumental in starting the Vermont State Dance Festival, which brings in 200 high school dancers for a day of movement exploration.

While not a formal dance event, Boombox develops unique experiences and adds nightlife in the Northeast Kingdom. Naomi Ranz-Schiefer purchased the old Firehouse in downtown Greensboro from the town, which is now an empty building. Ranz-Schiefer and other friends were seeking to create community vibrancy. The result has been a series of curated evenings, featuring unique experiences involving dance, music, art, and social connection. There have been anywhere between 150 and 300 people at Boombox events.

A few of the dance studios available to teach dance in the Northeast Kingdom are Dance Express in St. Johnsbury, North Country School of Dance in Newport, and Dance Workshop in Lyndonville.

Resources and Support System

Support for the performing arts comes primarily in the form of grants from the Vermont Arts Council, the Vermont Humanities Council, the Vermont Community Foundation, and private donors. Catamount Arts provides support to smaller endeavors in the Northeast Kingdom. In addition, regional and local businesses are often asked to sponsor or underwrite performing arts productions, such as by buying advertising in programs.

Challenges

- Encouraging people to purchase and engage in art locally is a challenge. This includes volunteering and other forms of engagement.
- Engaging the next generation has been a challenge, in terms of volunteers and as consumers of the performing arts. Solving this problem is key to the success of the creative economy.
- Keeping prices low and affordable is important for those in the Northeast Kingdom. Building an endowment was mentioned by multiple performing arts organizations as a way to sustain their organizations into the future and keep ticket prices affordable.
- There is a shortage of financial support for performing arts in the Northeast Kingdom; businesses that do underwrite performing arts organizations are becoming tapped out.
- It is difficult to find affordable performing spaces in walkable downtowns.
- Space for storing equipment and materials related to performing arts is another issue.
- Organizations that do not own their space are unable to qualify for grants related to improving those spaces.
- Some equipment and facilities are dated.
- In some communities, there is a lack of municipal support -- issues related to permitting or zoning sometimes create barriers to the success of some performance operations.

Opportunities

- The Northeast Kingdom is strong in the performing arts with a wide variety of marketable offerings. Those in the performing arts segment talk about a real sense of place.
- The level of entrepreneurship in the region — with a high number of performing arts businesses led by women — is impressive for such a remote, rural area.
- Partnerships are key to the success of creative endeavors in the region, especially in the area of performing arts. Many performing arts organization rely heavily on partnerships and volunteers.
- Integrating information about the performing arts offerings in the Northeast Kingdom in one place can provide a one-stop location for residents and visitors.
- There may be an opportunity to help support performing arts organizations in establishing endowments as a way to sustain their organizations and keep ticket prices affordable.
- If performing arts endeavors represent something of value to a community, municipalities may want to incentivize this work or at least create fewer barriers.

F. SPECIALTY FOOD & CULINARY ARTS: Giving Meaning to Eating

At a Glance

- Approximately 651 people earn income from the Specialty Food and Culinary Arts segment (see Table 11)
- The segment represents 24.9% of all creative industries employment in the Northeast Kingdom
- There are 42 establishments with employees.

The Specialty Food and Culinary Arts segment includes specialty food production, bakeries and confectionaries, beverages, restaurants, and support services. Vermont is known for its food sector, and increasingly for the melding of food and art through creative recipes, supplements to farming, menus and presentations, packaging, labeling, and branding. The state's Farm to Plate Strategic Plan (2009) as well as the Regional Food System Plan for Vermont's Northeast Kingdom (2016) seek to:

- increase economic development through Vermont's farm and food sector
- create jobs in the farm and food economy
- improve access to healthy local food for all Vermonters.

Table 11: Sub-Dividing the Specialty Food and Culinary Arts Segment

Sub-Segment	Employed	Self-Employed	Extended Proprietors	Total
Eating Establishments	260	0	0	260
Beverages	22	0	13	35
Bakeries/Confectionaries	9	10	102	121
Other Specialty Foods	150	12	73	235
Total	441	22	188	651

Specialty Foods

Defining a food-based business as creative requires distinguishing between food production and presentation as primarily for sustenance and as a form of artistic expression or consumer experience. These products are typically differentiated from mass-produced or prepared foods, while creating added value and enhancing the experience of the customer. Many of the food-based enterprises in the Northeast Kingdom, as in Vermont statewide, fit this mold.

In the southwest corner of the region, Hardwick is now recognized to be in the forefront of the American organic, local, and creative food renaissance. It is ably supported by the Center for an Agricultural Economy and the Vermont Food Venture Center, a shared kitchen incubator, and driven by its many creative producers such as Jasper Hill Cheese, Pete's Greens, and High Mowing Organic Seeds. Hardwick is recognized nationally both for what it produces and as a

model for economic development, as documented by local author Ben Hewitt in the book *The Town that Food Saved*.¹⁵

Specialty Food Production

Much of the specialty food segment in the Northeast Kingdom revolves around value-added food production and artisanal beverage production. In recent years, the Northeast Kingdom has seen a higher degree of value-added production among farmers than nationwide.¹⁶

Much of the creative value-added production in the Northeast Kingdom is based around cheese. The Northeast Kingdom is home to internationally recognized award-winning artisanal cheesemakers, such as the Cellars of Jasper Hill. Investments have allowed for expanded value-added production opportunities on other farms. These expansions include:

- Sweet Rowen Farmstead, an Albany dairy farm, opened an on-farm creamery in 2012 to offer branded gently-pasteurized milk and a variety of small-batch artisanal cheeses.
- Bonnieview Farm, also in Albany, established a cheese-aging cave for sheep and cow milk cheeses, and now offers a variety of unpasteurized artisanal cheeses.
- Kingdom Creamery in East Hardwick diversified in 2011 by constructing a production facility for its branded ice cream and yogurt.
- Cate Hill Orchard: The Greensboro-based farm made infrastructure investments to accommodate cheese making and added coolers for storage of apples and cider.

Për Courtney in Walden, former fisherman, stockbroker, silversmith, and furniture maker, now specializes in smoking seafood, cheese, and garlic to produce Për's Smoked of Vermont, sold nationally.

Artisanal beverages produced in the Northeast Kingdom include beer, cider, mead, and spirits. This sub-segment continues to build its reputation and to expand. It also represents a growing attraction to tourists and to young people.

Hill Farmstead Brewery has been named "Best Brewery in the World" by RateBeer, the world's largest beer review/rating website. People come to the Northeast Kingdom from far and wide to visit Hill Farmstead. Barr Hill Gin, produced by Caledonia Spirits, has won multiple awards in

Artisanal Breweries and Ciders

- Next Trick Brewery, West Burke
- Hill Farmstead Brewery, Greensboro
- Saint J Brewery, St. Johnsbury
- Red Barn Brewing, Danville
- Kingdom Brewery, Newport
- Covered Bridge Craft Brewery, Lyndonville

Artisanal Wines, Spirits, Beverages

- Chateau Tarbox Wines, Orleans
- Caledonia Spirits, Hardwick
- St. Johnsbury Distillery, St. Johnsbury
- Eden Specialty Ciders, Newport
- Artesano Mead, Groton
- Vermont Switchel, Groton

¹⁵ Ben Hewitt. *The Town that Food Saved: How One Community Found Vitality in Local Food*. New York: Rodale Books, 2009.

¹⁶ NVDA. Regional Food System Plan for the Northeast Kingdom. 2016. <http://www.nvda.net/files/Final.Online.pdf>

international spirits competitions. Caledonia Spirits will be moving the majority of its operations to Montpelier but will keep a tasting room in Hardwick.

Another category of the region's creative food products are baked goods and confectionaries. Bien Fait Specialty Cakes in Greensboro is one of at least a dozen specialty bakeries in the region. It hand-bakes cakes for special occasions, fruitcakes, teacakes, and pies, as well as granolas and desserts. Baked goods are made with all natural ingredients and no preservatives; the business donates 100% of its profits to charity. Bien Fait Specialty Cakes also sells online, and its website carries testimonials from publications like *Yankee Magazine*, *Vermont Life*, and *Edible Green Mountain*.

Bently's Bakery and Café in Danville was started by a graduate of the St. Johnsbury Academy's culinary program and the New England Culinary Institute. Tarah Fontaine began by baking in her kitchen for the local community. Demand grew to where she was able to buy an existing bakery and add a café; she now makes a wide range of artisanal treats as well as offering classes in skills like cupcake decorating and bagel making.

Burke Mountain Confectionery was started by a couple who moved to Vermont for its cooler life. Their handcrafted chocolates reflect that dream, using flavors of the Northeast Kingdom, such as Eden Ice Cider, Maple Bacon, Peppermint Bark, Maple Mocha, and Sweet Maple Dark Chocolate Truffles.

Artesano Ice Cream in Groton is produced by the same couple that produces the Artesano Mead. They make small batch seasonal ice cream using all local ingredients. Spring flavors include rhubarb and strawberries; fall flavors include apples and pumpkin.

*The bakery at **Patchwork Farm and Bakery** in East Hardwick was an accidental result of the owner's skill and passion for baking. After coming to Vermont to study art and working in the state for three decades with a growing family to support, Charlie Emers decided to turn his passion into a full-time business. The Bakery today produces about 20 different breads such as Blue Cheese with Walnuts, Herb's Deli Rye, Roasted Garlic, and Piper's Pita Pockets as well as ciabatta, bagels, bialys, and challah. These baked goods are now sold across New England. When he was unable to find Matzoh for Passover a few years ago, he began making what is now called Everyday Matzoh, which is popular year round. It's not strictly kosher, although the ingredients are, and it's organic, made in a rough, ovalsque form that likely resembles the very earliest Matzoh.*

Creative Farms

Farms that are engaged in some form of creative activity to supplement income, educate, or distinguish themselves by adding value to what they produce are considered creative enterprises. One of the more common ways farms use creativity is in producing, branding, and selling their own food products, from preserves to baked goods. This classification, however, fits only a small proportion of all farms. Fortunately, the Vermont Sustainable Jobs Fund's Food Atlas provides excellent descriptions of farm activities and was used as a starting point.

Cate Hill Orchard and Grassfed Sheep Dairy in Craftsbury, for example, is certified organic and sells apple cider and aged apple cider vinegar under its own label. It also hosts four week-long “farm and sing” camps combining traditional music with traditional farming.

In Westfield, Couture’s Maple Shop and Bed and Breakfast offers country accommodations in a family environment in its 19th century farmhouse. The farm is enrolled in Vermont’s “Dairy of Distinction” program and it won first place for its Grade A syrup in a Maple Conference in Quebec in a wide field with entries from 14 states and 4 provinces.

Bonnieview Farm in Craftsbury, passed down from generation to generation since 1890, produces a variety of cheeses from sheep’s milk, cow’s milk, and a combination of the two. It also produces wool yarn and duvets, and lamb, beef, and chicken. Bonnieview Farm is part of the Worksong Project, which gathers people to learn worksongs while working. Group projects include harvesting vegetables for seed, stacking wood, topping onions, or digging potatoes.

Restaurants

Eating establishments are considered creative establishments if they (1) have a professional chef, serve attractive presentations regularly, and alter their menu; (2) serve as venues for performance artists or events; or (3) are widely known for representing the region’s rural history and/or culture.

Due to the remoteness and challenging economic circumstances of the Northeast Kingdom, there are fewer restaurants that fit the definition based on creativity of chef and presentation or that serve as venues than can be found in more urban settings. However, there is an abundance of eating establishments that have preserved their historic settings and cultural importance and/or serve as community meeting places.

One of the region’s outstanding restaurants is located at Rabbit Hill Inn in Lower Waterford. The Inn ranked 13th by *Travel + Leisure Magazine* among all inns in the U.S. this year, in part due to its exceptional dining experience with frequently changing and innovative menus and seasonal local ingredients.

In contrast, the Peacham Café, situated in an old firehouse, offers a seasonal and local menu such as “a hearty grilled cheese ... on buttered whole-grain bread with apples and ham.” The café was established as a community supported enterprise intended to provide a “gathering place for coffee, food, and conversation.” Since then, it has become a community hub, market for local food, and destination for tourists.

