

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



JUNE 6, 2019



ALINE MOCH
ISLAS

She/Her



CASEY
MOSER

She/Her



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TRIPATHY

She/Her



LOUIE TAN
VITAL

She/Her or
They/Them

MEET OUR TEAM

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WHAT WE'RE GOING TO TALK ABOUT



Project overview

How did we define the creative economy?

How did we approach our research?

What did we find out?

What can ARTS do?

What can the city do?

Concluding thoughts



PROJECT OVERVIEW



What is this project?



What isn't this project?



How does it compare to the
OED study?



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

**WHAT WERE OUR
RESEARCH
QUESTIONS?**

**HOW DID WE
ANSWER THEM?**



SUMMARY OF FINDINGS

1. The Changing Nature of Work and the Gig Economy
2. Lack of Opportunity
3. Career Pathways
4. Undervaluing Art Created by People of Color
5. Affordability and Wages
6. Representational Diversity
7. Structural Barriers

THE CHANGING NATURE OF WORK AND THE GIG ECONOMY

“

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

LACK OF OPPORTUNITY

“

It's a tough thing to break, and I also think it's this line of work: it's very network based. Knowing people is a huge help, and not having that can be a hindrance.

CAREER PATHWAYS

“

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

**UNDERVALUING ART CREATED BY
PEOPLE OF COLOR**

“

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

AFFORDABILITY AND WAGES



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

UNDERREPRESENTATION



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

STRUCTURAL BARRIERS

“

There's been so many strong leaders of color that just for whatever reason have to leave Seattle. They just can't do it anymore. The wealth is driving out the people who care, [and] that's huge. These cranes moving over downtown [are] driving out leaders of color who actually care. For many reasons: personal, economic, and spiritual too.

