THE POWER OF PLACE IN CONNECTICUT

Weaving the Threads of Branding, Innovation, History, Art and Tourism Into the Fabric of Place

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PLACEMAKING is the active attempt by a community of people to define and express themselves and the place "where their souls inhabit the soil" as Linda Ronstadt would put it.[1] The key thing to understand about placemaking is that the making works in two directions: we make places, and places make us. Think of it as a conversation with ourselves, our predecessors and our descendants, which takes place in space and across time—past, present and future. The stories of our predecessors are etched into our buildings and onto our landscapes, and these stories, in turn, inspire us to leave our mark. How, we ask ourselves, will our lives look to the future based on what we leave behind?

THE PURPOSE OF THIS DOCUMENT is to provoke a conversation among our many placemaking partners that will chart our future work. For the past two and a half years, the Connecticut Department of Economic and Community Development's Offices of Branding, Innovation, Historic Preservation, the Arts and Tourism have launched initiatives linked through the common denominator of placemaking. What follows is a reflection on what we've learned, and how the individual pieces are starting to fit together into a whole fabric of place.

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[1] Lawrence Downes*, Linda Ronstadt's Borderland,* New York Times, December 27, 2013

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OVERVIEW

We have launched some outstanding new initiatives over the past two and a half years, including:

- the *still revolutionary* brand and our marketing and social media campaigns;
- the *CTNext* initiative to strengthen the state's innovation ecosystem;
- the *Making Places, Creative Places, re-wire, Our Places,/Our Stories and Historic Preservation/Arts Catalyze Placemaking* initiatives of the State Historic Preservation Office;
- the *City Canvases, CreateHereNow, Arts Catalyze Placemaking and Reintegrate* initiatives of the Office of the Arts;
- the *Connecticut Cultural Treasures and Tales from the Trails* video vignettes of the Office of Tourism, and.
- *PlaceArtistry*, a new initiative under development, that spans art and history.

We have also been restructuring existing programs to increase their impact on placemaking:

- The Office of Tourism expanded the *CTVisit.com* website and took it mobile, and re-established and revamped its *Marketing Challenge Grants* to support the packaging of multi-layered visitor experiences within and across places.
- The Office of the Arts is restructuring and expanding the *Art in Public Places* program, and is studying how to more broadly disseminate the learnings from its *Higher Order Thinking Schools.*
- The State Historic Preservation Office simplified the *Historic Homes Tax Credit* to enable it to contribute to the revitalization of more places, is proposing a consolidation and simplification of our two *State Historic Tax Credits* for larger structures to facilitate their use and increase their impact on placemaking, and is restructuring the *Historic Restoration Fund*.

Each initiative focuses on a different aspect of placemaking; collectively they are beginning to define what a holistic approach to placemaking might look like. What follows is a summary of the key insights, and the three key placemaking challenges, that have emerged from that work. These ideas are meant to provoke a conversation among our governing boards and placemaking partners that will chart our future work together.

Key Insights From DECD'S Placemaking Initiatives in 2011-2013

- Connecticut's small cities and towns are places of beauty, meaning and connection at an intimate scale. They attract and inspire people who want to make an impact. We can use our arts and historic preservation resources, and the purchasing power of tourists and the megaphone of tourism marketing to enhance our distinctive, intimate places in order to differentiate Connecticut from its competition as a place to work, live and visit.

- One of the most distinctive features of Connecticut is its marriage of nature and culture. New York and Boston have culture. Vermont and New Hampshire have nature. Connecticut has both, often in the same remarkable place. We should sell our marriage of nature and culture harder and more distinctively in our tourism marketing.

- Connecticut was born as a state out of John Winthrop Jr.'s vision of assembling the world's best scientists and innovators here to create the future in a new land. Winthrop's vision was one of tolerance, of freedom, of discovery. There is no finer origin story in all of America. We should draw upon this powerful origin story through the still revolutionary brand campaign to inform our placemaking efforts and to guide us forward today.