Parker Pie Company in West Glover is located in the back of an old General Store, purchased with the help of some investors in 2005. It was started in this rural setting as “a place for people to meet and share ideas” by a co-owner with culinary training and another drawn to the area by Bread and Puppet. Although the original plan was for a coffee shop, it quickly shifted to pizza and beer — and now is developing a wider reputation for its pizza, specialty dishes, and wide selection of craft beers as well as a community meeting place. Parker Pie also hosts musical events that draw from a much larger area and has a small stage with seating upstairs for performances.

Martha's Diner, situated in a chrome-plated 1953 Fodero Dining Car, has operated in Coventry for three decades. This old-fashioned country grill still serves American classics to farmers and other locals on stools, as well as tourists.

Resources and Support System

Food and agriculture are supported by the federal government through funding from various U.S. Department of Agriculture programs and business and financial advice from Small Business Development Centers.

Statewide programs include programs of the Vermont Agency of Agriculture Food & Markets, the Vermont Farm and Forest Viability Program, and the Vermont Sustainable Jobs Fund. The last supports small food-related businesses through its management of the Farm to Plate Network and its Flexible Capital Fund.

The Vermont Fresh Network (VFN) is another support organization that provides a variety of professional development and networking opportunities for people interested in the food industry. VFN also emphasizes using local resources in local restaurants. Dig In Vermont is a resource for residents and visitors looking for a solid Vermont food experience.

The Northeast Kingdom has its own organizations and institutions devoted to food and agriculture. The Center for an Agricultural Economy (CAE) promotes local foods and the businesses that produce them. It offers farm and food business advising, a shared use commercial kitchen, a farm to institution supply chain, and loans and financing. Owned and operated by the CAE, the Food Venture Center is a shared-use food hub and business incubator designed for food entrepreneurs and farmers seeking to grow their businesses.

Green Mountain Farm-to-School in Newport works with schools, farms, and communities through capacity building, resource development, a summer internship program, and technical assistance. It supports school gardens, farm-to-school sourcing programs, a food truck, statewide marketing campaigns, and Farm Direct, a regional food hub that distributes local food across all of northern Vermont. The many farmers' markets spread across the region combine selling local food products with crafts and music.

Each of the region's career centers have well-attended culinary arts programs; St. Johnsbury Academy is in the process of establishing a food truck as a teaching device. Sterling College in Craftsbury has a certificate program in sustainable food craft and a nationally known summer program, the School of the New American Farmstead, which attracts 300-400 students each year. The college grows 30% of all the food it serves on its campus. Karmê Chöling, a meditation center in Barnet, offers a 6-month residential program that teaches gardening and farming.

Challenges

- Labor markets are tight in most of this segment, in part because it is not viewed as a promising career path.

- Graduates of culinary programs at career centers tend to leave the region due to a lack of employment opportunities.
- Strict regulations impose high costs on small specialty food producers.
- It has been difficult for small enterprises to reach markets outside of the Northeast Kingdom.
- There are few examples of agri-tourism in the Northeast Kingdom, a growth industry in other parts of rural America.

Opportunities

- The culture of Northeast Kingdom includes a strong sense of entrepreneurship.
- Due to its rural character, farmers have found entrepreneurial ways of supporting themselves by generating additional income from creative farm and/or off-farm activities.
- The Northeast Kingdom is home to impressive artisan cheese offerings ranging from small, farmstead cheesemakers to larger nationally and internationally renowned cheesemakers.
- There is a variety of high-quality artisanal craft beers, ciders, and distilled spirits.
- There is a significant opportunity around growing agri-tourism in the Northeast Kingdom.

G. FILM AND MEDIA: Projecting and Distributing Creativity

At a Glance

- Approximately 328 individuals earn income from the Film and Media segment (see Table 12)
- Represents 12.5% of all creative industries employment in the Northeast Kingdom
- Includes 14 establishments with employees and 178 without employees.

The Film and Media segment is divided into three components, or sub-segments:

- 1) Film—documentary, feature, and animated
- 2) Commercial video—marketing
- 3) Journalism—print, television, radio, and podcast

Table 12: Employment for the Film and Media Segment

Film and Media Segment	Employed	Self-Employed	Extended Proprietors
328	150	23	155

Film

Filmmaking in the Northeast Kingdom has a surprisingly rich history anchored by a few prominent artists and projects. An environmentalist and documentary filmmaker, the late Bill Eddy came to prominence in the 1960s for producing wildlife awareness films in Africa. A resident of Sutton, Vermont, he established a lecture series at the Fairbanks Museum and Planetarium, which has subsequently brought many speakers in the joint fields of environmentalism and media to St. Johnsbury. Herb Di Gioia, a documentary filmmaker and pioneer of observational cinema, developed his unique style of ethnographic filmmaking in the early 1970s by showcasing the lives of everyday people, including many of his Vermont neighbors, in a series called *Vermont People*. Now 84, Di Gioia resides in Sutton.

Equally regarded and far more locally active are husband and wife filmmakers Jay Craven and Bess O'Brien. Under the auspices of their company, Kingdom County Productions (KCP), Craven and O'Brien produce feature and documentary films, respectively—many of which are about local subjects or, in Craven's case, are based on local stories by local authors (Howard Frank Mosher, most notably).

Documentary and feature films continue to be shot in the Northeast Kingdom by other artists but remain sporadic, due to the absence of a film commission or other coordinating body as well as budget incentives. Filmmakers who choose to base their productions in the region do so if they already have a familiarity with the area.

Northeast Kingdom-based freelance animator Kevin Harkey continues to work for non-local, big-budget companies such as DreamWorks and Walt Disney Feature Animation; his experience in the industry has helped him establish those connections and credibility. However, animation is a new field of study in the Northeast Kingdom and, as such, lacks a robust infrastructure or jobs pipeline to support recent graduates. Animation in northern New England is gaining momentum and a regional network is beginning to form, presenting new opportunities for animators interested in niche filmmaking.

Commercial Video

Commercial video production in the region is equally nascent. Currently, this production market is composed of small independent videography companies or freelancers that subcontract specialty services such as aerial photography or music composition. Video-Vermont based in Morgan and Mike Deterling of The Wedding Dudes in St. Johnsbury produce wedding videos as well as marketing videos for businesses and events. Kingdom Mountain Media, a new media company based in East Burke, focuses on commercial projects and videos featuring outdoor adventure and recreation.

Journalism

Journalism is the largest production category in the Northeast Kingdom, which is not surprising given Northeast Vermont’s geographical isolation from major media markets. Locally produced journalistic content is available in a variety of forms including print, audio, and video (see Table 13). Companies in this category are usually employers and have a range of skilled creatives on staff including writers, editors, photographers, videographers, producers, technicians, salespeople, and communications specialists.

Table 13: News Companies in the Region

Company	Form
The Caledonian-Record	print, digital
The Barton Chronicle	print, digital
The Newport Daily Express	print, digital
The Hardwick Gazette	Print, digital
Vermont's Northland Journal	print
North Star Monthly	print
Newport Dispatch News	digital
NEK TV	television
Kingdom Access TV	television
Vermont Broadcast Associates	radio
WWLR - NVU	radio
Rumble Strip	podcast

The owners and employees of these companies, many of which have been operational for decades (*The Caledonian-Record* was founded in 1837; *The Hardwick Gazette* in 1889), are

entrenched in their communities and their work at these publications. As such, these long-standing workers are aging, creating challenges as well as opportunities within the regional media workforce.

Resources and Support System

Distribution

Distribution is an important resource for the Northeast Kingdom's Film and Media segment, particularly for independent filmmakers and content creators. There are a number of statewide organizations that are designed to broadcast independently produced content including Vermont PBS and Vermont Public Radio. Public, educational, and government (PEG) access television and community radio are also fantastic distribution channels for local content – there are 26 PEG access stations throughout the Vermont Access Network and 2 in the Northeast Kingdom. Statewide print and digital publications, including *Vermont Magazine*, *Business People Vermont*, *Seven Days*, and *VTDigger.com*, provide exposure to and for artists within the Northeast Kingdom's creative economy more broadly. While these resources are currently available to artists in the region, it is unclear how many are producing stories for a broad audience or pitching their content to these publishers and distributors.

Film festivals play an important role in local film distribution. The Vermont International Film Festival's (VTIFF) NEQ Regional Film Showcase allows filmmakers across northern New England and Quebec to access a wide audience of consumers and industry professionals gathered together annually in Burlington. Other venues for film screenings include theaters (although City Cinema in Newport and Star Theatre in St. Johnsbury primarily show big budget Hollywood films), arts centers such as Catamount Arts, and community spaces such as the Goodrich Memorial Library in Newport.

Freelancers, on the other hand, need access to a client base in order to develop a successful business model. Many companies and organizations in the Northeast Kingdom including Kingdom Trails, St. Johnsbury Chamber of Commerce, Burke Mountain Academy, Passumpsic Savings Bank, Northeast Vermont Regional Hospital, Rabbit Hill Inn, and others produce their own multimedia content—proving there is a market for commercial video production and distribution.

Advocacy

Several important advocacy tools for the Film and Media segment have developed over the past several years. The Vermont Animation Festival has been bringing national, award-winning animators to the Northeast Kingdom since 2014; the Tap Into Film 48-Hour Student Film Slam, a partnership between the School of Creative and Performing Arts (SOCAPA) and Catamount Arts, has been introducing young people to filmmaking for 5 years. Tap Into Film is an annual 2-day, hands-on production competition for local middle school, high school, and college students. This year, a record-breaking 32 teams of 3-5 students each participated in the event.

Additionally, the formation of the Vermont Archive Movie Project (VAMP) and the Vermont Production Council have placed new emphasis on the preservation and financing of Vermont-made films. VAMP, an initiative of VTIFF, has collaborated with various organizations to restore, digitize, and screen three films to date, two of which are significant to the Northeast Kingdom. The Vermont Production Council is a new, independent initiative that is building resources and funding incentives for local and non-local content creators in lieu of a state film and media office.

Education

The Northeast Kingdom boasts outstanding schools and universities with strong film and media programs. St. Johnsbury Academy, a 176-year-old comprehensive independent high school, offers a wide array of arts courses including photography and filmmaking. Film teacher Alex Shea, a coordinator of Tap Into Film, works with students to make high-quality marketing videos for the school.

Northern Vermont University in Lyndonville has multiple degree programs and concentrations in film and media including a BFA in Animation and Illustration, BFA in Cinema Production, BS in Electronic Journalism Arts (which began in 1980 as the Department of Television Studies at Lyndon State College), Minor/Concentration in Game Design, and a Minor/Concentration in Atmospheric Sciences Broadcasting. News7, the University's Emmy Award-winning campus television station, has been named the "Best College Newscast" in Vermont by the Associated Press and the National Society of Professional Journalists. Film and media students are often placed in internships with local businesses; however, due to the nature of the film, animation, and journalism industries, many relocate to larger markets after graduation to find employment.

School of Creative and Performing Arts (SOCAPA), founded by Lyndon Institute alum Jamie Yerkes in 2001, is a New York City-based performing arts training organization that provides summer camps for junior and high school students in New York, Los Angeles, and Vermont. SOCAPA's 1- to 2-week-long action film camps, are held each summer at Kingdom Trails in Burke. These camps pair young mountain bikers with hands-on experiences in drone and action filmmaking.

The North Country Career Center (NCCC) offers many technical training programs, and also facilitates the Young Hacks Academy Computer Camp – a national program with a summer camp at NCCC's Newport campus. The camp teaches youth ages 9-15 about computer programming in order to create their own video games and interactive stories.