PRIMARY CRITERIA

Effective

Engages the Community

Promotes Racial Equity

Transformative

SECONDARY CRITERIA

Cost

Feasibility

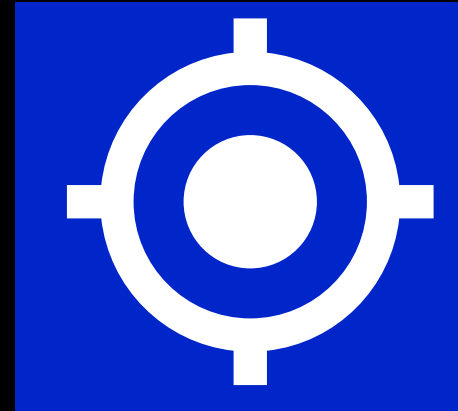
Timeliness

Ease of Implementation

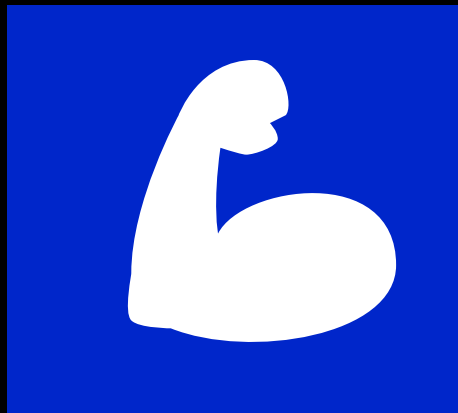
ABOUT THESE RECOMMENDATIONS

RECOMMENDATIONS FOR ARTS

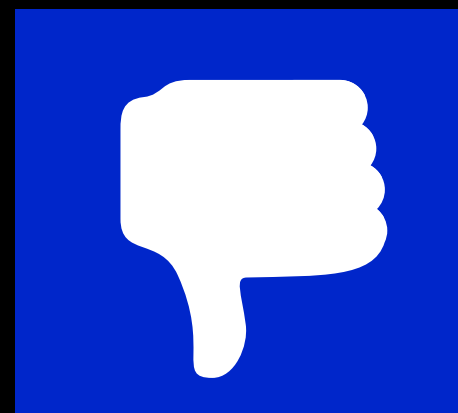
1. GIG-FOCUSED JOB BANK



Make navigating the gig economy less time-consuming for artists

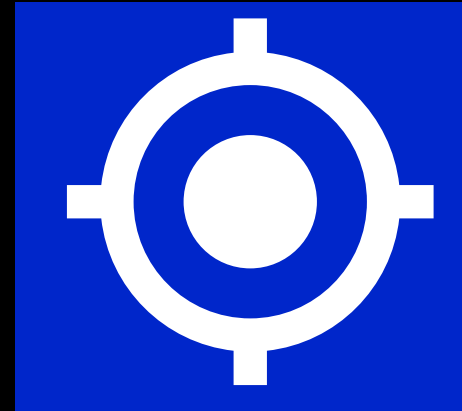


Cost
Timeliness
Feasibility
Ease of Implementation

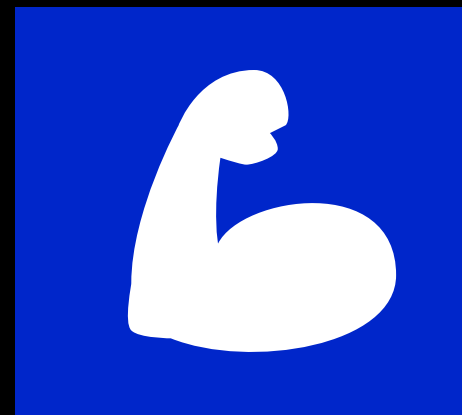


Effective
Transformative
Promotes Racial Equity

2. CREATIVE SUPPORT WORKSHOPS



Increase artists' skills,
revenue, and networking
opportunities

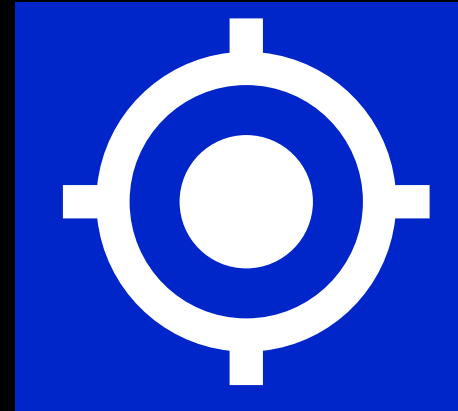


Feasibility
Ease of Implementation
Timeliness
Cost

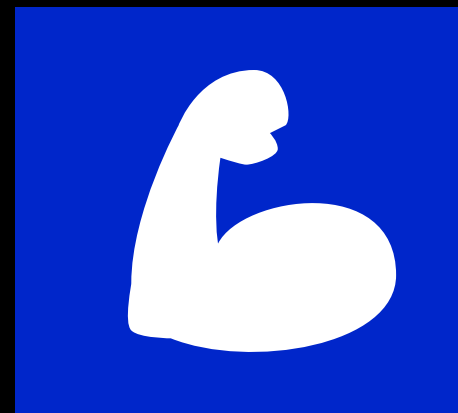


