



PORTLAND DEVELOPMENT CORPORATION

Board Meeting

DATE: Thursday, June 16, 2016

TIME: 4:00 p.m.

LOCATION: Room 209, Second Floor
Portland City Hall

A G E N D A

1. President's comments
2. Review and accept Minutes of previous meetings held on April 21, 2016, and May 19, 2016.
3. Review and vote on Loan and Business Assistance Program (BAP) Grant Applications for Job Creation, and Loan Modification from:
 - a) Union Bagel Company at 147 Cumberland Ave.- BAP Application;
 - b) Cakeworks, Inc. d/b/a Izzy's Cheesecake at 135 Walton St. – Loan and BAP Application; and,
 - c) Skunk Ape LLC, d/b/a Big Jay's at Thompson's Point – Loan Modification.
- Note:** Pursuant to 1 M.R.S.A. 405(6)(F) and 5 M.R.S.A. 13119—A, the Board may go into executive session to review proprietary information.
4. Review and endorsement of updated Portland Economic Vision and Plan – Work Plan for 2016/2017
5. Review and vote on PEDPIP Grant application from Creative Portland for an update to the City of Portland's Cultural Plan.
6. Treasurer's Report – May 2016 – Drew Swenson
 - a) Monthly Administrative Budget Report
 - b) Loan Receivables Report
 - c) Cash Management Report
 - d) Delinquency Report (Note: Pursuant to 1 M.R.S.A. 405(6)(F) and 5 M.R.S.A. 13119—A, the Board may go into executive session to discuss/monitor any of the loans listed on the delinquency report.)
 - e) Listing of Grants approved through the BAP Program and PEDPIP for FY2016.
7. Other items to be discussed/brought up by Board Directors.
8. Next Meeting Date: July 21, 2016

Barry Sheff, Board President

Minutes

Portland Development Corporation

April 21, 2016

A meeting of the Board of Directors of the Portland Development Corporation was held on Thursday, April 21, 2016 at 4:00 p.m. in Room 209 of Portland City Hall. Present from the Board was Director Jere Shaw, who chaired the meeting, and Directors Tim Agnew, Shelley Carvel, Neil Kiely, Jess Knox, Heather Sanborn, and Mayor Ethan Strimling. Directors not able to attend: Jon Jennings, Dennis Martin, Barry Sheff, and Drew Swenson. Present from the City staff were Associate Corporation Counsel Michael Goldman, Business Programs Manager Nelle Hanig, Economic Development Director Greg Mitchell (arriving as noted herein), and Senior Executive Assistant Lori Paulette. Also present was the PDC Loan underwriter consultant Vin DiCara.

Item #1: President's Comments

Mr. Shaw noted that Board President Sheff could not be present, so he would be chairing today's meeting.

Mr. Shaw then handed out an article about PDC Loan recipient Roustabout – copy attached.

Item #2: Review and accept Minutes of previous meeting held on January 21, 2016.

On motion made and seconded, the Board voted 4-0-2 (Kiely, Sanborn abstained) to accept the Minutes as presented.

Item #3: Review and vote on Business Assistance Grant Applications for Job Creation from:

a) Auto-Care LLC, 1041 Ocean Avenue; and,

b) Swallowtail Farm and Creamery, 84 Cove Street.

Note: Pursuant to 1 M.R.S.A. 405(6)(F) and 5 M.R.S.A. 13119-A, the Board may go into executive session to review proprietary information.

Auto-Care LLC, 1041 Ocean Avenue: Ms. Hanig introduced the first Business Assistance Program (BAP) grant application as being a PDC Loan client – Auto-Care LLC/Joseph Hatungimana, owner. Auto-Care was provided a loan of \$32,500 for the purchase of machinery and equipment and renovations to his newly acquired Auto-Care garage. He is now returning requesting a job creation grant of \$10,000 as he would like to hire an employee to perform auto-body repair.

Mr. Hatungimana thanked the Board for reviewing this request. He described his background as a mechanic starting out in Africa, moving to Maine in 2010, starting his business Auto-Care LLC in leased space at 1041 Ocean Avenue, which property he now owns. If this BAP is granted, he would use it to hire an employee for auto-body repair and painting.

Mr. Keily asked if he could hire such an employee at the \$10.10/per hour rate, and Mr. Hatungimana indicated that he could. If the employees does a good job, he would increase the pay.

Ms. Hanig added that the location of this business is within walking distance of a bus line, about a mile away. Mr. Hatungimana indicated that he could pick up the employee at the bus stop.

Seeing no further questions/comments, Chair Shaw thanked Mr. Hatungimana and noted that the Board would now review the second BAP request.

Swallowtail Farm and Creamery, 84 Cove Street: Ms. Hanig introduced this item noting the Swallowtail Farm is located in North Whitefield, Maine and has been selling its products at the Portland and Brunswick Farmers' Markets for a number of

years. Last Fall, Lauren and Sean Pignatello, its owners, leased 84 Cove Street in East Bayside which now houses the Winter Farmers' Market and will shortly house a production facility and retail operations for Swallowtail Farm. The Farm is seeking a \$20,000 BAP grant to help them create two new full-time jobs to work at this facility. Ms. Hanig then introduced Lauren Pignatello.

Ms. Pignatello thanked the Board for reviewing this request. They have been operating the farm in Whitefield since 2007. With the 3,600 sq. ft. at 84 Cove Street, and the 5-year lease, with a 5-year renewal, Swallowtail can increase production of natural, healthy, and locally produced artisanal food and other products. The kitchen was recently licensed, and they obtained their business license three weeks ago. They will produce and package products for retail, as well as wholesale. The employees would be trained starting at \$10.00 per hour.

Ms. Sanborn asked about the Scale Up program, and Ms. Pignatello said that she is working with Gerry Brown at Scale Up on their finances, as well as participating in their business classes. She is also receiving guidance from a business counselor at the Small Business Development Center.

Chair Shaw asked about an onsite manager, as well as if they would sell unpasteurized milk. Ms. Pignatello indicated that she would be the manager 3 days a week, and her husband would be the manager 2 days a week, and they would sell unpasteurized milk.

Chair Shaw noting no further questions, said that the Board would next review the loan requests.

Item #4: Review and vote on loan applications from:

- a) **Injac Motors, 220 Riverside Street**
- b) **Big Jay's, 4 Thompson's Point Road.**

Note: Pursuant to 1 M.R.S.A. 405(6)(F) and 5 M.R.S.A. 13119—A, the

Board will go into executive session to review proprietary information.

Injac Motors, 220 Riverside Street: Ms. Hanig said that Injac Properties LLC is requesting a loan of \$122,000 to assist with financing the acquisition and renovation of property at 220 Riverside Street for a startup car repair and used car sales business. Igor Injac, the sole owner of the real estate (Injac Properties LLC) and the operating business (Injac Motors LLC, d/b/a Riverside Auto Sales and Service), has had 15 years of experience as a mechanic in Serbia. When he emigrated to the U.S. in 2003, he worked as a boat mechanic, and from 2006 to the present has worked as a mechanic and the service manager for Alan Auto Volvo Service. His brother, Nikola Injac, will focus on the used car sales part of the business. She then introduced Igor Injac.

Mr. Injac said that Ms. Hanig gave the background very well. He added that this opportunity to purchase came up about two months ago, and he had been looking for quite a while for the right place. He is confident in what he can do and asked if there were any questions.

Ms. Carvel asked about running the financial side of this business, and Mr. Injac said that he just hired an accountant and bookkeeper. He is good at organizing finances and looked forward to working with quickbooks and the accountant.

Mr. Keily asked about his continuing his job as Service Manager at Alan Auto Volvo, and Mr. Injac described how he would balance his time between both Alan Auto and his business, eventually leaving Alan Auto when his business ramps up.

Chair Shaw asked about the used car sale side of the business, and Mr. Injac said that the location is a busy street and will have a modest-sized investment for the used car inventory.

Mayor Strimling asked about investment to purchase used cars, and Mr. Injac said that he estimates this investment at \$10,000 per car.

Chair Shaw, noting no further questions/comments, said that the Board would next hear about the second loan request.

Big Jay's, 4 Thompson's Point Road: Ms. Hanig said that Skunk Ape LLC, d/b/a Big Jay's, is requesting a loan of \$150,000 to assist in the startup of a 100-seat restaurant specializing in fried chicken and waffles to be located on Thompson's Point. Customers are expected to draw from other businesses opening shortly, as well as from concerts in the warmer months and skaters in the Winter. She then introduced Jason Loring and Mike Fraser.

Mr. Loring thanked the Board for reviewing this request to start Big Jay's at Thompson's Point in the Brick North building. He described his background and aspects of Big Jay's, which will serve not only fried chicken and waffles but other items as well including sandwiches, salads, etc. Mr. Loring noted that that in addition to drawing customers from Thompson's Point businesses, it will also serve the area neighborhood.

Mr. Knox asked how the 100-seat restaurant compares with their other restaurants, and Mr. Loring said that others range from 50 to 125 seats.

Mr. Fraser indicated that they used 100 seats in developing their business plan.

Mr. Agnew asked about cash flow positive on their other projects/restaurants, and Mr. Fraser said that they are positive. The projected numbers for this one are very conservative, noting that they don't borrow more than they can service.

Mr. Agnew asked if they had approached the three other owners of Skunk Ape for personal guaranties, and Mr. Loring indicated that will they will not provide personal guaranties.

Chair Shaw, noting no further questions/comments, thanked them and noted the Board would now go into executive session to review the BAP and Loan requests. They

can either wait outside of the room and come back in when the executive session was over, or Ms. Hanig would contact them either after the meeting or tomorrow.

At approximately 4:43 p.m., the Board went into executive session pursuant to 1 M.R.S.A. 405(6)(F) and 5 M.R.S.A. 13119—A to review proprietary information of the BAP and loan requests. At approximately 5:36 the Board came out of executive session. Mayor Strimling had to leave the meeting at 5:00 p.m.

Item #5: Review and vote on PEDPIP Application from Creative Portland for “Maine Startup and Create Week” (Per Jess Knox, the Agenda should have read “on behalf of Portland Media Group and Maine Accelerates Growth (MxG)”

Mr. Con Fullam representing Portland Media Group and its Greenlight Series as part of Maine Accelerates Growth (MxG) – a non-profit initiative - described various productions of the Portland Media Group. He then described Greenlight Maine, a state-wide television series broadcast weekly Saturday evenings following Bill Green’s Maine. The series is dedicated to the exposure, elevation, and expansion of entrepreneurship in Maine with contestants vying for a cash prize of \$100,000. The final event will be broadcast live from Merrill Auditorium with the top 3 contestants vying for that cash prize. This is a fitting culmination of Maine Start Up and Create Week and he is asking for PEDPIP sponsorship with the grant request for \$15,000.

Mr. Keily asked about the connection and benefits to Portland. Mr. Fullam said that it is an opportunity to shine a light on Portland to a state-wide audience.

Mr. Agnew complemented Mr. Fullam on the Greenlight Series but questioned whether it was eligible for PEDPIP grant funds as these grant funds are not for private companies. Mr. Fullam said the Portland Media Group is the producer of the show; Creative Portland is the presenting group.

The Board discussed the merits and its eligibility, noting that Creative Portland is eligible, and that its merits for Portland will highlight Portland as an entrepreneurship hub. A category in the ED Plan is marketing, promotion, and branding. The Board discussed the PEDPIP Grant to Creative Portland being used to pay for costs of Merrill Auditorium only, with an appropriate match shown being paid for other costs. It was also noted that Creative Portland worked with Portland Media Group to have the event here, and Mr. Mitchell said that he was comfortable with Creative Portland's role in this request.

On motion made and seconded, the Board voted 4-1 (Shaw) – 1 (Knox abstained) to approve a PEDPIP in an amount to be determined by staff to cover costs of use of the Merrill Auditorium, with the appropriate match requirements.

BAP Request from Auto-Care LLC: On motion made and seconded, the Board voted unanimously to approve a \$10,000 BAP grant, noting no issue with the bus stop being a mile from the business.

BAP Request from Swallowtail Farm: On motion made and seconded, the Board voted unanimously to approve a \$20,000 BAP grant.

Loan Request from Injac LLC: Chair Shaw noted that he would abstain from voting as his employer is involved with the loan. On motion made and seconded, the Board voted 5-0-1 (Shaw abstained) to grant a loan to Injac LLC on the terms and conditions as recommended, with an additional condition that Igor Injac obtain financial business counseling, as approved by staff.

Big Jay's: On motion made and seconded, the Board voted unanimously to approve a loan of \$75,000 on terms and conditions as recommended, subject to the condition that as long as the PDC is getting paid, then the private lender can get paid.

Chair Shaw recommending tabling the Treasurer's report due to the time of 6:20.

The Board concurred and the meeting was then adjourned.

Respectfully,

Lori Paulette

Dine Out Maine: Roustabout in Portland

 www.pressherald.com/2016/04/17/dine-out-maine-at-roustabout-diners-kept-on-their-toes-with-surprising-riffs-on-italian-american-classics/

By Andrew Ross

Editor's note: More than 80 people threw their hats into the ring (their spoons into the bowl?) when we advertised for a new restaurant critic last winter. This week, we are pleased to announce our new Dine Out Maine restaurant critic, Andrew Ross. This is his first review.

A menu that features dishes like eggplant parm and garlic bread sounds like something you'd expect to find alongside red-checked tablecloths, candleholders made from straw-wrapped Chianti bottles – and maybe even a pair of cartoon dogs sharing a romantic plate of pasta in an alley.

ROUSTABOUT

RATING:****

WHERE: 59 Washington Ave., Portland. 536-4008, roustabout.me

SERVING: 4 p.m. to midnight Monday to Friday, 10 a.m. to midnight Saturday and Sunday

PRICE RANGE: Appetizers \$9 to \$10, entrees \$17 to \$27

NOISE LEVEL: Very noisy

VEGETARIAN: Some dishes

GLUTEN-FREE: Some dishes

RESERVATIONS: Yes

BAR: Beer, wine and cocktails

WHEELCHAIR ACCESS: Yes

BOTTOM LINE: Don't be thrown off by the restaurant's nautical décor. Roustabout is an Italian-American restaurant that offers new twists on traditional dishes. Kit Paschal's beverage program is not to be missed, including a great selection of cocktails and beers and a moderately priced wine list featuring almost all European bottles, with a few natural and biodynamic wines in the mix. Chef Anders Tallberg's menu features several top-notch starters, including intensely flavored arancini and a decadent garlic soup. Order at least one of the pastas – we suggest the bolognese or the lasagna (which is vegetarian), as well as a bowl of the cioppino with its mussels and large chunks of fish. Grab an extra napkin (or eight) if you want to try the garlic bread (it's worth it), and don't skip dessert, especially the brownie-and-ice cream "Mess," which will make you feel like a little kid as you finish your meal.

Ratings follow this scale and take into consideration food, atmosphere, service, value and type of restaurant (a casual bistro will be judged as a casual bistro, an expensive upscale restaurant as such):

* Poor

** Fair

*** Good

**** *Excellent*

***** *Extraordinary*

The Maine Sunday Telegram visits each restaurant once; if the first meal was unsatisfactory, the reviewer returns for a second. The reviewer makes every attempt to dine anonymously.

Search photos available for purchase: [Photo Store →](#)

But in designing their new Washington Avenue restaurant, Roustabout, co-owners Kit Paschal (formerly of Portland Hunt & Alpine Club and Boston's Eastern Standard), and Anders Tallberg (Hugo's and Hungry Mother in Cambridge, Massachusetts) ditched the traditional red-sauce joint template, cleanly stripping away every stereotype and replacing it with imagery that reflects the nautical heritage of the city. "When you walk in, you know you're in Portland, Maine," Tallberg says.

It would be easy to interpret the mismatch between the restaurant's image and menu as identity confusion, but to do so would miss the point. Roustabout is all about keeping customers guessing, rather like the "dazzle camouflage," designed to help war ships confuse enemies about a ship's position and speed, that breaks up the wall between the bar and the restaurant's front windows. Indeed, Tallberg describes Roustabout as a place where diners order familiar Italian-American food and are pleasantly surprised when they get a "riff on what [they] thought it was going to be."

Playing with expectations gives Roustabout freedom, and the kitchen takes full advantage. A perfect example is one of the menu's standouts, the arancini (\$10). Rather than use leftover rice and slop tomato sauce on top, Tallberg creates each component of the dish with arancini in mind. He begins with an unusual cheese stock made from Grana Padano rinds, ladling it into a risotto along with sharp grated caciocavallo, nutmeg, allspice and cinnamon. When the risotto is fried into balls and plated onto a velvety eggplant puree and topped with tart, shredded pickled cabbage, what results is a dish that looks like an old classic but tastes spectacularly complex and modern.

Similarly, the winter squash lasagna (\$17), defies expectations in the best ways. Served with the corners of roughly cut homemade pasta sheets browned and draped over the sides of a cast iron pan, the dish looks nothing like a conventional lasagna. It doesn't taste like one either, with layered textures moving from rich and lightly spicy béchamel and sweet butternut puree, to barely firm pickled apples, to a topping of funky shredded Brussels sprouts. Lasagna here is a concept, not an end-product, "a vehicle for great ingredients," Tallberg calls it.

The kitchen takes the same approach with the excellent, almost creamy garlic soup (\$9). Made from a base of sautéed onions, parsley, bay leaves, pepper and bread, the soup acts as a showcase for intense garlic flavors that come from hefty doses of raw garlic added three times during cooking, the last right before the soup is pureed and served.

Some items on Roustabout's menu read simply as upgraded versions of familiar standbys. The whole leaf Caesar salad (\$9) benefits from preserved lemons and an unexpectedly tangy dressing that lend the dish a fragrant brightness and balances out the umami from marinated white anchovies. Then there is the arctic char picatta (\$21), cooked with a traditional butter, white wine and caper sauce, but served with broccoli rabe and salsa verde. It's a small change that adds a little bitterness and welcome acidic, high note flavors to the flaky fish.

The restaurant's garlic bread (\$7) appears to be a straightforward rendition. But what makes Roustabout unique is their homemade, tight-crumbed Tuscan bread and infused chili oil. For the spicy drizzle, Tallberg cures Calabrian chilies from Stonecipher Farm in Bowdoinham. The bread does its best to hold the runny melting garlic butter and oil, but this is an extremely messy dish – your face (and possibly your shirtfront) will gleam with oil after a few bites. Regardless, the pepper and garlic flavors are superb. "I could sit and eat this all night," our server told us, "with a glass of wine and a really big pile of napkins."

Roustabout's bolognese (\$18), served with homemade tagliatelle, takes the idea of a ground beef ragu and gives it a few key twists that dramatically elevate the dish. First is the restaurant's use of fresh whole pork shoulders, which the kitchen grinds and adds to pancetta. Then there is the lush sauce base made from cream, sage, nutmeg and a fonduta packed with pungent tallegio. These elements produce a rich and incredibly smooth bolognese without a trace of graininess.

Desserts include stalwarts like tiramisu (\$10) and a toasted almond panna cotta (\$10) that is perhaps slightly too savory but rescued by a chewy candied fennel and raisin compote topping. But the standout is the decidedly un-



The arancini rest on eggplant puree and are topped with pickled cabbage. Gabe Souza/Staff Photographer

Italian "Mess" (\$10), a dense brownie served with a scoop of vanilla ice cream and chocolate sprinkles. The dessert is what someone might serve at a birthday party thrown for a sophisticated 8-year-old – all the best, uncomplicated sweet elements are there, with just a few adult touches like the fudgy, intentionally underbaked brownie and salted caramel sauce.

It's a dish that makes perfect sense in a space that, when filled, feels a lot like there is a celebration happening. Which is to say, loud. All hard surfaces (except for the banquettes) and open spaces, the dining room can get so noisy you can't hear the people seated at your own table. Tallberg describes it unapologetically as "a lively space," one that reminds him of rowdy dinners around his godfather's huge dining table.

That liveliness isn't something you might naturally associate with a restaurant whose customers range so widely – from Baby Boomer couples out for a weekday dinner to groups of young professionals fresh from work. But it is one of the many surprising components that fit together to make Roustabout what it is: a welcoming and ambitious local restaurant that, despite its seafaring décor, just so happens to be a red-sauce Italian joint at heart.

Andrew Ross has written about food in the United Kingdom and in New York, where he co-founded NYCnosh, a

food website. He and his work have been featured on Martha Stewart Living Radio and in The New York Times. He is an Internet researcher and higher education consultant. Contact him at:

[\[email protected\]](#)

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Bolognese with tagliatelle, fonduta, and basil at Roustabout. Gabe Souza/Staff Photographer



The Salato Highball features house-infused spicy tequila, Strega, lime juice and a cucumber garnish. Gabe Souza/Staff Photographer





Minutes

Portland Development Corporation

May 19, 2016

A meeting of the Board of Directors of the Portland Development Corporation was held on Thursday, May 19, 2016 at 4:00 p.m. in Room 209 of Portland City Hall. Present from the Board was it President Barry Sheff, and Directors Tim Agnew, Shelley Carvel, Dennis Martin, Jere Shaw, and Drew Swenson. Directors not able to be present were Jon Jennings, Neil Kiely, Jess Knox, Heather Sanborn, and Mayor Ethan Strimling. Present from the City staff were Associate Corporation Counsel Michael Goldman, Business Programs Manager Nelle Hanig, Economic Development Director Greg Mitchell, and Senior Executive Assistant Lori Paulette. Also present was the PDC loan underwriter consultant Vin DiCara.

Item #1: President's Comments

President Sheff thanked Mr. Shaw for chairing last month's Board meeting in his absence.

Item #2: Review and accept Minutes of previous meeting held on April 21, 2016.

Consensus of the Board was to table this item as a vote of four is needed to pass a motion, and there are three Directors present today who were at this meeting.

Item #3: Review and vote on Business Assistance Grant Application for Job Creation from Buoy Local, 533 Congress Street. Note: Pursuant to 1 M.R.S.A. 405(6)(F) and 5 M.R.S.A. 13119-A, The Board may go into executive session to review proprietary information.

Ms. Hanig introduced this request saying that Buoy Local sells a gift card that can be used at multiple businesses in a community, and that participating businesses are generally local Maine businesses. It started almost three years ago by its creators and majority owners Kai Smith and Sean Sullivan, both present today. Buoy Local is in a growth mode, focused on accelerating the recruitment of participating merchants, as well as corporate purchase of gift cards. The employee to be hired with BAP funds would assist the company in a sales role, to expand the company's services in the Portland and Bangor markets. The employee would be trained in sales, pricing structure, customer segments, among other things, and paid \$15/hour for a 40-hour work week. She then introduced Kai Smith and Sean Sullivan.

Mr. Smith said that he would handle the day-to-day business, while Mr. Sullivan, its COO, works full-time as Executive Director of the Maine Brewers' Guild. Mr. Sullivan then discussed the administrative details of the business and volume, with over 100 businesses participating, which in turn supports the economy and creates jobs.

Mr. Swenson asked about a management software application for the new position to be hired, and Mr. Sullivan said that they currently do not have a customer relationship management system but may grow that to keep institutional information alive.

Mr. Martin asked how the gift cards work and how they are sold to businesses. Mr. Sullivan said that a participating business pays a \$300 annual fee, and their business is included on the website. Buoy Local tracks every transaction and reports back to the business. The card is used the same way as a credit card, noting that Bangor Savings works with Buoy Local.

Mr. Shaw asked about fraud possibilities, and Mr. Sullivan said that they take appropriate precautions and have processes in place to prevent fraud, adding that no gift card is issued for over \$500.

President Sheff said that the challenges the Board has seen with this grant program is job creation for low to moderate income individuals. He asked if Buoy Local thought they could find a good candidate. Mr. Smith said that he was optimistic he could by advertising in the appropriate channels.

Noting no further comments/questions, President Sheff thanked Buoy Local and said that the Board would go into executive session after the next loan requests to review all three at the same time. They can stay or Ms. Hanig could contact them with the outcome of the vote after the executive session.

Item #4: Review and vote on loan and Business Assistance Grant
Applications for Job Creation from: (a) Bella Corp., 111 Middle Street; and, (b) RossoBianco, 3 Deering Avenue. Note: Pursuant to 1 M.R.S.A. 405(6)(F) and 5 M.R.S.A. 13119-A, The Board may go into executive session to review proprietary information.

At Ms. Hanig's request, the Board concurred to take up RossoBianco first as representatives for Bella Corp were not present.

Ms. Hanig said that Vinland's, at 593 Congress Street, Owner and Chef David Levi is preparing to open a second restaurant – VinBar, LLC d/b/a RossoBianco, with 49-seats with a natural wine bar and serving Northern Italian cuisine. Inventory sources are primarily from local farms and wine distributors. He is seeking a loan for \$50,000 and BAP grant of \$20,000 for the creation of two full-time jobs – a prep cook and a dishwasher, providing training in the restaurant business. Ms. Hanig then introduced

David Levi (51% owner of new restaurant) and Colleen Callahan (31% owner of new business).

Mr. Levi said that Vinland uses all local foods, except for natural European wine – a niche that is growing. He then described areas of food inventory, and its mission to do right by the community. Mr. Levi then described the growing natural wine businesses and range of food options at the new neighborhood restaurant.

Mr. Levi indicated that Ms. Callahan will be a full time employee of RossoBianco, and he will lead the menu design and hiring a full-time chef.

Ms. Carvel asked if they were leasing or purchasing the space, and Mr. Levi said that the owners of the property are his parents, so he has an affordable arrangement for leasing the space.

Mr. Shaw asked about natural wine and certification. Mr. Levi said that there is not a natural wine certification process, and described the natural wine making process.

Mr. Swenson asked about a timeline and licensing, and Ms. Callahan said the goal is to open in July with all licenses in place.

Mr. Agnew asked if projections for revenue/price points were based on a certain number of diners. Mr. Levi said that he worked with the SBDC who assisted with the projections over many meetings, noting that looking at Vinland projections and their being fairly on target helped with projections for the new restaurant.