- The village is a powerful icon in the minds of most New Englanders. The village has almost universal positive connotation as a place of connection at an intimate scale. The village transcends urban and rural experience. Urbanites tend to see their cities as collections of villages, and try to make their downtowns feel more like a village. We should exploit the iconic power of the village in all of our placemaking.

- As a state agency we are a funder, a capacity builder, a convener and a regulator, but all placemaking happens at the local level. Local leaders can be the weavers who bring together the threads of arts, historic preservation, and tourism with the threads of economic development, housing, environment, transportation and education to create a whole fabric of place. We should foster local partnerships between the arts/historic preservation/tourism communities and the mayors and first selectmen who are their natural allies.

- Connecticut is in a global competition for young, mobile talent, with mobility and the ultimate choice of a place to live focused in the decade from 25 to 34. In the front half of this decade of intense mobility, most young people flock to big cities. Starting around age 30, many of them downshift to smaller cities and towns, where they feel they can have greater individual impact. Connecticut is well-positioned to attract these down shifters, so long as we welcome them into our leadership circles, and in particular, if we enlist them in helping us make our good places great.

- The most productive innovation happens in metropolitan networks that enable a diverse and constantly changing group of innovators to interact with each other frequently in face-to-face experiences, rather than just via the Internet. We need to strengthen the connection among our places to enlarge the market for talent, ideas and products of each place, and the opportunity to learn from each other's success and failure. If you were to draw a 150-mile radius around every city in America, the one that would contain the most patenting activity would be San Francisco, because the circle would include both San Francisco and all of Silicon Valley. The one with the second most patenting activity would be Hartford, because the circle would include all of Connecticut, plus both New York City and Boston, neither of which is in each other's 150-mile radius. Overtime, higher speed commuter rail will enable a super regional labor market that will merge the capabilities of Connecticut, New York City and Boston. We can start today to make Connecticut the connective tissue between New York City and Boston through our innovation, art and tourism initiatives.

Our Three Key Placemaking Challenges

CHALLENGE 1: SUCCEED ECONOMICALLY WITHOUT LOSING OUR SOUL

An early industrial start and a long organic evolution toward ever increasing complexity have given the Connecticut economy a large and diverse set of "Lego pieces"—economic capabilities with which to create new products and industries. Some of our cities, like Stamford, have been particularly good at using their Lego pieces to enable continuous reinvention and increasing prosperity, but have been less successful at historic preservation. The redevelopment of our industrial mills and their mill villages represent a potent opportunity to combine economic reinvention and historic preservation. We need to think outside the box in how we redevelop the mills and their villages. We can't just redevelop the mills into apartments and condos, the default development pattern. They need to be places of work as well. We need to create a new place of making in the old place of making—new uses in the old buildings that are inspired by the natural light, the high ceilings, the brick walls and the mill races. Artists, artisans, technologists and a mix of all three. ***Key Issues: How do we do well at both economic reinvention and historic preservation at the same time, succeeding economically without losing our soul? How do we avoid the "commodification" of our distinctive, vibrant, mixed-income places?***

On-going and *planned* **initiatives: re-wire, Making Places, CreateHereNow, Historic Preservation/Arts Catalyze Placemaking, Historic Tax Credits, Planning & Survey Grants, Historic Restoration Fund, Arts Catalyze Placemaking,** *Partners in Preservation*