Transformative
Promotes Racial Equity

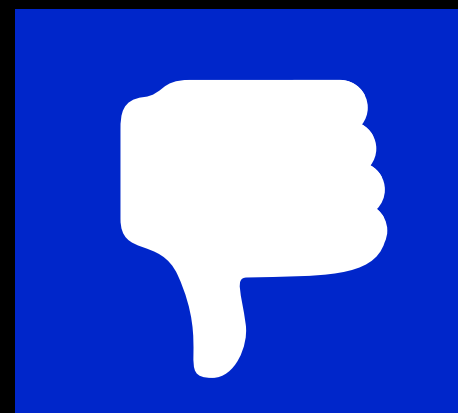
3. ARTS-FUNDED INTERNSHIPS



Increase exposure and representation of people of color in the creative economy

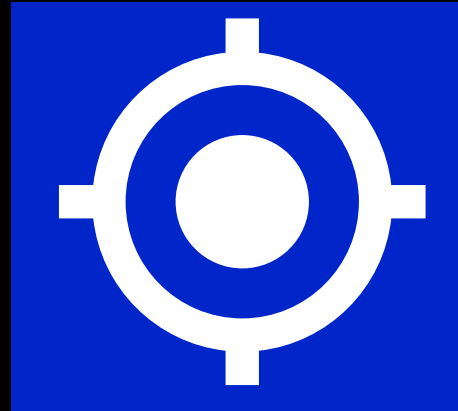


Feasibility
Promotes Racial Equity
Effectiveness

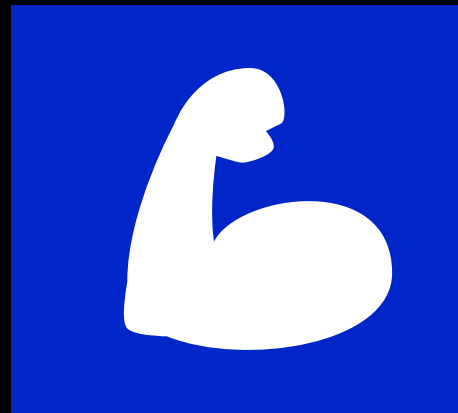


Cost
Engages the Community

4.
**DEDICATED
POC ART
GRANT
PROGRAM**



Remedy historic funding
inequities

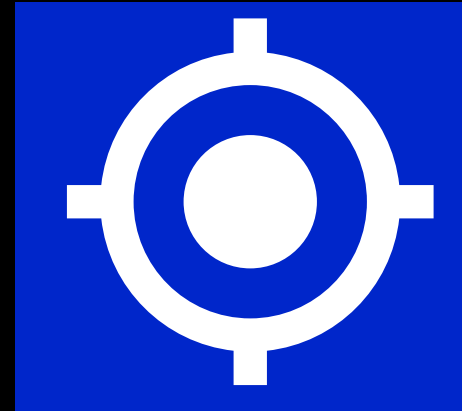


Engages the Community
Promotes Racial Equity
Effectiveness

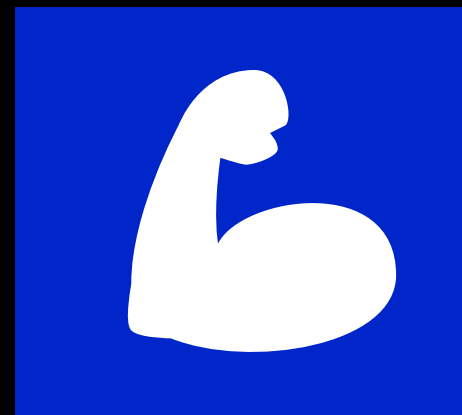


Cost
Feasibility
Ease of Implementation

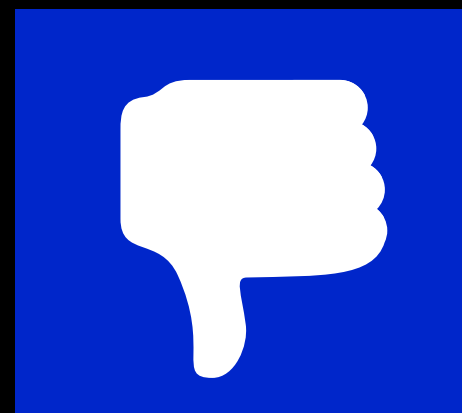
5.
**CREATIVE
RESIDENCIES
PROGRAM
WITH THE CITY**



Strengthen the careers of artists of color and provide mentorship, networking, and professional development