Challenges

- There is insufficient regional or state funding for local media projects, particularly for small independent films, podcasts, and public radio and television.
- The lack of a skilled professional labor force as well as limited logistical support such as caterers, electricians, and sound technicians, puts a strain on film and media projects and companies doing business in the region.
- The majority of local students in programs for careers in film and media do not stay in the Northeast Kingdom after graduation.
- Workers in this segment are not connected to each other, to local resources, or to local clients (freelancers). Formal networks within the film and media sector do not exist.
- About 45% of Northeast Kingdom communities do not have access to public, educational, and government television.
- Access to broadband is inadequate and expensive, creating “last mile” connectivity issues.
- The region lacks internal as well as external awareness of, and advocacy for, the industry.

Opportunities

- The Vermont Production Council is an emerging, independent organization that may be able to bolster Vermont's film and media sector through networking, resources, and capital.
- A burgeoning makerspace and technological incubator environment may be able to generate opportunities in film and media.
- A connectivity platform between freelancers/small media companies and potential local clients could be useful to the industry.
- The Northeast Kingdom is an affordable production location for the film and media industry, given that it is a low-cost region with a friendly and accommodating environment.

III. SUPPORT FOR THE CREATIVE ECONOMY

Creative industries, like other industries, depend on support from a variety of services, organizations, activities, and financial, spatial, associational, and educational resources (see Table 14). Due to the heavy concentration of microenterprises and the self-employed in the creative economy and the experiential nature of competitive advantage, this support tends to be more scarce, especially in less populated areas.

For example, formal and informal opportunities for associating, networking, and sharing knowledge and experiences spur innovation and creativity but low population density inhibits associational behavior. Education develops creative people and enterprises as well as appreciation for creative products, but programs dependent on enrollment are more limited in rural areas. Planned events—festivals, fairs, and exhibits—operate as marketplaces for creative goods but success is associated with scale of attendance. The strength of the creative economy is, to some extent, linked to the quality and quantity of the social and support infrastructure that support it, both from within the region and across the state. The challenge facing rural areas is to find the means and resources to meet the needs of a population that is spread across large numbers of small towns and villages.

Table 14: Categories of the Creative Economy Support System

Category	Description
Associations and Networks	Formal organizations or associations and informal mechanisms or places that encourage and foster networking, learning, and associational behavior.
Education and Training	Programs and instruction aimed at developing or enhancing creative talent through public and private arts and craft schools, private teachers, and educational institutions.
Events and Festivals	Festivals, celebrations, exhibits, and literary events that showcase the creative economy.
Places, Spaces, and Venues	Locations such as eating establishments, inns, town halls, churches, farms, and shared spaces where creative enterprises or activities can be developed, exhibited, or performed.
Resources	Sources of support such as capital, grants, incentives, information, and business, technical, or entrepreneurial assistance.

A. Associations and Networking

The growth of the region’s creative economy depends heavily on levels of trust and collaboration. Despite the exponential rise of internet-based connections, regional mediating structures enable the deeper, person-to-person relationships that lead to trust, learning, and cooperation. An associational structure drives innovation and has been found to have a strong impact on economic success.¹⁷ The effects are likely greater in industries characterized by small enterprises and freelancers and in regions with low population density.

Associations, guilds, and networks serve the Northeast Kingdom both from inside the region and outside, generally from within Vermont. But national professional associations also serve some segments. Given the geographic isolation of the region, many local groups have formed by self-starters with an understanding of their community’s or industry’s needs. Unlike business and technical services, membership organizations involve community or industry members willing to share, and sometimes pool ideas, information, and resources.

The Northeast Kingdom is home to many locally based membership organizations (see Table 15). Segment-based and competency-based organizations provide networking opportunities, activities, information and knowledge and skill sharing, and support for their members. The North Country Quilters Guild has creative challenges and monthly “Show & Tells.” The Memphremagog Arts Collaborative provides their members with group exhibitions and low commission percentages on sales. In addition to local marketing opportunities, the North Country Chamber of Commerce hosts member business mixers and professional development seminars.

Collaborative workspaces such as The Foundry in Lyndon Center and the newly-opened Do North Coworking in Lyndonville operate with the same membership model as these other associations, but they allow diverse members of the entrepreneurial and established business communities to share space and engage with each other, leading to cross-sector skill share and, potentially, new products and innovations.

Table 15: Examples of Membership Organizations in the Northeast Kingdom

Association	Sector	Location
Do North Coworking	all	Lyndonville
The Foundry	all	Lyndon Center
Northeast Kingdom Collaborative	business	Craftsbury
Northeast Kingdom Chamber of Commerce	business	St. Johnsbury
St. Johnsbury Chamber of Commerce	business	St. Johnsbury
Burke Area Chamber of Commerce	business	East Burke
North Country Chamber of Commerce	business	Newport
Northeast Kingdom Arts Council	performing	Hardwick
Memphremagog Arts Collaborative	performing, visual art/craft	Newport

¹⁷ Philip Cooke and Kevin Morgan. *The Associational Economy: Firms, Regions, and Innovation*. Oxford: Oxford University Press, 1998.

Wooden Horse Arts Guild	performing, visual art/craft	North Troy
Caspian Arts	visual art/craft	Greensboro
Greater Barton Arts	visual art/craft	Barton
North Country Quilters Guild	visual art/craft	Derby
Northeast Kingdom Artisan Guild	visual art/craft	St. Johnsbury
Plein Air Northeast Kingdom	visual art/craft	Barton

Regional and statewide associations, particularly networks that understand and cater to the needs of a specific group of creatives and makers, are equally important. These groups provide collaborative marketing, professional development, funding sources, sales channels, job listings, advocacy tools, and other helpful resources to their members (see Table 16). Unlike local associations that leverage resources already available, statewide organizations create *new* resource opportunities for local creatives.

The Vermont Crafts Council, for example, is one of the few organizations to coordinate open studios in Vermont. These biannual Open Studio Weekends expand participating Northeast Kingdom-based artists' outreach to audiences, creating a critical channel for exposure and new customers outside the region. Similarly, the maps, brochures, and flyers created and distributed by the Vermont Attractions Association are hugely important to groups like the Northeast Kingdom Artisans Guild.

The Vermont Wood Manufacturers Association is a fantastic example of a statewide organization that advocates for the needs of the wood manufacturing industry and educates others about the industry's impact. It promotes Vermont-made wood products, provides member woodworkers with resources, and connects suppliers and makers.

Table 16: Examples of Statewide Associations

Association	Sector	Location
Vermont Attractions Association	all	state
Guild of Vermont Furniture Makers	design	state
Vermont Wood Manufacturers Association	design	state
Vermont Media Alliance	film & media	state
Vermont Production Council	film & media	state
Vermont Brewers Association	food	state
Vermont Specialty Foods Association	food	state
League of Vermont Writers	literary	state
Vermont Music Educators Association	performing	state
Vermont Association for Jazz Education	performing	state
Vermont Arts Council	performing, visual art/craft	state
Vermont Crafts Council	visual art/craft	state
Vermont Weavers Guild	visual art/craft	state
Connecticut River Artisan Group (CRAG)	visual art/craft	regional
Northern Vermont Artist Association	visual art/craft	regional

B. Education and Training: Developing Creative Talents

The strength and resiliency of creative economies are directly linked to the skills, talents, and ambitions of its residents. Although many of the region’s talented people moved into the Northeast Kingdom after completing their formal education elsewhere, the region depends on its schools, colleges, and universities to provide a continuing stream of new talent and workers and to provide opportunities to change careers and upgrade skills. Educational institutions also are sources and inspirations for new concepts and innovations. Finally, schools foster an introduction to and appreciation for the arts among all students and offer public venues for artistic and cultural performances, exhibitions, and lectures (noted in following sections).

The roles of the various levels of education are shown in Table 17. Creative talents begin to take shape in the elementary school, often sparked by passionate teachers and engaging curricula. Interests turn toward exploration, and in some cases, choice of career paths in secondary academic and career and technical education (CTE) programs. Most of those pursuing careers further develop and hone their talents at higher education institutions.

Table 17: Forms of Arts and Design-Based Creative Career Development

Purpose	Source
Exposure to and discovery of art and culture	Pre-school and K-12
Extending interests in the arts	After school programs and lessons
Exploring creative careers	Middle schools, Pre-CTE Education
Beginning creative talents as career path	CTE Career Centers
Preparing for career	Higher education
Enhancing creativity and innovation	Integrating art/design into other curricula

The region’s 38 school districts provide the initial exposure to the arts. The public and private schools, through visual arts, music and performing arts programs and clubs, develop the fine arts. The four career centers serving the region expose and begin to prepare students for careers in the applied arts, and offer continuing education program for adults interested in new of supplementary careers.

High Schools and Career Centers: The region’s high schools are the focal point for the fine arts, through: (1) liberal arts curricula intended to produce a well-rounded graduate and (2) deeper programs in visual, literary, musical, and performing arts for those planning to go on to higher education in those fields. Schools teach the arts, and students produce and display their talents via performances, shows, and exhibits.

The Career Centers are the least understood, in part because most are physically separated from the academic programs of the high schools, and in part because they are still too often perceived as 20th century vocational education for low achieving students.¹⁸ Today, however,

¹⁸ The first federal funding for vocational education, the Smith-Hughes Act of 1917 enacted in perpetuity, is widely attributed to the decade-long efforts of Senator Carroll Page, a native of the Northeast Kingdom.

the region's career centers offer a wide array of technically sophisticated and challenging programs as well as hands-on and experiential learning. Exemplary programs find ways to integrate business and entrepreneurial skills into their curriculum, most often by creating simulated (on in some cases real) business enterprises.

Many programs offer some dual credit towards graduation and higher education, and a high proportion of completers now go on to higher education. At North Country in Newport, about 3 of every 4 graduating students planned to go on to postsecondary education or the military. Career centers also enroll large numbers of high achieving academic students interested in a more hands-on approach to learning and acquiring specific talents. Selected examples from career centers include the following.

- St Johnsbury Academy's Culinary Arts program, which has a professional bake shop, operates the Hilltop restaurant and is planning to design and operate a mobile food truck.
- St. Johnsbury Academy's Fashion Design program, a popular program that is rarely found in rural parts of America, has seen one graduate go to the London School of Design, another to design for Levi, and another for LL Bean.
- North Country Career Center's Computer Programming and Game Design program prepares students for game design as well as graphic and web design.
- North Country's Culinary Arts program, includes the student-run full-service Falcon Café and offers dual credit with the New England Culinary Institute.
- Green Mountain Tech and Career Center has a popular creative Media & Design program where students explore graphic design, illustration, photography, animation, and filmmaking, build portfolios, and can work towards certification.¹⁹
- River Bend Career and Technology Center's program in 21st Century Media and Design, which explores how visual imagery works in multiple digital platforms such as game making, programming, and character creation.
- River Bend's Culinary students acquire real experience working at the Inn at River Bend.
- Lyndon Institute offers Graphic Design, where students learn the basics and industry standards and advance to mini-projects and portfolio projects.

Each of the schools also offers a variety of adult education course ranging from single day sessions to semester-long programs, with culinary arts and artisanal woodcraft and furniture making among the most popular. In North Country's wood and furniture program, instructors also provide technical assistance to help students complete their own designs.

Higher Education: Three higher education institutions operate within in the Northeast Kingdom: Northern Vermont University (NVU), Sterling College, and the Community College of Vermont (CCV). NVU offers baccalaureate and master's degrees, Sterling offers baccalaureate degrees and continuing education. CCV offers associate's degrees.

¹⁹ The Center is located outside of the region but serves many Northeast Kingdom towns.

NVU has the broadest array of programs aimed at creative occupations. Organized by area of interest, they include performing arts, visual arts, and communications and journalism. Broken down further, these program areas offer a wide array of relevant majors, minors, and concentrations.

- Visual Arts degrees encompass game design, graphic design, illustration and animation, media arts, film studies, and fine woodworking and furniture design.
- Performing Art includes composition, management, promotion, and technical production.
- Humanities and Social Sciences offers creative writing and film studies.
- Mathematics and Computer Science includes a minor in game design.