CHALLENGE 2: TELL THE STORIES OF OUR PLACES & ENLIVEN THE PUBLIC REALM

The goal of tourism marketing should be to increase the experience of multi-layered places, not simply to increase visits to stand-alone attractions. If we are to live our still revolutionary brand, we need to be the most revolutionary state in the country in the use of social media to engage resident storytellers to get visitors to explore our great places. Our places have stories that give them a soul. Most of our places have layered meanings, as a place of history is usually not a place with one story, but rather with many, often conflicting, stories. Too often, we are oblivious to the stories of our places. We are trapped in Car Brain—rocketing through tiny, vehicle-wide ribbons of space, not seeing or deeply experiencing our places and their stories. Places, buildings and landscapes are seen as empty objects, rather than vessels of meaning. The stories are hidden in plain sight, made invisible by our Auto Age consciousness. One of the best way to reveal these stories is through art. In addition, whether representational or abstract, art helps to define and enliven the public realm, the space between buildings—streets, sidewalks, plazas, and parks—that is the most important space in a city or town. The public realm is where we experience and make democracy at the most direct, personal level. Without good public space, there is no civic engagement; in fact there is no city or town in any meaningful sense. ***Key Issues: How do we deeply engage our residents as storytellers about our great places? How do we engage our artists—including those from our Native American and immigrant communities—to help reveal the multi-layered stories of our places? How do we scale up our public art programs so that they have a transformative impact on the public realm?***

Recent, ***On-going,*** *Planned* **initiatives:** City Canvases, Tales from the Trails, **Art in Public Places, Arts Catalyze Placemaking, Our Places/Our Stories, Creative Places, Tourism Social Media Campaigns, *CTVisit.com*, CT Treasures, Freedom Trail, WR3,** *PlaceArtistry*

CHALLENGE 3: UNLEASH THE ENERGY OF DIVERSE CREATIVES

A creative place engages and unleashes the creative energies of all of its citizens, including artists, scientists, makers and entrepreneurs of all types, all incomes and all aspirations. Placemaking is not primarily about real estate; it's about people and creative activity. The key element of place is the play, not the stage, both today's plays and the plays that have taken place over time. Our challenge is not to create permanent effects from temporary creative activity, but rather to make a larger and richer flow of creative activity. The focus of the old economy was on rules-based work by human robots. We now have real robots to do rules-based work, freeing humans to focus on creative work, using the pattern recognition skills of expert thinking and complex communication. The pattern recognition skills that underlie the creative process are primarily based in tacit knowledge, which is best acquired by a combination of experience and reflection, rather than by simply reading or listening to lectures. ***Key Issues: How do we broadly engage the creative energies of the citizens of our great places? How do we use the arts, as a set of largely experiential disciplines, to draw upon and develop a capacity for the creative process of pattern recognition that can be applied both within and outside of the arts?***

Recent, **On-going initiatives:** Reintegrate, **CreateHereNow, UArts, Veterans Art Foundation, Higher Order Thinking Schools, Arts Catalyze Placemaking**

Forging a Common Vision of the Way Forward

The many placemaking initiatives which we have launched over the past two-and-a-half years are building momentum for a statewide placemaking movement that can engage the creative energies of all of our citizens and stimulate the interest of our visitors. Now we need to secure the resources to take what we are doing to scale. That will require the leadership of our four governing boards, and our many platemaking partners, especially at the local level.

Connecticut has the opportunity to establish itself as the cutting edge of thought and action in the integration of state branding, innovation, historic preservation, arts and tourism functions in support of local placemaking.

The ideas in this document, and the conversation among our placemaking partners that they are intended to provoke, are not an academic exercise. They should serve to sharpen our priorities for the investment of our state funds in historic preservation, arts and tourism, reinforced by the state's branding and innovation initiatives. Most of the key ideas can be translated directly into investment priorities.

WHAT MAKES A TWENTY-FIRST CENTURY GREAT PLACE?

The Russian writer Leo Tolstoy noted that all families are alike in their happiness and unique in their misery. But with places, it's just the opposite: we are the same in our problems and unique in our paths to success.[2] This is why it is pointless for places to try to copy each other's "best practice"—each place has to chart its own course, based on its unique assets and stories.

But there are nonetheless some essential elements of what makes a ***Twenty-First Century Great Place***. Though each place has to follow its own path forward, there are some core capabilities that all places need to survive and thrive in these dynamic times.

A ***Twenty-First Century Great Place*** would need to be resilient in both an economic and environmental sense—with the capabilities to innovate and prosper in the face of constant economic change, and to adapt to and even exploit rising sea levels, freak weather and global warming. It would need to have a diverse population, and be networked to a broad set of economic capabilities, two essential pre-requisites for innovation. It would need to be water and energy efficient, with hardened or flexible infrastructure, and be transit oriented, walkable and bikeable—the critical factors for environmental sustainability.