Engages the Community
Feasibility
Ease of Implementation

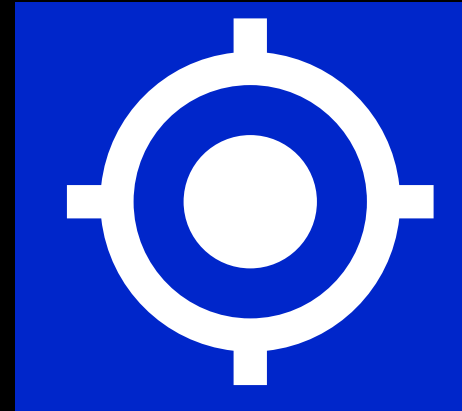


Cost
Promotes Racial Equity
Transformative

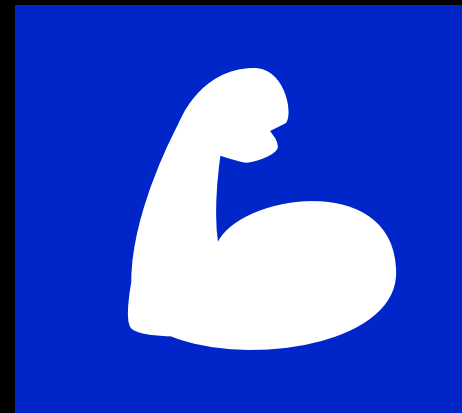
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RECOMMENDATIONS FOR CITY-LEVEL POLICIES

6.
**SUPPLEMENTAL
BASIC INCOME
FOR LOW-
EARNING
ARTISTS**



Ensure creatives can earn a living wage

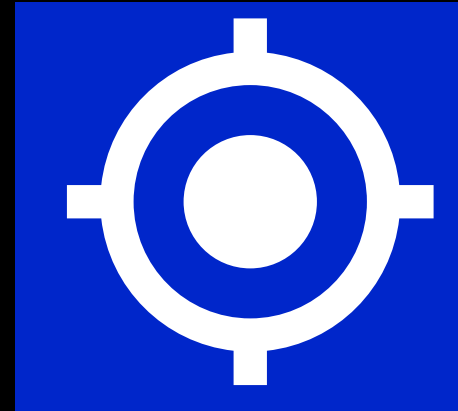


Promotes Racial Equity
Transformative
Effective

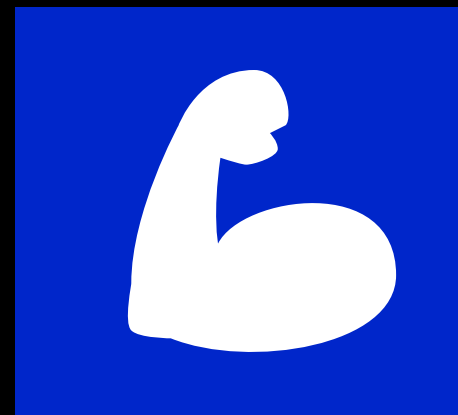


Cost
Engages the Community
Feasibility
Ease of Implementation
Timeliness

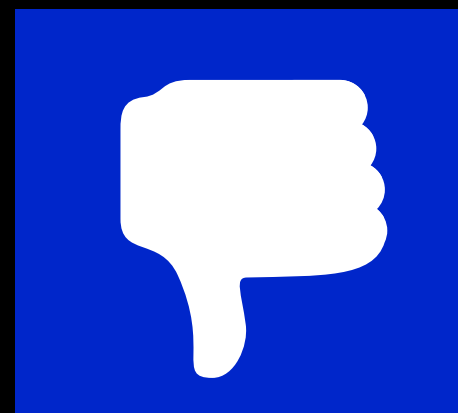
7. INCOME- BASED RENT SUBSIDIES FOR CREATIVES