In fact NVU may be one of the Vermont's best-kept secrets in the creative economy. It offers internships outside of the state. The programs have expert faculty with connections to their fields. The Graphic Design program, which currently has 40-50 students, has an advisory board consisting of eight professional graphic designers. The major in Fine Woodworking and Furniture Design, for example, is offered in partnership with the Vermont Woodworking School.

Sterling College is a private, environment-oriented college founded in 1958, and is one of the first colleges to focus on stewardship of the environment. Its baccalaureate program in Environmental Humanities includes ceramics, prose and poetry, and papermaking.

Part of Sterling College's mission focuses on agriculture. From its inception, Sterling has operated its own farm. Recently, the college expanded its focus into continuing education and in 2015 started the School of the New American Farmstead. The summer program offers a wide range of 3-day to 2-week courses to 300-400 students. These include leathercraft, blacksmithing, cheesemaking (in cooperation with sponsor Jasper Hill), basketry, and the use of plants to produce art supplies. Authors (associated with sponsor Chelsea Green Publishing) teach various food and farm related courses.

The Community College of Vermont is the state's second largest college, operating with satellite centers across the state, but enrollments have been declining. St. Johnsbury and Newport are two of the college's 12 centers. It recently offered classes in studio art and printmaking, but enrollments have been too low to justify the classes. The college is making plans for a filmmaking class in conjunction with Catamount Arts. The college does offer a wide range of courses in the arts online.

In addition to the institutions operating within the borders of the Northeast Kingdom, others are close enough to allow students living in the Northeast Kingdom to commute to classes. These include Vermont Technical College, New England Culinary Institute, Vermont College of Fine Arts, and Goddard College, as well as Littleton Community College in New Hampshire.

C. Festivals and Events: Temporary Assemblies of the Arts

Festivals and events are a common and effective way for rural communities to celebrate and showcase their creative talents and, in some places, define themselves. These events attract tourists, encourage them to stay longer, and provide marketplaces for art, crafts, and local foods. In this way, they generate added wealth for their communities and the region.

Many of the Northeast Kingdom’s festivals and events are organized around seasonal weather and regional activities (see Table 18). For example, winter festivals focus on winter sports, and there are maple festivals in the late winter/early spring, foliage festivals in the fall, and outdoor fairs and music festivals during the summer season. In addition to festivals, summer music series are held on most days of the week. Coordination among communities in the Northeast Kingdom has been impressive in order to minimize competing events in the same geographic areas.

Table 18: Examples of Festivals/Events in the Northeast Kingdom

Event	Where?	When?
Lyndon/Burke Snowflake Festival	Lyndon/Burke	February
Memphremagog Winter Skating Festival	Newport	March
WinterBurke Fat Bike Festival	Burke	March
Burke Mountain Kingdom Trails Day	Burke	March
Lunenburg Maple Festival	Lunenburg	March
St. Johnsbury World Maple Festival	St. Johnsbury	April
Jeezum Crow Music Festival	Jay Peak	July
Orleans County Fair	Barton	August
Newport Vermont Jazz Festival	Newport	August
Peacham Acoustic Music Festival	Peacham	August
Newport Area Fall Foliage Festival	Newport	September
Northeast Kingdom Fall Foliage Festival	Throughout the NEK	September – October
Great Vermont Corn Maze	Danville	September – October
Wednesdays on the Waterfront	Newport	Summer

Great Vermont Corn Maze, Danville. The Great Vermont Corn Maze is a fall event that covers 24 acres and demands a more than two-hour hike. The three miles of dirt trails are lined with 10 foot tall walls of corn and include 100s of bridges. In 2018, the Great Vermont Corn Maze and PRETENDIN play area had 8,500 visitors from across the country and around the world. The proprietors also hold *Dead North: Farmland of Terror*, a haunted event through the fields and buildings, which attracts about 2,000 “victims” each year and typically has about 200 people on a wait list by opening night each year. They also offer Creepy Farm, a less scary version for younger children. Challenges include poor internet reception and cell service.

Jeezum Crow Music Festival. The Jeezum Crow Music Festival is held at Jay Peak’s Stateside Amphitheater every summer. It features several bands over the course of a summer day. The

5th festival was named by the Vermont Chamber of Commerce as a Top 10 Summer Event. Jeezum Crow attracts anywhere from 800-1,100 people depending on the line-up. Seventy percent of attendees are from the immediate area, with the other 30% from more than 90 miles away.

Wednesdays on the Waterfront. Wednesdays on the Waterfront (WOW) was the brainchild of Andrea Spates and her friends, seeking more free entertainment in Newport. The first six-show season began in summer 2017 with an audience of 250 and closed with 1,000. Catamount Arts provides for the use of their sound and stage. Starting with local bands, WOW has evolved in 2018 to adding bigger name bands that can draw larger crowds. Andrea believes most attendees are local — including from across the Canadian border. But many vacationers and tourists also attend. The events are supported by business and community sponsors.

Peacham Acoustic Music Festival. For eight years, Peacham has been hosting the Peacham Acoustic Music Festival (PAMFest), a blend of the old and new – roots music from the Celtic traditions, old time fiddle tunes, and a touch of blues and bluegrass, as well as dance activities, a craft fair, and other family activities. This two-day festival attracts topnotch national and local talent and now attracts about 1,000-1,500 attendees. PAMFest is the creation of Frank Miller, a Peacham native who left and returned. A genuinely homegrown event, fully 10% of the town's entire population of 700 work as volunteers on this event.

Farmers Markets

Farmers markets also serve as places where art and music can be found. Vermont offers a higher concentration of farmers markets than any other state. Farmers markets can be found somewhere in the Northeast Kingdom almost every day of the week. Over time, as demand has increased for local foods, the sale of food has been supplemented by the sale of arts, crafts, and other locally produced goods. And as farmers markets attract more people, they also become more socially oriented and set aside spaces for musicians and performers. Examples include:

- Barton Village Market, Saturdays
- Craftsbury Common Farmers Market, Saturdays
- Danville Farmers Market, Wednesdays
- Hardwick Farmers Market, Fridays
- Island Pond Farmers Market, Fridays
- Lyndon Farmers Market, Fridays
- Newport Farmers' Market, Wednesdays & Saturdays
- Peacham Farmers Market, Thursdays
- Westmore Farmers Market, Mondays
- Willoughby Lake Farms & Artisans Market, Thursdays

The Lyndonville Farmers Market on Fridays offers traditional produce, specialty foods and crafts, in addition to music and events for families. The family activities are implemented in coordination with Family Fun Fridays, a summer and fall program sponsored by All Things

Lyndon and Cobleigh Public Library, such as Messy Play, Field Games, and Pumpkin activities. The Craftsbury Commons Farmers Market also offers a wide variety of products and entertainment, including live music, plein air painting and kids activities.

The Hardwick Farmers Market has upwards of 29 vendors, including those selling vegetables/fruit/herbs, meat/cheese/eggs, prepared foods, “munch at the market” items, handmade crafts, health and wellness, and community-based organizations. The Caledonia Farmers’ Market Association manages a number of markets, including the St. Johnsbury Saturday summer market and winter markets and the Danville Wednesday market. Local musicians perform at the summer markets. Vendors include those selling food as well as creative products, such as personal care and herbal products, and knitted products like sweaters, hats, mittens, and scarves.

D. Places and Spaces

Facilities and venues are essential for the economic viability of the creative industries. These include performance and exhibition facilities and venues, galleries, studio space, live/work space, and the small clubs, restaurants, and other community facilities that are increasingly important venues in the music industry, poetry and literary readings, and art shows. In sparsely populated regions, ease of access to these places and spaces is essential to building a vibrant creative economy. The Northeast Kingdom is able to host and house a variety of accessible creative activities and events.

Municipal Spaces: Municipal spaces in individual communities can be extremely important in making arts opportunities accessible to a wide variety of people. Town halls and town libraries in particular are key creative assets in small communities. For example, the Albany Library and the Albany Town Hall share a building. The library features artists' displays, music programming and special events, like Poets and Pies. Though not necessarily a municipal space, the St. Johnsbury Athenaeum is a private, non-profit public library and art gallery, often acting as a host for educational events. Educational institutions also have their own venues for both student performances and for visiting artists. Examples include Fuller Hall at St. Johnsbury Academy and Alexander Twilight Theater at Northern Vermont University.

Collaborative and Shared Spaces: Coworking spaces, makerspaces, and incubators are all designed to encourage and stimulate innovation via collaboration and learning. Such spaces help overcome the isolation from peers and encourage the exchange of tacit knowledge and informal learning through "schmoozing."

Do North, the newest coworking space in the region opened November 1 in the former Bag Balm building in Lyndonville. The facility will lease space to businesses and provide a common convening space. The space is designed to support local businesses by consolidating local technical assistance providers in the area and offering entrepreneurial advice and assistance. It expects to be filled with 10-14 anchor tenants.

The Foundry is a membership-based non-profit workshop in Lyndon Center, offering a well-equipped space for craftsmen, engineers, and hobbyists of all ages, disciplines, and walks of life to work to create new and innovative products and businesses. It recently formed a partnership with Lyndon Institute, which gives it access to the Institute's space and equipment. This greatly expands the capabilities available to the community and to the entire Northeast Kingdom. MIS Makers in Barnet is a smaller-scale maker space.

SPARK is a business incubator/makerspace that spurs imagination, collaboration, innovation, and entrepreneurship across the region. Located in the basement of the Greensboro United Church of Christ, SPARK offers, for example, state-of-the-art graphic design computers, 3D printers, and a laser cutter, purchased with a USDA Rural Business Development Grant. SPARK offers classes and talks and encourages meetups. It also connects businesses with students at Hazen Union High School, offering after-hours classes at the school that are available to both community members and students.

Performance Venues: To attract artists to the Northeast Kingdom, there must be places for them to perform (see Table 19). The largest indoor performance venues are Catamount Arts and the Highland Center, which are also two of the foundational performing arts organizations in the region. Both feature theater, dance, and music performances, as well as arts educational opportunities and arts exhibition space.

Circus Smirkus features space more specifically for circus arts; however a Boombox dance party was held on their property. Other spaces that have evolved to accommodate musical performances are the Hardwick Town House, the Barrage in Holland, and the York Street Meeting House in Lyndon. Dog Mountain, with help from Catamount Arts, has hosted a summer music series on their property. Municipal outdoor spaces have been used for summer music series in different communities.

Local restaurants and pubs also offer music or other performances. Parker Pie, in West Glover, offers a full stage with seating for about 40 for music and theater. Kingdom Taproom in St. Johnsbury offers the Music Hall, a spacious, multi-functional room with a stage. The Wildflower Inn between Lyndon and Burke houses the Vermont Children’s Theater, a 200 seat theater, onsite in a barn on their property. Formerly a hay barn, it was converted to add a raised stage and a lobby. There is no cost for youth to put on productions with assistance from volunteers.

Table 19: Additional Examples of Venues

Theater	Location	Host
Catamount Arts	St. Johnsbury	Non-Profit
Highland Center for the Arts	Greensboro	Non-Profit
Alexander Twilight Theater	Lyndon	Northern Vermont University
Hardwick Town Hall	Hardwick	
The Barrage	Holland	Private
Haskell Public Library and Opera House	Derby Line	Non-Profit
Hardwick Town House	Hardwick	Non-Profit
York Street Meeting House	Lyndon	Non-Profit
Dog Mountain	St. Johnsbury	Non-Profit

Art Exhibition Spaces: Visual arts and crafts are exhibited and sold at various locations throughout the region. Key galleries scattered throughout the region include Catamount Arts, the Highland Center, Bread and Puppet Museum, the NEK Artisans Guild, the Artful Eye and the Stephen Huneck Gallery at Dog Mountain in St. Johnsbury, the MAC Center for the Arts and the 99 Gallery in Newport, the Miller’s Thumb and Borealis Studio in Greensboro, Brown Library at Sterling College in Craftsbury, Firehouse Gallery in Hardwick, Quemoy Gallery at Northern Vermont University in Lyndon, and the Old Stone House Museum in Brownington.