Those are some of the basic capabilities that all places need to master just to survive and achieve a basic level of economic prosperity. Our specific challenge, the thing we need to do to help ***differentiate*** Connecticut, is to use the power of place to make Connecticut the premier state in which to live and work. If we do that well, we will also make Connecticut a compelling destination for those tourists who highly value the varied experiences that our great places offer.

Our towns and small cities should play on their strengths as places of connection at an intimate scale to empower and fully engage the creative energies of all their citizens, and to attract young newcomers looking to make their mark. Our places are distinctive...in their built form, their cultural institutions, and their quirky shops, one-of-a-kind restaurants and ethnic neighborhoods. We could make them more so. Our places have stories that give them a soul. We should protect and deepen the soul of our places, and use our arts and historic preservation resources, and the purchasing power of tourists and the megaphone of tourism marketing, to reveal it to the world. To succeed in the latter, we need to engage our residents to help us tell the stories of our places...what they were, what they are and what they are becoming.

Collectively, our small cities and towns and our landscapes are a happy marriage of nature and culture. That itself is distinctive, perhaps the most distinctive aspect of our state, and the aspect most worth preserving and enhancing.

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[2] Joe Cortright, *City Success: Theories of Urban Prosperity*, CEO's for Cities, Chicago, 2008.

A MARRIAGE OF NATURE AND CULTURE

Boston and New York have culture; New Hampshire and Vermont have nature; we have both, and often in the same remarkable place.

In the course of the development of our new brand, *still revolutionary,* we talked to more than 1,500 residents about what Connecticut means. What they told us is that Connecticut is a state of intimate places and hidden gems that inspire them. In Connecticut, we have great natural beauty: our coastline and our river valleys are exquisite; the landscapes of our northwest and northeast hills are some of the finest in New England. But what sets us apart is our marriage of nature and culture: the coast, the marshes, the river valleys and the hills are dotted with villages, towns and small cities that are full of art museums, theaters, music and dance companies, galleries, funky shops, one-of-a-kind restaurants, historic districts, science centers and aquariums, and vibrant ethnic neighborhoods. We have been working with Connecticut Humanities and Connecticut Public Television to document these remarkable places in a series of five-minute video vignettes called *Connecticut Cultural Treasures.* We wanted to do vignettes of natural and built places, both individual institutions and whole districts, that would meet the standard of national significance. We originally thought about 50 vignettes would do it. We quickly realized we would need to do a second set of 50, but as we started to put that list together, we realized we have ***150 natural and built places in Connecticut that are cultural treasures of national significance***...in a state of just 6,000 square miles and 3 million people!

We are a state with lots of sources of inspiration, but one of the best is embedded right in our name. Connecticut is admittedly a bit of a mouthful, but that's because it is not the name of some other place in England, like York or Jersey or Hampshire. It is the name of *this* place, given it by its first inhabitants, the Algonquians, and it translates into English as "the *place* on the long, flat river." The Nature Conservancy considers the lower Connecticut River one of ***The 40 Last Great Places in the Western Hemisphere*** because of its strategically important and intact ecosystem created by a combination of the River itself and the extensive marshes that flank it south of Middletown**.**

The River is in many ways the soul of the state. As its name implies, the elevation of the River at Hartford is almost the same as the elevation at Old Saybrook, and as a result, the rhythms of the tides are felt from Long Island Sound, up through the heart of the state almost to the Massachusetts border. The River and the tides pull us to the sea and to the outside world, and have helped to make us an adventurous, outward-looking people. We were and are masters of the sea and house Mystic Seaport, America's Museum of the Sea. We were some of the country's first ship builders, best privateers and most successful whalers. Fittingly for a place where so much is hidden, David Bushnell in Old Saybrook invented the first combat submarine; we crafted the first nuclear submarine in Groton, and still build and harbor much of the nation's sub fleet.