Mr. Shaw asked about seats at Vinland, and Mr. Levi indicated 36 to 38.

President Sheff asked about their finding low to moderate income individuals for the BAP grant, and Mr. Levi said that he feels comfortable finding those employees, noting that a dishwasher he hired for Vinland is now a manager.

Noting no further questions/comments, President Sheff thanked Mr. Levi and Ms. Callahan.

Loan and BAP Request from Bella Corp.

Ms. Hanig said that this is now a BAP request only, as the applicant was able to find additional funding elsewhere. She said that owners Damian Sansonetti and Ilma Lopez of the restaurant Piccolo at 111 Middle are embarking on purchasing another restaurant and the building in which it is located in the west end. The applicant is requesting a \$20,000 BAP grant request to create two new jobs, such as a line cook, prep cook, and dishwasher. Ms. Hanig then introduced Mr. Sansonetti.

Mr. Sansonetti added that he wants to create more skilled jobs, teaching his employees his skills for other restaurants that come after.

Ms. Carvel asked about proposed hours of operation, and Mr. Sansonetti said that he would have brunch Saturday and Sunday and be open during the week, but did not provide specifics.

Mr. Swenson said that he would abstain.

President Sheff asked if Mr. Sansonetti was comfortable at being able to hire low to moderate income workers for the positions, and Mr. Sansonetti said that he would have no problem doing that.

Mr. Agnew asked if the menu would change from the restaurant being purchased, and Mr. Sansonetti said that would not be a significant change, noting that there may be seasonal changes. He will be working at both restaurants.

Noting no further questions/comments, a motion was then made, seconded, and voted unanimously to go into executive session at approximately 4:55 p.m. pursuant to 1 M.R.S.A. 405(6)(F) and 5 M.R.S.A. 13119-A to review proprietary information for the Business Assistance Program (BAP) for Job Creation grant application from Buoy Local, Bella Corp., and RossoBianco – as well as a loan from RossoBianco. At approximately 5:30 p.m., the Board came out of executive session.

On motion made and seconded, the Board voted 5-0-1 (Martin abstained) to approve the BAP grant request to Buoy Local for \$10,000.

On motion made and seconded, the Board voted 5-0-1 (Swenson abstained) to approve the BAP grant request to Bella Corp for \$20,000.

On motion made and seconded the Board voted 4-1 (Martin)-1 (Agnew abstained) to approve the BAP grant request to VinBar, LLC, d/b/a RossoBianco for \$20,000.

On motion made and seconded, the Board voted 4-1 (Martin)-1 (Agnew abstained) to approve the loan to VinBar LLC, d/b/a RossoBianco, on the terms and conditions as recommended by loan underwriter, with additional condition that there be an additional loan guarantor as determined appropriate by staff, and subordination of the lease to the PDC loan so that if the borrower is not able to pay the PDC, they cannot pay rent.

Item # 5: Review and recommendation for City staff to apply for additional Business Assistance Program Funds for Job Creation.

On motion made and seconded, the Board voted unanimously for staff to apply for at least \$100,000 of additional CDBG funds for the BAP.

Mr. Swenson suggested the Treasurer's Report have a listing of BAP grants.

Given that Mr. Agnew had to leave the meeting, and there being no quorum, the meeting adjourned at approximately 5:35 p.m.

Respectfully,

Lori Paulette



Economic Development Department
Gregory A. Mitchell, Director

MEMORANDUM

TO: Portland Development Corporation Board of Directors

FROM: Greg Mitchell, Economic Development Director

DATE: June 9, 2016

SUBJECT: **2016-2017 Work Plan Associated with the Portland Economic Development Plan**

Background Information

As you know, in the Fall of 2011, the Portland City Council adopted the Portland Economic Development Plan (ED Plan) and associated Work Plan. Staff's position is that the ED Plan remains sound, but every two years the Work Plan is updated and endorsed by the ED Plan key stakeholders (City of Portland, Convention and Visitor Bureau, Portland Community Chamber of Commerce, Creative Portland, Portland Downtown and Portland Development Corporation). Attached is a copy of the ED Plan and two past Work Plans.

2016/2017 Work Plan

Recently, this office convened several meetings of the ED Plan key stakeholders to prepare the 2016/2017 Work Plan. As with past work plans, projects that had been achieved were removed, those that required continuing efforts remained, and, using the ED Plan as a guide, others were added to be the focus of the key stakeholders over two years. The 2016/2017 Work Plan was completed in May.

The updated Work Plan places increased emphasis on public infrastructure and prioritizes attention to important Portland waterfront and transportation investments. Other areas of emphasis include workforce development, business recruitment, and tourism.

At present, the key stakeholders are presenting the 2016/2017 Work Plan for endorsement to their constituencies. This includes the PDC and the City Council's Economic Development Committee for their recommendation to the City Council.

The PDC Board endorsement of the attached 2016/2017 Work Plan is requested.

Attachment: ED Plan and Work Plans

ECONOMIC DEVELOPMENT VISION + PLAN PORTLAND MAINE

August, 2011

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ECONOMIC DEVELOPMENT VISION + PLAN PORTLAND, MAINE

The following is an economic development vision and plan for the City of Portland, Maine. It has been created in acknowledgement that economic development in general, and business retention, expansion, and attraction in particular, are vital to the growing prosperity and improvement in the quality of life of Portland's citizens.

This vision and plan provides a roadmap for success in Portland's future economic development. It draws on the previous and current work of the City, its citizens, businesses, and stakeholders. The vision and plan was accomplished through a collaboration of the City of Portland, Portland Community Chamber, and the Creative Portland Corporation. To guide the process and compile the results, the City and Chamber engaged the Economic Development Plan Task Force. A list of Task Force members is provided in Appendix A.

Rather than recreate the many recent efforts regarding components of the City's economic development, this plan draws from several recent reports that provide information relating to the economic development process. A listing of these reports is provided in Appendix B. The plan is also based on input obtained through outreach to citizens, workers, and stakeholders through a coordinated social media strategy including a project web page, Facebook page, and Twitter updates. Finally, it incorporates input received through outreach meetings and presentations, a listing of which is provided in Appendix C.

Using information gathered from these resources, an economic development vision and strategy has been developed that consists of the following components:

- Guiding Principles + Vision Statements
- Goal Statements
- Implementation Strategies

A description of these components is provided in Appendix D.

The vision and plan presents three primary areas critical to long-term success in Portland's economic development. These core areas of focus include:

1. Grow the economy
2. Enrich the creative economy
3. Support Business

To support these core areas of focus the City must take action to coordinate, communicate, and measure progress. Additionally, as part of this plan and vision and to enable its success:

Portland will work in collaboration with the communities and stakeholders of the Greater Portland Region to not only grow the City's economy, but also the economy of the region; together we will work to make the Greater Portland Region a great place to work, live, and grow a business.

Portland will participate in regional efforts at industry tradeshows and through external advertising, including specifically working with the Greater Portland Convention and Visitors Bureau and Greater Portland Economic Development Corporation

Portland will adhere to the regional economic development protocol agreed to by the Greater Portland Communities, and will participate in a collaborative marketing and business attraction program for the region

Portland is committed to regular and systematic economic development strategic planning and evaluation, including monitoring progress of its plan and activities, measuring progress and impacts, and making strategic changes as warranted. This includes maintaining and reporting through the Chamber's annual Economic Scorecard. The process will engage key stakeholders and include regular communications with the businesses, citizens and taxpayers of the City.

Portland will utilize the latest technologies, including web and social media, to communicate and market Portland both inside and outside the region, and to deliver its economic and business development services and communications.

By adhering to this vision and plan, Portland will achieve its economic development goals, creating economic prosperity through growth of the City's tax and employment base.

Portland's greatest strength is its underlying quality of life and unique character, contributing to its continuing national recognition as a highly desirable community in which to live and work. It is especially important for Portland to recognize, support, and enhance the fundamental qualities of place that make Portland unique and desirable for investment and growth; these include education, parks, waterfront, downtown, neighborhoods, cultural diversity, and the geographic and architectural heritage of the City. These assets enable Portland's economic development efforts to attract and grow businesses and support residents and workers. In turn, a strong economic environment enables the City to support and sustain these quality of life assets.

Economic development planning is an integral part of Portland's Comprehensive Plan, so this strategy document can be seen as a guiding policy and action plan in concert with other planning initiatives. The inter-relatedness of all elements of the plan are exemplified by the Sustainable Portland plan, which recognizes that the future health and prosperity of Portland depends on stewardship of our environment, our community, and our economy, the three fundamental components of future sustainable communities. For example, the City has adopted a Housing Plan that sets forth policies that will ensure that we can house a growing population, critical to building a workforce to engage in the jobs that will be created. Another example would be the Community Vision, which emphasizes the importance of quality education to ensure that the population possesses the skills needed to succeed in the modern economy – from skilled labor to high tech and innovation industries. It is understood that this Economic Development Vision and Plan for Portland does not itself address every component needed for future prosperity, but depends on the coordinated and comprehensive plans and policies that function together to secure our future well being.

This vision and plan is meant to be a living document to guide policies, programs, and actions within the City. It should be stressed that this is not a "City Government" only plan. It was developed by a collaborative effort between the City, the Portland Community Chamber, and the Creative Portland Corporation, with significant engagement from the Task Force; input from the public, private and not-for-profit sectors; and guidance from many past collaborative efforts. It is therefore a "community-wide" economic vision and plan to be utilized and implemented by those willing to participate and move forward into the future. Rather than being the sole document or effort related to economic and community development, this vision and plan is meant to provide a specific focus on the City's economic development vision, goals, and strategies. Other efforts and documents address closely related issues such as housing, infrastructure, services, and neighborhoods. Some of these issues are referenced in this vision and plan, but this document is not meant to cover those issues in detail.

Throughout the plan the term "business community" is used to represent the private sector. For this plan the "business community" is meant to mean all businesses in Portland, large or small, as well as any other stakeholders who have a vested interest in the economic growth and well being of the City of Portland.

Why a vision and plan? The purpose is best summarized in the following statement: "Creating economic prosperity through growing the City's tax and employment base."

The economic recession has called out for the City to start considering "what's next" in terms of how we can grow wealth. Portland, along with other partner communities in South Portland, Scarborough, Falmouth, Cape Elizabeth, and Westbrook, plus the Portland Regional Chamber and a regional education alliance, have incorporated a private/public non-profit organization to support regional approaches to economic development, including marketing/branding. This vision and plan for Portland will help ensure that these regional efforts reflect the City's needs and strategies for economic development.

Strategies are the economic development priorities (or work plan) over the next 6-12 months starting in the summer of 2011. Appendix E outlines the assignment of work plan activities, budget resources and timeline.

The Plan's implementation will be monitored by the existing Task Force which has agreed to meet periodically to make sure the Plan is implemented and to recommend Plan revisions.

CORE ECONOMIC DEVELOPMENT FOCUS GROW THE ECONOMY

Guiding Principles + Vision

The City is committed to creating economic prosperity through growing its tax and employment base.

Goals + Implementation Strategies

Understand the needs and concerns of existing businesses to support their retention and expansion

(Relevant Scorecard Indicators: none)

Work Plan:

Develop and sustain a visitation program to obtain regular feedback from the business community with areas of concern addressed in a timely manner. To implement this, the City should follow the detailed steps outlined in the MIT Report, with the major steps of the program being business outreach, information gathering, and most importantly, follow-up. The Mayor shall be involved and be the face of this program.

Action | Measurement:

- A business visitation pilot program will be established
- Feedback from the pilot visitation program will be used to adjust economic strategies and activities, and results of the visitation program will be communicated to the City's business community
- The results of the pilot program will be used to refine and implement an ongoing program
- Business will be better informed of economic development resources and opportunities in the City, and will feel that their concerns are being heard and acted upon

Develop non-visitation methods to enable additional communication and feedback from business by utilizing social media, surveys, and events

Utilize marketing and communication to promote, maintain and expand commercial loan and other business financial incentive programs that leverage and support business retention, expansion, and attraction

Support industry sectors that are innovative and have high growth/high value potential to provide future opportunities for economic development (Relevant Scorecard Indicators: S&E Occupations, Private Sector Employment Growth, Regional Earnings per Employee, Value of City Imports & Exports per Capita, Regional Venture Capital Investment, Regional Patents Issued). Added to these Scorecard Indicators will be employment growth and earnings per worker in targeted sectors.

This goal shall be accomplished through business retention and expansion efforts, as well as through a regional attraction effort coordinated with the Greater Portland Economic Development Corporation and Maine and Company. Based on past analyses and current data, sectors to target include:

- Finance and insurance
- Life science – including bioscience, healthcare, and medical
- Food production/food service – including fishing and seafood
- Marine and marine related – working waterfront, port related, and cargo
- Arts and culture
- Creative enterprise
- Visitation, tourism, and entertainment
- Support redevelopment of the Civic Center as a destination for visitors and residents alike
- Professional, technical services and business services
- Information Technology (IT) and IT-related services
- Manufacturing in niche areas including but not limited to food, chemical/biological, and nano-electronics

Work Plan:

Form working groups to develop specific strategies for each targeted sector, and for life sciences and food production services include in those strategies the recommendations from the MIT report.

Work Plan:

Produce additional analysis to further prioritize and develop sector/cluster strategies based on opportunity and analysis.

Action | Measurement:

- Form at least 3 working groups to develop strategies in three of the targeted sectors
- Identify and conduct further analysis to support strategy development in the three initial targeted sectors
- Develop implementation strategies in the three targeted sectors

In addition to the above targeted sectors, the City will value, support, and market green initiatives and businesses that operate in “green” markets

Work Plan:

Coordinate business and higher education needs to support regional workforce development

(Relevant Scorecard Indicators: Educational Attainment)

Advocate for workforce training and the education needs of Portland businesses to service providers and the regional higher education coalition

Participate through the Greater Portland Alliance of Colleges and Universities to strengthen alliances and opportunities for workforce education, training and development with the organization's regional institutes of higher education

Expand and encourage the availability of higher education scholarships provided by private businesses within the community

Action | Measurement:

- Conduct initial meeting between Greater Portland businesses, economic development representatives and representatives of the Greater Portland Alliance of Colleges and Universities; develop an ongoing process to increase advocacy, planning, and programming in support of workforce development

Increase awareness among businesses, workers, and residents regarding the benefits to the local economy of supporting Portland businesses

(Relevant Scorecard Indicators: None)

- Bring together Portland businesses and residents through marketing, communication and networking to increase sales at those businesses

Sustain economically vibrant neighborhoods

(Relevant Scorecard Indicators: None)

- Work with the City's neighborhood liaison to regularly engage businesses and residents in the environment and culture of Portland's neighborhoods
- Support the growth of local neighborhood business and promote the benefits they provide to the neighborhood's residents

Support efforts for a vibrant and attractive downtown

(Relevant Scorecard Indicators: Downtown Vacancy indicator)

- Recognize the Portland Downtown District as the entity to lead Downtown economic development efforts

Support a working waterfront, recognizing the Central Waterfront as an urban maritime district promoting traditional and emerging waterfront uses – a careful balance of mixed uses to help finance the marine infrastructure; the State Pier and Ocean Gateway, dedicated to passenger ferries, cruise ships and facilities; and the Western Waterfront, Portland's essential deep water port edge and acreage.

(Relevant Scorecard Indicators: Value of City Imports & Exports)

- Provide continued support for Ocean Gateway's use as an international passenger cruise ship terminal.
- Provide continued support for the International Marine Terminal (cargo shipping)
- Continue to monitor the effect of recent changes to zoning ordinances – allowing non-marine businesses on the waterfront – on the growth and development of marine industries and quality of marine infrastructure in the zone.

- Provide continued support for the Portland Fish Pier and the infrastructure to support the fisheries industry.
- Prioritize attention and funding to dredge Portland's harbor (federal channel and private shores), and encourage investment in other marine infrastructure as a mean to provide continued access to and functional utility of private and publically owned piers.

Support and market Portland's distinct urban commercial targeted growth districts, encouraging a mix of housing and commercial development to create 24/7 activity and vitality. Each district will capitalize on its unique strengths to maximize the employment and tax base, channeling growth into emerging districts and established employment areas. These districts include: Bayside, an extension of downtown, featuring transit-oriented, high density modern mixed use along the new Bayside trail and a new front face to the city; Downtown, an historic main street, Arts District and Old Port, the center of finance, law, and commerce that capitalizes on its historic fabric and cosmopolitan feel; and Eastern Waterfront, an urban redevelopment district in a new street block grid on the scenic waterfront, situated at the hub of ferry terminals, the Eastern Prom Trail, and flanked by the charm of India Street and Munjoy Hill neighborhoods.

(Relevant Scorecard Indicators: None)

- Develop a Capital Improvement Plan (CIP) for commercial growth areas to address physical infrastructure needs
- Include information about business and growth opportunities for these targeted commercial areas within business expansion and attraction marketing and communication efforts

Continue to develop and promote Portland's commercial and industrial districts, including Riverside Street, the Rand Road Technology Park, and other locations suited for cutting edge business and industry.

- Develop a Capital Improvement Plan (CIP) for commercial growth areas to address physical infrastructure needs
- Include information about business and growth opportunities for these targeted commercial areas within business expansion and attraction marketing and communication efforts

Attract and support entrepreneurs as a means of growing and diversifying the local economy (Relevant Scorecard Indicators: Regional Venture Capital Investment) Add to Scorecard Indicators: Business

Start-ups and Business Churn

- Coordinate entrepreneurship services to ensure Portland entrepreneurs are supported for start-up, retention, and growth
- Support efforts to increase minority entrepreneurship and the entry of minority populations into business and the workforce
- Develop a "Portland Host" program to have existing businesses and professionals welcome new business to the City and be available to help recruit new businesses. This program will include representatives of the Portland Community Chamber, the City and others as appropriate.

Recognize that infrastructure – be it roads, sewer, water, energy, communication networks or transportation – is the underpinning of economic growth and development. It must be maintained and improved to support the goals and strategies contained in this plan.

(Relevant Scorecard Indicators: Visitors to Region, Enplanement, Value of City Imports and Exports Per Capita)

- Portland will plan for future transportation and infrastructure needs and prioritize improvements to be implemented within a reasonable timeframe, in order to support economic development and growth
- Portland will provide a transportation system which encompasses all modes, balances competing objectives, and promotes the economic vitality and quality of life in the Portland community
- Portland will support a network of airport, rail, ports (cargo and passenger) and highway infrastructure to compete in the global economy
- Portland will continue to attract passenger airline carriers to the Jetport in an effort to lower ticket prices and offer greater choices for travelers

- Portland will encourage the development and maintenance of telecommunications infrastructure, including broadband service, to support opportunities arising from digital technologies
- Portland will support improvements and maintenance of environmental infrastructure (i.e. combined sewer overflow infrastructure to support a healthy harbor) to foster further growth

CORE ECONOMIC DEVELOPMENT FOCUS

ENRICH THE CREATIVE ECONOMY

A great growth potential for Portland's creative economy lies within the creative enterprise cluster. The creative enterprise cluster includes trades and professions that are built upon the translation of creative expression and talent along with application of innovation into profitable products and services. Examples of the creative enterprise cluster include the design arts, the culinary arts, textiles and furnishings, media, fashion, writing and publishing, advertising, music, innovation and knowledge based enterprises, and other such enterprises. Entrepreneurs building creative enterprises are attracted to cities like Portland, Maine that have the magnetic qualities of a vibrant and well known creative spirit, and a rich physical, social and cultural environment. Therefore, to foster growth of creative enterprises first requires maintaining and enhancing the presence of arts and cultural organizations and individual artists, and the protection and enhancement of the community cultural, environmental, architectural and natural assets. The affirmative action required to attract, nurture, and grow creative enterprises is to get the word out nationwide through community branding and marketing that Portland has what it takes to sustain and support these enterprises to capitalize on this growth industry for Portland.

Guiding Principles + Vision

Value innovation, entrepreneurship, creativity, arts, culture, and entertainment to improve the economy and enhance Portland's uniqueness and diversity

Goals + Implementation Strategies

Increase collaboration, coordination, and communication among those involved in the arts, cultural, creative and innovation sectors

(Relevant Scorecard Indicators: None)

Work Plan:

Recognize and utilize the Creative Portland Corporation ("Creative Portland") as the lead organization to drive strategies and implementation for Portland's creative economy efforts

Work Plan:

Inform the public on what the creative economy encompasses and its importance to the local cultural and economic environment

Action | Measurement:

- The Creative Portland Corporation will develop an operative definition and baseline metric of the existing creative enterprise economy in Portland, and periodically update this metric to assess progress in order to revise strategic initiatives and grow this sector.

Market Portland to increase recognition nationally and internationally that this is a City where arts, culture and entertainment, innovation, and creativity thrive

(Relevant Scorecard Indicators: Visitors to Greater Portland/Casco Bay Region and Regional Food Services & Drinking Places Sales Growth)

Work Plan:

Creative Portland will convene a meeting of all entities involved in marketing and branding Portland to collaborate on message and strategy implementation, determine roles and responsibilities, adopt a common brand and related sub-messages, and adopt a process for moving forward and implementing the strategy

Work Plan:

Take Creative Portland's web platform, LiveWorkPortland, and develop a web and social media plan on a national level; make sure that all related organizations' (City, Chamber, Greater Portland Economic Development Corporation, Portland Downtown District, Convention and Visitors Bureau, and Creative Portland Corporation) marketing and messaging align

Action | Measurement:

- Creative Portland will convene a meeting of all entities involved in marketing and branding Portland to collaborate on message and strategy implementation and determine roles and responsibilities
- A marketing strategy with a common brand and related sub-messages and a process for moving forward and implementing will be developed
- Citizens, businesses, and those involved in economic development services will easily recognize and utilize a united brand and messaging to promote business and economic development

Include within business attraction efforts a targeted strategy to attract creative and entrepreneurial individuals and businesses

Include in attraction efforts targeting visitors to Portland

Create incentives to establish and grow Portland's creative enterprises

(Relevant Scorecard Indicators: Venture Capital Investment indicator); add Business and Employment Growth in Creative Sectors

Work Plan:

Provide assistance to secure funding for organizations that support creativity, entrepreneurship, and innovation

Develop creative financing mechanisms, such as tax increment financing, which can help support major new, expanded, or rehabilitated cultural facilities

Work Plan:

Propose revisions to the City's creative economy revolving loan fund program to meet market demand

Work Plan:

Create incentives to attract and retain artists and entrepreneurs for development of live/work residences or common workspace and housing

Action | Measurement:

- Creative Portland to assess City loan and assistance programs and propose revisions
- CP will assess the feasibility of establishing a facility to house artists

Support individuals, workers, and businesses that are innovative, creative and entrepreneurial as a means of growing and diversifying the local economy

(Relevant Scorecard Indicators: None); add Business and Employment Growth in Creative Sectors

Research best practices among cities nationally to support the arts, entertainment, creativity, entrepreneurship, and innovation, and incorporate into Portland's strategy for creativity, entrepreneurship, and innovation

Obtain additional research/information regarding what drives creative persons and entrepreneurs to choose Portland by interviewing recent in-migrants

Survey creative economy businesses and ask what they need to grow their businesses, then develop action steps

Action | Measurement:

- Conduct initial research
- Track inputs, outputs and outcomes on specific programs and services established, including dollars spent to support, entities supported, dollars leveraged, satisfaction with the programs, and impact of funding

Recognize and support individual artists, and arts and cultural-related venues and organizations

(Relevant Scorecard Indicators: None)

Develop a "how to" online city resource to get events approved by the city

Feature one creative economy business per month on the City's eco-development web platform

Coordinate entrepreneurship services to ensure that Portland entrepreneurs are being supported for start-up, retention, and growth

CORE ECONOMIC DEVELOPMENT FOCUS SUPPORT BUSINESS

Guiding Principles + Vision

Portland will be recognized as a city where the business community is valued and nurtured through support services which are relevant, helpful, welcoming, and delivered in a timely manner with superior “customer service”

The City will continue to strive towards a more simplified and streamlined process of interacting with all current and future businesses in Portland

Goals + Implementation Strategies

Interactions with City departments, agencies and staff will be handled with accuracy, timeliness and a positive customer service attitude.

(Relevant Scorecard Indicators: None)

Work Plan:

The City will produce an updated “Doing Business Guide” to assist businesses with obtaining services, including, for example, a timeline describing the process for approval and associated fees when licenses and permits are needed.

Work Plan:

The City will maintain a “Hotline” and focused web services/pages for business assistance, to connect businesses with needed services.

Work Plan:

Computer software will be implemented to improve communication, tracking, and follow-through among City departments and those seeking planning, development, licensing, codes, and permitting

Work Plan:

High level of accessibility will be maintained through all aspects of communications, included web and social media

Work Plan:

City staff that are interfacing with business will be provided additional customer service training

Action | Measurement:

- The City will put in place by July 1, 2012 a customer service feedback system to obtain feedback from those clients served by the City's business and development-related programs and services.

Work Plan:

The Development Review process will be clear, consistent, predictable and timely.

(Relevant Scorecard Indicators: None)

Action | Measurement:

- The 2010 updates to the City's Development Review process are intended to fulfill the goal expressed above. The Chamber and the City will undertake an annual review of development applications to verify that the updates are achieving their intended purpose, and will make recommendations for further refinement if so warranted.

The business community, in partnership with the City, will nurture the growth and prosperity of Portland businesses.