The St. Johnsbury Athenaeum also serves as an art gallery, featuring art from the Hudson School including the Domes of the Yosemite, a ten by fifteen foot painting by Albert Bierstadt. Art is also featured at local businesses, such as Dylan’s Café in St. Johnsbury.

E. Business and Technical Services

Business and Technical support systems are vitally important to small and mid-sized enterprises (SMEs) and to community agencies. The creative economy, in particular, is dominated by very small enterprises and by freelancers and the self-employed, businesses that more often rely on external assistance and advice. The creative economy also is spread across many small communities with limited resources.

Those self-employed or operating as full-time or part-time freelancers often need help with bookkeeping, taxes, or legal issues. Individuals and small businesses also might need assistance with setting up and maintaining web sites for marketing and sales, positioning the sites for greater visibility, and taking attractive photos. Other businesses might need help optimizing a production process, or acquiring and using new technologies. Communities need help with the requirements for creative placemaking as well as branding and marketing.

The region has a small number of service providers to help creative enterprises with needs outside of their core creative and business competencies. Given the small size of the Vermont market, however, most support systems operate across the state and are headquartered outside of the Northeast Kingdom (see Table 20).

Some statewide services maintain offices in the region but draw on state-wide resources as needed (e.g., SBDC, Coop Extension). In addition there are private businesses that offer professional services that reach across the entire state. Most of these are located in larger population centers, but there are services in the region, particularly for assistance with business startups, web and graphic design, marketing and branding, and general computer applications.

Table 20: Examples of Business, Entrepreneurial, and Technical Services

Program	Source	Location
Vermont Manufacturing Extension Center	Federal/State	Randolph
Vermont Arts Council	State	Montpelier
Small Business Development Center	Federal	St. Johnsbury
Center for Rural Entrepreneurship	Higher Education	Lyndon
Center for an Agricultural Economy	Region	Hardwick
Vermont Cooperative Extension	State	Burlington
Northern Vermont Development Association	Regional	St. Johnsbury/Newport
Vermont Sustainable Jobs Fund	Non-Profit	Montpelier
Vermont Council on Rural Development	Non-Profit	Montpelier
Vermont Agency of Commerce & Development	State	Montpelier

- Vermont Manufacturing Extension Center is a state and federally funded program in Randolph providing assistance to SMEs that make things. The Center has a staff member who has been working in the Northeast Kingdom, including with furniture companies.
- The Small Business Development Center is a federal program with 6-8 staff in Vermont, including one person in St. Johnsbury. The team advises and counsels entrepreneurs and

small businesses on planning, financial, and business problems, and conducts training programs.

- The Center for an Agricultural Economy provides, among other things, farm business consulting and advising, a farm to institution supply chain, a shared-use kitchen, and Northeast Kingdom Organizing, a regional network of partners to address issues of rural poverty and food insecurity.
- Cooperative Extension is a valuable but underutilized resource, not only for agriculture-related businesses but for community development.
- The Vermont Council on Rural Development (VCRD), formed in 1992, was one of the first organizations in the state to recognize the creative economy. In 2004 it organized meetings across the state, and in 2008 it awarded grants to towns to develop their creative economies. Recently, it has helped towns analyze strengths and weaknesses and develop action plans.
- The Vermont Sustainable Jobs Fund in Montpelier was formed in 1995 and supports Vermont's economy through business assistance, value chain facilitation, network development, and strategic planning. It currently maintains a Food Atlas and an Investment Fund.
- The Northern Vermont Development Association is involved not only in regional development efforts such as recruitment, commercial space, and transportation, but also historic preservation and environmental concerns. The NVDA provides limited technical assistance to firms and helps find sources of assistance that it does not provide, such as marketing.
- The Vermont Arts Council provides grants to artists; brings arts and artists to the schools; supports cultural facilities, creative placemaking, arts impacts, and many other programs; maintains a Vermont Creative Network on its website; and is taking the lead in developing the state's creative economy.
- The Center for Rural Entrepreneurship at Northern Vermont University supports economic development via, for example, its Incubator Without Walls for students and faculty, and by marketing student and faculty talents, such as logo design, to businesses. The Center is also a partner in the development of a membership-based coworking facility (Do North) in downtown Lyndonville that will offer entrepreneurial support and common resources.
- The Vermont Agency of Commerce and Development offers assistance through its offices for Tourism and Marketing, Historic Preservation, and Economic Development.

F. Financial Resources

The Vermont Arts Council is a major financial supporter of the arts and creative economy. Each year it provides funding in several program areas to strengthen and sustain the viability of individual artists, arts organizations, arts education programs, and arts-related places. Examples of recent grants in the Northeast Kingdom include artist Elvira Parker, Circus Smirkus, Catamount Film and Arts Center, GRACE, WonderArts, Now Playing Newport, and arts education programs in Lyndon, Barnet, Danville and Burke.

The Vermont Community Foundation distributed \$15.1 million in 2017 through its designated funds. Within this context, the Foundation has several funds that are relevant to the Northeast Kingdom and the arts and creative community: e.g., the Vermont Arts Endowment Fund, the Creative Connections Fund and the Alden and the Mary Byrne Arts Festival Fund. There are also designated funds for arts organizations in the Northeast Kingdom, including the St. Johnsbury History and Heritage Fund, the Catamount Arts Education Fund, the Craftsbury Community Fund, and the Fairbanks Museum Fund. The Foundation also has the Northeast Kingdom Fund. In 2017, the Foundation awarded \$63,000 in grants to 21 organizations the Northeast Kingdom, 7 of which were arts and creative organizations. Grants are typically in the range of \$500-\$5,000.

The Vermont Humanities Council is another statewide support organization for the creative economy. In recent years in the Northeast Kingdom, the Council awarded small grants to the Orleans County Historical Society's Time Travelers Camp and the Writers Forum in Greensboro.

The Northern Border Regional Commission was established in the 2008 U.S. Farm Bill to help economically distressed communities throughout counties in northern New York, Vermont, New Hampshire and Maine. In 2018, the Commission awarded grants to several projects in the Northeast Kingdom:

- NVU received \$217,665 for the development of a co-working space in Lyndonville.
- The Town of Burke and Kingdom Trails received \$438,426 for improvements and enhancements to the trails.
- The St. Johnsbury Development Fund received \$192,907 to help in the re-development of a 12,000 square foot building on Railroad Street.
- Hazen Union High School was awarded \$369,370 to create a Career Academy.

USDA Rural Development (RD) recognizes the importance of the creative economy in the Northeast Kingdom. As part of its mission to improve the quality of life and economic vitality of rural America, RD regularly invests (in the form of grants, loans, and loan guarantees) in infrastructure and programs that help communities thrive. This includes capital investments in arts organizations (Catamount Arts, Wonder Arts, Greater Barton Arts, and Vermont Children's Theater), technical assistance programs that help emerging creative industries, and housing programs that provide safe and affordable housing to creative entrepreneurs. Rural

Development's designation of the Northeast Kingdom as a Rural Economic Area Partnership (REAP) Zone provides additional funding to support community collaboration and to develop best practices for community and economic development. This designation has proven critical in RD's support of the creative economy in the Northeast Kingdom and in FY17 represented an investment of over \$5 million dollars in the region.

Northern Community Investment Corporation (NCIC) helps strengthen the economies of Northern New Hampshire and Northeastern Vermont, often in partnership with many of the financial organization described in this section of the report. Founded in 1975 as a certified Community Development Financial Institution, NCIC has worked with hundreds of businesses and scores of communities in the region. For businesses, NCIC finances large development projects, provides commercial loans to small and medium businesses, and it offers technical assistance to businesses by helping underwrite the cost of professional support services. For communities, NCIC assumes a lead role in major development projects, helps structure the financing, writes grants, and takes on a project management role. Some of the creative economy clients that have benefited from NCIC's Technical Assistance grants include Scalza Jewelry, Black Dirt Farm, Projex Boards and Babcis Bags.

A Northeast Kingdom Prosperity Fund is currently in the planning stages. Some of the organizers and contributors to the Fund include the Passumpsic Bank, other regional banks, NCIC, the Vermont Community Foundation, individual donors, and several regional and statewide organizations. The organizers understand the long-term economic challenges that the Northeast Kingdom faces, and the Fund is being designed to address some of them. Funds in the form of loans, and possibly grants, will be targeted to entrepreneurs, businesses, and organizations that are able to demonstrate a positive economic impact on the Northeast Kingdom economy, and/or those willing to share data that can help the Fund track and improve its work. A vetting process for applications to the Fund will be undertaken, and funds up to the 5-digit range will be distributed during the Fund's start-up phase.

The Vermont Community Loan Fund is committed to helping build strong and resilient communities in Vermont. It makes loans in housing, job development, health care, child care, education, and other areas that are essential components of a healthy community. The Fund makes loans for the purchase of real estate, construction and rehab, bridge financing and the purchase of equipment. Over the last several years, the Fund has made loans to a variety of Northeast Kingdom creative enterprises and organizations, including Catamount Arts, Liquid Glass Body Jewelry, Aunt Sadie's Candles, Barton Maple, and the Cellars at Jasper Hill Farm.

The Jack and Dorothy Byrne Foundation recently reported that it has awarded \$72 million in grants since 2003. The foundation targets mostly non-profit organizations in the Upper Valley of New Hampshire and Vermont in education, medical research and social welfare. In addition, the foundation has also awarded grants to a number of arts-related organizations in Vermont, notably Kingdom County Productions in the Northeast Kingdom. Outside of the Northeast Kingdom, other organizations have received grants: Northern Stage Theater Company, Pentangle Arts, and the VT Folk Life Center.

Jane's Trust is a fund created to support arts and culture, education, the environment and health and welfare programs and organizations in Maine, New Hampshire and Vermont. Grants of \$50,000-\$150,000 are made for operating support, capital improvements and special projects. The Trust has funded several arts-related projects in Vermont in the last few years. It has not had much funding activity in the Northeast Kingdom with the exception of a \$50,000 grant in 2014 to the Catamount Arts education program. The Trust is administered by Hemenway & Barnes in Boston.

The Neil and Louise Tillotson Fund is one of the largest rural philanthropies in the country. It was established in 2006 as a designated fund in the New Hampshire Charitable Foundation. The Fund is committed to strengthening communities, enhancing the capacity of community organizations in Coos County, New Hampshire and bordering communities in the U.S. and Canada, including the Northeast Kingdom. Grants range from several thousand dollars up to \$300,000. The only recent grant that the fund made in the Northeast Kingdom was the Brighton Community Forum for \$20,000 to extend its performance in concert shows throughout the year. The fund has not had much of a presence in the Northeast Kingdom, but is very interested in entertaining proposals in the future from the Northeast Kingdom.

The Northeastern Vermont Development Association, NVDA, serves 55 municipalities throughout the Northeast region of Vermont, both as a Regional Planning Commission and as an Economic Development Corporation. As a Planning Commission, the organization assists communities and organizations with services such as transportation planning, natural resource planning and protection and a host of regulatory issues. NVDA has a Revolving Loan Fund (RLF) that provides loans to businesses for the purchase of a building or equipment, business expansion, or operating capital. Loans range from \$5,000 to \$100,000. Two recent loans were made to creative economy businesses, one a Distillery and the other a Brewery.

GOALS AND RECOMMENDATIONS

IV: GOALS AND RECOMMENDATIONS

The following goals and actions are intended to further strengthen the Northeast Kingdom's creative industries. The strategies recognize and attempt to address, where possible, the rural nature of the region, the needs of less advantaged communities in the region, and need to raise incomes and ensure benefits for workers in creative and related hospitality sectors.

Each of the goals is followed by a series of possible actionable recommendations. Recognizing that there are far too many actions to pursue, we expect the region to establish priorities and make necessary modifications to match needs and resources. There are several important things to keep in mind in regard to the Goals and Recommendations, described below.