The River has also fostered artistic genius. The American Impressionists found inspiration in the landscapes of Old Lyme, on the banks of the River, whose vistas are still relatively unchanged from that time. The American Impressionists sought not grandeur, but an intimate view of the landscape that would demonstrate the beauty in everyday life. The depictions of man and the works of nature support and amplify each other. They taught us to appreciate the beauty all around us, the prospect out the back door and down the street. They enabled us to value the familiar and the near at hand.

In doing so, they illustrated what is most intriguing and emblematic about Connecticut's landscape: its marriage of nature and culture.[3]

We have not always honored this marriage. Much of the late twentieth century development in Connecticut was like most of the late twentieth century development everywhere else in the country: generic office parks, suburban subdivisions and strip malls that could be anywhere, and hence are nowhere, un-places sprawling across the landscape damaging both nature and culture. We were one of the places that invented the strip mall in Connecticut on Route 6 in Bristol. And we were early adopters of fundamentally flawed approaches to urban renewal, such as the initial development that took place in New Haven's piloting of the federal Model Cities Program and in Stamford's redevelopment of its downtown. These initiatives, and others like them, obliterated historic fabric and replaced it with monolithic structures set back in super blocks with little connection to the rest of the city, diminishing intimacy of scale and quality of place. But those mistakes are fixable, and in fact are in the process of being fixed in both of those cities and elsewhere in Connecticut.

What is most disconcerting about much of late twentieth century development is not just its sameness, but its absence of time. We crave a past in our landscapes.[4] Fortunately, we still have it in much of Connecticut, because we did not build so much generica that it obliterated all of the character we have accreted over time, especially in our village, town and city centers and our rural landscapes. Moreover, we are now one of the most extensively forested states in the country, and the tree canopy that hides our cultural treasures also thankfully hides a lot of our generic development.

From the standpoint of real estate development, our challenge in placemaking going forward is to preserve the best of what has been built over the centuries, undo some of the mistakes of the recent past, and create new in-fill development that complements the existing urban, town and village fabric in its set backs, massing, and the articulation and scale of its street facades. The thrust of this challenge is not antiquarian; new development should not mimic the style and building materials of historic structures. An interesting contrast in building styles and materials adds dynamism and texture to places. Our best developers are building new product that is distinctive in its own way, adding to place character while respecting and playing to the existing context.

So, significant new real estate development should be part of placemaking. But, as will be elaborated throughout this document, placemaking is not primarily about real estate development. It's about people, their activities and their stories, past and present. It's about engaging the creative energies of entire communities of people to create a robust and continuous flow of creative activity. It's about discovering and bringing to life the stories embedded in our places, and creating new stories. It's about reaching into our past for inspiration as we create the future, as captured by our new brand, *still revolutionary.*

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[3] David Leff, *Hidden in Plain Sight: A Deep Traveler Explores Connecticut,* Wesleyan University Press 2012.

[4] Paul Salopek, *To Walk the World,* National Geographic, December 2013.

LIVING OUR BRAND

Democracy is a Verb

During our *still revolutionary* brand launch in spring 2012, one of the presentations of the brand was at an event in Bolton commemorating a encampment of Rochambeau's French forces on their march through Connecticut to join Washington and the Continental Army in New York on the way to ultimate victory at Yorktown, which has been branded the *Washington-Rochambeau Revolutionary Route*. The event in Bolton included a Connecticut Revolutionary War re-enactment unit, Sheldon's Horse/Second Continental Light Dragoons, the Connecticut regiment that was the beginning of the US Cavalry and Washington's personal bodyguard and communications corps. Sal Tarantino, the commander of the unit, said he really liked the new brand because it acknowledges what all Revolutionary re-enactors know: ***the Revolution never ended.***