Retain creatives in Seattle
by providing affordable live
and work spaces

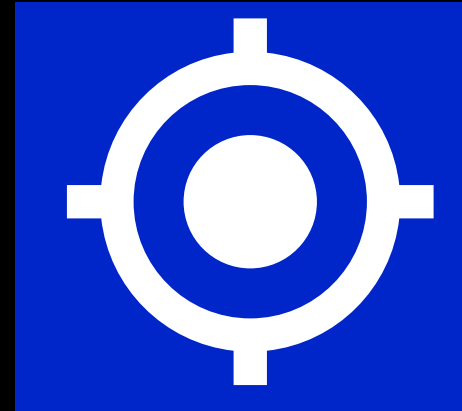


Promotes Racial Equity
Transformative
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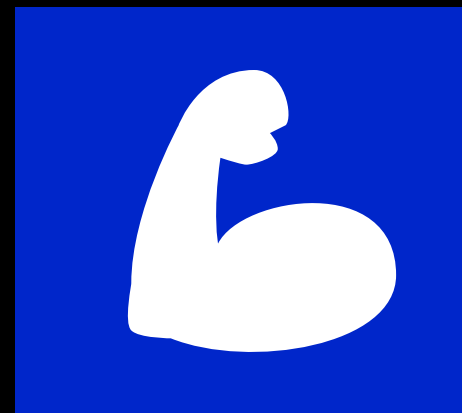


Cost
Feasibility
Ease of Implementation
Timeliness

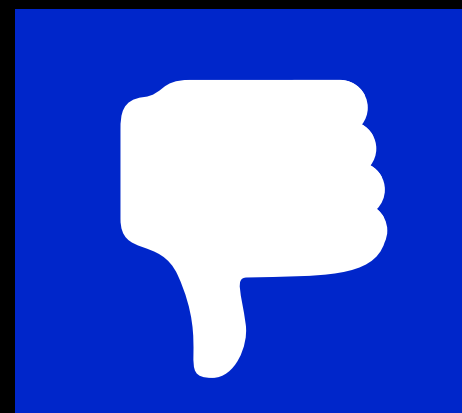
8.
**DECREASING
CREATIVES'
TAX BURDEN**



Give creatives different ways to pay their taxes

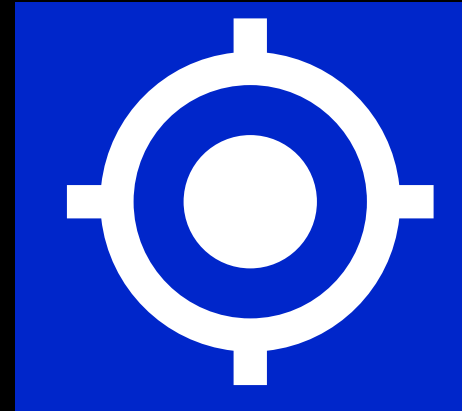


Cost
Transformative
Effective

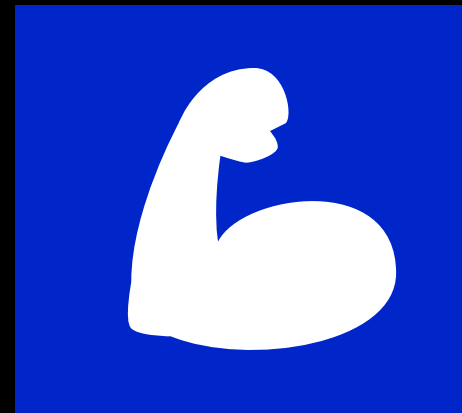


Engages the Community
Feasibility
Ease of Implementation

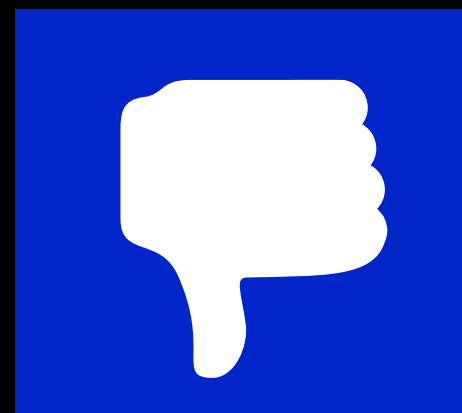
9.
**CITY FUNDING
FOR AN ARTIST-
FOCUSED
WORKERS'
CENTER**



Improve wages and working conditions for artists in the city



Engages the Community
Promotes Racial Equity
Effective



Timeliness
Cost
Ease of Implementation
Feasibility

NEXT STEPS

Other ways to build on this report

Focus Groups

Evaluation



CONCLUSION



QUESTIONS?