Framework for Goals and Recommendations

1. **The creative economy is already one of the region's key economic engines.** It is proportionally larger than expected based on similar studies around the world, has a variety of strengths, is dynamic, and shows even greater potential.
2. **The support system for the creative economy is quite strong.** As this report has shown, the support system has multiple components, and is quite broad in its scope. Organizations within the support system are found in the region and outside the region on a state-wide level.
3. **The goals and recommendations take into account the NEK Collaborative's TriSector and Leadership Development Task Forces and recommendations.** Much of what follows is consistent with the intent and direction of those efforts.
4. **Growing and strengthening the NEK creative economy, and taking it to the next level, will require strong leadership,** as well as sustained organizational capacity and support. The leadership and organizational capacity and support will clearly be found in the Vermont Arts Council and its Creative Network, as well as the NEK Collaborative and many of the region's principal creative organizations.
5. **Financial support will also be needed.** To date, financial support has come from the Vermont Arts Council, the Vermont Community Foundation, Northern Community Investment Corporation (NCIC) and others. In the future, funds for the creative economy will have to be solicited from federal program as well as from the investors group that was organized by the NEK Collaborative earlier in 2018.
6. **More than 100 people were interviewed for this report and close to 50 participated in focus group discussions.** This group included individuals from the creative community, K-12 public and higher education, business and economic development, municipal and state government, philanthropy, and finance. The broad-based involvement was profoundly helpful in all aspects of the project, and their input was incorporated into the goals and recommendations. In that context, a Creative Summit organized and held soon after the report and executive summary have been completed would provide an overview of the process, highlights of the report's findings, an overview of the goals and

recommendations, and opportunities for community involvement in the implementation process.

The following Goals and Recommendations are intended to help make the creative economy an even stronger component of the Northeast Kingdom's economy.

I. Establish a Creative Entrepreneurial and Business Development System

Creative ingenuity and imagination are clearly present in the region, and the recommendations that follow are intended to nurture that creative and entrepreneurial spirit in the Northeast Kingdom, take it to a new level and, in the process, create more jobs and employment opportunities for Northeast Kingdom residents. To help make this happen, we recommend that the Center for Rural Entrepreneurship, Northern Vermont Development Association and NCIC coordinate and strengthen creative business and entrepreneurial services and activities.

A. Develop a CO.STARTERS programs

CO.STARTERS is a proven 10-week collaborative process that is already operating in 109 communities across the country. It assists, encourages, and supports aspiring entrepreneurs who have a concept with market potential by transferring business models proven successful in other high-growth industries to creative industries. Tools, resources, and support are available from costarters.com. The Center for Rural Entrepreneurship may be well positioned to adapt this model to a rural region and support it.

The CO.STARTERS model, developed in Chattanooga, has been successfully replicated by Create Birmingham in Alabama. The founders and principals of the program in Birmingham are available to discuss and share their experiences with this initiative with the Northeast Kingdom.

B. Expand access to and participation in makerspaces

Makerspaces, Fab Labs, Hackerspaces, TechShops are all models for offering access to shared tools and equipment and are aimed at rebuilding the nation's capacity to produce goods. Makerspace has become the dominant brand name for experimenting with creative goods. These spaces meet the needs of tinkerers but also those hoping to design products with market potential that can be turned into successful businesses. The region already is home to two strong examples - the [Foundry](#) on the campus of Lyndon Institute is aimed more at skill development than business formation, and [Spark](#) is a makerspace that targets local people hoping to earn a living but also reaching out to high school students. Broadening the outreach of these two and considering similar spaces in, for example, Newport, would engage a wider network of users.

Since 2009, Louisville has been home to a well-equipped 8,800 square foot "hackerspace" where artists, techies, and "hackers" of all ages come together to develop concepts, solve problems, reproduce art, meet others with common interests, and learn. Some form interest groups, such as Soundbuilders, which meets every other week to discuss shared interests in

and experiment with synthesizer design and repair, circuit bending, and general DIY electronic music.

C. Extend services to micro-enterprises and those self-employed

The success of almost all public and private business services is rooted in sales, profits, and employment. Very small firms either cannot afford or are not served by traditional business oriented service providers. Meeting the needs of the smallest firms requires special attention, either in the form of subsidies or collective services in which firms share costs. The region needs to sharpen its focus on creative businesses, share the costs or aggregate the needs for groups of creative firms so that they can be better served by existing providers.

D. Identify opportunities for convergence between the agricultural and food economy and the creative economy

One of the strengths of the region's food production cluster is the creativity of its branding, packaging, and marketing. In addition, culinary arts depend on creative entrepreneurs and chefs. This convergence is recognized by the inclusion of creative foods as a segment but it makes collaboration between the organizations serving each imperative. Actions could include (1) integrating arts and/or design into secondary and postsecondary agricultural education, as recommended in a report to the Vermont Department of Education,²⁰ or (2) creating public art on the farms as a magnet for agri-tourism. This helps the farms and gives regional artists a chance to showcase their creativity. This could include sculptures or installations made from outdated farm objects or products and barn graffiti/art.

The [Wormfarm Institute](#) in Reedsburg, Wisconsin, originally formed as a farm-based art retreat, connects people, land, culture and agriculture. The Institute created Roadside Culture Stands which are mobile farm stands designed and built by artists, and used to display and sell local produce as well as local art. The Institute's annual Farm/Art Dtour, in which artists collaborate with landowners, to create art connected to the landscape. This event attracts thousands of people every year.

E. Establish a Creative Economy Investment Fund

The fund, perhaps started with as little as \$100,000, could help underwrite the development and proto-typing and market development costs of entrepreneurs who have product and new business ideas in the outdoor recreation industry, biking, clothing design, wood products, artisan crafts, etc.

²⁰ Stuart Rosenfeld. "Growing Jobs, Vermont-Style: Skills and Knowledge for Vermont's Sustainable Food System Clusters" and Natural Resources." A Report to the Vermont Department of Education, May 2010.

The Arts Enterprise Challenge program, started in August 2017 in the Berkshires, selected the most promising business from a pool of applicants, and awarded it a \$25,000 start-up grant plus several months of free mentoring and support during the start-up phase.

2. Increase Economic Synergy between the Region’s Creative and Outdoor Tourism/Recreation Industries

The number of visitors to Jay Peak, Burke Mountain, Kingdom Trails and the Burke Mountain Academy is about 750,000 a year and growing. (For more information about County Visitor Numbers, see Appendix F.) Customers coming into the region are expressing more interest in arts and related activities and experiences. The arts and tourism/recreation have collaborated in the past but informally, not through strategic partnerships. A well-designed partnership could help the outdoor recreation industry maintain its growing customer base and present an extraordinary market opportunity for creative enterprises.

A. Form a strategic partnership between the two economic sectors

The first step in this type of partnership would be to bring representatives from Jay Peak, Burke Mountain, Burke Mountain Academy and Kingdom Trails together with a representative or representatives from the creative economy to discuss and prioritize possibilities and determine how best to make them happen. The partnership could include readings by noted authors and poets, hands-on creative product making for children and young adults at outdoor recreation facilities, and performing arts events.

B. Undertake the production of new art and design-infused products

Artists and designers should conduct focus groups or surveys to learn what sorts of products and what price range would most appeal to recreational visitors. Next, artists/crafters, some in collaborations with designers, would identify potential one-of-a-kind and limited-production products that would be displayed and sold at galleries, general stores, studios, visitor centers, and recreational facilities.

C. Establish a “Cultural Hosts/Ambassadors” Program and Certification System

Employees who interact with tourists are potential sources of information who can influence not only where visitors go but also how long they stay and what they spend money on. By training and possibly certifying those on the front line of eating establishments, hotels, and shops as ‘cultural hosts/ambassadors,’ visitors could ask them about places to visit, events to attend and even about the history of the Northeast Kingdom region. The certification, if rewarded, may also improve opportunities for employees on low rungs of career ladder to move up. The hosts would be identified by a pin or small decal (Ask Me About the NEK). Decals could also be placed in the windows of retail businesses.

Ottawa has a Host Customer Service Training that certifies employees who have completed and passed two modules, one (I Know My Ottawa) taught by Algonquin

College and one (I host my Ottawa) by La Cite college of applied arts and technologies. Scotland had a similar adult education program taught by Falkirk College that focused more on the region's culture and history.

3. Strengthen the Brand and Marketing of the Northeast Kingdom

The Northeast Kingdom is already a brand but it can be enhanced. The challenge is to develop and market the relationships between place, innovation, and art. Following are several recommendations.

A. Support the Northern Forest Center's Branding and Marketing plan.

The Northern Forest Center's current plan includes updating the Northeast Kingdom tourism brand platform, identifying high potential market segments and avenues for reaching them, developing creative assets (imagery, language, graphics, video), maintaining a dynamic tourism marketing website and social media channels for the region, developing and tracking metrics of marketing reach and impact, and creating a self-sustaining financial model for regional marketing.

B. Organize a Region-wide Summer Arts Festival

The goal of the Summer Arts festival is to increase the region's attractiveness as a summer destination by providing a calendar of events at venues across the region. The attractions would be regional musicians and performers but also those with national reputations that draw audiences from afar. This would require building organizational and programmatic capacity among arts organizations as well increasing the capacity of municipalities, local chambers and nonprofits to host such events. This is very consistent with recommendations by the NEK Collaborative's Tri-Sector Task Force Platform for Action with regional event assistance providers.

The Mad River Valley creative and business community has organized an annual Arts Festival in August for a number of years that is widely marketed and has significantly raised the profile and brand of the Mad River Valley as a summer tourist destination.

C. Organize an annual or bi-annual literary conference

Such a conference would focus on the legacy of Galway Kinnell, Howard Frank Moser, Leyland Kinsey, and other writers who have had a powerful impact on the image and identity of the Northeast Kingdom. The conference would be organized by the literary community in the Northeast Kingdom (writers, publishers, bookstore owners, libraries, etc.) and the Creative Writing Program at the Northern Vermont University (NVU). The conference would be targeted to writers, poets, students in creative writing programs, literary agents, publishers and others from around the country.

D. Develop an information source for creative events that reaches within and outside of the region.

Currently, there is no go-to source of creative events and activities. Developing a both a comprehensive coordinated digital and printed information source would bring more visibility to the region's creative offerings to the many people who come to the Northeast Kingdom for outdoor recreation.

E. Convert Existing Vacant Buildings in St. Johnsbury and Newport into spaces that house creative business and commercial enterprises

St. Johnsbury and Newport were once major economic engines for the Northeast Kingdom. They have declined since then, but a movement to recover some of this economic power in each community is afoot. For example, there are at least two vacant buildings in St. Johnsbury including a 44,000 square foot vacant building and a 12,000 square foot building, either of which could be developed like the Tip Top Building (in White River Junction) with creative people and enterprises. Newport is home to a vacant lot that would have been the Renaissance Block. By using the example of the Tip Top building in White River Junction, and its concentration of creatives, these communities could build on their creative assets and re-establish their economic influence.

The Tip Top Building in White River Junction, a repurposed old 45,000 square foot commercial bakery, has played a large part in driving the resurgence of White River Junction. The brainchild of filmmaker and developer Matt Bucy, the creative enclave in the heart of the city now houses about 40 artists and businesses and epitomizes the energy and potential of the creative economy.

4. Nurture, Attract, and Retain Creative Talent

The strength of any creative economy is based on the ability of a region to produce, retain, and attract talent. Rural areas historically have bled talent. The most educated, talented, and creative people have been the first to look for opportunities in urban centers. Therefore the region must produce talent and convince as many as possible to remain. Since schools are the major providers of talent, the links between those choosing creative career paths in secondary and postsecondary education and the region's economy are crucial.

A. Increase Completion of CTE programs for creative career paths

Although high schools and career centers offer a wide array of courses for creative careers, there are relatively few completers of sequenced curricula in career and technical education (CTE) that lead to careers in creative fields. Some is intentional, as a result of schools' policies to integrate arts and academics. School counselors lack the knowledge of CTE career paths in creative fields and are focused on transfer to higher education. But without completing even the minimum of three courses required for a "CTE completion," students may not know enough to choose their future path.