That same sentiment was expressed powerfully by a modern day revolutionary, Adam Michnik, the editor of the largest daily newspaper in Central Europe and a former Solidarity activist. He was jailed frequently for his dissidence, but later felt compelled to warn his Solidarity colleagues against complacency when they took over the government in Poland's first free election after the Soviet era and believed, falsely he thought, that their job was finished. "Democracy is not a noun," he told them. "It is a ***verb***. It is a never-ending process. Democracy is not something you have; it is something you make, every day." That, in its deepest sense, is the meaning of *still revolutionary.*

Visions versus Goals

The common spirit of all of our placemaking efforts is ***boldness***. Unless our initiatives are part of a larger vision, they will not have a significant impact on placemaking. If we want our efforts to be transformative, we need to set our sights higher than simply coalescing around a common goal for a place. We need a bold vision, not just a goal. The difference in the words is significant. It is critically important that we set goals for projects. But that's not enough. Goals are the language of management by objectives. Visions are the language of myth and soul, of stories that can change a place by leading people into the future. Goals tend to be mind-bending. They are what bring discipline and rigor to projects. Visions are blood-stirring. They are what motivate you to act in the first place.

Visionary boldness is our birthright in Connecticut. For 350 years, Connecticut has had a steady habit of revolutionary thought and action. That's in part because we were the first state to establish, in our Fundamental Orders of 1639, the foundation of constitutional law that is the essential pre-requisite for risk-taking and innovation. The U. S. Constitution was signed in 1787, almost 150 years later. Connecticut used this head start to put itself at the center of every political, social, cultural and economic revolution in the history of our nation. That is a big boast, so here are a few examples to prove the point:

Past: Because of our unique Royal Charter, issued in 1662, Connecticut never had a Royal Governor, but rather always elected its own. Connecticut Governor Jonathan Trumbull was the only governor in 1776 to support the Revolution, as the others were all appointees of the king.

Now: We were the first state to elect a woman governor in her own right, Ella Grasso.

Past: We were the site of the Amistad Incident of 1839, which galvanized the abolitionist movement, and the home of Harriet Beecher Stowe, who shined a spotlight on the cruelty of slavery in *Uncle Tom's Cabin,* helping to trigger the Civil War.

Now: In *Griswold v Connecticut* we defined a constitutional right to privacy and helped to launch the sexual revolution and the women's liberation movement.

Past: Sam Colt and Eli Whitney built their businesses in Connecticut, making our state the apogee of the American Industrial Revolution.

Now: Igor Sikorsky invented the helicopter in Connecticut and the company he founded continues to be the cutting edge of innovation in vertical flight. The *living* researchers at our universities and research labs have garnered over 100 Nobel Prizes and nominations to our distinguished National Academies of Science, Engineering and Medicine. We were the first state to invest in stem cell research, and have embraced the next frontier of science: personalized medicine.

Past: Mark Twain wrote his best novels here, including *The Adventures of Huckleberry Finn*, which revolutionized the novel as an art form. We have the oldest public art museum in the country, the Wadsworth Athenaeum, which was also the first public museum to mount an exhibition of modern art, sending shock waves through the art establishment.

Now: Fifty years ago, five alumni of the Yale Drama School formed five regional producing theaters in the state, which have each received Tony Awards as regional theaters and have collectively premiered dozens of Tony Award and Pulitzer Prize-winning plays.

The list goes on and on. In every facet of life, Connecticut has been an innovator and continues to innovate. In many ways and in many fields, Connecticut created the present, and we need to continue that legacy to be a place that creates the future. With the brand *still revolutionary* we honor our heritage and challenge ourselves to be bold in our own time.