(Relevant Scorecard Indicators: Private Sector Employment Growth, Regional Earnings per Employee, Gross Metro Product Growth)

Specific assistance to be offered includes:

- Workforce Development – Align education and trade skills with business needs
- Visitation – Support visitation programs
- Marketing – Promote Portland as a place to work, play, shop and conduct business
- Networking – Support Portland business-to-business interactions
- Advocacy – Through regular briefings of elected officials, strengthen the voice of Portland businesses at all government levels, including those that have a regulatory impact and those that affect resource allocation

Utilize Federal, State and Local support to help Portland businesses of all sizes grow, add employment, and generate new net tax revenue as well as attract new businesses

(Relevant Scorecard Indicators: Employment Growth, Property Tax Rate, and Property Valuation)

- The City will review and revise its Tax Increment Financing Policy, as needed, to support the goal of expanding jobs and the municipal tax base associated with targeted economic and business development
- Maintain adequate funding for City-sponsored commercial and industrial loan and grant programs, and market the availability of such programs to the business community
- Monitor State and Federal business assistance programs and communicate with Portland businesses about those programs, advocating for program changes as needed
- Promote availability of all tax credit programs (Federal and State), including use of Historic tax credits for building rehabilitation in Portland's historic commercial districts

Appendices

APPENDIX A: TASK FORCE MEMBERS + SUPPORT

Members

Richard Aronson
Century Tire Co.

Ed Bradley
Vessel Services, Inc.

Roxane Cole
Roxane Cole Commercial Real Estate

Corson Ellis
Kepware Technologies

Fred Forsley
Shipyards Brewery

Brenda Garrand
Garrand Marketing

Gary Goodrich
BioProcessing, Inc.

Andy Graham
Portland Color & Creative Portland

Joseph Gray
City of Portland

Chip Harris
Kilbride & Harris Insurance

Gerard Kiladjiian
Portland Harbor Hotel

Gary Koocher
Applicator Sales & Services

Jack Lufkin
Gorham Savings Bank & Portland Community Chamber

Gregory Mitchell
City of Portland

Paul Peck
Drummond & Drummond

Brian Petrovek
Portland Pirates & Portland's Downtown District

Charles Poole
Proprietors of Union Wharf

Nathan Smith
Bernstein Shur

Paul Stevens
SMRT

Support

Greg Mitchell and Nelle Hanig
City of Portland Economic Development Division

Alex Jaegerman
City of Portland Planning Department

Jack Lufkin
Portland Community Chamber

Jim Damicis
Project Consultant, Camoin Associates

Jeff Breece
Project Consultant, Camoin Associates

Jennifer S. Muller
Graphic Designer

Andy Graham
Portland Color

Laurie Banks
Perry & Banks

APPENDIX B: LISTING OF PAST REPORTS REVIEWED

"Knowledge in Cities" by Todd Gabe, University of Maine, et al, September 2010 - Portland has a "thinking" economy.

Memorandum from the Metro Coalition Subcommittee regarding the Greater Portland Economic Development Corporation Formation - June 22, 2010

MIT Master's Class in Economic Development Planning
Spring 2010 Report Portland in Focus – a Demographic/
Economic Profile

Portland's Downtown District (PDD) Strategic Plan –
March 2010 (Portland's Downtown District)

Portland's Economic Scorecard 2010 (Portland Community
Chamber in partnership with Portland Regional Chamber)

Development of a Regional Economic Development
Organization for the Greater Portland Region – October
2009 (PolicyOne Research, Inc.)

Creative Economy Steering Committee – Report of
Recommendations to the Portland City Council -
October 2008

Looking Out for Portland and the Region 2007
(Portland Community Chamber)

Portland's Creative Economy Summit Report –
May 31, 2006 (City of Portland)

A New Vision for Bayside, Book One: The Plan –
April 2000 (City of Portland)

A New Vision for Bayside, Book Two: Implementation –
April 2000 (City of Portland)

A Plan for Portland's Arts District – Executive Summary
Prepared by the City of Portland Planning Division January
1996 (from the November 1995 Report just below)

A Plan for Portland's Arts District – November 1995 (Herbert
Sprouse Consulting and The Wolf Organization, Inc.)

Downtown Vision – March 11, 1991 (City of Portland)
Vision 2000 – A Vision for the Future of the Greater Portland
Region, c1989.

City of Portland's Comprehensive Plan

APPENDIX C: OUTREACH MEETINGS + PRESENTATIONS COMPLETED

MIT Graduate Class stakeholder meetings and business interviews held during January to April 2010.

December 1, 2010 Creative Portland Corporation Board meeting – Reviewed the Draft Creative Economy Section.

January 20, 2011 Downtown Portland Corporation Board public meeting - Reviewed January 10, 2011 Draft Portland Economic Development Plan for input.

January 26, 2011 Community Development Committee public meeting - Reviewed January 10, 2011 Draft Portland Economic Development Plan for input.

February 9, 2011 Creative Portland Corporation Board public meeting - Reviewed February 8, 2011 Draft Portland Economic Development Plan for input with emphasis on the Creative Economy Chapter.

March 8, 2011 Portland Business Advisory Council meeting – Reviewed February 14, 2011 Draft Portland Economic Development Plan for input.

March 10, 2011 Portland Mayor's Local Cable TV Call-in Program – Greg Mitchell, Jack Lufkin and Andy Graham were interviewed by Portland Mayor Mavodones to discuss the Draft Portland Economic Development Plan.

APPENDIX D: DESCRIPTION OF ECONOMIC DEVELOPMENT PLAN COMPONENTS

Guiding Principles + Vision Statements

These are high level statements designed to guide policy, ordinances, and activity, by the City and stakeholders. They represent what Portland stands for and wants to achieve and/or become over the long term.

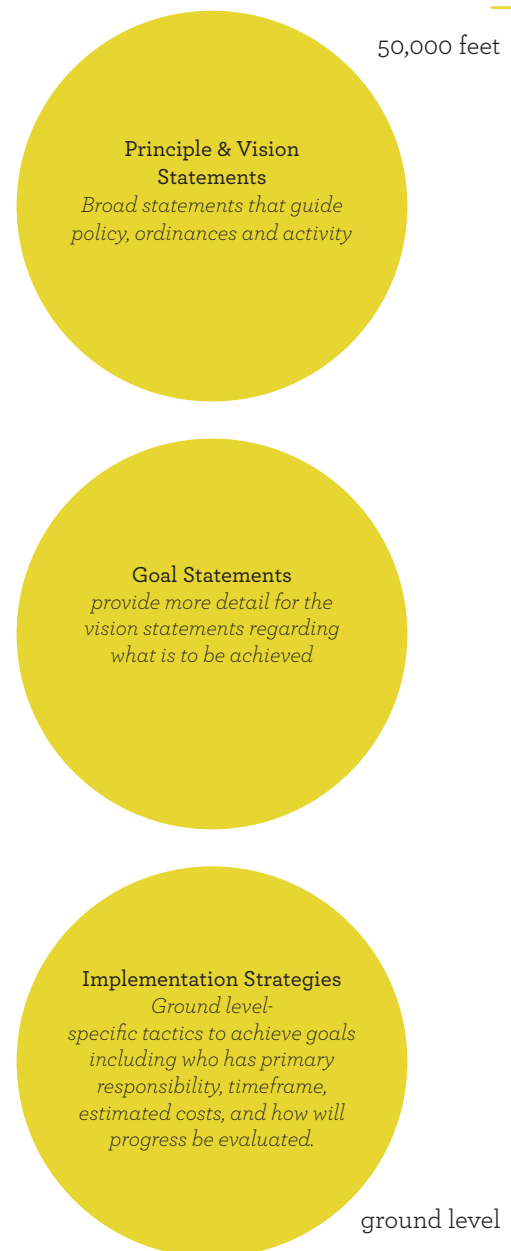
Goal Statements

These are primary economic development goals to be achieved over the next three years and beyond – They provide more detail for the vision statements. Multiple goals should be identified for each vision/principle and address specific subject areas such as: planning & development process, regional cooperation, targeted industries, infrastructure, and quality of place.

Implementation Strategies

These are specific tactics that will be undertaken to achieve goals, including who has primary responsibility, timeframe, estimated costs, and how progress will be evaluated.

Economic Development Plan Components



PORTLAND, MAINE ECONOMIC DEVELOPMENT PLAN 2011 + 2012 WORK PLAN

The 2011 + 2012 WORK PLAN is the document which will guide the economic development activities to be undertaken over the next twelve to eighteen months. The full list of strategies and goals can be found in the ECONOMIC DEVELOPMENT VISION + PLAN for Portland Maine, August 2012. The WORK PLAN is intended to be revised annually as goals are accomplished and new priorities arise. The ECONOMIC DEVELOPMENT VISION + PLAN provides a shared vision for guiding Portland's future economic prosperity. It was prepared under the direction of the Portland Economic Development Task Force, and lead partners involved with its creation include the City of Portland Economic Development Office, Portland Community Chamber, Portland's Downtown District, Downtown Portland Corporation, Creative Portland Corporation, Convention and Visitors Bureau, and others. The Portland Economic Development Task Force will oversee the WORK PLAN activities; and annual measurement of progress towards the ECONOMIC DEVELOPMENT VISION + PLAN will be accomplished through the Portland Community Chamber's annual Portland's Economic Scorecard. For more information regarding the WORK PLAN, the ECONOMIC DEVELOPMENT VISION + PLAN, or Portland's Economic Scorecard, please contact the City of Portland Economic Development Office or the Portland Community Chamber.

Portland Corporation, Creative Portland Corporation, Convention and Visitors Bureau, and others. The Portland Economic Development Task Force will oversee the WORK PLAN activities; and annual measurement of progress towards the ECONOMIC DEVELOPMENT VISION + PLAN will be accomplished through the Portland Community Chamber's annual Portland's Economic Scorecard. For more information regarding the WORK PLAN, the ECONOMIC DEVELOPMENT VISION + PLAN, or Portland's Economic Scorecard, please contact the City of Portland Economic Development Office or the Portland Community Chamber.

GROW THE ECONOMY

Principle and Vision Statement: The City is committed to creating economic prosperity through growing its tax and employment base.

Goals:

1. Understand the needs and concerns of existing business to support their retention and expansion.
2. Support industry sectors that are innovative and have high job growth, high value potential to provide future economic development opportunities.
3. Coordinate business and higher education needs to support regional workforce development.

Activities:	Budget/Resources:	Responsibilities:	Timeline/Measurement:
Business Visitation Program Development	\$8,000 direct expenses and in-kind.	City + Chamber	Design and complete program by Nov., 2012
Industry Sector Research	\$15,000-20,000 for consultant and in-kind.	City + Chamber	Form working groups, select industry sector focus and complete research by Dec., 2012.
Workforce Education Advocacy + Coordination	In-kind	City + Chamber	Work through the Greater Portland Economic Development Corporation.

PORTLAND, MAINE ECONOMIC DEVELOPMENT PLAN 2011 + 2012 WORK PLAN

ENRICH THE CREATIVE ECONOMY

Principle and Vision Statement: Value innovation, entrepreneurship, creativity, arts, culture, and entertainment to improve the economy and enhance Portland's uniqueness and diversity.

Goals:

1. Increase collaboration, coordination, and communication among those involved in the arts, culture, creative and innovative sectors.
2. Market Portland and increase recognition nationally and internationally that Portland is a City where the arts, culture, entertainment, innovation and creativity thrive.
3. Create incentives to establish and grow Portland's creative enterprises.

Activities:

Creative economy education

Develop Portland Marketing + Branding Program

Create incentives to retain and attract artists and entrepreneurs.

Budget/Resources:

Annual TIF funding

\$25,000

In-kind

Responsibilities:

Creative Portland

CP, City, PDD, Chamber and CVB

CP, City and Chamber

Timeline/Measurement:

On-going

Convene meeting and complete by Dec., 2012.

Complete program evaluation and propose action by Jan., 2012.

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SUPPORT BUSINESS

Principle and Vision Statement: Portland will be recognized as a city where the business community is valued and nurtured through support services which are relevant, helpful, welcoming, and delivered in a timely manner with superior "customer service." The City will continue to strive towards a more simplified and streamlined process of interacting with all current and future businesses of Portland.

Goals:

1. Interactions with City departments, agencies and staff will be handled with accuracy, timeliness and a positive customer service attitude.
2. The Department Review process will be clear, consistent, predictable and timely.

Activities:

"Update Doing Business Guide", maintain business assistance services, improve use of web/social media and commit to customer service" training.

Review 2010 Site Plan Standards effectiveness

Budget/Resources:

Annual appropriations

In-kind

Responsibilities:

City ED Staff

City + Chamber

Timeline/Measurement:

Update Guide by Winter 2012.
Remainder activities are on-going.

Chamber and City staff to meet annually.

PORTLAND, MAINE ECONOMIC DEVELOPMENT PLAN
2014 & 2015 WORK PLAN

GROW THE ECONOMY

Principle and Vision Statement: *The City is committed to creating economic prosperity through growing its tax and employment base.*

Goals:

1. Understand the needs and concerns of existing business to support their retention and expansion.
2. Support industry sectors that are innovative and have high job growth, high value potential to provide future economic development opportunities.
3. Coordinate business, higher education, and research and development needs to support regional workforce development.

<u>Activities</u>	<u>Responsibility/Lead Org. First *</u>	<u>Status/Details</u>
Business Retention and Attraction		
- Business Visitation Program	City, Chamber, GPEDC	Ongoing/Retention, wkforce dev. & expansion, grow global exports, incl. food sector
- Growing Portland Initiative	GP, City, Chamber, CP, GPEDC	Ongoing/"Research Triangle" rollout & sector work groups deployment
- Industry Sector Research	Chamber, GP, City, GPEDC	Ongoing/Growth Strategy for specific industries in Portland Region
- Portland Technology Park	City, Chamber, GPEDC	Ongoing/Market park to businesses and plan for future phase
- PDC Commercial Loan and Grant Programs	City, PDC	Ongoing/Assistance to new and growing businesses
- Minority and Women-Owned Business Development	City, Chamber, CEI, and USSBA	Proposed /Inventory businesses, clarify growth challenges, incl. creative eco.; business forums incl workforce dev/industry-sector partnership opportunities; promote current financial and business development offerings; provide managerial, technical, and business consulting assistance; create connections to entrepreneurial and vocational training.
Workforce Development		
- Overcoming Barriers to Employment: Develop strategies, programs, and services to support workforce entry	GP, CVB, Chamber, City, PAEd	Proposed /Convene working groups to coordinate specific strategies.
- Utilize CDBG resources for workforce development	City, Chamber	Implement new CDBG program
Tourism		
- Raise Tourism Awareness	CVB, City, PDD, ME Office of Tourism	Proposed /Jetport; Cruise Portland, ME; cultural heritage; global mkts
-Create a cultural heritage tourism initiative	CVB, City, ME Office of Tourism	Proposed /Inventory and market cultural heritage projects, sites, and educational programs; identify cultural heritage tourism projects ready for marketing; include the cultural history of Portland on City website with links to CVB/tourism opportunities.
- Summit on Convention Center and Funding Sources	CVB, Civic Ctr., City, Hospitality Ind., Chamber	Proposed /
- Collaboration on People and Business Relocation Package(s)	CVB, Chamber, CP, City	Proposed /To assist businesses and individuals moving to Portland
Public Infrastructure/Transportation		
- Re-Establish Ferry Between Portland & Yarmouth, NS	City, State, MITC	Ongoing
- Extend Rail to Support Eimskip & Growth of Int'l Cargo Shipping	ME Port Authority, MEDOT, City	Ongoing/Strenthen partnership with Eimskip; State Bond Issue support
- Intermodal Planning and Infrastructure at Thompson's Point	MEDOT, EDA, City	Ongoing/State Bond Issue support
- Harbor Dredging	City, MEDOT, Wharf Owners	Ongoing/State Bond Issue support
- Establish a TIF strategy for transportation and downtown public infrastructure	City	Proposed /Discuss establishment of a downtown transportation oriented TIF district.
Metrics		
- Portland's Economic Scorecard	Chamber, City, CP, PDD, CVB	Ongoing/Enhance Integration with ED Plan

* Lead organization has primary responsibility for resources and implementation.

ENRICH THE CREATIVE ECONOMY

Principle and Vision Statement: Value innovation, entrepreneurship, creativity, arts, culture, and entertainment to improve the economy and enhance Portland's uniqueness and diversity.

- Goals:**
1. Increase collaboration, coordination, and communication among those involved in the arts, culture, creative and innovative sectors.
 2. Market Portland and increase recognition nationally and internationally that Portland is a City where the arts, culture, entertainment, innovation and creativity thrive.
 3. Create incentives to establish and grow Portland's creative enterprises.

<u>Activities</u>	<u>Responsibility/Lead Org. First *</u>	<u>Status/Details</u>
Portland Marketing & Branding Program: Advance Implementation	CP, City, Chamber, PDD, CVB, WAC	Ongoing/Increase nat'l & int'l recognition of Portland, ME
Refine Recruitment Strategies & Programs for Creative Entrepreneurs	CP, City, Chamber	Ongoing/
Creative Space Development	CP	Ongoing/Inventory, database, additional space dev.

SUPPORT BUSINESS

Principle and Vision Statement: Portland will be recognized as a city where the business community is valued and nurtured through support services which are relevant, helpful, welcoming, and delivered in a timely manner with superior "customer service". The City will continue to strive towards a more simplified and streamlined process of interacting with all current and future businesses of Portland.

- Goals:**
1. Interactions with City departments, agencies and staff will be handled with accuracy, timeliness and a positive customer service attitude.
 2. The Department Review process will be clear, consistent, predictable and timely.

<u>Activities</u>	<u>Responsibility/Lead Org. First *</u>	<u>Status/Details</u>
Update City Website as Customer Service Portal.	City	Ongoing/December 2014
Review 2010 Site Plan Standards Effectiveness	City & Chamber	Ongoing/Chamber and City staff meet annually
Streamlining Permitting	City	Ongoing

* Lead organization has primary responsibility for resources and implementation.

Acronym Definitions:

CDBG = Community Development Block Grant
CP = Creative Portland
CVB = Convention and Visitors Bureau
EDA = U.S. Department of Commerce/Economic Development Admin.
GP = Growing Portland
GPEDC = Greater Portland Economic Development Corporation
MEDOT = Maine Department of Transportation
MITC = Maine International Trade Center
PAEd = Portland Adult Ed.
PDC = Portland Development Corporation
PDD = Portland's Downtown District
SMCC = Southern Maine Community College
USM = University of Southern Maine
USSBA = U.S. Small Business Administration
WAC = World Affairs Council

PORTLAND, MAINE ECONOMIC DEVELOPMENT PLAN
DRAFT 2016 & 2017 WORK PLAN

GROW THE ECONOMY

Principle and Vision Statement: The City is committed to creating economic prosperity through growing its tax and employment base.

Goals:

1. Support industry sectors that are innovative and have high job growth, high value potential to provide future economic development opportunities.

2. Coordinate business, higher education, and research and development needs to support regional workforce development.

3. Recognize that infrastructure - be it roads, sewer, water, energy, communication networks or transportation - is the underpinning of economic growth and development. It must be maintained and improved to support the goals and strategies contained in this plan.

<u>ACTIONS</u>	<u>Responsibility/Lead Organization Listed First*</u>	<u>STATUS/DETAILS</u>
Business Recruitment		
Planning for Arctic Council Forum in October	MITC, City, CP, CVB, Chamber, PD	Ongoing
Industry Sector Research	Chamber, City, GPEDC, MITC	Proposed/TBD
Invest in Maine International Business Recruitment Program	GPEDC, City and Partners (Scarborough, Westbrook, South Portland, Falmouth, Cape Eliz.)	Ongoing/Focused on biosciences, food sector manuf. and advanced manuf
Market Portland Technology Park	City	Ongoing/Marketing and planning for future phase
Educate Community on Case for Growth of Portland	Chamber, PD, CP, CVB, City	Ongoing
Workforce Development and Talent Attraction		
Evaluate Development of Office for New Americans	City	Ongoing/Research into facilitating existing and new programs/services
Overcome Barriers to Employment with Strategies, Programs, and Services	Chamber, City	Ongoing/
Utilize CDBG Resources for Workforce Development	City	Ongoing/Jobs for immigrants, low income individuals, single head of hshd., homeless
Administer Business Assistance Program for Job Creation	City, PDC	Ongoing/Business grants for creation of jobs for low/mod income Portlanders
Talent Attraction	CP, Chamber, Business Community	Ongoing
Tourism		
Develop Tourism Awareness Campaign Directed to Citizens, Students and Area Businesses	CVB	Proposed
Support Tourism Education Programs at Colleges and Universities	CVB, Chamber, City, PD, CP, USM, SMCC	Ongoing
Pursue Development of Convention Center	CVB, Chamber	Proposed
Metric: Survey of Visitor Experience	CVB	Proposed
Public Infrastructure		
Expand Portland Transportation Center	City, MDOT	Proposed
Enhance Service at Portland Jetport	City	Ongoing/Maintain and improve passenger service
Facilitate Broadband Access	City, Chamber	Proposed
Support Cold Storage Distribution Facility at International Marine Terminal	MPA, City	Ongoing/Americold, the company that will build the facility, is in the design phase
Support Harbor Dredging	City, Harbor Commission, MDOT	Ongoing/Assessment Study and Design/Permitting
Eastern Waterfront		
> Increase Usage of Portland Ocean Terminal/Maine State Pier	City, CBITD	Proposed/Reconfigure waterfront property located between Ocean Gateway & Pier
> Redevelop Amethyst Lot With Open Space Development	City, MDOT, Portland Trails, Sail Maine	Proposed
> Plan and Construct Thames St. Extension and new Fore St. Connector	City, Private Property Owners	Ongoing/Preliminary Design Underway
> Maintain and Improve Ocean Gateway for Cruise Ship and NS Ferry Svc.	City	Ongoing/
Improve Public Parking Downtown	PD, City	Proposed
Strengthen Public Transit Downtown	PD, City, METRO	Proposed
Metric: Portland Economic Scorecard	Chamber, City, CP, CVB, PD	Ongoing/Enhance Presentation/Layout

ENRICH THE CREATIVE ECONOMY

Principle and Vision Statement: *Value innovation, entrepreneurship, creativity, arts, culture, and entertainment to improve the economy and enhance Portland's uniqueness and diversity.*

Goals:

2. Market Portland and increase recognition nationally and internationally that Portland is a City where the arts, culture, entertainment, innovation and creativity thrive.
3. Support individuals, workers and businesses that are innovative, creative and entrepreneurial as a means of growing and diversifying the local economy.

<u>ACTIONS</u>	<u>Responsibility/Lead Organization listed First *</u>	<u>Status/Details</u>
Promote Portland's Brand - Portland, Maine: Yes. Life's Good Here	CP, City, Chamber, PD, CVB	Ongoing/Increase nat'l & int'l recognition of Portland, ME
Update City's Cultural Plan	CP, CVB, DP	Proposed
Develop People and Business Relocation Package(s)	CP, CVB, Chamber, City	Proposed /To assist businesses and individuals moving to Portland
Metric: Remote Worker Survey	CP	Ongoing
Metric: Survey of Economic Impact of the Arts	CP	Ongoing

SUPPORT BUSINESS

Principle and Vision Statement: *Portland will be recognized as a city where the business community is valued and nurtured through support services which are relevant, helpful, welcoming, and delivered in a timely manner with superior "customer service". The City will continue to strive towards a more simplified and streamlined process of interacting with all current and future businesses of Portland.*

Goals:

1. Interactions with City departments, agencies and staff will be handled with accuracy, timeliness and a positive customer service attitude.
2. The business community, in partnership with the City, will nurture the growth and prosperity of Portland businesses.

<u>ACTIONS</u>	<u>Responsibility/Lead Organization Listed First *</u>	<u>Status/Details</u>
Business Permitting		
Streamline Permitting Process and Strengthen Customer Service	City	Ongoing/Creation of new department for licensing and permitting.
Business Retention		
Sector Specific Business Visitation Program	City, Chamber, GPEDC	Ongoing/Workforce development & export growth for biotech, food sector manufacturing
Launch Round Three of Façade Improvement Program	City, Chamber	Proposed /Targeting Washington Ave. and St. John Street
Metric: Measure Success of Business Visitation Program	City, Chamber	Proposed

* Lead organization has primary responsibility for resources and implementation.

Acronym Definitions:

CBITD = Casco Bay Island Transit District
CDBG = Community Development Block Grant
CP = Creative Portland
CVB = Convention and Visitors Bureau
GPEDC = Greater Portland Economic Development Corporation
MDOT = Maine Department of Transportation
METRO = Greater Portland Transit District
MITC = Maine International Trade Center
MPA = Maine Port Authority
PDC = Portland Development Corporation
PD = Portland Downtown
SMCC = Southern Maine Community College
USM = University of Southern Maine



Economic Development Department
Gregory A. Mitchell, Director

MEMORANDUM

TO: PDC President Barry Sheff and Board Members

FROM: Nelle Hanig, Business Programs Manager

DATE: June 12, 2016

SUBJECT: **Grant Request From Creative Portland to Update City's Cultural Plan
Portland Economic Development Implementation Program (PEDPIP)**

Overview/Budget

Creative Portland (CP) is seeking a \$15,000 grant from PEDPIP to assist with the cost of updating the City of Portland's Cultural Plan, through a community stakeholder process. The existing cultural plan is from 1998. Per the application, the value of the update is to "review our accomplishments, re-engage community stakeholders, introduce the latest knowledge in the field and refocus the City's investments accordingly."

The budget for the project is \$50,000, not including the planning process (another \$22,528), which CP anticipates can be addressed with contributions of in-kind services. The bulk of the funds will be used to hire consultant, Susan Silverberg of Civic Moxie in Boston. Ms. Silverberg's expertise is addressed in the CP application to the Maine Arts Commission, which is among the attachments to their PEDPIP application.

The required match for a PEDPIP grant is one-to-one. The match for the \$15,000 grant request from PEDPIP is expected to be raised from a recent application submitted to the Maine Arts Commission for \$10,000, and \$25,000 to be raised from foundations and organizations, including Maine Community Foundation, Maine Humanities Council, National Endowment for the Arts, New England Foundation for the Arts and 3-4 private corporate/family foundations.