B. Encourage and support more work-based learning, including paid internships

Building work-based learning into a curriculum requires businesses' and school systems' willingness to commit the time and resources to creating the opportunities and mentoring and monitoring students. Programs have proven most successful at schools where the faculty has close ties to businesses and where there is some funding available to compensate the interns and businesses. The smaller the business, the greater the need but the less the ability or time to mentor and monitor to meet school requirements. Work-based learning in the region may work best either as short-term exchanges with businesses during the school year or as summer internships at the secondary level possibly modeled after agriculture's successful Supervised Occupational Experiences.

The [Supervised Occupational Experience](#) Program utilizes an individually designed sequence of practical agricultural activities that occurs outside class, meets established minimum criteria and is supervised by a qualified agricultural education teacher. Experiences include both employment and entrepreneurship.

C. Provide Access to Courses and Workshops on “business skills for the arts”

It may make sense to offer a portfolio of classes, courses, and workshops on starting and operating a sustainable business model for creative work. It could include, for example, topics like accessing capital, building effective web sites, displaying work, finding and reaching new markets, etc. Educational programs in the arts have been weak on business skills, and career centers ought to be encouraged to include business courses in their programs.

Great Falls Technical College in Montana designed and integrated “Artrepreneurship” into its arts programs; its proven success led the Montana’s State Arts Council to adopt it statewide as adult education for artists. The program included core business skills, an applied art strand, and an entrepreneurial strand. An evaluation of graduates after two years found a 152% increase in sales and 309% increase in out-of-state sales.

D. Organize a “Stay to Stay Weekend” in conjunction with the Vermont Tourism Division

These events are aimed at attracting talent. Prospective newcomers select a region where they might be interested in living, including an excursion and lodging accommodations. The weekend includes access to networking receptions and meetings with people who can facilitate a move to Vermont.

According to Vermont’s Governor Phil Scott, Vermont’s Stay to Stay program, launched in 2018 as a way to show Vermont visitors their options for moving to the state, will

*continue in the coming year. Of 140 visitors who participated this year, 44 have moved to Vermont or say they plan to.*²¹

5. Expand Opportunities for Learning and Collaboration

Among the most important, but too often undervalued, economic assets of the creative economy is social capital. This means providing opportunities to interact and build the levels of trust that lead to collaboration, free exchange of ideas, and enhanced networking. In areas with more dispersed populations, this requires more structure and planning than in densely populated areas. The following recommendations are aimed at building social capital.

A. Encourage and expand networking at co-working and maker spaces

One of the greatest advantages of shared workspaces among companies and individuals is the opportunity to offer advice and assistance to one another and share the un-codified knowledge that comes from practical experience. It may also lead to unexpected possibilities for collaboration. To encourage this, shared spaces ought to include a meeting room, coffee area, planned weekly meetings and events organized around common needs and interests.

B. Develop relationships with creative economies in regions that have already undertaken such initiatives

Learning from the successes and experiences of other creative regions can help accelerate the Northeast Kingdom's learning curve and ultimately benefit both regions. The partnership might include visits (learning journeys) to one another's regions, meeting with exemplary organizations, and exchanging student interns with each reporting back on ideas that could be transferred. Formal relationships would be extremely useful for sharing particular strengths and successes or for addressing common weaknesses/problems. Working relationships also could lead to the sharing of ideas and of markets, e.g., integrating art into each other's art shows or performances.

The New York Capital Region, for example, has had considerable success in building strong institutional relationships between its region's business and creative communities. It has also created an ongoing and dynamic network of freelancers in the region in its organizing efforts with the business community and the freelance community. The Massachusetts' Berkshires, which has a longer history of developing its creative economy, has many examples of successes to share and also pitfalls to avoid.

²¹ Allen, A.W. 2018. Tourism report shows Vermont ski areas are holding their own. VT Digger December 20, 2018. <https://vtdigger.org/2018/12/20/tourism-report-shows-vermont-ski-areas-holding>

Alabama's Black Belt, in considering how to develop its creative economy, took a learning journey to Western North Carolina to learn from efforts there.

C. Establish cultural and economic “sister region” relationships with comparable non-U.S. rural regions

This more ambitious action is based on building relationships with one or two non-U.S. regions that have similar demographic and economic characteristics, interests in the creative economy, and English speaking populations. Such exchanges could lead to exchange programs for students and working creatives, exchanges of markets, and innovations stemming from exposure to different ideas. Connemara on the western coast of Ireland, the northern region of New Zealand's South Island, or Northern Vancouver Island, British Columbia are all potential candidates for a sister-region relationship.

The Upper Peninsula of Michigan, in an effort to offset employment losses from out-migration and the closing of an airbase, partnered with an art and design institute in Kuopio, Finland to introduce Scandinavian design principles into Michigan's wood products sector. One result was the conversion of a small college into a new art and design school in Michigan named Finlandia, which included a new business incubator.

D. Organize community networking events

Currently, collaboration tends to be organic and informal but, due to the dispersion of the population, not frequent enough. Therefore, we recommend designing events that make the focus on the exchange of ideas and exploration of new business products and opportunities. This can be done by inviting speakers or designing themed events. It will be especially important to undertake aggressive outreach and recruitment efforts aimed at Millennials and Generation Z and provide activities that will attract them, such as innovative applications of social media.

Sheridan and Johnson Counties in Wyoming were (at the time of our study) home to 14 different active creative associations, councils, and guilds, including Fiber, GlassArtists, and Woodcarvers Guilds, a Watercolor Society, and the Art Station Cooperative. Still, creatives wanted more and ranked networking among their greatest needs.

E. Match/underwrite support for creatives to participate in professional conferences and trade/art shows

Participation in state, national, and international professional and industry events is an important source of new ideas, markets, and business relationships. The costs of travel, registrations, and booths, however, can be prohibitive for individuals and small businesses. Perhaps some level of matching funds would encourage greater participation. The amount could be based on the degree to which the knowledge gained and/or connections would be shared and ultimately serve the region.

V: CONCLUSION

With economic growth bypassing most rural economies, some national experts are beginning to give up hope of saving them. Rural development strategies that once attracted labor-intensive industries are no longer working, and investments in linking rural communities “to the tech-heavy economy flourishing in America’s cities” are rarely proving successful.²²

The Northeast Kingdom, however, already has attributes of economic sustainability that developers across rural America only dream of. Never having been able to compete with the deep pockets and surplus labor of the South that brought labor-intensive industry to rural communities there, the region decades ago hitched its economic future to its natural setting, village scale, and talented people. Since 1970, Vermont’s Act 250 has effectively preserved the state’s environment and communities. At about the same time, the region began attracting artistically oriented and entrepreneurial urbanites.

Other places now are discovering what the Northeast Kingdom intuitively has known for some time: that creative placemaking is the 21st century version of the “strong business environment” that municipalities once believed drove growth. As rural communities across America race to find their inner creativity, the Northeast Kingdom has already found their own.

While rural developers promote connecting people to opportunities and opportunities to people, the Northeast Kingdom has emphasized opportunities created by and for people. The region has the key ingredients many others are attempting to use; communities infused with history, culture, and art; a shared bond with place; a topography that attracts young talent and tourists; and an organizational infrastructure that supports those assets.

Most of all, the region has demonstrated that it has the imagination to launch and attract businesses. Examples of imagination include a Museum of Everyday Things, a theater company with large puppets that performs and is emulated all over the world, a product that burns personalized images into your toast, a vaudeville show, an award-winning cheese company with an extensive underground aging facility, and a mountaintop dedicated to “honoring the healing power of dogs, nature, love, and art.”

A key challenge not yet met, however, is how to use best the region’s creative assets to generate wealth and raise incomes. This report concludes with a variety of strategies to do just that by further developing and building upon the region’s creative people and businesses.

The recommendations are based on what has been discovered, suggested, and/or found successful in other places with similar demographic characteristics. The challenge for the Northeast Kingdom is to find the resources to adapt those strategies deemed most valuable, to use the recommendations to trigger and imagine other ideas further spur the economy, and to support the organizational mechanisms needed to develop promising ideas in the most efficient and equitable manner.

²² Eduardo Porter. “The Hard Truths of Trying to ‘Save’ the Rural Economy.” *New York Times*, December 14, 2018.

APPENDICES

Appendix A: Sources of Information/Data

I. Data

- Vermontbiz industry data for Northeast Kingdom
- Vermont Sustainable Jobs Fund Food Atlas for Northeast Kingdom

II. Published Sources

- Web Searches
- Previous Vermont Creative Economy Studies and Reports
- Magazine articles and ads
- Newspaper articles and ads

III. Personal Sources

- 3 Advisory Board meetings
- 5 Focus Groups
- More than 100 in-person or telephone interviews

Appendix B: Explanation of Federal Employment Data

The primary source of data is a proprietary labor market analytics zip code-based database - [EMSI](#). It (a) draws on various government sources of data and (b) has developed algorithms to estimate data that have been suppressed for reasons of confidentiality, which is quite common in rural counties. EMSI fills in suppressed figures with estimates using other data sources (County & ZIP Business Patterns) and uses a mathematical process of adjusting to known state and industry totals. It also reclassifies all public sector employment into distinct NAICS codes, including public schools and healthcare, as opposed to the Bureau of Labor Statistics BLS's use of "ownership codes."

1. **Employment** is based on employment in companies that pay into the U.S. Quarterly Census of Employment and Wages (QCEW) program, which publishes a quarterly count of employment and wages reported by employers, which covers 95% of U.S. "Jobs." Numbers are supplemented by estimates from U.S. County Business Patterns.
2. **Self-Employed** represents workers who consider self-employment their primary form of income. Data are derived from the US Census Bureau's American Community Survey and Non-Employer Statistics.
3. **Extended Proprietors (EP)** includes types of "workers" who are not full-time, either retired, in school, or have a secondary source of employment. Data come from BEA's Local Area Personal Income and the American Community Survey, but a significant amount of modeling and estimating goes into producing the final occupation figures.
4. **Occupational Data** used to define creative occupations and to identify creative occupations in non-creative industries are based largely on The U.S. Department of Labor's Standard Occupational Classification System, its occupational criteria (O*Net), and National Industry-Occupation Employment Matrix (NIOEM).

Appendix C: List of Interviewees

<i>First Name</i>	<i>Last Name</i>	<i>Affiliation</i>
Oliver	Aims	Fairbanks Museum
Hiram	Allen	Ben's Mill
Brian	Ball	Lyndon Furniture
Jensen	Beach	Creative Writing Program, UNV
Scott	Beck	Box Car Bookstore
Hope	Bentley	Writer/publisher
Andrew	Bouchard	Borderline Productions - The Barrage
Paul	Bruhn	VT Preservation Trust
Scott	Buckingham	Dog Mountain
Anne	Campbell	Catamount Arts
Bobbi Jo	Capone	League of VT Writers
Jen	Carlo	Circus Smirkus
Evan	Carlson	Hjalmar Carlson, Cakeworks
Keith	Chamberlain	Flek Design
Emma	Charles	St J Academy
Ryan	Christiansen	Barr Hill Gin
Doug	Clarner	Vermont Table Company
Chris	Cochran	VT Division of Hisotric Preservation, State Designated Programs
Devin	Colman	VT Division of Historic Preservation, State Architectural Historian
Eileen	Corcoran	VT Historical Society
Paul	Costello	VT Rural Dev. Council
Kim	Crady-Smith	Green Mountain Books
Jay	Craven	Kingdom County Productions
Gavin	Dively	Burnt Impressions
Clare	Dolan	Museum of Everyday Things
Ben	Doyle	USDA, Adv Bd.
Kelly	Doyle	Carcajou Interiors
Tim	Egan	Northern Vermont University
Eric	Ford	Vermont PBS
Jody	Fried	Catamount Arts
Rose	Friedman	Vermont Vaudeville/Modern Times Theater
Jim	Gallagher	York Street Meetinghouse
Ceilidh	Galloway-Kane	WonderArts
Robby	Gilbert	Northern Vermont University
Rhonda	Gillott	Crooked Mile Cheese
Patrick	Guckin	St. Johnsbury Academy, CTE Director
David	Hale	Culinary Arts
Joan	Harlowe	NEK Artisans Guild