The Best Origin Story in America

The seeds of this vision of our state as a place that invents the future, embodied by our new *still revolutionary* brand, were planted at the very moment of Connecticut's first European settlements. John Winthrop, Jr., who ultimately became Connecticut's first governor under Royal Charter, branded the community he was building in southeastern Connecticut as ***New London***, in ***New England*** in the ***New World,*** inviting scientists, researchers, entrepreneurs and innovators of all types from Europe to come here, where together they would unlock the secrets of nature through divinely inspired scientific research in metallurgy, medicine and agriculture. Winthrop's prime recruitment targets were alchemists, of which Winthrop was one himself. Contrary to modern stereotypes, alchemists were some of the leading research scientists and entrepreneurs of their day. In their quest to turn lead into gold, and to find the single cure for all diseases, they made important discoveries in metallurgy, chemistry and medicine. They tended to be the best physicians of their time. The sick from all over New England came to New London to be cured, and Winthrop was considered the best physician in the colonies. It is eerily fitting that the same place these seventeenth century innovators in medicine and metallurgy chose to found their colony would 350

years later become a research center of the world's largest pharmaceutical company, and one of the manufacturing centers of the world's most complex metal object, the nuclear submarine. The soul of advanced manufacturing and bioscience runs deep in that soil.

Winthrop and his network of alchemists set out on what we today might see as a fool's errand of turning lead into gold, but they ended up doing something much more valuable: they turned the lead of Puritan theocracy into the gold of American democratic pluralism.

American democratic pluralism has many sources. The Dutch strain of tolerance, as practiced in New Amsterdam and absorbed by the English when they took it over, was a pragmatic, trader's tolerance: when you buy from and sell to a lot of different people, intolerance is bad for business. Roger Williams fled the Puritan theocrats who were running Massachusetts at the time to create a "lively experiment of independent men" in what became Rhode Island. Williams practiced an intellectual tolerance. He believed that the fundamental human condition is uncertainty. Only God could be certain. To think you had a monopoly on truth was a form of blasphemy. The only way to honor God was to practice tolerance. Williams invented the separation of church and state and welcomed all faiths to his colony—including Puritans, Quakers, Jews, and Catholics.

Tolerance had a special urgency for Winthrop because he and his band of innovators were on a mission to make a better world. Winthrop was after the best minds to help him do that, regardless of religious persuasion. The English takeover of New Amsterdam happened during Winthrop's life time, and Williams was a contemporary and correspondent with Winthrop. Winthrop was closer in his views to Williams than to his own Puritan father, the former governor of the Massachusetts Bay Colony. Winthrop's vision was a synthesis of the New Amsterdam and Rhode Island ideas of tolerance, with a twist—tolerance based on not on trade or religious humility, but on the imperatives of alchemy, that was at once more pragmatic and more intellectual—a conscious recognition of the need for diversity, informed by the alchemists' notion of religious universality. It wasn't just that intolerance was bad for business, but that diversity of talent was essential for innovation. It wasn't so much that no human could know the truth, but that there was a universal truth present in all religions. It is these notions of tolerance that are closest to our own today.

The Hartford Puritans asked Winthrop to run their colony because of his renown as a physician and his past political experience in running the Saybrook and New London colonies (soon after, the separate Hartford, New Haven, Saybook and New London colonies would be combined under Royal Charter into one). One of Winthrop's first acts was to suppress the prosecution of witchcraft. As a sanctioned practitioner of the divinely inspired occult arts of alchemy, Winthrop had empathy for the witches; as a skilled physician he saw the witchcraft hysteria for the community sickness that it was. Drawing upon a bit of political magic, he cured the community by validating the accusers without empowering them, freeing the witches without exonerating them. This lanced the boil and the community's fever slowly subsided. In between banishing witch hunts, Winthrop went to England where he obtained from King Charles II the remarkable charter that secured the promise of constitutional law laid out in our Fundamental Orders, thus creating the essential condition for innovation and risk-taking. Winthrop's vision was one of tolerance, of freedom, of discovery, of inventing the future in a new land. There is no finer origin story in all of America. It deserves to live on as a vision to guide us today, as we compete globally for mobile, young innovators.[5]

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[5] Walter Woodward, *Prospero's America: John Winthrop, Jr., Alchemy and the Creation of New England, 1606-1676,* The University of North Carolina Press, 2010.