Consistency with PEDPIP Objectives, Vision/Plan and Work Plan

As addressed in the application, CP notes that "The specific goals advanced by this cultural planning process and identified in the plan are: 1. Market Portland as a city where the arts, culture, entertainment, innovation and creativity thrive, and 2. Value innovation, entrepreneurship, arts and culture to improve the economy and enhance Portland's uniqueness and diversity...." The 2016/2017 Work Plan, to be presented to the PDC for their endorsement at the June 16th meeting, includes updating the City's Cultural Plan.

Attachments

Creative Portland PEDPIP Application with Attachments:

- IRS Letter Confirming CP's Federal Tax Exempt Status
- CP Description of Organization
- Resumes of CP Board President and Vice President
- CP Application to Maine Arts Commission
- Consultant Proposal (Susan Silverberg, Civic Moxie)

Application

Portland Economic Development Plan Implementation Program (PEDPIP)

Please review PEDPIP guidelines before completing application.

Date: 6-6-2016

1. APPLICANT INFORMATION

Organization Name: Creative Portland

Organizational Structure: ☐ Public ☒ Not-for-Profit

Address: PO Box 4675 Portland ME 04112

Mailing Address (if different from above): _____

Website: Creativeportland.com

Primary Contact Person at Organization: Jennifer Hutchins

Phone Numbers > Work: _____ Cell: 207-776-5378

Email Address: jennifer@creativeportland.com

2. PROJECT INFORMATION

a. Project Description: (next page)

2a. Project Description:

With support from the Maine Arts Commission, the City of Portland, and other private funders, Creative Portland proposes to update the City of Portland's cultural plan last conducted in 1998. The planning process will be conducted by an independent consultant from Brookline, Massachusetts, who specializes in creative cultural development and has particular knowledge in leveraging of creative assets for economic and community development. The process will be administered through Creative Portland and rely on the participation of a broad cross-section of community leaders who have already agreed to serve on an advisory steering committee. If funded, the planning process will begin in September 2016 and last 6-9 months.

With this application, we have provided the grant application to the Maine Arts Commission, which will be reviewed in June 2016 as well as the proposal from the consultant. Together, they outline the proposed process, outcomes and specific names of members of the advisory steering committee.

To highlight the rationale for undertaking this project now, here is an excerpt from the consultant's cover letter: "With the coming 10-year anniversary of the City of Portland's Creative Economy Summit, an assessment of what has been accomplished and what new endeavors should be undertaken is certainly warranted. In addition, the city will be planning in a time of brimming ideas and goals from the public sector [nationally] that support everything Creative Portland has done and seeks to do in supporting and growing the city's cultural and creative communities.

More than ever, practitioners, public officials, and researchers have come to understand and appreciate that arts and culture do not sit apart from economic and community development, but rather are intrinsically woven into the fabric of our cities. The Brookings Institution's 2013 publication, *Creative Communities: Art Works in Economic Development*, is a good example of the current efforts that embed our thinking about arts and culture within a larger framework of creative community.

This is good news for Creative Portland. Your focus on attracting the creative economy to the city has been at the forefront of this understanding of culture and creativity since your organization was founded in 2008. **Now the city's almost 20-year-old cultural plan needs an update to keep pace with all that you have accomplished and all that the field now understands about the place of culture and creativity within the larger civic framework.**

Creative Portland is in a strong position to take the lead in moving the city to the next level by establishing deeper formal relationships with key stakeholders in the community, setting shared goals and aspirations, and marshalling new resources to execute a community-endorsed cultural plan."

2b. Consistency with City of Portland's Economic Development Vision + Plan

Creative Portland is the nonprofit agency charged primarily with overseeing the City of Portland's second objective within the Economic Development Vision and Plan (2011): Enrich the Creative Economy.

To further execute this plan, Creative Portland has worked with the City's Economic Development office and agency partners to update and identify strategies for 2016-2017, including the action: "update the city's cultural plan." The specific goals advanced by this cultural planning process and identified in the work plan are: 1. Market Portland as a city where the arts, culture, entertainment, innovation and creativity thrive, and 2. Value innovation, entrepreneurship, arts and cultural to improve the economy and enhance Portland's uniqueness and diversity, among others.

By bringing the particular expertise of Susan Silberberg of Civic Moxie to Portland, we can review our accomplishments, reengage community stakeholders, introduce the latest knowledge in the field, and refocus the city's investments accordingly.

3. Project Funding

Grant Amount Requested	\$15,000	Match Funding Sources:	
Application Match	\$35,000	Maine Arts Commission	\$10,000
		Private Local Foundations	\$25,000
Total Project Cost	\$50,000*		

*You may note that the consultant's proposal includes a higher budget for the planning process. Based on conversations with prospective funders and the consultant, we are confident that we can reduce some direct costs in the initial proposal by contributing in-kind services and adjusting specific deliverables without impacting the overall goal of the project.

The Maine Arts Commission will be reviewing Creative Portland's application (attached) in June, and will notify us shortly thereafter. With confirmations from the City and MAC, we are confident that we can obtain the matched funding from private foundations later this summer.

ATTACHMENTS:

- A) IRS letter confirming Creative Portland's federal tax exempt status
- B) Creative Portland description
- C) Board of Directors: President and Vice President resumes
- D) Consultant proposal (Susan Silberberg, Civic Moxie, Brookline, MA)
 - a. Project budget and timeline included in consultant proposal
- E) Creative Portland application to the Maine Arts Commission

INTERNAL REVENUE SERVICE
P. O. BOX 2508
CINCINNATI, OH 45201

DEPARTMENT OF THE TREASURY

RECEIVED JUN - 2 2010

Date:

MAY 18 2010

CREATIVE PORTLAND CORPORATION
389 CONGRESS ST STE 308
PORTLAND, ME 04101-3509

Employer Identification Number:
27-0843775

DLN:

17053308310019

Contact Person:

SUSAN Y MALONEY

ID# 31210

Contact Telephone Number:

(877) 829-5500

Accounting Period Ending:

June 30

Public Charity Status:

170(b)(1)(A)(vi)

Form 990 Required:

Yes

Effective Date of Exemption:

November 25, 2008

Contribution Deductibility:

Yes

Addendum Applies:

No

Dear Applicant:

We are pleased to inform you that upon review of your application for tax exempt status we have determined that you are exempt from Federal income tax under section 501(c)(3) of the Internal Revenue Code. Contributions to you are deductible under section 170 of the Code. You are also qualified to receive tax deductible bequests, devises, transfers or gifts under section 2055, 2106 or 2522 of the Code. Because this letter could help resolve any questions regarding your exempt status, you should keep it in your permanent records.

Organizations exempt under section 501(c)(3) of the Code are further classified as either public charities or private foundations. We determined that you are a public charity under the Code section(s) listed in the heading of this letter.

Please see enclosed Publication 4221-PC, Compliance Guide for 501(c)(3) Public Charities, for some helpful information about your responsibilities as an exempt organization.

Letter 947 (DO/CG)

CREATIVE PORTLAND CORPORATION

sincerely,


Robert Choi
Director, Exempt Organizations
Rulings and Agreements

Enclosure: Publication 4221-PC

Letter 947 (DO/CG)

Creative Portland Description

In November 2008, Portland City Council founded Creative Portland as an independent 501(c)3 nonprofit organization with the following mission: to work with the City's economic development department to "leverage, grow, and sustain Portland's creative industries, enterprises, and workforce." In 2011, Creative Portland merged with the Portland Arts and Cultural Alliance and became the City's official local arts agency. At that time, the following was added to the mission: "Creative Portland pays particular attention to the artists and cultural institutions that are central to Portland's identity, economy, and community."

In 2009, the all-volunteer board of directors adopted a central strategy toward long-term sustainability of the creative economy: address serious demographic challenges by attracting people from outside the state, who will live and work in Portland and value and invest in arts and culture.

To that end, in 2010, Creative Portland launched a website and networking service that are successfully attracting people to Portland and engaging them in the creative community. Liveworkportland.org serves as a resource for "creatives" (engineers, artists, entrepreneurs, designers), who want to find out what it is like to live and work in Portland, and how to get involved in the arts and broader creative community. Through 2 Degrees Portland, someone can be connected with a volunteer who will answer questions about city and community life.

Creative Portland hosts bimonthly social events at Portland's cultural organizations and creative businesses, so that volunteers and newcomers can connect and learn more about the community. Since the 2 Degrees program was started, Creative Portland has made over 1,000 connections and continues to receive an average of 25 inquiries each month. In addition to efforts at attracting new residents who value arts and creativity, Creative Portland manages First Friday Art Walk. Started 15 years ago, the Art Walk has blossomed into a monthly arts and cultural event that takes place on the first Friday of every month (regardless of weather) throughout the city, centered primarily in the Arts District. Over 3,000 people come downtown each month to visit galleries and museums, see street artists/performers and meet neighbors.

Sondra Bogdonoff
74 Lincoln Street
Portland, Maine 04103
Tel: 207-773-5288
E-mail: sondra.s.bogdonoff@maine.edu

RESUME

WORK EXPERIENCE

- 2010 – 2015 *Director of Administration*, College of Management and Human Service, University of Southern Maine
- 1995- 2010 Muskie School of Public Service, University of Southern Maine
 Director of Planning and Development (2004-2010)
 Manager of Strategic Development (1997-04)
 Executive Assistant to the Director (1995-97)
- 1980-2000 *Sole proprietor, Bogdonoff Fabrics - Woven Art*
 Commissions:
 - Princeton University, Princeton, NJ
 - Federal Distributors, Lewiston, ME
 - Temple Bet Ha'am, Portland, ME
 - Sonnenschein Law Offices, Boston, MA
 Represented nationally (1980 – 1995):
 - Bendels, New York, NY
 - The Elements, Greenwich, CT
 - The Hand and Spirit Gallery, Scottsdale, AZ
 Juried Exhibitions:
 - Portland Museum of Art (1993)
 - Olin Arts Center, Bates College (1990)
 - American Craft Enterprises, Baltimore Winter Market (1982-89)
 - Smithsonian Craft Show (1984,85)

TEACHING

- 1993/94 Co-taught, Managing the Human Organization,
 Muskie Institute of Public Affairs, Portland, ME.
- 1985-87 Weaving Instructor, Artist in Residence, University of Southern Maine

PUBLICATIONS

“Consensus Building to Write Environmentally Responsive Rules for Maine’s New Transportation Policy,” in J.Walton Blackburn and Willa Marie Bruce, eds, Mediating Environmental Conflicts: Theory and Practice. Quorum Books, 1995, pp 151-166.

Sustainable Maine, a Primer, editor, 1995.

“South Portland Transit System: Access to Public Transportation.” in Freda Bernotavicz, Richard Barringer, Miriam Clasby eds., Addressing Issues of Diversity, USM, 1993. (Co-authored with Don Harden)

MEMBERSHIPS

- 2015 - Creative Portland, Chair of the Board
- 1993 - 99 Sustainable Maine, Core Management Group, 1994-96

EDUCATION

- 1994 Muskie Institute of Public Affairs, University of Southern Maine
Portland, Maine
MA, Public Policy and Management
- 1993 Community Leadership Institute
Leadership for the 21st Century
- 1971 California College of Arts and Crafts
Oakland, California
BFA with distinction, Textile Arts
- 1965-68 Washington University, School of Architecture
St. Louis, Missouri

STEPHEN "TIM" HONEY
40 Portland Pier # 3
Portland, Maine 04101
timhoney@aol.com
207-619-7994 (w) 301-461-8174 (c)

EMPLOYMENT HISTORY

2008 - Present Urban Management Consultant to urban regions in developing countries and to Greater Portland, Maine

Collaborated with state and local organization to promote effective local governance in addressing issues associated with:

- Guiding City Management systems and skill development
- Providing more effective service delivery at the local level
- Facilitating local and regional economic development
- Designing strategic organizational planning and implementation
- Assessing infrastructure development
- Assisting cities throughout the Greater Portland area to identify their global assets and to integrate them into their economic development and education strategies.

Field work in Uganda, Kenya, Tanzania, Rwanda, South Africa, Nigeria, Zimbabwe, Washington, DC and Portland, Maine.

Clients:

- Greater Portland Council of Governments (GPCOG)
- International City Management Association (ICMA), Washington, DC
- International Housing Coalition, Washington DC
- Center for International Development (CID) SUNY, Albany
- Urban Institute, Washington DC
- ARD, Burlington, Vermont
- PADCO, Washington, DC
- RTI, Research Triangle, North Carolina
- Cities Alliance, World Bank, Washington, DC
- Stellenbosch University, Stellenbosch, South Africa
- Municipal Development Partnership, Harare, Zimbabwe
- Association of Local Government Authorities of Kenya (ALGAK) Nairobi
- Association of Local Authorities of Tanzania (ALAT), Dar es Salaam, Tanzania
- Urban Authorities Association of Uganda (UAAU) Kampala, Uganda

2007 Volunteer Service Sabbatical, Cape Town, South Africa

Volunteered for five months in Imizamo Yethu Township in Cape Town

June 2000 - December 2006 Executive Director, Sister Cities International, Washington, DC

Transformed this internationally recognized non-profit association into a renewed organization focused upon its mission of providing services to 700 member US communities, partnered with 1500 international communities in 121 different countries.

- Completed an organizational transformation, through innovative financial management, effective fundraising and development, and creative institutional partnerships. This included extensive branding and marketing both domestically and internationally.
- Launched in response to September 11 a comprehensive five-year strategic initiative entitled “Sister Cities United for International Peace and Friendship.”
- Created the Sister City Network for Sustainable Development.
- Implemented a comprehensive 50th Anniversary initiative in 2006 featuring: 50th Anniversary Conference in Washington, DC; International Youth Summit on Global Citizenship; Showcase of Young Artists; Community Summits on Citizen Diplomacy; National Summit on Citizen Diplomacy; Islamic Peace and Friendship Initiative; Wheelchairs for Peace; SupportSisterCities.org; US Africa Sister City Conference; Sister Cities/Sister Schools; and Sister Cities September Concerts.

November 1998 - June 2000 Urban Affairs and Management Consultant, Eastern Research Group, Lexington, Massachusetts

Guided myriad public, non-profit, and private sectors organizations through transformation and growth processes. Projects included:

- The New Digital Economy - Emerging Issues for Local and Regional Economic Development Strategies.
- Smart Growth and Sustainability - Implications for Local Governments.
- Ethics and National Municipal Associations - an International Perspective.
- Strategic Planning - New Opportunities for Councils of Governments.
- Management Imperatives for Enhancing Local Economic Development.
- Government Reform Initiatives – Burlington, Vermont.

Clients included the Eastern Research Group; the city of Bridgeport, Connecticut; Washington Metropolitan Council of Governments; Public Technology Incorporated; the International City Management Association; the United Nations; the International Union of Local Authorities; city of Burlington, Vermont.

1997 -1998 Director, International City/County Management Association’s (ICMA) Public Administration Initiative for Hungary in Budapest Hungary

Directed the implementation and completion of ICMA’s Hungarian Public Administration Project. Assisted Hungarian local governments in building democratic institutions, and promoted political and economic decentralization throughout Hungarian society. Refocused program goals into a set of strategic objectives, working with mayors in the areas of national municipal association development, economic development, regional environmental programs, leadership training, and citizen participation. Successfully managed multi-cultural staff and organization. Instituted the first Hungarian Leadership Training Institute for local elected officials. Played a catalytic role in transforming the National Council of Hungarian Municipal Associations into a more effective national voice for Hungarian local government.

1991-1997 City Manager, Boulder, Colorado

Boulder, a city of 100,000, is located within the Denver/Boulder metropolitan area. It is a full service city with a municipal work force of 1200 full time employees, and 500 part time employees. The budget for 1997 was \$180 million. Significant accomplishments include:

- Strengthened the capacity of the city organization through an integrated “team” environment that enabled the organization to function more effectively at both the neighborhood and regional levels.
- Developed innovative techniques to more fully engage the community in the development of policy options and program solutions. Examples include: Alternative modes and transit system, growth management, affordable housing, funding for the arts, community policing, and international sister cities.
- Established conservative and innovating budgeting that resulted in six years of fiscal stability, while making significant new investments in community infrastructure, affordable housing, telecommunications, parks, and human resources.
- Created a “Neighborhood Outreach Office” that proactively engaged twenty-five different neighborhood associations.

1988-1991 Vice President for Development and External Affairs, University of Southern Maine, Portland, Maine

Managed community and governmental relations, university fund-raising, alumni affairs, international programs, continuing education, publications, branding and marketing. Established the first comprehensive development and fund-raising office for the University.

1987-1988 Director, Graduate Program of Public Policy and Management, University of Southern Maine, Portland, Maine

Managed interdisciplinary program preparing graduates for careers in policy analysis, public administration, and local and regional development. Managed functions for the Human Services Development Institute; Director of Community Leadership Institute; and Director of the University’s Growth Management Project. Taught graduate courses, “City Management” and “Growth Management.”

1986-1987 Executive Director, Rhode Island Housing and Mortgage Finance Corporation, Providence, Rhode Island

Developed, funded and implemented affordable housing initiatives for the State of Rhode Island. Managed mortgage portfolio of \$1.5 billion, consulted to governor, state and local agencies regarding community and economic development initiatives. Specific accomplishments include:

- Refocused agency’s public purpose mission through the development of a \$120 million affordable housing initiative, branded and marketed the initiative state wide and nationally.
- Established creative partnerships comprised of municipal governments, non-profit groups and the private sector.
- Restored public confidence in deeply troubled agency.

1980 -1986 City Manager, Portland, Maine

Portland is Maine's largest city (63,000), and is the economic and cultural center for northern New England. Managed work force of 1100 employees. Specific accomplishments include:

- Developed and implemented comprehensive waterfront revitalization resulting in \$150 million public/private investment while maintaining unique environmental and maritime qualities of an urban waterfront. Specific projects included the Portland Fish Pier, the Casco Island Ferry Terminal, and Bath Iron Works ship repair and overhaul facility.
- Negotiated and coordinated complex economic development projects, including downtown redevelopment, airport expansion, and highway construction. Many of these projects involved partnerships with private developers, non-profit groups, regional entities, and the state and federal governments.
- Initiated specific programs to strengthen the distinctive residential neighborhoods of the city, fostering a new spirit of neighborhood identity and community involvement.
- Reduced workforce by 15%, while continuing to provide necessary municipal services. Financial forecasting, enterprise fund accounting, and technology improvements enabled the city to maintain an excellent financial position.

1977-1980 Deputy City Manager, Portland, Maine

Management responsibilities in all aspects of municipal government.

1971-1976 National League of Cities, Senior Legislative Counsel, Washington, D.C.

Lobbied urban legislation before the United States Congress. Developed expertise in areas of intergovernmental finance and economic development. Accomplishments include successful re-enactment of general revenue sharing in 1976. Concurrently, analyzed urban issues of critical importance to city officials for input into the NLC policy development process.

EDUCATION

- Georgetown University, Washington, D.C., Masters Degree in Government (1976)
- Cornell University, Ithaca, New York, Bachelors Degree in History with a minor in Political Science (1968)

OTHER PROFESSIONAL ACTIVITIES

- Elected Fellow to the National Academy of Public Administration
- Member, International City/County Management Association
- Board of Directors, World Affairs Council of Maine.
- Volunteer co-chair of the City of Portland's Global Communities Task Force that led to a set of recommendations to the city and the Greater Portland Council of Governments to develop a regional Center for Global Engagement.



PORTLAND, MAINE CULTURAL PLAN

PROPOSAL, MARCH 24, 2016

CivicMoxieTM
experts in place

CivicMoxie, LLC

Arts and Cultural Planning, Urban Design, Placemaking, Land Use Planning
One Holden Street, Suite 218
Brookline, MA 02445
Susan Silberberg, AIA, APA
Phone: 617-739-6694 | Email: susan@civicmoxie.com



**PORTLAND, MAINE
CULTURAL PLAN**

RESPONSE TO RFP, MARCH 24, 2016

CivicMoxie™
experts in place

24 March 2016

Jennifer Hutchins
Executive Director
Creative Portland
P.O. Box 4675
Portland, Maine 04112

Dear Jennifer,

I am pleased to submit our proposal for planning services for the Cultural Plan for the City of Portland. It's an active time for arts, culture, and the creative economy in the United States, and we are excited about helping Creative Portland and the entire city think about leveraging existing cultural and creative initiatives and activities to create a destination for residents, businesses, artists, organizations, and visitors that can contribute to quality of life and vitality for the city.

This is an ideal time for Portland to undertake a review of its existing cultural plan, completed in 1998. With the coming ten year anniversary of the City of Portland's Creative Economy Summit, an assessment of what has been accomplished and what new endeavors should be undertaken is certainly warranted. In addition, the city will be planning in a time of brimming ideas and goals from the public sector that support everything Creative Portland has done and seeks to do in supporting and growing the city's cultural and creative communities. More than ever, practitioners, public officials, and researchers have come to understand and appreciate that arts and culture do not sit apart from economic and community development but rather are intrinsically woven into the fabric of our cities. The 2013 Brookings Institution publication *Creative Communities: Art Works in Economic Development* is a good example of the current efforts that embed our thinking about arts and culture within a larger framework of creative community. Sponsored by the NEA, this collection of essays by economists and top researchers in the field seeks to define the economic impact of the arts and creative communities beyond traditional measures, and it is a strong indicator of where the field is heading—towards an inclusive definition of arts, culture, and creativity that is rooted deep within city policies and that is threaded across initiatives and funding efforts. This is good news for Creative Portland. Your focus on attracting the creative economy to the city has been at the forefront of this understanding of culture and creativity since your organization was founded in 2008. Now the city's almost 20-year-old cultural plan needs an update to keep pace with all that you have accomplished and all that the field now understands about the place of culture and creativity within the larger civic framework. Creative Portland is in a strong position to take the lead in moving the city to the next level by establishing deeper formal relationships with key stakeholders in the community, setting shared goals and aspirations, and marshalling new resources to execute a community-endorsed cultural plan. And we are up for the task to help you!

CivicMoxie is a nationally recognized firm with expertise in arts and cultural planning and research, placemaking, urban design, and community revitalization and implementation strategies. What sets us apart is our firm belief that the starting point for any planning process is understanding and deploying the local capacity, interest, and resources necessary to take action and see results. I founded CivicMoxie after years of seeing designers and planning firms believe their work was done when the plan went to press. We don't believe our clients should be satisfied to invest time, money and political capital into plans that gather dust on shelves and we spend a lot of time from day one of every project thinking about local capacity, interests, and resources and how they can be deployed for maximum impact. CivicMoxie's direction and philosophy are also

informed by my recent MIT publication *Places in the Making*, a go-to source for placemakers, as well as by my practice, international speaking, and MIT teaching.

I will serve as the project lead for the team. As a city planner, urban designer, architect, author and former MIT Lecturer, I bring a unique blend of arts and culture research, work with arts organizations, and professional planning experience to clients and communities. I am currently leading the master planning for the new arts and cultural district for New Rochelle, NY as well as the creative placemaking effort for planBTV South End for the City of Burlington, VT. From 2008 – 2011 I was the Associate Director of the MetLife Innovative Space Awards and worked with over 150 arts and cultural institutions nationwide to identify best practices in the creation of affordable artist space and engagement with community, as part of the Ford Foundation Space for Change arts and community initiative.

Our team at CivicMoxie will explore the full range of possibilities for the cultural plan for Portland; culture and creativity do not exist in a vacuum. We believe it is essential to look at the diversity of people, artistic practices, physical environment, economic assets, financial resources, and organizational and leadership capacity to understand synergies and identify ways to leverage limited resources to achieve ambitious goals. We look forward to working with Creative Portland and all of the stakeholders to create a cultural plan that supports local artistic and cultural practices. The plan should enhance the local creative community, contribute to community and economic development, celebrate the diversity of the city, and enhance quality of life for all residents.

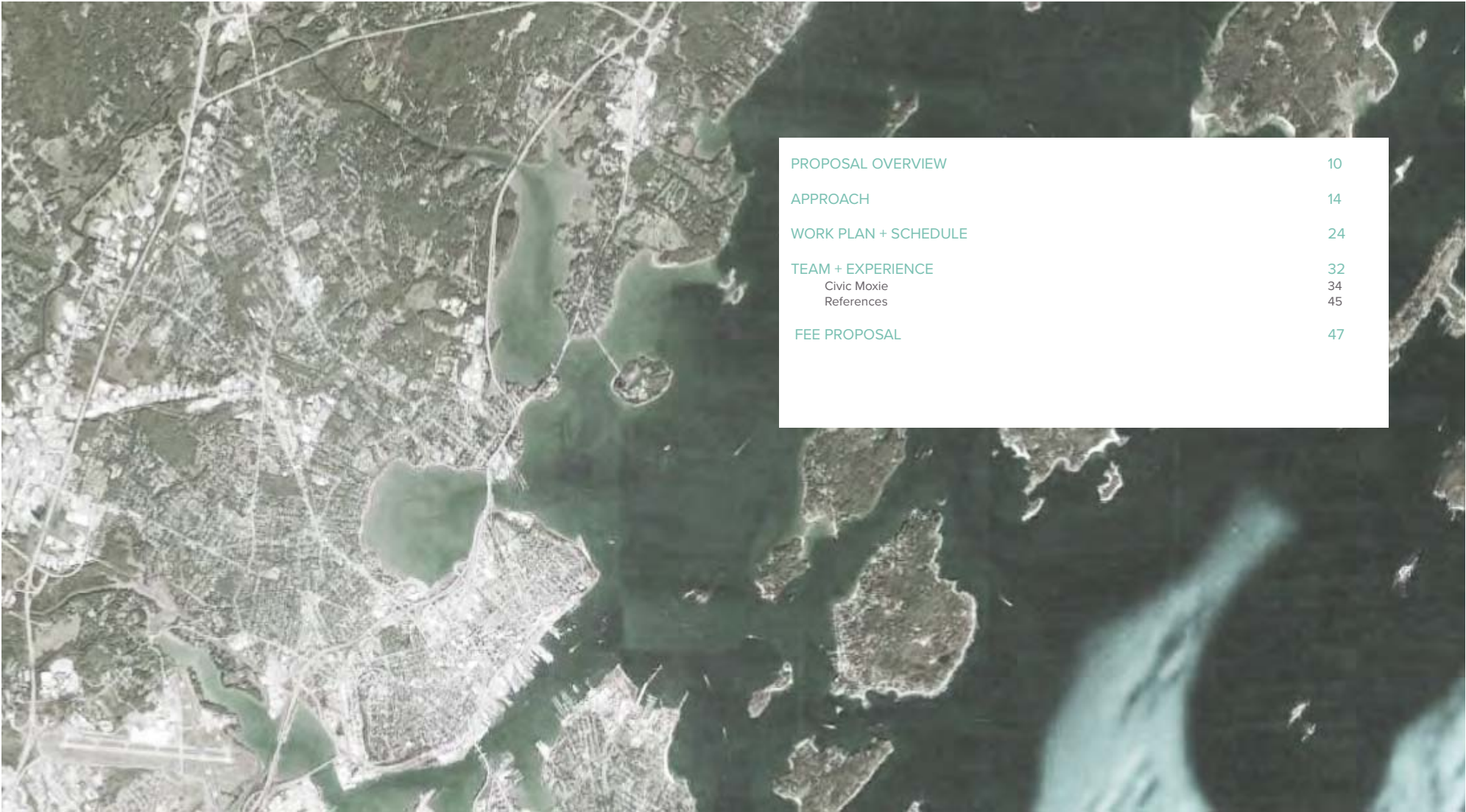
Please understand that all of our projects are ongoing conversations with our clients. This proposal represents our first take of our understanding of the cultural planning process for Portland, and we are eager and open to sitting down with Creative Portland and others to refine the work plan and budget as necessary to suit your needs.