Emma C	Harrow	St Johnsbury Academy, Fashion
Ross	Hart	SBDC
Lisa	Henderson	VT Mfg Ext. Center
Ben	Hewitt	Author
Geof	Hewitt	Poet
Troy	Hickman	VT Arts Council
Annie	Houston	Highland Center for the Arts
Brendan and Dan	Hughes	St. Johnsbury Distillery
Illene	Illuzi	No. Country Career Center
Judith	Janoo	Writer
Jerry	Johnson	Writer and AC
Bob	Joly	St. J. Athenaeum
Adam	Kane	Faribanks Museum and AC
Beth	Kanell	Writer
Joe	Kasparzck	Ec. Dev. Coord. For St. J. and AC
Daniel	Keeney	Food Venture Center
Mateo	Kehler	Jasper Hill
Jim	Kisch	Passumpsic Bank and AC
Kate	Lavin	Sterling College
Lynn	Leimer	QNEK Productions Int'l Theatre Company
Reeve	Lindbergh	Writer
Paul	Llsai	Sweet Rowen
Abby	Long	Kingdom Trails
Tom	Lovett	Headmaster, St J Academy
Kathryn	Lovinsky	GRACE
Jenny	Mackenzie	St. J. Academy
Isobel	Marks	MAC Center for the Arts
Tracy	Martin	VT Historic Sites
Darcie	McCann	NEK Chamber
Allan	McDonald	Next Trick Brewery
Rebecca	McGregor	dance instructor - Lyndon Institute
Cavan	Meese	Parker Pie
Andrew	Miller-Brown	Plowboy Press
Ann	Nygaard	Ctr for Rural Entrep NVU
Susan	O'Connell	Craftsbury Library
Jim	O'Reilly	Wildflower Inn/Juniper's/Vermont Children's Theater
Hal	Parker	Craftsbury Chamber Players
Peggy	Pearl	St. J. History and Heritage Center
Chris	Planetta	Borderline Players
Leanne	Porter	CCV
Naomi	Ranz-Schleifer	Boombox
Janis Raye and Neil	Raphael	Brigantine Media
Kate	Renner	Graphic Designer

Tara	Robinson Holt	St. J. Chamber
Jim	Schenck	The Foundry
David	Snedeker	NVDA
Pater and Elka	Schumann	Bread & Puppet
Gillian	Sewake	Women's Rural Entrepreneurial Network
Joe	Short	Northern Forest Center
Mark	Simakaski	Artesano Mead
Katherine	Sims	NEK Collaborative
David	Snedeker	NVDA
Andrea	Spates	Wednesdays on the Waterfront
Tena	Starr	The Barton Chronicle
Stephen	Stinehour	Stinehour Editions
Tess	Taylor	VT Humanities Council
Ben	Tevit	Parker Pie
Tim	Tierney	Northern Border Commission
JJ	Toland	Jay Peak
Barclay	Tucker	NVU Design faculty
Kristin	Urie	Bonnieview Farm
Mack	Varnum	The Foundry
Molly	Veysey	Old Stone House Museum
Lisa	Von Kann	Back Roads Readings
Ryan	Wallace	River Bend Career Center
Jonah	Wagner	Student/Sound engineer
Sarah	Waring	Center for Ag. Economy
Amanda	Weisenfeld	NEK Artisans Guild
Christopher	Wells	Kaleidoscope Pictures

Appendix D: Focus Group Attendees

July 2018

Island Pond

Michael Strait, Hearth and Home Country Store, Brighton Select Board and Chamber, Brighton, VT
Nancy Connary, artist and poet
Janet McKenzie, Artist
Pat Klinefelter, painter and non-objective artist
Leslie (Les) Klinefelter, Connecticut River Artisan Group, Heart and Soul Group
Heather McElroy, Brighton Recreation, patron/consumer, amateur musician
Michelle Wilcox, Island Pond Public Library

Craftsbury/Greensboro/Hardwick

Heather Jarrett, Sterling College
Laura MacDonald, Hearthbeet Lifeshare
Liz Nelson, West Glover painter.
Ken Leslie, Artist. Professor and Chair of Art Dept. at Northern Vermont University in Johnson.
Sung Hee Chung, Public House project.
Kayli Kane, WonderArts
Rose Friedman, Modern Times Theater. Vermont Vaudeville.

September 2018

Newport

Lynn Leimer, MAC Center
Iso Marks, MAC Center
Bradleigh Stockwell, painter/filmmaker.
Bonnie Woodford-Potter, Greater Barton Arts.
Donna Walsh, Member of MAC and Bryant Gallery
JJ Toland, Jay Peak
Diane Peel, 99 Gallery

Lyndon/Burke

Martha Elmes, art educator
Evan Carlson, digital product consultant, designer.
Robin Winbiscus, Vice principal at Arlington School.
Kim Cready Smith, business owner.
Elly Barksdale, Burklyn Arts Council.
Ann Nygard, Center for Rural Entrepreneurship, Northern Vermont University.

St. Johnsbury

Jay Craven, Kingdom County Productions, KCP Presents.
Tara Holt, St. J Chamber of Commerce. Designated downtown.
Sharon Biddle, Catamount Arts.
Martin Bryan, Catamount Arts. Representing St. J History and Heritage.
Amy Hale, Flek Design.
Ann Campbell, education director at Catamount Arts. On Board of Directors at Dog Mountain.
Reeve Lindbergh, author and trustee of Vermont Arts Council.
Bob Joly, Athenaeum director.

Appendix E: Composition of Segments by NAICS Sectors

NAICS	Sectors, Specialty Foods
311340	Nonchocolate Confectionery Manufacturing
311351	Chocolate and Confectionery Manufacturing from Cacao Beans
311352	Confectionery Manufacturing from Purchased Chocolate
311412	Frozen Specialty Food Manufacturing
311421	Fruit and Vegetable Canning
311513	Cheese Manufacturing
311811	Retail Bakeries
311812	Commercial Bakeries
311821	Cookie and Cracker Manufacturing
311919	Other Snack Food Manufacturing
311930	Flavoring Syrup and Concentrate Manufacturing
311941	Mayonnaise, Dressing, and Other Prepared Sauce Manufacturing
311942	Spice and Extract Manufacturing
311991	Perishable Prepared Food Manufacturing
311999	All Other Miscellaneous Food Manufacturing
312120	Breweries
312130	Wineries
312140	Distilleries
445291	Baked Goods Stores
445292	Confectionery and Nut Stores
445299	All Other Specialty Food Stores
722330	Mobile Food Services

NAICS	Sectors, Culture & Heritage
519120	Libraries and Archives
712110	Museums
712120	Historical Sites
712130	Zoos and Botanical Gardens

NAICS	Sectors, Design
323111	Commercial Printing (except Screen and Books)
323113	Commercial Screen Printing
541430	Graphic Design Services
541810	Advertising Agencies
541850	Outdoor Advertising
541860	Direct Mail Advertising
541890	Other Services Related to Advertising
541922	Commercial Photography
332323	Ornamental and Architectural Metal Work Manufacturing
337212	Custom Architectural Woodwork and Millwork Manufacturing
541310	Architectural Services
541320	Landscape Architectural Services
541340	Drafting Services
541410	Interior Design Services
315210	Cut and Sew Apparel Contractors

315220	Men's and Boys' Cut and Sew Apparel Manufacturing
315240	Women's, Girls', and Infants' Cut and Sew Apparel Manufacturing
315280	Other Cut and Sew Apparel Manufacturing
315990	Apparel Accessories and Other Apparel Manufacturing
316998	All Other Leather Good and Allied Product Manufacturing
332215	Metal Kitchen Cookware, Utensil, Cutlery, Flatware (except Precious) Mfg
335121	Residential Electric Lighting Fixture Manufacturing
337110	Wood Kitchen Cabinet and Countertop Manufacturing
337121	Upholstered Household Furniture Manufacturing
337122	Nonupholstered Wood Household Furniture Manufacturing
337127	Institutional Furniture Manufacturing
337211	Wood Office Furniture Manufacturing
339910	Jewelry and Silverware Manufacturing
339920	Sporting and Athletic Goods Manufacturing
339930	Doll, Toy, and Game Manufacturing
451120	Hobby, Toy, and Game Stores
541420	Industrial Design Services
541490	Other Specialized Design Services

NAICS

Sectors, Film & Media

334310	Audio and Video Equipment Manufacturing
424920	Book, Periodical, and Newspaper Merchant Wholesalers
451212	News Dealers and Newsstands
511110	Newspaper Publishers
511210	Software Publishers
512110	Motion Picture and Video Production
512120	Motion Picture and Video Distribution
512131	Motion Picture Theaters (except Drive-Ins)
512132	Drive-In Motion Picture Theaters
512191	Teleproduction and Other Postproduction Services
512199	Other Motion Picture and Video Industries
515111	Radio Networks
515112	Radio Stations
515120	Television Broadcasting
515210	Cable and Other Subscription Programming
519110	News Syndicates
519130	Internet Publishing and Broadcasting and Web Search Portals
541830	Media Buying Agencies
541840	Media Representatives
NAICS	Sector Description
711510	Independent Artists, Writers, and Performers

NAICS

Sectors, Literary Arts & Publishing

323117	Books Printing
323120	Support Activities for Printing
451211	Book Stores
511120	Periodical Publishers
511130	Book Publishers

511191 Greeting Card Publishers
511199 All Other Publishers
711510 Independent Artists, Writers, and Performers

NAICS

Sectors: Performing Arts

711190 Other Performing Arts Companies
711310 Promoters of Performing Arts, Sports, and Similar Events with Facilities
711320 Promoters of Performing Arts, Sports, and Similar Events
711410 Agents and Managers for Artists, Athletes, Entertainers, and Public Figures
711120 Dance Companies
339992 Musical Instrument Manufacturing
451140 Musical Instrument and Supplies Stores
512230 Music Publishers
512240 Sound Recording Studios
512250 Record Production and Distribution
512290 Other Sound Recording Industries
711130 Musical Groups and Artists
711110 Theater Companies and Dinner Theaters
711510 Independent Artists, Writers, and Performers

NAICS

Sectors, Visual Arts & Crafts

327110 Pottery, Ceramics, and Plumbing Fixture Manufacturing
327212 Other Pressed and Blown Glass and Glassware Manufacturing
448310 Jewelry Stores
451130 Sewing, Needlework, and Piece Goods Stores
453220 Gift, Novelty, and Souvenir Stores
453920 Art Dealers
541921 Photography Studios, Portrait
611610 Fine Arts Schools
711510 Independent Artists, Writers, and Performers

Appendix F: County Visitor Numbers

The following data is in millions of dollars.

	Lodging	Restaurants	Groceries	Gas	Retail	Rec. & Entertain	Services	Other Travel	Second Home	Total
Caledonia	\$10.09	\$18.204	\$4.955	\$6.649	\$9.404	\$11.276	\$5.038	\$6.209	\$12.955	\$84.786
Essex	\$1.131	\$3.005	\$1.326	\$1.081	\$2.459	\$2.258	\$1.547	\$1.306	\$5.006	\$19.419
Orleans	\$10.511	\$20.486	\$6.894	\$7.920	\$13.875	\$15.519	\$7.845	\$8.531	\$23.310	\$114.892
Total	\$21.739	\$41.695	\$13.175	\$15.650	\$25.739	\$29.353	\$14.430	\$16.046	\$41.271	\$219.097

This is the breakdown of visitor expenses by different visitor types. There is no way to break down expenses for daytrippers at this time.

	Visits	Visitors	Visitor nights	Overnight stays
Overnight lodging	33,961	91,239	380,161	167,271
Second home	68,043	260,591	1,201,615	332,978
Campgrounds	16,297	51,853	148,153	44,446
Friends and Family	54,887	210,204	969,272	268,594
Drive through	217,707	568,457	0	0
TOTAL	390,895	1,182,344	2,699,201	813,288