Regards,

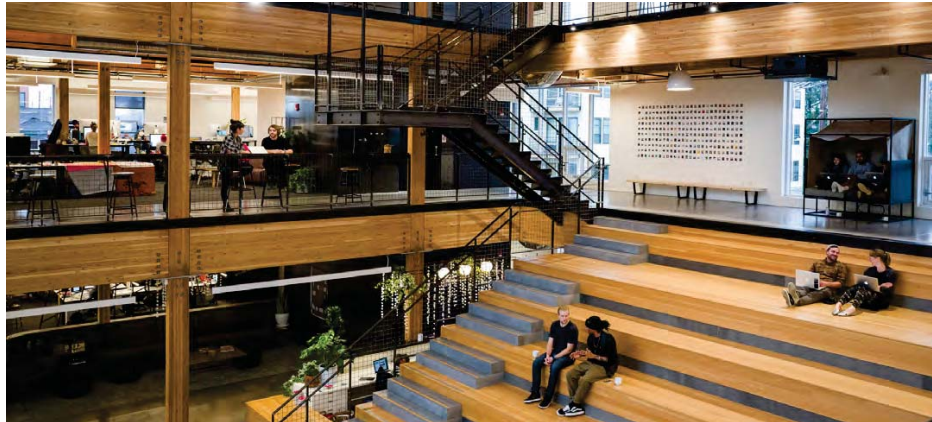


Susan Silberberg, AIA, APA
Principal

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PROPOSAL OVERVIEW



FIRST FRIDAY
ART WALK PORTLAND
OCTOBER 7/2011
firstfridayartwalk.com
THE MAP

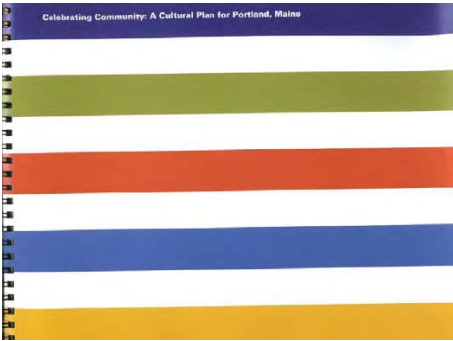
art walk



PROPOSAL OVERVIEW

Almost two decades ago, the City of Portland articulated an inclusive definition of culture in its cultural plan. In Celebrating Community, the city embraced culture as something much larger than traditional arts practices: This conception of culture is inclusive of the performing and visual arts. It contains the classical and traditional art forms of dance, music and craft, as well as contemporary painting, free jazz and avant-garde theater--all of which are expressions of a community-based aesthetic. But it is not restricted to the domains usually associated with "the arts." Our definition of culture is broader, extending from the fabric of personal interactions to the rituals which signal our participation in community.

Since that time, Portland has continued to be ahead of its time in cultural planning. The creation of Creative Portland in 2008 saw a formalization of that ethos of inclusiveness with the beginning of efforts to attract residents and businesses that value creative communities, the arts, and creative entrepreneurs and professionals. Based on the simple yet powerful notion that the culture of the city, of its neighbors, downtown, and businesses can best be supported by people who value these things,

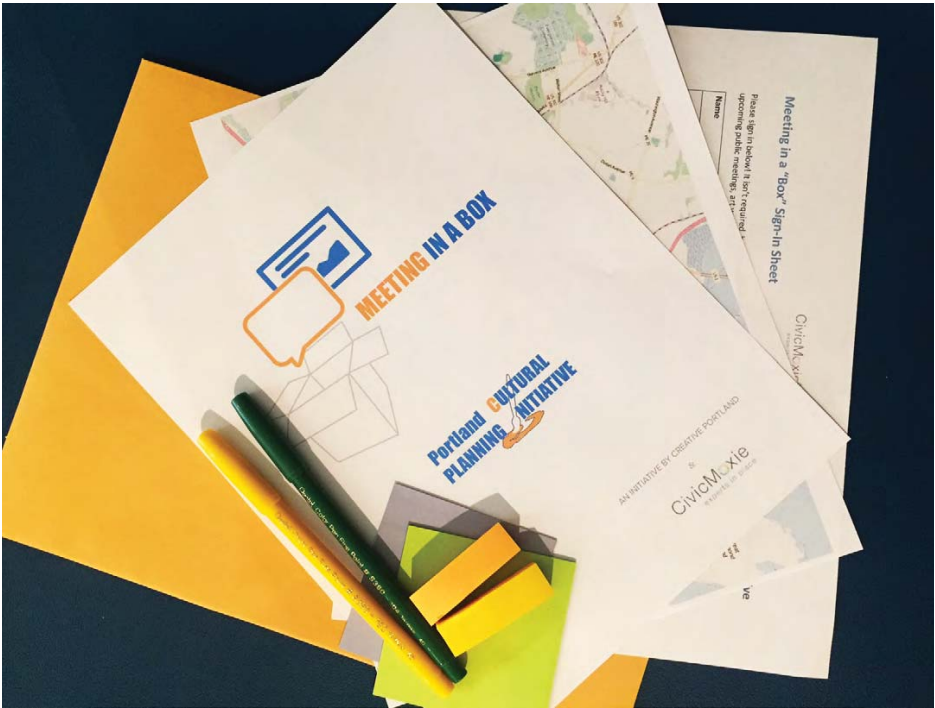


Celebrating Community affirmed the city's commitment to an inclusive understanding of arts, culture and creative practices in Portland and Creative Portland has endeavored, since 2008, to support the city as a creative destination to live, work and play. A new cultural plan is needed to set the goals for the next decade and recognize current understanding of the powerful relationship between creative culture and community and economic development.

Creative Portland has spent the last eight years "connecting members of Portland's broad creative community to one another and to like-minded people in other cities who may consider moving here." (www.liveworkportland.org)

It is now time to update the city's cultural plan to keep pace with the work that Creative Portland has accomplished as well as to set the next series of goals in the ongoing effort to support the thriving culture, artistic practices, and creative economy of the city. This proposal defines a path to accomplish this.

In the pages that follow, we offer our approach and proposed work plan to capitalize on this confluence of current efforts and initiative in the city. We emphasize actions as well as planning and believe that programming, connections, social and political capital, and collaborations are important elements for sustainable success. Our work plan emphasizes interaction and collaboration with a proposed client steering committee made up of key stakeholders in the community to set the overall tone and pace of the planning process and to offer important feedback and guidance. As well, we propose larger community meetings at the neighborhood and city-wide levels. We even suggest some engagement methods that eschew meetings altogether in an attempt to combat what planners refer to as "meeting fatigue" and to attract people (teens, immigrants, busy families) to participate in new ways and on their own terms. This outreach is important. Listening carefully is one of the most important things we do as planners. The creation of a cultural plan for Portland should be a celebration of the city and its people and institutions while creating a framework for growth and new uses. In the end, a plan that reflects the nature of the creative community must also be "owned" by that community and we see a plan rooted in the varied cultures and creative practices of all Portlanders as a key to its success.



To reach out to "reluctant" or busy participants, CivicMoxie proposes utilizing "meeting in a box" kits that can be distributed at local libraries, schools, houses of worship, and other places, or can be downloaded online. These packets contain project information, talking points, questions, feedback forms, and even a participant sign-in sheet. Once returned to the drop off points or scanned and sent back via email, the information can be tabulated by CivicMoxie or the client and factored in to the overall project planning. The "meeting in a box" format is useful for engaging people in their busy lives or in making immigrant or ESL residents feel comfortable participating.

OUR PROJECT THEMES

Our preliminary understanding of the possibilities for this project has led us to an early understanding of the goals and concepts that will drive this cultural planning process and we have organized this proposal around four major themes we believe will be prevalent in creating a new cultural plan for Portland:

- Theme 1: Think about culture with a lower case “c”
- Theme 2: Reach well beyond “art for art’s sake”
- Theme 3: Treat every stakeholder as a potential actor
- Theme 4: Clearly define success and measure it

These themes make the most of people and organizations, infrastructure and public investments, and the best that Portland has to offer and are the backbone for our approach outlined in this proposal – an approach that aims to excite and invite multiple stakeholders to join in a shared cultural vision for the city. The tasks outlined in our work plan reflect these themes and illustrate how we intend to use the planning process to generate exceptional collaborative outcomes that make the best use of everyone’s resources. To illustrate our roadmap for success, our proposed work plan describes the project tasks, client team involvement, and specific engagement tools for each milestone. We view this proposed approach and work plan as a starting point for reflective discussion with you to better understand goals, constraints, and your vision for the project. We look forward to those discussions!

WHY CIVICMOXIE?

Our ability to explore the nexus between arts, culture, and creative individuals and businesses allows us to embed successful implementation strategies in every phase of the planning process. As we explain the four project themes in the pages that follow, you will notice that our planning approach not only engages a variety of stakeholders within the project, but also builds long-standing community support for ongoing initiatives. We build lasting relationships between and among key players, including public, non-profit, community and commercial stakeholders. Our goal (and, we assume, yours) is to get things done and to ensure that everyone is invested in the doing. Focusing narrowly on the planning tasks at hand produces a narrow plan, and cities don’t thrive in this way. We embrace the messiness and the complexity that make up the best of cities (and their creative communities!) and offer planning and implementation strategies based on your culture and resources, not boilerplate solutions.

The team at CivicMoxie looks across disciplines to consider the varied elements that contribute to successful projects. Our firm excels at community engagement and understands that community includes residents, businesses, workers, visitors, public officials, and non-profits. Our firm principal bridges the professional and academic worlds and has focused on arts and culture, as well as placemaking in her research, writing, teaching, and practice. Our collective experience allows us to offer innovative research, technology, and cutting edge solutions to our clients while clearly and effectively communicating our work to various stakeholders.

EXPERIENCE

The team at CivicMoxie looks across disciplines to consider the varied elements that contribute to successful projects. Our firm excels at community engagement and understands that community includes residents, businesses, workers, visitors, public officials, and non-profits. Our firm principal bridges the professional and academic worlds and has focused on arts and culture, as well as placemaking in her research, writing, teaching, and practice. Our collective experience allows us to offer innovative research, technology, and cutting edge solutions to our clients while clearly and effectively communicating our work to various stakeholders.

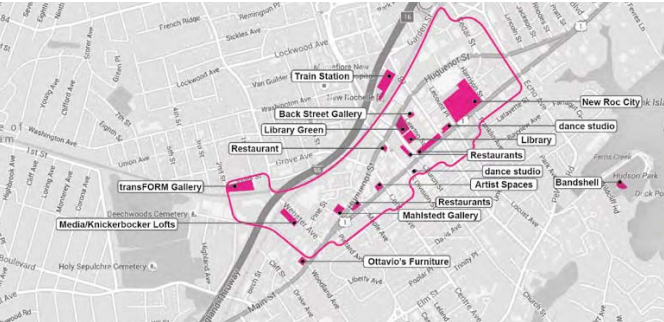
The proposed project leader from CivicMoxie, **Susan Silberberg**, is internationally known for her research, practice, arts and cultural planning practice, and recent publication on placemaking. She is an architect and urban planner with twenty years of experience on complex projects with ambitious goals. Susan taught for 13 years in the Department of Urban Studies and Planning at MIT where she recently led a workshop focused on the creation of a “maker” district in Somerville, MA. Her 2013 MIT publication, *Places in the Making*, garnered international attention and is the definitive work on the state of placemaking in America today. Susan is currently leading the creative placemaking component of planBTV South End – a master plan for the enterprise/maker district of Burlington, VT. She is also principal-in-charge of the Arts + Cultural District Master Plan for New Rochelle, NY. She led the master planning for the new Arts District in Worcester, MA and the Public Realm Plan for the Charlestown Navy Yard Waterfront in Boston, MA that created new urban design and public art guidelines for the HarborWalk in anticipation of new development. In her capacity as Associate Director of the MetLife Innovative Space Awards, she worked with over 150 arts and cultural organizations across the country to identify challenges and best practices for creating affordable artist space and artist engagement with community.

Lee Dwyer, Urban Planner, will assist in project management and has diverse experience in urban planning and community engagement. Lee is project manager for the Arts + Cultural District Master Plan for New Rochelle, NY where he has coordinated efforts to define the boundaries of the new arts district in the city, engage with a diverse group of stakeholders including businesses, developers, and residents, and identify implementation strategies to ensure the master plan comes to life. In 2014, Lee also led

the MIT team that prepared a study of the Brickbottom district of Somerville, MA. The project set out a vision for a “maker” district in the wake of the coming MBTA Green line extension and the de-elevation of the McGrath Highway in Somerville, MA. Lee coordinated stakeholder outreach efforts, led successful public meetings, and helped build a cohesive vision of Brickbottom as an innovative “maker” district. In all of his work, he brings an extraordinary attention to detail and creative input on community engagement and implementation.

Taru is a Planner/Urban Designer at CivicMoxie who brings an enthusiasm for inclusive planning as well as extensive planning and design expertise to the team. Taru’s research skills and innovative thinking about planning issues and processes inform every project at CivicMoxie and her skills at representation—whether a map, info graphic, or diagram—contribute to stakeholder understanding in projects and help communicate ideas clearly and compellingly. She is passionate about community-based inclusive design and building livable and resilient neighborhoods and her work has won accolades at the national and regional levels. In 2015, she was awarded the Portman Award for Excellence in Physical Planning at AAP, Cornell university and her team won the APA Poster award at Annual APA Conference in Seattle.

We are eager to collaborate with you on this project and offer our proposed project approach and work plan on the following pages.



CivicMoxie is leading the Arts + Cultural District Master Planning process for New Rochelle, NY. The plan is embedded within an overall economic development strategy for downtown that has included a master redevelopment rezoning and the inclusion of additional FAR and height in exchange for public benefits that include black box and performance spaces, affordable artist housing, and public art initiatives.

APPROACH



Our definition of culture is broader, extending from the fabric of personal interactions to the rituals which signal our participation in community. Far from any notion of elite culture, our aim has been to thoroughly democratize our cultural perspective and to empower communities that have previously been absent from public cultural discourse. At its core, this planning process has been an attempt to take a measure of our entire community and its constituent cultures, and to devise a set of mechanisms through which our representative civic government might address their needs and aspirations. In so doing, Celebrating Community intends to enrich and enliven Portland's civic life and spirit. As we celebrate the diversity of Portland's people, we nurture the unique and positive spirit of the whole community.

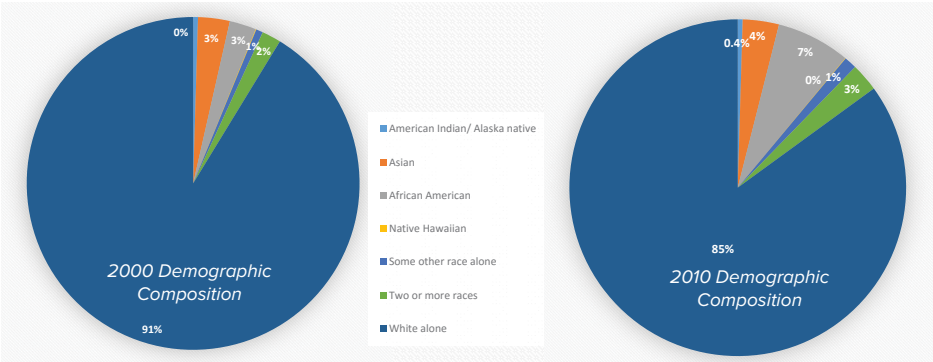
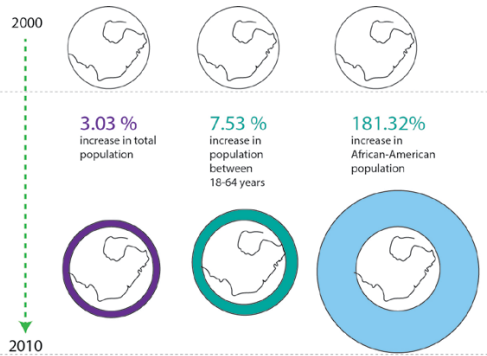
- Celebrating Community: A Cultural Plan for Portland, 1998

APPROACH

This is an ideal time for Portland to undertake a review of its 1998 cultural plan and to look at other related initiatives targeted at growing and supporting the creative economy. We are now at a time when government, arts organizations, and foundations across the country are focused on the very things that have been at the core of Creative Portland's effort—namely, encouraging and supporting creative communities. A new cultural plan can acknowledge the changes and growth that have occurred in Portland, incorporate new knowledge gained in the field of cultural and creative community development, and foster of community of supporters to implement the plan.

Almost two decades ago, the city's cultural plan affirmed the values of starting with community as the foundation for Portland's arts and cultural life. Then, the city hosted its Creative Economy Summit almost 10 years ago, which identified community aspirations and needs related to the cultural community and creative economy. And the city did much more than identify those aspirations. Since Creative Portland hired its first full-time executive director in December 2010, the organization has launched several programs designed to support the creative economy through talent attraction, cultural asset promotion and community access to the arts. Over the first few years, the organization increased investment by the City of Portland continues to negotiate further support from the city government.

These are all significant strides in a relatively short period of time. Given all that has been accomplished, why is cultural planning important in Portland? First and foremost, the very progress achieved by Creative Portland highlights the need for a new cultural plan. With discussions underway regarding new investment by the City, creating a plan that can identify how to leverage public resources to attract private investment is simply good business. In addition, city demographics have undergone shifts in the last two decades and so has the field of cultural planning; an up-to-date plan can identify a new range of possibilities based on these changes.



A look at demographics points to a significant increase (181%) in the African-American and African community as well as growth in the 18-64 category (+7%). The total population of the city increased by 3% during this time...not insignificant for a Maine city. These changes pose certain challenges for the City as well as fresh opportunities to bring new stakeholders to the cultural planning, ensuring that the cultural plan fully reflects the rich mosaic of people and communities that makes up Portland.

In addition, the arts and cultural nonprofit scene has also changed in recent years. As shown in the graphic, there are several more arts, cultural, and creative nonprofits in the city today than during the last cultural planning process. Taken with the new businesses that have moved or opened in the city, and the shift in demographics shown above, the case is strong for taking a fresh and inclusive look at a plan that encompasses the cultural and the creative side of Portland.

The growth in the number and types of nonprofits offers an exceptional opportunity here because all across the country, arts and cultural advocates have realized that they can't

go it alone. The last page of the city's 1998 cultural plan focused on implementation and briefly outlined who would take the lead, with the City and arts organizations (mainly PACA, Creative Portland's predecessor) taking responsibility for implementation. "Community" was listed as a catch-all paragraph to acknowledge the importance of local organizations and residents but the plan for engagement, support, and implementation at the wider community level was not articulated.

Times have changed. With a focus on economic development, support of the creative economy, and an emphasis on clearly defining goals and measuring outcomes, cities and towns are finding that a broad array of stakeholders must not only be at the table, but also have a consistent hand in bringing cultural plans to life.

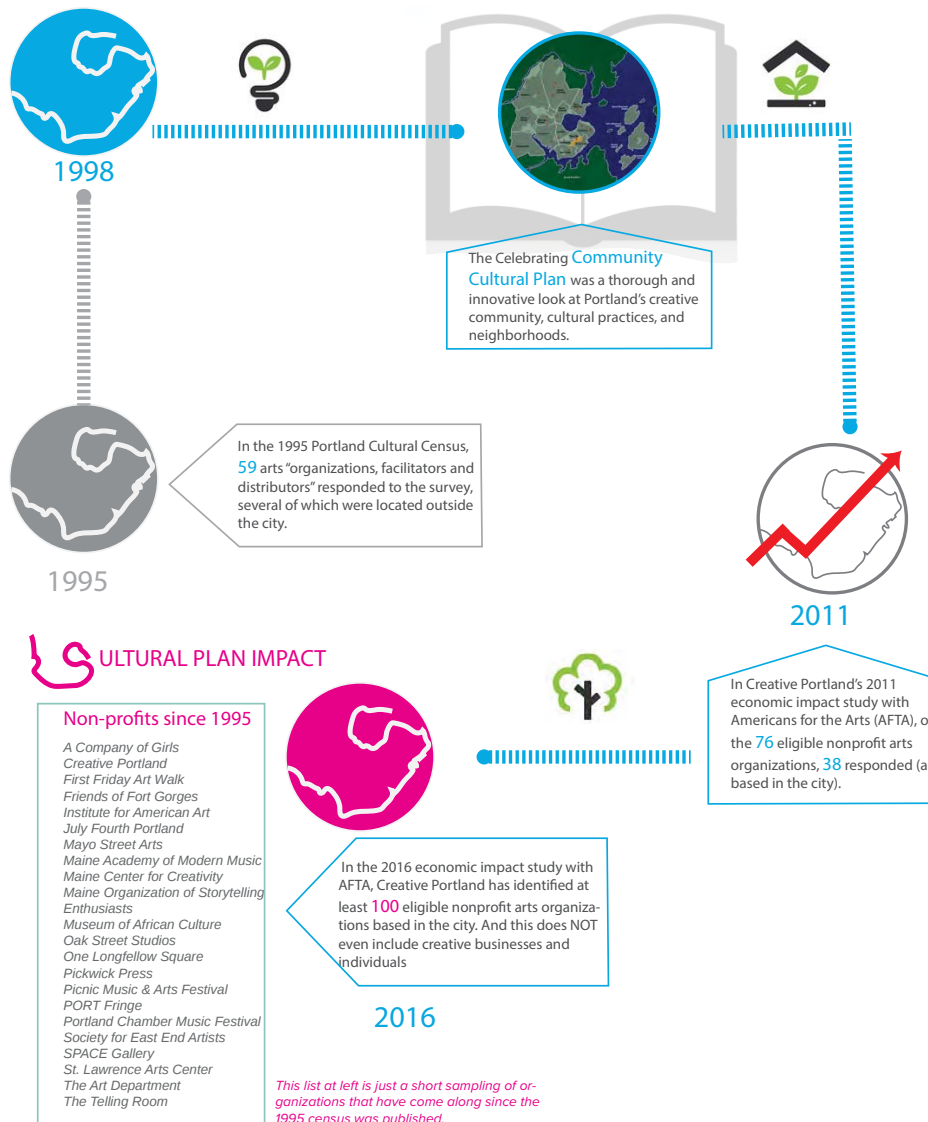
These are merely some of the opportunities available to a new cultural planning effort. At this point in its development, Creative Portland is in a strong position to lead Portland to the next level by establishing deeper formal relationships with key stakeholders in the community, setting shared goals and aspirations, and marshalling new resources to execute a community-endorsed plan.



The 1998 cultural plan was instrumental in attracting and building a robust creative presence in Portland. The City needs to now build upon the successes and adapt to the shifts in the demography, cultural landscape and the aspirations of the city.

The Maine Arts Commission's "Creative Communities = Economic Development" grant program naturally fits as a support to kickstart the city's cultural plan process. Creative Portland has been working in collaborative ways across sectors in the city to infuse the ethos of creativity, design, art, and culture into the fabric of the downtown and the neighborhoods since its inception. Support from the state can help broaden the organization's work to reach groundbreaking achievements that reflect both organizations' missions, since this cultural plan will "encourage [the] cultural, economic and governmental sectors to work together to effect community cultural development that stimulates downtown development." (<http://mainearts.maine.gov>) This is exactly what Creative Portland has done-and what it must continue to do within the framework of changing demographics, nonprofits, and stakeholder roles.

By bringing many people and organizations to the table with missions and goals that complement the stated City goal of "growing the creative economy," Creative Portland can ensure that the cultural planning process merges or channels the energy and attention of stakeholders in a way



that achieves more in combination than any one public agency or organization can accomplish in isolation. CivicMoxie is excited about this proposed project. We believe the planning process can identify shared community values that build on the previous cultural plan, while establishing new goals with full community commitment toward implementation. We propose to undertake a comprehensive cultural planning process in full partnership with Creative Portland to create a new plan that recognizes the changes in the city of Portland in the last 20 years and articulates outcomes everyone would like to see in the next two decades.

To accomplish this, our proposed scope of work follows sound planning principles, including research on case studies applicable to Portland, identification of the latest scholarly and professional work in the area of measuring creative community impacts, and deep and prolonged engagement with the project steering committee. We understand that Creative Portland has already reached out to stakeholders in the community and received commitments and interest in participating in the cultural planning process.

The list on this page of your committed stakeholders represents an extraordinarily high level of cross-sector commitment of community partners and is testament to the significant accomplishments Creative Portland has already achieved. We envision utilizing these stakeholders in meaningful ways by engaging with the entire committee

A LIST OF COMMITTED STAKEHOLDERS

Creative Portland has invited a wide cross-section of stakeholders and community partners to serve on the Advisory Steering Committee. The following individuals have committed to meeting on a regular basis beginning in the fall of 2016 to help guide the process and citizen engagement, establish a shared vision and goals and identify steps toward adoption and implementation. Other invitations may be extended as needed.

(Arts and Cultural Organizations)

Mark Bessire, Director, Portland Museum of Art
 Steve Bromage, Director, Maine Historical Society
 Sarah Campbell, Executive Director, Portland Public Library
 Carolyn Greer, Executive Director, Portland Ballet
 Nat May, Executive Director, SPACE Gallery
 Carolyn Nishon, Executive Director, Portland Symphony Orchestra
 Aimee Petrin, Executive Director, Portland Ovations
 Anita Stewart, Artistic and Executive Director, Portland Stage Company

(Artists/Creative Entrepreneurs)

Kate Anker, owner, Running with Scissors
 Adam Ayan, senior masterer, Gateway Mastering

and also creating sub-committee working groups to dig into specific issues such as economic development strategies, identification of funding sources, and developing new tools to engage community members. Our detailed proposed work plan and project schedule (10 months) can be found in the next sections of this report.

This cultural planning effort presents a clear opportunity to support Creative Portland's vision of unifying the efforts of the City of Portland, individual cultural organizations, and community groups. It will encourage them to claim their particular piece of the creative economy/community, so that the cultural plan encapsulates a unified strategy that is more than the sum of its parts. Collectively, stakeholders can leverage individual resources and investments in the community to have a much greater impact than what can be accomplished by any one organization, business, or agency. Our preliminary understanding of this project has led us to articulate four themes that run through our approach and work plan. These themes are:

- #1: Think about culture with a lower case "c"**
- #2: Reach well beyond "art for art's sake"**
- #3: Treat every stakeholder as a potential actor**
- #4: Clearly define success and measure it**

In the following pages, we have described these themes, their relationship to planning in Portland, and their relevance to the larger arts and cultural planning community and growing body of knowledge.

Jim Craddock, owner/designer, Yellahoose
 Jenna Crowder, artist, editor, The Chart
 Charlie Hewitt, painter, printmaker, sculptor
 Annie Leahy, Portland resident/arts volunteer
 Elizabeth Whelan, Elizabeth Whelan Design

(Education)

Glenn Cummings, President, University of Southern Maine
 Tracy Stutzman, Professor, University of Southern Maine
 Don Tuski, President, Maine College of Art
 Beth Van Mierlo, Director, Sidexside

(Business)

Brett Austin, President, Kepware Technologies/PTC
 Jim Brady, Founder, Principal, RED Group (real estate)
 Stephanie Brock, Manager, Red Thread/Steelcase
 Casey Gilbert, Executive Director, Portland Downtown
 Chris Hall, President/CEO, Portland Regional Chamber
 Mary Allen Lindemann, Founder, Coffee By Design
 Lynn Tillotsen, President/CEO, Greater Portland Convention and Visitors Bureau

(Portland City Government)

Jeff Levine, Director, Planning and Urban Development
 Greg Mitchell, Economic Development Director

THEME #1: THINK ABOUT CULTURE WITH A LOWER CASE “C”

The city has embraced a broad definition of culture; the 1998 cultural plan affirms a commitment to traditional arts and culture while recognizing the importance of informal practices and traditions.

“[The cultural plan] intends to enrich and enliven Portland’s civic life and spirit. As we celebrate the diversity of Portland’s people, we nurture the unique and positive spirit of the whole community.”

Here at CivicMoxie, we talk about the informal culture of cities and towns as culture with a lower case “c.” This definition embodies the broadest possible definition of creative communities that acknowledges the myriad cultural, artistic, and creative practices and endeavors that make up the varied places we live and work. We believe it is important to think about culture in this way for three reasons:

1. The changing nature of arts and cultural organizations reflect this broad definition, and the growing nonprofit world in Portland encompasses a diverse range of organizations and missions that all have culture and creativity at their core. If the plan is to embrace these organizations as stakeholders, the plan must speak to their missions, their interests, and their constituents in meaningful ways.

2. The inclusion of informal arts and cultural practice and the creative economy broadens the possibilities for implementation and actors at the table. No one organization or city agency can implement a cultural plan alone.

Impactful plans are frameworks that allow the messy and serendipitous qualities of our cities and towns to bubble up. A variety of stakeholders and interests are needed to achieve goals and realize plans.

3. The change of city demographics points toward a pressing need to be inclusive. The increasingly multicultural population of Portland presents an extraordinary opportunity to affirm the city’s commitment to reflect community in the cultural plan and to celebrate the diversity of the city. Recognizing differing cultures and practices at the local level empowers all members of the community and creates a more robust plan.

A new study by Coastal Enterprises, reported by the Portland Press Herald on 3/23/16, highlights the changes Portland has seen and the opportunities inherent in this cultural planning process: “Portland has the largest concentration of immigrants in the state, with 9,902 foreign-born residents living here in 2013, making up 15 percent of the population, according to a report released March 16 by Coastal Enterprises. Portland’s immigrant community doubled in size between 2000 and 2013, helping the city’s overall population increase by 3 percent even as its native-born population has declined.”

This cultural planning process can include these populations and voices to ensure they are not absent from the public cultural discourse. The city, and its cultural and creative communities, will be better for it.



The cultural plan aims to look for ways to boost the creative economy. This effort would require innovative and inclusive planning/policy that would encourage efficient and innovative ways to use the City's existing resources.

During an early phase of the Jacksonville Artist Space Affordability Study, the team identified all available vacant and underutilized buildings downtown and matched users/developers to the some of the properties to generate early action "wins" for the City.

THEME#2: REACH WELL BEYOND “ART FOR ART’S SAKE”

One only has to look at funding criteria for most major arts and cultural grants to understand that cultural planning has moved well beyond justifying resources spent for art simply for art's sake. What does this mean? It means that there is an expectation that cultural planning, creative placemaking, and arts expenditures will leverage public investment for significant community benefits that include enhanced quality of life, increased economic development potential, social and economic justice, and other civic goals.

The bottom line? The arts, culture, and creative community contribute to what we call the “whole community.” When looked at this way, various arts and cultural stakeholders can begin to forge ties with seemingly disparate initiatives and efforts. Arts and culture might have an influence on Department of Public Works projects including bridge design, signage, and street furniture expenditures. Economic Development dollars can be earmarked for arts and cultural initiatives, because such initiatives are interwoven with the larger economy and create value for everyone.

This planning process will seek to make those connections. Creative Portland has done some of this work already, bringing key stakeholders to the table. The plan can go further to create a web of interdependent projects and shared understanding that leverages every investment to its maximum potential for all parties.

Some key elements of the process and plan will include:

Agree upon values
• Using the 1998 cultural plan as a start, affirm community values and create a common understanding as a foundation for moving forward.

Embrace broad community goals
• Set goals with the whole community in mind and use the stakeholder “map” to ensure everyone has a stake and a responsibility for implementation.

Widen the tent for the cultural community
• Portland has a much larger cultural community than it did twenty years ago. This effort can bring everyone together to speak with one voice on main issues and goals.

Get everyone on the same page
• This plan can build a case for creative thinking and innovative processes in all fields—a strategy that can lead to economic and community prosperity. Bringing culture and creativity to a higher level of visibility in the community and articulating impacts can create a mutually supportive environment of collaborators.



The cultural plan seeks to bring all the diverse voices that form the ‘whole community’ on the table. CivicMoxie builds consensus by creative outreach strategies adapted towards the community targeted. The aim is to identify the community goals and ensure that everyone is at the table.

THEME#3: TREAT EVERY STAKEHOLDER AS A POTENTIAL “ACTOR”

Culture is the enactment of community. It is the way communities select to express themselves, the glue that binds them together internally, and the displays that represent them to the world.
-Celebrating Community: A Cultural Plan for Portland, 1998

If culture truly is the enactment of community, then everyone is an “actor.”

We don’t say this lightly. Creative Portland is already on its way to creating a planning steering committee that includes stakeholders from education, arts and culture, business, local community groups, and government. The work and participation of the steering committee must be complimented with broad community outreach and engagement. We propose that this outreach and engagement will include neighborhood level meetings as well as larger city-wide gatherings and some “un-meetings” as well.

We don’t expect all people will be able to come to a city-wide meeting. In fact, it is pretty unlikely that young families, teens, immigrants, non-native English speakers, and busy professionals will ever attend these sessions. Going into neighborhoods and specific communities will allow us to reach some of these hard-to-engage individuals, along with other methods to engage and solicit feedback. . We have highlighted the use of our “Meeting in a Box” strategies in the Overview of this proposal. Distributing meeting packets in this way can engage community members with limited English proficiency and others who may simply feel more comfortable talking in small groups of people they know or find it easier to meet in the comfort of their living room, church parlor, or school library.

We see great benefits beyond doing outreach to get input and buy-in for the cultural plan. Involving a broad array of stakeholders is the first step in creating a strong network of people and organizations who will work together to implement the plan. This cultural planning process should seize the opportunity to speak of the arts and creative sectors in broad ways that not only invite stakeholders to give input, but to become “owners” of the effort and to stay on for implementation by committing resources, expertise, and enthusiasm.

MAKING A CASE FOR IDENTIFYING MANY ACTORS

Our early focus on community capacity and the interests of stakeholders embodies a project approach shaped by our decades of experience that indicates that a focus on action early in the planning process supports future success. Accepting that only one or two organizations/agencies will be responsible for implementation of the cultural plan just doesn't make sense. Many resources will be needed to achieve results. When people see action, trust is built; investors and partners need to see that those leading the effort are capable of action and follow-through and that these partners are representative of the entire community. initiatives by the downtown BID, the Cultural Council, and others that can support early action.

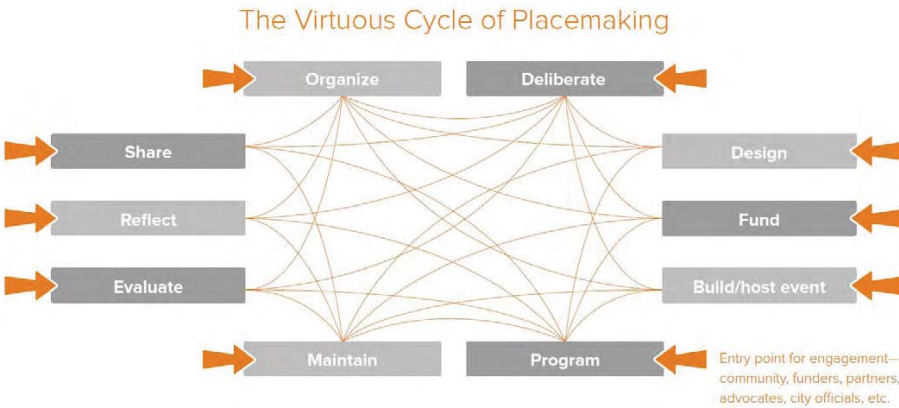


Our firm is rooted in a placemaking philosophy that has grown out of principal Susan Silberberg’s MIT research and 2013 publication “Places in the Making” that identifies a “virtuous cycle of placemaking” that develops when community is involved in the making. Gone are the days when only one city department, non-profit organization, or single funding source carries the implementation of a cultural plan (or any plan, for that matter). The virtuous cycle of placemaking creates a framework for action that allows many entry points in the cycle of planning, funding, doing, and reflecting.

The good news is that Creative Portland has set the stage for this work. The organization has created significant cross-sector ties with economic development, creative industries and community groups to name a few. Creative Portland is in a strong position to take the lead in moving Portland to the next level by establishing deeper formal relationships with key stakeholders in the community, setting shared goals and aspirations, and marshalling new resources to execute a community-endorsed plan. Bringing many stakeholders to the table is important because while Creative Portland is leading this cultural planning effort and will continue to offer leadership in the community, all of the resources for implementation can’t possibly come from public resources. There are over 150 cultural nonprofits in

the city. Everyone must take ownership of the goals and strategies in the cultural plan in order to achieve success.

A key part of this planning process will involve neighborhood-level meetings and smaller gatherings where stakeholders will be asked to dream and brainstorm within a context of implementation. Rather than limiting ideas, CivicMoxie has found that asking nonprofits, community groups, and businesses to think about what their interests are and what they can bring to the table in expertise, money, and staff allows for very productive discussions rooted in doing, not just talking. We create stakeholder “maps” early in the process that identify key actors along with their perceived interests, existing partnerships, and capacity for implementation, and then revise these as the project progresses. Meetings that focus on implementation capacity inform these maps at mid-points and towards the end of the project, and we often develop action kits that highlight specific initiatives and the stakeholders to be involved. This process of mapping community interests and capacity for implementation produces a plan that is inclusive yet measured and practical, and demonstrates a wide range of community investment that attracts private and public



THEME#4: CLEARLY DEFINE SUCCESS AND MEASURE IT

There are a surprising number of plans that offer general goals but fail to clearly define desired outcomes and the methods to measure progress and success. CivicMoxie believes that strongly and clearly articulated goals provide action targets and create enthusiasm. This cultural plan for Portland should define affirm the values of the community, define goals, and articulate tangible targets and indicators of success.

The process we use for mapping stakeholders that we describe in Theme 3 is also useful in producing clearly articulated goals that are rooted in reality and in developing measurement indicators to chart and evaluate progress. Just as implementation is determined by the collective interests, capacity, and resources at the table, so too, measurement of progress will be determined by the resources and methods available. We can't determine at this point what all of those indicators will be, because we don't know what the community goals are yet.

We can say that the focus in the arts and cultural world right now is on an inclusive view of culture that expects positive economic and community development outcomes. From the Maine Cultural Commission's "Creative Communities = Economic Development" grants to the focus on New Growth Theory (NGT) by the NEA and Brookings Institution to define the economic impact of the arts beyond traditional measures, the focus is on measuring outcomes and justifying expenditures. All planning seeks to leverage limited resources toward greater investment by others... typically leveraging public resources for maximum private investment.

The 2013 Brookings Institution publication *Creative Communities: Art Works in Economic Development* seeks to define the economic impact of the arts and creative communities beyond traditional measures. Sponsored by the NEA, this collection of essays by economists and top researchers in the field is a strong indicator of where the field is heading—toward an inclusive definition of arts, culture and creativity that is rooted in sound economic theory and practices. This is good news for Creative Portland, given its mission and accomplishments so far.

While we don't know specifics yet, goals and corresponding indicators of measurement that might be identified in the planning process could include:

- Economic development and growth of people in creative professions in the city
Measurement: Conduct baseline census using list/ definitions of creative professions adopted by Creative Portland, then conduct surveys to track changes such as the number of creative industry firms established in the city.
- Combat social exclusion in the community through the use of cultural tools and activities.
Measurement Create programs and track participants' involvement over time and whether they have been involved in similar initiatives before.
- Change in public opinion regarding culture and creative economy and its relevance and importance to the overall quality of life in Portland.
Measurement: use public opinion data from MCA as baseline, then conduct second public opinion survey later.
- Encourage new projects or initiatives that emerge through the cultural plan that wouldn't have otherwise happened
Measurement: listing of projects and initiatives that are proposed by the plan (perhaps a website tracking system) that actually occur.
- Broad, formal stakeholder affirmation of the role of Creative Portland as convener/leader and support for sufficient resources to "manage" the plan
Measurement: more formal partnerships between other arts and cultural organizations and Creative Portland specifying roles, such as MOUs.
- Participation by typically "silent" groups of stakeholders such as immigrant communities, teens, and young families and support community empowerment through involvement.
Measurement: attendance and participation at meetings and in non-meeting engagement, involvement in specific initiatives or project

This list could be extensive. We have shown work plan tasks that incorporate whole-group stakeholder discussions regarding goals and measurements to ensure that all indicators that can be used are identified and that measurement methods are practical and budget-friendly.



WORK PLAN + SCHEDULE

WORK PLAN

Work Task 1 : Laying the Groundwork

1. Kickoff meeting with a working group of the client steering committee to review workplan, finalize scope, project expectations, schedule + deliverables
2. Review all relevant planning documents, committee reports, strategic plans, etc., for Creative Portland, including 2007 Creative Economy Summit.
3. Gather data and information on City planning goals and initiatives, including comprehensive plan, current planning.
4. Review Maine Arts Commission Portland public opinion data and distill key points.
5. Prepare preliminary key stakeholder list.
6. Prepare a preliminary stakeholder "map" with key players (public and private) and areas of confluence/interest.
7. Interview key stakeholders, organizational leaders and others to determine priorities, capacity, interests and goals. (assumes up to 20 phone/inperson).
8. Conduct Focus Groups/Mtgs of steering committee/sub committees to review previous cultural planning goals and values and update (up to 5):
 - a. What are the values of the community?
 - b. Preliminary general determination of goals
 - c. Implementation check in from 1998 plan - what was accomplished?
What action items remain? Why?
9. Prepare summary assessment of Celebrating Community Cultural Plan in current context, and including assessment of implementation.
10. Update stakeholder "map" with the new information, including actions and resources of stakeholder groups.
11. Facilitate steering committee meeting to report on Task 1 work - 1998 cultural plan in context of 2016 Portland and present community engagement plan.
12. Prepare summary of Task 1 and create community outreach and engagement plan for Task 2.

Work Task 2: Exploring Possibilities, Confirming Goals

1. Case study research: creative communities and economic development, prepare educational info/ handouts for community
2. Facilitate community gatherings based on geographic neighborhood, ethnic groups, areas of interest, and other identified characteristics (up to 10) - discussion of values, goals, action items, and potential implementation partners
3. Prepare a summary of community input
4. Facilitate steering committee meeting to report on community gatherings and review values, goals, possible action items
5. Develop a revised draft list of cultural plan goals, and possible action steps, as applicable
6. Update stakeholder "map" with the new information, including actors/implmentors and their interests and resources

Work Task 3: Indicators and Measurement

1. Facilitate steering committee measurement subgroup to discuss and identify indicators and measurement of progress on goals as outlined in Task 2.
2. Conduct research and interviews as necessary to identify additional indicators.
3. Create measurement guidelines with list of qualitative and quantitative evaluation methods and corresponding indicators and sources (and party responsible).

Work Task 4: Implementation Strategies and Cultural Plan

1. Prepare "meetings in a box" with updated goals and measurements for distribution to communities and neighborhoods - gather feedback on goals and on implementation partners.
2. Facilitate two Town Hall Meetings to present draft goals and measurement strategies. Gather input on implementation partners and methods
3. Compile results of meetings in a box and Town Hall meetings
4. Prepare cultural plan including:
 - a. Assessment of 1998 values, goals, implementation
 - b. Discussion of demographic, social, economic changes in city since 1998
 - c. Results of community gatherings and steering committee meetings: values and goals
 - d. Cultural plan goals and measuring success
 - e. Implementation strategy: timeline, partners, specific tasks
5. Cultural plan compact - create agreement on framework and action plan for moving forward.

Work Task 5: Project Management and Graphics

1. Bi-weekly client/CivicMoxie coordination call + project management
2. Prepare presentation materials, handouts, project information sheets including infographics, public benefits, etc. to describe project

Products

Work Task 1

1. Detailed workplan, deliverables, and schedule
2. Summary of Task 1 work, including summary of past plans and reports, MAC public opinion data, and other initiatives.
3. Stakeholder list and preliminary "map"
4. Summary of stakeholder interviews and focus groups
5. Task 1 Research summaries and baseline data including cultural mapping info
6. Task 1 presentation
7. Preliminary community outreach and engagement plan for Task 2

Work Task 2

1. Case study report and educational handouts for community
2. Presentation and/or handout materials for community gatherings
3. Summary of community input
4. Presentation of Task 2 Summary for Steering committee meeting, including draft list of cultural plan goals and possible action steps
5. Revised draft list of cultural plan goals and possible action steps
6. Updated stakeholder "map" with new information

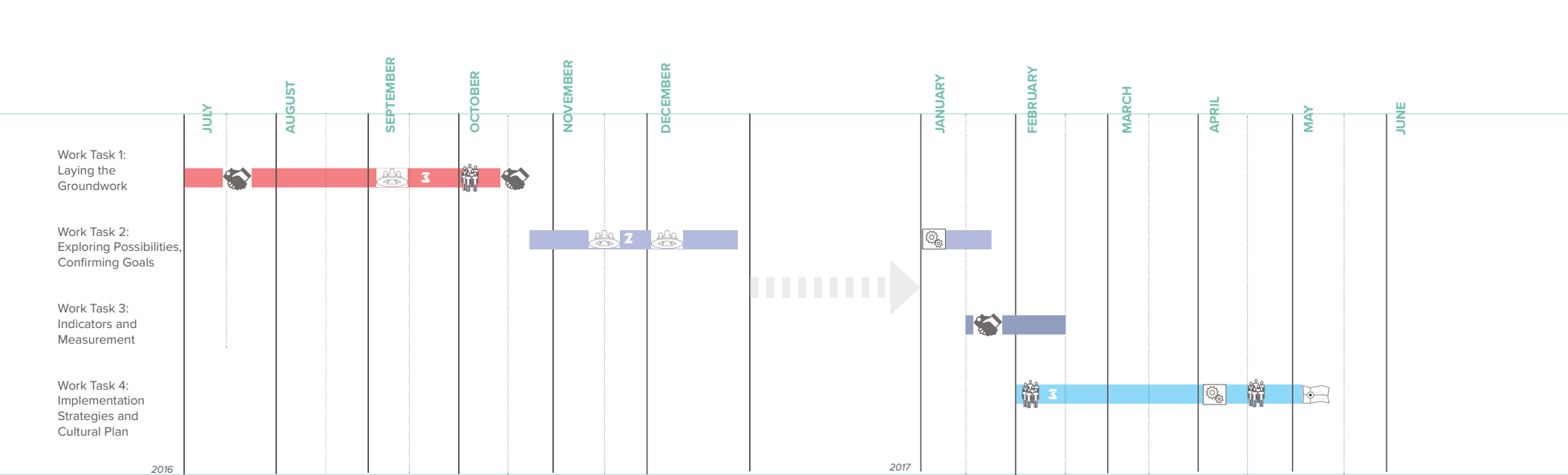
Work Task 3

1. List of indicators and measurement of progress on goals as outlined in Task 2, developed in Steering committee meeting
2. Summary of research and interviews as necessary to identify additional indicators
3. List of goal measurement guidelines, with qualitative and quantitative evaluation methods, corresponding indicators and sources, and party responsible

Work Task 4

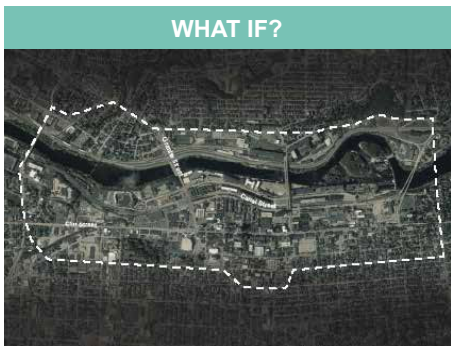
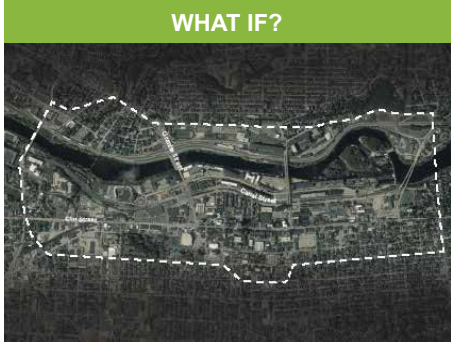
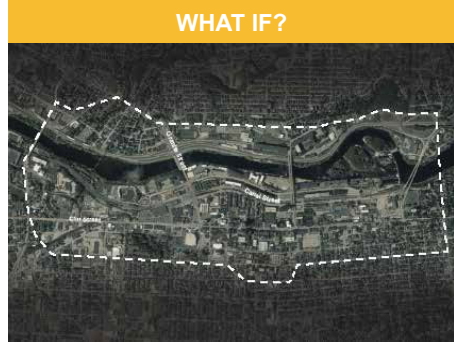
1. "Meeting in a box" materials with updated goals and measurements for distribution to communities and neighborhoods
2. Presentation and/or handout materials for Town Hall meetings on draft goals and measurement strategies
3. Summary of results from meetings in a box and Town Hall meetings
4. Draft cultural plan for client review
5. Presentation and handout materials for public meeting to present final cultural plan and set next steps
6. Incorporate client comments and feedback from public meeting into final cultural plan

SCHEDULE



Legend

- Client steering committee meetings (with whole committee or sub-committees)
- Focus groups with community members and stakeholders (up to 5)
- Public meetings - neighborhood, town hall (2), final plan roll out (1)
- "Roll up your sleeves" work sessions with working group of client steering committee (2)
- Final cultural plan



I'D LOVE TO SEE...

Ok, now who would do this?

Any creative funding ideas?

Manchester@civixmapie.com

CivicMoxie
experts in place

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Ok, now who would do this?

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Manchester Multi-modal Project : Community outreach handouts.

TEAM EXPERIENCE

CIVICMOXIE

CivicMoxie is a planning, urban design, community revitalization and placemaking group that leverages deep experience and spirited collaboration to achieve optimistic goals for clients and communities.

Our collaborative team of planners and urban designers combine an innovative spirit and on-the-ground know-how to ensure plans on paper translate to a vibrant reality with positive outcomes. With deep experience in placemaking, urban design, arts and culture, land use and zoning, community revitalization, and community engagement, we excel at working with limited resources across varied interests and stakeholders to find win-win solutions to tough challenges. Our clients range from small non-profits to city planning departments to land owners to community groups and major corporations. As practitioners and academics, we offer clients the benefit of over 20 years of experience combining theory and practice to achieve impactful results beneficial to a diverse group of interests. Our work is distinguished by our belief that HOW we plan affects the end result, and working with people across disciplines, goals and values can achieve remarkable results for all.





Susan Silberberg AIA, APA, the Founder and Managing Director of CivicMoxie, is an internationally known city planner, urban designer, architect, author and educator. All of Susan's work is shaped by placemaking...an approach to planning that is people-centered and strives to infuse authentic meaning and delight in public places, private investment, activities and collaborations. She has been a Lecturer in Urban Design and Planning in the MIT Department of Urban Studies and Planning for over a decade. Her teaching focuses on the revitalization of urban commercial districts, placemaking, and arts and cultural development. She is lead author of *Places in the Making: How placemaking builds places and communities*, the 2013 MIT white paper on the current state of placemaking. As Associate Director of the MetLife Innovative Space Awards, she worked with over 150 arts and cultural organizations nationwide to identify best practices for affordable artist space development and community engagement. She has also served as the Associate Director of the Northeast Mayors' Institute on City Design.

Susan has led two Boston waterfront planning efforts, created master plans for new arts districts, and worked to identify development sites and action plans to provide affordable artist work/love spaces. She has been involved in revitalization plans for seven Boston Main Streets Districts and two New Orleans commercial corridors. Susan led the Concord, NH 20/20 Vision planning process, winner of a Congress for New Urbanism Award. She is currently advising the Foundation for Puerto Rico on a long-term placemaking project and revitalization effort for Santurce, a district of San Juan of over 4 square miles and 90,000 people, and she is leading the CivicMoxie work as part of a larger team effort on the master plan for the South End of Burlington, VT.

Susan leads workshops and speaks around the world on placemaking and urban revitalization. She most recently spoke to the UN Economic Commission for Europe in Geneva, Switzerland in February 2015 and at TEDx Beacon Street in November 2014. In September 2014 Susan participated in a panel on public spaces, led by Richard Sennet at the American Institute of Architects NYC.

"Placemaking lessons can inform the cultural planning process. The best cultural planning, like placemaking at its best, empowers a community of doers, a complex

network of cross-sector alliances involving individuals and groups with different roles and areas of expertise. Cultural planning should create a process that is set up to run indefinitely, ever course-correcting to improve the place and better serve the whole community. This is, of course, a cultural planning model for the twenty-first century."

- Susan Silberberg, Principal, CivicMoxie



Lee Dwyer is a Project Manager at CivicMoxie who brings an amazing attention to detail and enthusiasm for improving our communities to the team. Most recently he served as Project Manager for the New Rochelle arts and cultural district plan, coordinating public meetings, leading community engagement, and conducting stakeholder interviews among other tasks.

Lee has diverse experience in community engagement, project coordination, and urban planning. Lee's most recent professional role was as a Research Assistant, partnering MIT's Department of Urban Studies and Planning with the Dudley Street Neighborhood Initiative in Boston. He used GIS and data analysis to boost community-based planning efforts around issues such as vacant lots, foreclosures, and school expansion, and piloted using participatory mapping as a public engagement tool.

Lee has a Master's in City Planning from MIT and a BA in Urban Studies from Brown University. He was also the project manager for the 2014 MIT-led study of transit oriented development for Somerville's Brickbottom neighborhood. The project, "Making Brickbottom: 2015 Neighborhood Plan," set out a vision for a "maker" district in the wake of the coming MBTA Green line extension and the de-elevation of the McGrath Highway in Somerville, MA. Lee coordinated stakeholder outreach efforts, led successful public meetings, and helped build a cohesive vision of Brickbottom as an innovative "maker" district. Lee has additionally worked as a program coordinator for Groundwork Somerville and for the Chicago Public Schools.



Taru APA, is a Planner/ Urban Designer at CivicMoxie who brings an enthusiasm for inclusive planning and an over planning and design expertise to the team. She has a undergraduate degree in architecture from JMI, India and a Masters in City and Regional Planning from Cornell University, USA. In the last eight years of her career, she has worked on multi-scalar projects as an architect, urban designer, urban planner, researcher, and project manager. She is passionate about community-based inclusive design and building livable and resilient neighborhoods. Her projects encompass multiple categories and contexts, including public space activation, affordable housing and slum upgradation plans in the USA, South Asia, South East Asia.

Taru has also explored building alternatives and participatory design, some of which won accolades at the national and regional levels. In 2015, she was awarded the portman Award for Excellence in Physical Planning at AAP, Cornell university and her team won the APA Poster award at Annual APA Conference in Seattle.

More recently, as a project manager at Design Connect (a Cornell University based student consultancy), she worked with local communities in Upstate New York on projects involving downtown revitalization and inclusive park and bus-stop design for a rural community. She led design charrettes, coordinated an inter-disciplinary team to model design proposals, hold public feed-back meetings. She coordinated the various stake-holders, created and managed the project timeline and worked with the team to create viable outcomes.

NEW ROCHELLE ART AND CULTURAL DISTRICT

Location: New Rochelle, NY
Type: Arts and Cultural Development, Affordable Artist Space, Creative Placemaking, Arts, Arts Districts, Master Plans, Economic Development

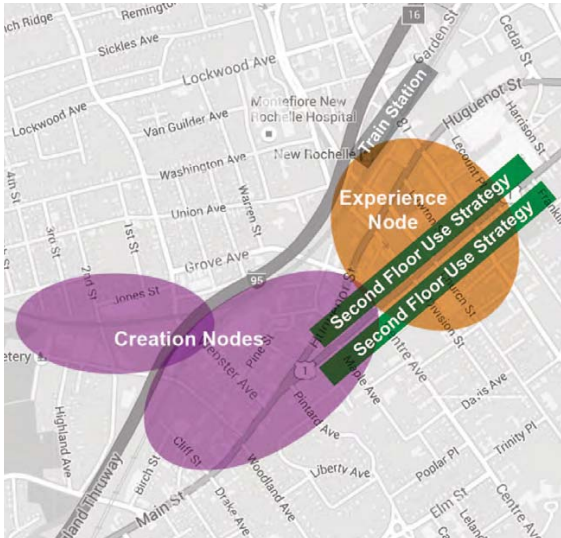
PROJECT DESCRIPTION



Susan Silberberg leads a focus group for local artists to discuss space needs and placemaking ideas for New Rochelle's Arts + Cultural District.



CivicMoxie envisioned ways to connect two "nodes" within the district and create a more welcoming, attractive streetscape for artists and visitors alike.



The Arts + Cultural District will promote both creation by local artists, artisans, and performers (as well as artists pushed out of neighboring New York City by rising rents), and the experience of arts and culture by residents and visitors through shows, public art, and more.

The City of New Rochelle hired CivicMoxie to lead the planning effort for a new arts and cultural district in the downtown area. The city has a long history of arts and culture, with Thomas Paine, Norman Rockwell, Ossie Davis, and Frederick Remington among its well-known writers, artists, and performers, and has a number of existing cultural institutions, organizations, and individual artists. CivicMoxie took on the task of developing a plan for an arts and cultural district that will boost the visibility of this arts scene, support local artists and creative types, and take advantage of opportunities presented by the new downtown master redevelopment plan as well as New Rochelle's proximity to New York City.

CivicMoxie engaged local stakeholders from arts and cultural groups as well as individual artists and members of the community, inviting their input and ideas through focus groups, interviews, public meetings, and attendance at a local pop-up art market. The team also conducted a market analysis to better understand demand for artist work/live space, performance venues, and other space in New Rochelle, incorporating survey responses from artists, designers, performers, and arts and cultural organizations. Based on this public input and research (along with land use analysis and field surveys), CivicMoxie developed policy recommendations and an implementation-ready set of "kits" to foster the arts and offer incentives for the creation and maintenance of artist and cultural space.

CIVICMOXIE

Places in the Making



Susan Silberberg, principal at CivicMoxie, led the placemaking research team that produced Places in the Making, an MIT Department of Urban Studies and Planning publication that reveals the widening emphasis of placemaking beyond the design and use of physical place to include the importance of the "making" process in benefiting people and relationships. Design of public spaces during much of the 19th and 20th centuries was guided by industrialization, auto-centered planning, and urban renewal. Top-down planning, centralization of control, and land use regulations eliminated community voices and ultimately fractured the bond between communities and public places. In the 1960s, a movement began which asked the question, "What makes a great public place for people?" These early placemaking efforts focused on listening to the needs and wants of users to determine the physical design elements needed to create good public spaces.

Places in the Making shows that in the half-century since the movement began, the "making" has become as important as the "place"; by engaging in the deliberative and communal processes of shaping public spaces, citizens are connecting with each other, forging relationships, and building social capital.

The publication "reveals an astonishing range of placemaking projects, methods and instigators that are taking place across the United States. All have a common emphasis on creating positive change for people and communities through the transformation of a physical place. The research shows that, at the most basic level, the act of advocating for change, questioning regulations, finding funding, and mobilizing others to contribute their voices engages communities and in engaging, leaves these communities better for it

Southwest Airlines supported the research, and the results have provided inspiration for the company's "Heart of the Community" placemaking sponsorships in cities across the country.

METLIFE INNOVATIVE SPACE AWARDS

Location: United States
Type: Arts and Cultural Development, Affordable Artists Space, Community Redevelopment

PROJECT DESCRIPTION

Susan Silberberg started working with Leveraging Investments in Creativity (LINC) in 2006 to create and launch a first-of-its kind program of research, awards and learning to recognize and foster the creation of affordable artist space in communities across the US. In 2009, *Space for Change: Building Communities through Innovative Art Spaces* was launched by LINC in partnership with MIT's Department of Urban Studies and Planning through a funding collaboration between the MetLife Foundation and Ford Foundation. As part of that initiative, The MetLife Innovative Space Awards identified projects that provide affordable space for artists of all types, and that contribute to community revitalization and sustainability through artist programming and active collaboration, and engagement between the artists and the community.

In her role as Associate Director of the program, Susan helped shape the awards structure and criteria and put a research program into place to take full advantage of the depth of information provided by awards applicants from across the country. Performance artists, literary organizations, visual artists, new media organizations and other arts groups offered a glimpse into their successes and challenges around physical space acquisition and development, organizational strategies, and community engagement models. Mining through over 150 applicants, Susan and her MIT research team identified key trends, common challenges and inspiring success stories in affordable artist space development and community collaboration. Susan's work will be presented in a series of publications and case studies beginning in early fall of 2015.



The MetLife Innovative Space Awards reached far into local communities to draw extensive information about arts facilities, organizations, how affordability is achieved, and how artists engage with communities. The data base from this program has been a rich treasure trove of information that offers lessons and best practices for the field.



The wide range of projects—from mobile arts education for elementary school students in Pasadena to Literary Arts in St. Paul—offers a rich catalogue of possibilities for small towns, big cities and communities across the country to take inspiration.

WORCESTER ARTS DISTRICT MASTER PLAN*

Location: Worcester, MA
Type: Arts and Cultural Development, Arts Districts, Economic Development, Urban Design, Placemaking

PROJECT DESCRIPTION

The City of Worcester, in partnership with ArtsWorcester and the Arts District Task Force, sought to create an urban design and economic development road map for the revitalization of a half-mile stretch of Main Street between the civic center and Clark University.

- How can a master plan create a new arts district and provide a home for artists and cultural activities?
- What buildings are appropriate for arts and cultural uses?
- How can redevelopment occur without pricing artists out of the district?
- How can the image of the area change through programming of spaces and activities, and attracting new activities and institutions?
- How can the district put Worcester “on the map” to enable it to compete regionally for artists and disposable income?

Challenges were met by fully utilizing the innovative creation of a Cultural Development Officer with the City's Office of Economic Development to maximize partnerships for implementation of the plan. The recommended expansion of the arts district boundaries to include warehouses and manufacturing buildings ideal for artist studios and creative economy businesses ensured that the required density of artist space was available to create a vibrant arts and cultural district. The team also worked extensively to identify local community partners that could lock in affordability for artists through development and housing programs.

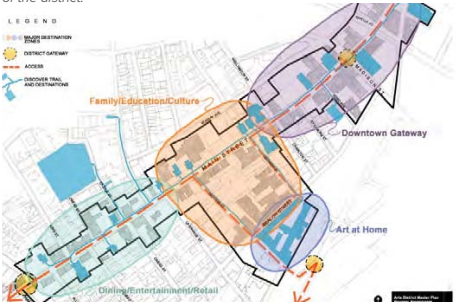
Awards:

- Massachusetts Cultural Council (MCC) “Gold Star” Award
- American Planning Association Massachusetts Chapter, Best Comprehensive Plan Award, Honorable Mention

*Community Partners Consultants, Inc.: Susan Silberberg, Senior Vice-President and Project Director



The team highlighted opportunities for reuse of underutilized sites on Main Street to accommodate arts and cultural uses and transform perceptions of the district.



The team created four conceptual zones to brand walkable areas of the large district and celebrate the unique character of the arts and cultural resources of each sub-area.

STUDY OF CULTURAL, CIVIC, AND NON-PROFIT FACILITIES OF PUBLIC ACCOMMODATION IN BOSTON*

Location: Boston, MA
Type: Waterfront Planning, Arts and Cultural Development, Real Estate Development, Urban Design, Design Guidelines, District Planning

PROJECT DESCRIPTION

The Boston Redevelopment Authority sought to understand the market forces at work, and the needs and concerns of non-profits and arts and cultural institutions that had the potential to invigorate the waterfront with public uses and programming but that were not occupying Harborwalk spaces. Facilities of Public Accommodation (FPAs) are public uses (restaurants, performance areas, hotels, retail, educational and cultural institutions) required under the Commonwealth of Massachusetts' Waterways Regulations (Chapter 91) for new or redevelopment projects. With 47 miles of shoreline within Boston borders and seven major waterfront neighborhoods, the City was seeking to better understand community needs and market forces to offer assistance to developers and help activate waterfront space with appropriate public uses and programming.

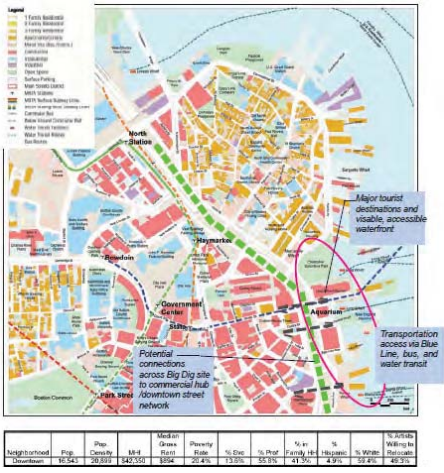
- How much space currently exists and how much is projected to come on line in the next ten to fifteen years?
- What are the differences in available space and in the needs of each waterfront neighborhood?
- How can national case studies inform local planning?
- What do non-profits need in terms of waterfront space, leasing arrangements, and economics to enable them to locate on the waterfront?

Challenges were met by meeting with developers and arts and cultural leaders and organizations to understand the needs of both groups. Previously held assumptions about the needs of arts and cultural organizations were dispelled and a new understanding gained of space needs and financial constraints. The team was able to fashion a set of recommendations that creatively fulfilled the intent of the Chapter 91 regulations while recognizing the challenges facing developers and potential tenants.

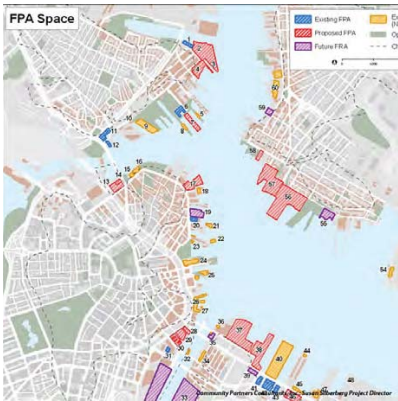
*Community Partners Consultants, Inc.: Susan Silberberg, Senior Vice-President and Project Director



The team recommended an advisory team and database be created to provide developers with clarity and streamlining of permitting, and a clearinghouse to match non-profit space needs with waterfront ground floor spaces in order to enhance ability to activate waterfront development



The team identified unique needs and potential unifying themes in each Boston waterfront neighborhood and developed criteria for public uses on the ground floor and also recommended temporary waterfront uses to fill vacant space in meaningful and impactful ways.



The study identified an estimated 21% of the required FPA space was vacant...indicating a weak market for waterfront ground floor public uses and illustrating the need for incentives and support systems for developers and tenants in order to activate the public realm.

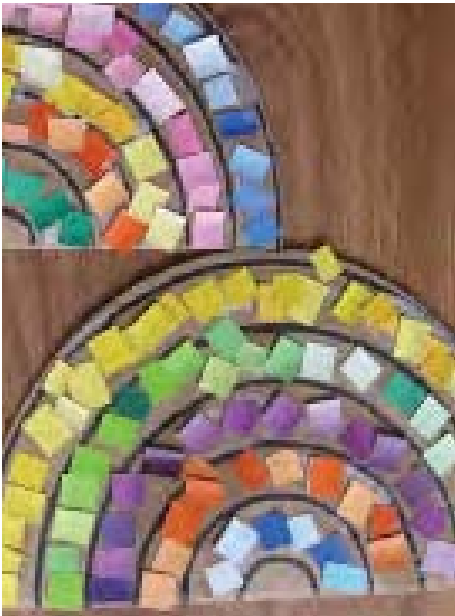
REFERENCES

FOR SUSAN SILBERBERG/CIVICMOXIE:

Doreen Kraft
Executive Director, Burlington City Arts
135 Church Street
Burlington, VT 05401
(802) 865-7156
dkraft@burlingtoncityarts.org
Client: creative placemaking, planBTV South End, Burlington, VT

Christine Proffit
Former Cultural Development Officer,
City of Worcester, MA
proffit65@charter.net
Client: Worcester MA Arts District Master Plan

Bill Killingsworth
Former Director of the Planning and Development
Department, Jacksonville, Florida
Ed Ball Building, 214 North Hogan Street, Suite 300
Jacksonville, Florida 32202
wbkillingsworth@gmail.com
(904) 517-4527
Client: Artist Space Feasibility Study for Jacksonville, FL



46 Portland Cultural Plan CivicMoxie, LLC



CivicMoxie, LLC Portland Cultural Plan 47

FEE PROPOSAL

CivicMoxie, LLC
Creative Portland

		trips (if people) # of days		CivicMoxie Susan Silberberg		CivicMoxie Urban Designer/Planner		CivicMoxie Intern		total hours		total fee	
				\$	225	\$	100	\$	60				
Work Task 1: Laying the Groundwork													
1. Kickoff meeting with a working group of the client steering committee - to review workplan, finalize scope, project expectations, schedule + deliverables	1 (2)			4		4			8	5	1,300		
2. Review all relevant planning documents, committee reports, strategic plans, etc., for Creative Portland, including 2007 Creative Economy Summit				6		6		8	20	5	2,430		
3. Gather data and information on City planning goals and initiatives, including comprehensive plan, current planning				2		3		3	8	5	930		
4. Review Maine Arts Commission Portland public opinion data and distill key points						1		2	3	5	220		
5. Prepare preliminary key stakeholder list				2				2	4	5	570		
6. Prepare a preliminary stakeholder "map" with key players (public and private) and areas on confluence/interest				2		4		4	10	5	1,090		
7. Interview key stakeholders, organizational leaders and others to determine priorities, capacity, interests and goals. (assumes up to 20 phone/inperson)	2 (1) 1 + 2			15		10		6	31	5	4,735		
8. Conduct Focus Groups/Mtgs of steering committee/sub committees to review previous cultural planning goals and values and update (up to 5):	1 (2) 2			20		20		6	46	5	6,860		
9. Prepare summary assessment of Celebrating Community Cultural Plan in current context, and including assessment of implementation				4		6		4	14	5	1,740		
10. Update stakeholder "map" with the new information, including actions and resources of stakeholder groups				2		2		2	6	5	770		
11. Facilitate steering committee meeting to report on Task 1 work - 1998 cultural plan in context of 2016 Portland and present community engagement plan	1			8		8		10	26	5	3,200		
12. Prepare summary of Task 1 and create community outreach and engagement plan for Task 2				1		4		4	9	5	885		
Total Hours				66		68		51	185	5	24,710		
Total Cost Task 1				\$	14,850	\$	6,800	\$	3,060			\$	24,710
Work Task 2: Exploring Possibilities, Confirming Goals													
1. Case study research: creative communities and economic development, prepare educational info/handouts for community				2		6		16	24	5	2,010		
2. Facilitate community gatherings based on geographic neighborhood, ethnic groups, areas of interest, and other identified characteristics (up to 10) - discussion of values, goals, action items, and potential implementation partners (assume CivicMoxie will do half, Creative Portland half)	3 (1) 1 + 2			24		4		16	44	5	6,760		
3. Prepare a summary of community input (some included in #2 above)				2					2	5	450		
4. Facilitate steering committee meeting to report on community gatherings and review values, goals, possible action items	1			4					4	5	900		
5. Develop a revised draft list of cultural plan goals, and possible action steps, as applicable				2		2		2	6	5	770		
6. Update stakeholder "map" with the new information, including actors/implementors and their interests and resources				2		3		2	5	5	670		
Total Hours				36		13		36	85	5	11,560		
Total Cost Task 2				\$	8,100	\$	1,300	\$	2,160			\$	11,560
Work Task 3: Indicators and Measurement													
1. Facilitate steering committee measurement subgroup to discuss and identify indicators and measurement of progress on goals as outlined in Task 2	1			4					4	5	900		
2. Conduct research and interviews as necessary to identify additional indicators				4		6		12	22	5	2,220		
3. Create measurement guidelines with list of qualitative and quantitative evaluation methods and corresponding indicators and sources (and party responsible)				2		8		8	18	5	1,730		
Total Hours				10		14		20	44	5	4,850		
Total Cost Task 3				\$	2,250	\$	1,400	\$	1,200			\$	4,850
Work Task 4: Implementation Strategies and Cultural Plan													
1. Prepare "meetings in a box" with updated goals and measurements for distribution to communities and neighborhoods - gather feedback on goals and on implementation partners				1		6		12	19	5	1,545		
2. Facilitate two Town Hall Meetings to present draft goals and measurement strategies. Gather input on implementation partners and methods	2 (1) 1 + 1			8				8	16	5	2,280		
3. Compile results of meetings in a box and Town Hall meetings - assumes Creative Portland compiles meeting in a box results, CivicMoxie does Town Hall				1				4	5	5	465		
4. Prepare cultural plan including: a. assessment of 1998 values, goals, implementation b. discussion of demographic, social, economic changes in city since 1998 c. results of community gatherings and steering committee meetings: values and goals d. cultural plan goals and measuring success e. implementation strategy: timeline, partners, specific tasks				36		80		40	156	5	18,500		
5. cultural plan compact - create agreement on framework and action plan for moving forward									0	5	-		
6. Prepare presentation and facilitate public meeting to present final cultural plan and set next steps									0	5	-		
Total Hours									0	5	-		
Total Cost Task 4				6		2		6	14	5	1,910		
				8		6		8	22	5	2,880		
				60		94		78	232	5	27,580		
				\$	13,500	\$	9,400	\$	4,680			\$	27,580
Work Task 5: Project Management and Graphics													
1. Bi-weekly client/CivicMoxie coordination call + project management (assume approx 40 weeks)				10					10	5	2,250		
2. Prepare presentation materials, handouts, project information sheets including infographics, public benefits, etc. to describe project				4		16		24	44	5	3,940		
Total Hours				14		16		24	54	5	6,190		
Total Cost Task 5				\$	3,150	\$	1,600	\$	1,440			\$	6,190
Reimbursable Expenses:													
Copies/Printing - provided by client				\$	-			Task 1		\$	24,710		
Large-scale plotting/printing for Advisory Group Meetings and Presentations				\$	1,000			Task 2		\$	11,560		
Travel:				\$	-			Task 3		\$	4,850		
9 one day roundtrips at \$132 per trip				\$	1,188			Task 4		\$	27,580		
5 two day trips at average of \$430 per trip including hotel				\$	2,150			Task 5		\$	6,190		
meals for two day trips at \$30/day				\$	300			Total Labor		\$	74,890		
lodging				\$	-			Expenses		\$	4,638		
Total Expenses				\$	4,638			Total Fee		\$	79,528		

Assumptions about Client Responsibilities

1. All meeting space and costs of meetings, including any rental, furniture, and refreshments
2. All printing for meetings and for interim and final report review copies
3. All meeting promo (CivicMoxie will provide meeting posters and finished graphics - client responsible for distribution/printing)

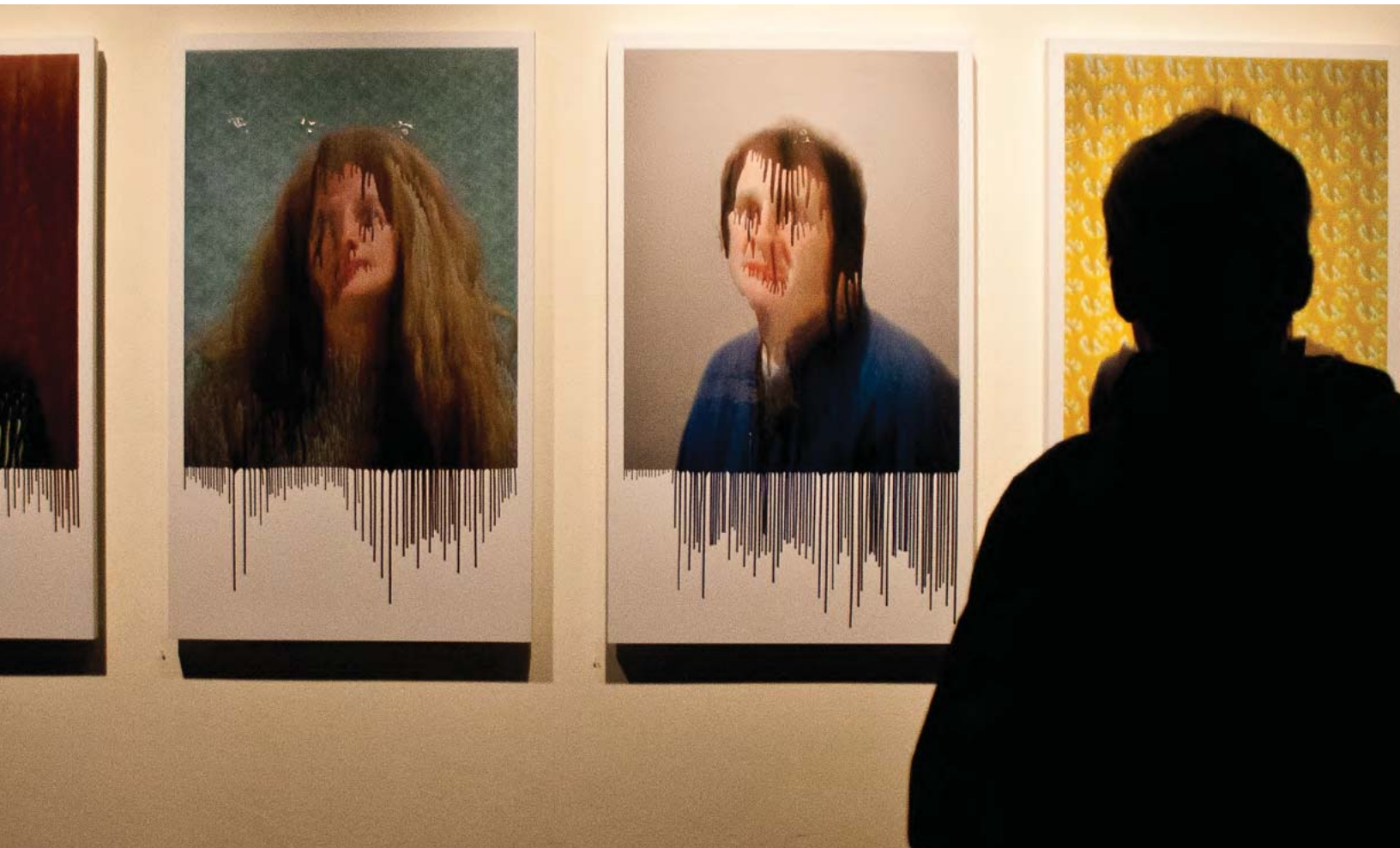
one day trips

Portland trip	One-way	Roundtrip
Miles	110	220
Mileage rate	\$0.54	\$0.54
TOTAL MILEAGE	\$59.40	\$119
Tolls		
Tobin Bridge	\$2.50	\$5.00
NH Hampton I	\$1.40	\$2.80
Maine Turnpike	\$2.85	\$5.70
TOTAL TOLL \$	\$6.75	\$13.50

TOTAL DRIVEN \$66.15 \$132

Two day trips:		
Hotel, 1 night, April-May	June	
La Quinta Port	\$190.00	\$198.00
Holiday Inn	\$290.00	\$418.00

TOTAL MIN TRAVEL	\$322.30
TOTAL MAX TRAVEL	\$550.30
average approx.	\$ 430





MAINE ARTS
COMMISSION

Grant: Creative Communities = Economic Development Phase I: Cultural Plan

Applicant: Creative Portland

Email: jennifer@creativeportland.com
Address 1: P.O. Box 4675
Address 2:
City: Portland
State: Maine
Zip Code: 04101
Phone: 207-776-5378
Alt Phone: 207-370-4784

Amount Requested: \$10,000
Amount Awarded: \$0
Date Awarded:
Admin Status: Materials Not Reviewed
Completed Required Steps: Yes
Assurances Form Status: SN
Vendor Form Status: SN

DUNS: 9689529080000

Contact Name: Jennifer Hutchins
Contact Title: Executive Director
Contact Email: jennifer@creativeportland.com
Contact Phone: 207-776-5378

Project Overview

Project Title: Update to the Cultural Plan for the City of Portland (ME)

Project Start: 7/1/2016

International Project: No

Project End: 5/31/2017

Artists Involved: 100

Project Discipline: Multidisciplinary

Teachers Involved: 30

Artist Discipline: Multidisciplinary

Adults Engaged: 1000

Project Type: Research/Planning

Youth Engaged: 30

AIE: None of the Above

Benefited By Race: 99

Other Characteristic: Economic/Community
Development

Benefited By Age: 09

Primary Goal: Understanding

Benefited By Distinct Grps: G

Secondary Goal: Engagement

Congress District: 1

St. Sen. District: 27

St. House District: 40

Activity Location(s)

Activity Days: 0

Location: P.O. Box 4675, Portland, Maine 04101



Grant: Creative Communities = Economic Development Phase I: Cultural Plan

Submitted Images and Documents

File: CCED letter of support for Creative Portland 3-19-16.pdf

Description: Letter of Support: Portland Regional Chamber of Commerce

File: PMA LOS 3.22.16.pdf

Description: Letter of Support: Portland Museum of Art

File: LOS-CreativePortland-032216.pdf

Description: Letter of Support: Portland Public Library

File: Creative Portland Corporation financial report.pdf

Description: Financial review of Creative Portland FY15 and FY14 by MacPage, independent accountants

File: LOS Mayor and City Mgr.pdf

Description: Letter of Support: Portland Mayor and City Manager

File: LOS Portland Downtown.pdf

Description: Letter of Support: Portland Downtown

File: Creative Portland_Proposal.pdf

Description: Consultant Proposal: Civic Moxie Approach, Work Plan, Timeline, Fees

Submitted Audio/Video Files

No audio or video files submitted

Application Details



Grant: Creative Communities = Economic Development Phase I: Cultural Plan

1. Describe your organization. Include its mission and provide a brief description. (2300 characters max.):

In November 2008, Portland City Council founded Creative Portland as an independent 501(c)3 nonprofit organization with the mission: to work with the City's economic development department to "leverage, grow, and sustain Portland's creative industries, enterprises, and workforce." In 2011, Creative Portland merged with the Portland Arts and Cultural Alliance and became the City's official local arts agency. At that time, the following was added to the mission: "Creative Portland pays particular attention to the artists and cultural institutions that are central to Portland's identity, economy, and community."

In 2009, the all-volunteer board of directors adopted a central strategy toward long-term sustainability of the creative economy: address serious demographic challenges by attracting people from outside the state, who will live and work in Portland and value and invest in arts and culture.

To that end, in 2010, Creative Portland launched a website and networking service that are successfully attracting people to Portland and engaging them in the creative community. Liveworkportland.org serves as a resource for "creatives" (engineers, artists, entrepreneurs, designers), who want to find out what it is like to live and work in Portland, and how to get involved in the arts and broader creative community. Through 2 Degrees Portland, someone can be connected with a volunteer who will answer questions about city and community life.

Creative Portland hosts bimonthly social events at Portland's cultural organizations and creative businesses, so that volunteers and newcomers can connect and learn more about the community. Since the 2 Degrees program was started, Creative Portland has made over 1,000 connections and continues to receive an average of 25 inquiries each month.

In addition to efforts at attracting new residents who value arts and creativity, Creative Portland manages First Friday Art Walk. Started 15 years ago, the Art Walk has blossomed into a monthly arts and cultural event that takes place on the first Friday of every month (regardless of weather) throughout the city, centered primarily in the Arts District. Over 3,000 people come downtown each month to visit galleries and museums, see street artists/performers and meet neighbors.



Grant: Creative Communities = Economic Development Phase I: Cultural Plan

2. Who are your community partners and what their role is in the planning effort. (2,300 characters max.):

Creative Portland, the City of Portland's local arts agency, has invited a wide cross-section of stakeholders and community partners to serve on the Advisory Steering Committee. The following individuals have committed to meeting on a regular basis beginning in the fall of 2016 to help guide the process and citizen engagement, establish a shared vision and goals and identify steps toward adoption and implementation. Other invitations may be extended as needed.

(Arts and Cultural Organizations)

Mark Bessire, Director, Portland Museum of Art
Steve Bromage, Director, Maine Historical Society
Sarah Campbell, Executive Director, Portland Public Library
Michael Greer, Executive Director, Portland Ballet
Nat May, Executive Director, SPACE Gallery
Carolyn Nishon, Executive Director, Portland Symphony Orchestra
Aimee Petrin, Executive Director, Portland Ovations
Anita Stewart, Artistic and Executive Director, Portland Stage Company

(Artists/Creative Entrepreneurs)

Kate Anker, owner, Running with Scissors
Adam Ayan, senior masterer, Gateway Mastering
Jim Craddock, owner/designer, Yellahoose
Jenna Crowder, artist, editor, The Chart
Charlie Hewitt, painter, printmaker, sculptor
Annie Leahy, Portland resident/arts volunteer
Elizabeth Whelan, Elizabeth Whelan Design

(Education)

Glenn Cummings, President, University of Southern Maine
Tracy Stutzman, Professor, University of Southern Maine
Don Tuski, President, Maine College of Art
Beth Van Mierlo, Director, Sidexside

(Business)

Brett Austin, President, Kepware Technologies/PTC
Jim Brady, Founder, Principal, RED Group (real estate)
Stephanie Brock, Manager, Red Thread/Steelcase
Casey Gilbert, Executive Director, Portland Downtown
Chris Hall, President/CEO, Portland Regional Chamber
Mary Allen Lindemann, Founder, Coffee By Design
Lynn Tillotsen, President/CEO, Greater Portland Convention and Visitors Bureau

(Portland City Government)

Jeff Levine, Director, Planning and Urban Development
Greg Mitchell, Economic Development Director

The 19-member Creative Portland Board of Directors will also contribute overall guidance of the process and participate in community meetings when appropriate.



Grant: Creative Communities = Economic Development Phase I: Cultural Plan

3. Who is your planning consultant? Outline the consultant's past successful cultural planning efforts. (1,500 characters max.):

Susan Silberberg has been working in the field of arts and cultural development since 1997. She is leading the Arts + Cultural District Master Plan for New Rochelle, NY and recently advised the long-term placemaking and community engagement effort in Santurce, Puerto Rico for the Foundation for Puerto Rico—an effort that focused on local culture as a mechanism to revitalize Santurce, a neighborhood of San Juan. Susan is also leading the creative placemaking portion of planBTV South End for the City of Burlington VT, a project funded by an NEA Our Town grant. Susan has led two Boston waterfront planning efforts that identify the unique challenges faced by developers and that propose creative solutions for arts, cultural and nonprofit uses along the Harborwalk. She also created the Arts District Master Plan for Worcester, MA and is currently working with MassDevelopment on a ground floor activation and placemaking strategy for the Theatre District in that city. For four years, Susan was the Associate Director of the MetLife Innovative Space Awards. Working with Leveraging Investments in Creativity (LINC) she created this national artist space awards program that sought the best examples of affordable artist space development and community engagement around the country. She worked with over 150 arts and cultural organizations nationwide to identify best practices and is completing a series of short publications on the lessons learned.



Grant: Creative Communities = Economic Development Phase I: Cultural Plan

4. What type of research will be conducted? Include both qualitative and quantitative processes, populations surveyed and methodologies used. (3,450 characters max.):

Qualitative and Quantitative Research will be conducted to better understand the cultural landscape of Portland and draw from a broad array of possible stakeholders to create a plan that has many "owners" and a broad base of support. We will use a balance of the two methods. Quantitative research can yield surprising answers to questions and qualitative research can answer "why" and "how," not just "how much." An ongoing struggle in the field of cultural development is the quest to establish causality between variables, not just correlation. Here is some of the research that will be conducted:

Qualitative Research will include observation, interviews, and text/document review as the main data collection techniques:

1. Case studies (a combination of observation, interviews and text review) will be used midway in the cultural planning process to identify how other places are addressing the challenges we are uncovering in Portland. Portland Cases may also be used to construct narratives of particular situations or themes that can be useful when developing goals or exploring challenges.

2. Extensive interviews will be used to construct the stakeholder "map" for the cultural plan. Interviews will also serve to illustrate implementation capacity and allow the planners to do "matchmaking" between stakeholders around specific action items in the cultural plan. We will use the interview method in many different forms:

a. One-on-one interviews with key stakeholders

b. Focus groups organized by stakeholder type or cultural theme

c. Public meetings organized by neighborhood or special interest group

d. In-group forums (or our meeting in a box strategy) that brings like-minded individuals together in informal settings to discuss planning objectives and write feedback.

3. Task 1 includes significant time for document/study review of previous and current plans, mission statements, and meeting minutes from the full extent of identified stakeholders.

Quantitative Research will include:

1. Collect key information on population demographics and changes from City data.

2. Identify and map all cultural assets using survey, GIS data, assessors information and client databases. Information will also be collected by survey, interview, and snowball interview technique).

3. Collect economic development data from the City, review changes over time

4. Collect data on the number of creative/cultural organizations and businesses (and change data if available from the city).

5. Review of MAC public opinion data and possible new survey at end of cultural planning process to set baseline for future measurement.

6. Review of audience and membership patterns from major nonprofits in the city, where available.

7. Collection of volunteerism data from nonprofits, where available.

8. Use of GIS mapping to map cultural and creative economy organizations and businesses throughout the city to understand which neighborhoods are served best.

9. Use of NAICS data to do a comparative study of creative industries and job growth between cities of similar size and over time in Portland.

Note: We can develop baseline data collection standards for various types of cultural organizations so that data collection can be done consistently in coming years, allowing Creative Portland and others to analyze impacts and use the information to assess initiatives and effectiveness and make adjustments where necessary.

FY13 Income::

\$ 253,493

FY14 Income :

\$ 236,413



Grant: Creative Communities = Economic Development Phase I: Cultural Plan

FY15 Income: :

\$ 175,115

FY13 Expenses:

\$ 237,815

FY14 Expenses:

\$ 217,548

FY15 Expenses:

\$ 189,221

Budget Details (Current Year)

Project Expenses

Category	This Grant	Cash Match	In-Kind match	Total
Artists and Contractor Fees	\$10,000.00	\$64,890.00	\$0.00	\$74,890.00
Sources: Cash sources for the consultant services include the Maine Community Foundation; National Endowment for the Arts; New England Foundation for the Arts; and the Portland Development Corporation.				
Administration Costs	\$0.00	\$2,500.00	\$2,100.00	\$4,600.00
Sources: Cost for project admin are estimated at \$460/mo for 10 months and will be funded by in-kind support from Creative Portland and cash support from other sources listed in the full budget description.				
Venue Costs	\$0.00	\$0.00	\$2,000.00	\$2,000.00
Sources: Cost of meeting venues will be provided through in-kind contributions from the City of Portland, SPACE Gallery, Portland Public Library and Maine Historical Society.				
Material and Equipment	\$0.00	\$1,500.00	\$500.00	\$2,000.00
Sources: Copies and materials for community meetings will be supplied by cash and in-kind by the Portland Development Corporation and Creative Portland.				
Marketing and Communications	\$0.00	\$0.00	\$0.00	\$0.00
Sources:				
Travel, Mileage, Tolls, etc.	\$0.00	\$3,638.00	\$0.00	\$3,638.00
Sources: Consultant travel costs will be funded by cash contributions from the various sources listed in the full budget description.				
Project Planning and Documentation	\$0.00	\$0.00	\$0.00	\$0.00

**Portland Development Corporation
Operating Report FY16
For Month Ending
5/31/2016**

Operating transfer from EDF 28,522

Total Funds Available 28,522

		Current	Year to	Percent	
FY16 Expenditures	Budget	Month	Date	of Budget	Balance
Administrative Services	575		217	37.7%	358
Postage	300		28	9.3%	272
Travel, Training, Meetings	4,000		3,142	78.6%	858
Contractual services	10,500		835	8.0%	9,665
Operating Transfer to Fin.	9,647		9,647	100.0%	0
Advertising	2,000		1,522	76.1%	478
Auto Expense Reimb.	100		0	0.0%	100
Printing & Binding	650		502	77.2%	148
Office Supplies	750		457	60.9%	293
			0		
Total FY16 Expenditures	28,522	0	16,350	57.3%	12,172

No Expenditures during May 2016

**Downtown Portland Corporation
Schedule of Loans Receivable
For the Month Ending May 31, 2016**

Cust #	Ln #	Account No. & Name	Date of Loan	Maturity Date	-----Committed/Disbursed Funds-----			Outstanding Princ. Bal.
					Original Loan	Not Yet Disb.	Total Disb .	
Portland Business Fund 271 (UDAG/Unrestricted):								
6762	1482	Nova Star Cruises Limited	3/20/2014	5/1/2020	165,411	0	165,411	<u>\$151,274</u>
Sub-Total PBF (UDAG)								\$151,274
Portland Business Fund 272 (Restricted - CIP):								
5496	1288	Museum of African Culture	10/3/2011	10/1/2016	15,500	0	15,500	\$13,693
3763	955	Eastman Industries	4/19/2012	4/6/2017	34,800	0	34,800	\$29,208
6502	1436	Portland Food Cooperative	6/4/2014	10/1/2021	130,000	0	130,000	<u>\$111,770</u>
Sub-Total PBF (Bonds/CIP Restricted)								\$154,671
Portland Micro Capital Fund 271 (UDAG/Unrestricted):								
5708	1438	Veranda Asian Market LLC	4/19/2012	4/1/2017	50,000	0	50,000	\$14,809
5837	1341	Back Bay Skate	9/10/2012	9/1/2017	12,500	0	12,500	\$3,917
6113	1379	EcoHome Studio, LLC	4/11/2013	4/1/2018	15,000	0	15,000	\$6,140
6120	1380	Portland Trading Co. LLC	4/26/2013	8/1/2018	15,000	0	15,000	\$13,836
6302	1411	Pachanga, LLC	11/6/2013	12/1/2016	14,000	0	14,000	\$3,739
6501	1435	Sur Lie Wine Bar, LLC	5/2/2014	9/1/2021	37,335	0	37,335	\$29,761
6635	1464	Damiak's Bakery, LLC	10/16/2014	11/1/2019	25,000	0	25,000	<u>\$18,702</u>
Sub-Total Micro Capital Fund								\$90,905
Portland Business Fund Fund 274 (CIP/Unrestricted):								
6597	1458	Back Cove School	8/29/2014	9/1/2019	55,000	0	55,000	\$44,882
6786	1487	RAIN Management, LLC	4/16/2015	7/1/2020	60,000	0	60,000	\$56,833
6828	1500	Poplar & Co., LLC	6/5/2015	10/1/2022	37,500	0	37,500	\$34,490
6868	1512	Billdotcom, LLC	8/29/2015	9/1/2022	102,500	0	102,500	<u>\$100,732</u>
Sub-Total PBF (Bonds/CIP Unrestricted)								\$236,737
Creative Economy Fund 271 (UDAG/Unrestricted):								
5615	1308	Studio Management Corp.	1/20/2012	2/1/2017	26,000	0	26,000	<u>\$7,631</u>
Sub-Total Creative Economy Fund								\$7,631
FAME Fund 277:								
5862	1351	Peaks Island Fuel	10/1/2012	10/1/2017	61,000	0	61,000	\$52,553
3763	956	Eastman Industries	4/19/2012	4/6/2017	34,800	0	34,800	\$29,208
6531	1450	North Atlantic, Inc.	6/23/2014	1/1/2020	75,000	0	75,000	\$45,630
6598	1459	Browne Trading CO.	9/3/2014	10/1/2019	83,333	0	83,333	\$59,989
6692	1475	Maine & Loire LLC	12/30/2014	1/1/2020	45,000	0	45,000	\$34,283
6784	1485	SB & LC Properties, LLC	4/6/2015	5/1/2020	101,200	0	101,200	\$98,712
6485	1429	Evo Rock & Fitness Portland	4/14/2014	11/1/2024	132,954	0	132,954	\$117,324
6973	1524	Auto-Care, LLC	2/5/2016	3/1/2021	32,500	0	32,500	\$32,077
7029	1533	BayCycle	5/13/2016	9/1/2023	20,000		20,000	<u>\$20,000</u>
Sub-Total FAME Fund								\$489,776
FAME SSBCI 279:								
5836	1340	251 Woodford Street LLC	8/31/2012	9/1/2017	165,000	0	165,000	\$142,728
5748	1327	Fermentation & Distillation	4/25/2012	10/1/2017	165,000	0	165,000	\$56,348
6199	1390	Inn at Diamond Cove LLC	7/10/2013	7/1/2018	200,000	0	200,000	\$174,989
6867	1511	Billdotcom, LLC	8/19/2015	9/1/2022	92,500	0	92,500	<u>\$90,905</u>
Sub-Total FAME SSBCI								\$464,969
Real Estate Investment Fund 271(UDAG/Unrestricted):								
6104	1378	McCuda, LLC	4/19/2013	4/1/2018	200,000	0	200,000	<u>\$178,689</u>
Sub-Total RE Invest								

**CITY OF PORTLAND, MAINE
PORTLAND DEVELOPMENT CORPORATION
DELINQUENCY REPORT
MONTH ENDING MAY 31, 2016**

6/10/2016

Loan	Payment Past Due	# of Payments	# of Days Past Due¹	Outstanding Principal Balance	# of Times Past Due In Last 12 Reports (excluding present mo.)
Back Bay Skate	\$239	1	31	\$3,917	11
Back Cove School ²	\$1,000	1.3	61	\$45,676	9
Damiak's Bakery, LLC	\$478	1	31	\$18,702	9
Eastman Industries	\$5,785	13	397	\$29,208	12
Eastman Industries	\$5,785	13	397	\$29,208	12
Museum of African Culture	\$3,158	29	851	\$13,693	12
Nova Star Cruises	\$21,851	7	213	\$151,274	8
Portland Trading Co.	\$7,247	25	762	\$14,138	12
Studio Management Corp.	\$2,468	5	152	\$7,631	12
Veranda Asian Market ³	\$955	1	31	\$14,809	12
TOTALS:	\$46,771			\$278,662	

¹Reflects number of days after 1st of month due date. Also, this report lists only loans that have not paid by the 15th of each month.

²Paid remaing April and all of May on June 8, 2016.

³Paid May on June 2, 2016.

**Portland Development Corporation
Cash Management Report
For Month Ending May 31, 2016**

	CIP						UDAG	FAME	SSBCI	Brown-field	Year-to-Date					Business Assistance Grant Prgrm for Job Creation-FY16
	272		274		271				Principal/Interest							
	Restricted	Unrestricted	277	(Unrestricted) Loans/Grants	279	278 (PET)	CIP		Unrestricted	UDAG	FAME	SSBCI	Brmflid			
							Restricted	Unrestricted								
							TOTAL									
Beginning Cash Bal. Apr. 1, 2016	241,737	106,667	729,213	95,857	448,498	317,708	1,939,680							100,000		
BAP Funds from prior round:														5,713		
Plus:																
Principal payments received	1,055	1,724	2,713	6,186	8,845	1,444										
Interest payments received from loans	261	1,125	1,168	2,530	3,227	534			108,091	14,193	62,966	41,503	194,416	15,728		
Interest Income									6,934	10,974	17,609	23,366	24,409	6,028		
Other Income/Adjustments					117								1,081			
Pass Through From FAME SSBCI				20,000	(227)								877			
Sub-Total Cash Available	243,053	109,516	733,094	124,573	460,459	319,686	1,990,381		115,025	25,167	80,575	64,869	220,782	21,756		
Less:																
FAME Annual Admin. Fee; Invoices																
Disbursements - Loans/PDAP Grants			(27,152)	(20,961)												
Sub-Total Cash Available:	243,053	109,516	705,942	103,611	460,459	319,686	1,942,267									
Less Reserves for:																
Beautification Program (EC0301)			(72,000)													
PEDPIP Fund FY15 Commitments not yet paid			(32,174)													
PEDPIP Fund FY16 Commitments not yet paid (capped at \$52,130)			(7,300)													
Portland Dev. Action Grant (EC0302)			(68,287)													
Transfers not yet recorded (UDAG Int)			(17,609)													
BAP Grants														-90,000		
Used for Administration														-713		
Total Ending Loan/Grant Cash Bal.	243,053	109,516	508,572	103,611	460,459	319,686	1,744,397							15,000		

Bal. of Unrestricted/Uncommitted Funds as 7/1/15:	521,299
PEDPIP Cap for FY16 (as 7/1/2015) at 10% of above:	52,130
PEDPIP Commitments for FY16 to date:	22,300
	29,830

DAG Cmtns:	68,287	(DAG Bal.)
Cow Plaza/Hyal	(25,000)	
Balance:	43,287	

Business Assistance Grant Program for Job Creation - FY2015/2016			
Prior Round Funds Available:	\$5,713		
FY2016 Grant Funding Available:	\$100,000		
		Date	Jobs
Grantee/Grant Approved	Grant Amount	Approved	Funded
Forq Food Lab	\$10,000	12/17/2015	1
Auto-Care LLC	\$10,000	4/21/2016	1
Swallowtail Farm	\$20,000	4/21/2016	2
Buoy Local	\$10,000	5/19/2016	1
VinBar, LLC	\$20,000	5/19/2016	2
Bella Corp.	\$20,000	5/19/2016	2
Total Approved:	\$90,000		9
Less Reserve for Admin Costs:	(\$713)		
Balance of Funds Available:	\$15,000		

Portland Economic Development Implementation Program		
FY2016 Grant Funding Available:	\$52,130	
Grantee/Grant Approved	Grant Amount	Date Approved
ME Center for Enterprise Dev.	\$15,000	12/17/2015
- for Overhaul of Top Gun Program		
Creative Portland	\$7,300	4/21/2016
- for Greenlight Series Finale		
Total Approved:	\$22,300	
Balance of Funds Available:	\$29,830	