THE ROLE OF PLACE IN ATTRACTING YOUNG INNOVATORS

As Americans, we move around a lot. While this happens throughout our lives, for most people, it is especially intense in the decade from age 25 to age 34. We've finished college, we're starting a first and second job, we're single and maybe looking for a partner. We haven't started families yet. We shop around in this period for where we ultimately want to live, and for most of us, by the end of that decade, we've picked the general area where we are likely to spend most of the rest of our lives, if the not the specific city or town.

In the first half of this decade of intense mobility, there is an overall pattern of migration to bigger cities, where there are lots of entry-level jobs and single people. By age 30, with a job or two under our belt, and perhaps a relationship with a life partner formed, many us of downshift to smaller cities and towns, where we have more opportunity to have individual impact.

Nine years ago, the cities of Providence, Richmond, Philadelphia, Chicago, Memphis and Portland, OR collaborated on a study of the migration patterns and location preferences of college-educated 25-to-34-year-olds that was called *The Young and the Restless in a Knowledge Economy.* As part of that work, 20 focus groups were conducted with college-educated 25-34-year-olds in the six cities. There was a subset of that group that is particularly relevant for Connecticut: those who were downshifting from big cities like New York City and Boston to small cities like Providence. Why were they doing it? What were they looking for in a place?

Overwhelmingly, what they said is that they were moving to a place where they thought they could have an impact, where they could make their mark. In developing our state brand, *still revolutionary,* the 1,500 residents we spoke with told us that they chose to live here because this is place where you can make your mark. And most of them felt that they were in fact making their mark, that the predominant feeling as a resident is a sense of efficacy. So the key motivation of the down shifters among young, mobile talent is precisely aligned with why our own residents have chosen to live here. We can build on that.

If you desire to leave your own mark on a place, the place needs to be done enough, but not completely done. Young people want to help make a good place great. They want it to have a basic level of cleanliness and safety. They want to be able to send the kids that they may have someday to good schools somewhere nearby. Most of all, they want to be able to live their values, both in the present and with increasing intensity over time. And the values of most 25-34-year olds these days are very green, such as a strong preference for places that are bikeable and walkable, transit-oriented, not auto-dependent.

Connecticut and its cities and towns are in a competition with other regions around the world for this young, mobile talent, who are the fuel for the growth of the next economy. It is essential that we win this competition in order for us to succeed economically.

We have some inherent competitive advantages. First of all, if you had to choose between having a stronger hand in the first five years of this decade of intense mobility, as the big cities do, or in the last five years, as we do for down shifters with our small cities and towns, it is obviously much better to have strength in the second half of the decade, when the final selection of a place is made.

We also have advantage in that most of our cities and towns were originally built around transit, and therefore have good bones for new transit-oriented development, and for bikeability and walkability.

It's just fundamentally easier to make Hartford bikeable, walkable and transit-oriented than it is in a place like LA and its suburbs, which grew up around the automobile.

It's worth noting here that there is a strong relationship between walking and transit. All transit begins and ends with walking. It is precisely because London has such a terrific transit system—both the Tube and the buses—that virtually all of its sidewalks are filled with pedestrians virtually every hour of the day, every day of the week. It also helps that the sidewalks are wide, clean and well maintained, but it is transit that generates the pedestrian traffic. This consequence of transit is as important as its environmental value. Pedestrians contribute greatly to the vitality of places. They make places safer, livelier and more inviting. And pedestrians experience places more deeply than drivers. We are better positioned than most places to concentrate future growth around transit and to reap the benefit of that in bikeability, walkability and pedestrian vibrancy.

Finally, in terms of advantages, it's also fair to say that all of our cities and towns, even after 300 years or so of development, are still works in progress. They are good, but not great, in terms of realizing their full potential as places. There is work to do, past development mistakes to fix, vacant spaces to fill, new stories to make, still opportunity to leave a mark.

We give this last advantage away to the degree that we don't let young newcomers into leadership roles in our initiatives. Mobile young people, especially down shifters, are extremely good at reading the receptivity of places to outsiders. Places that won't let them into decision making on the critical stuff will not get the vote they make with their locational choices. ***We need to let them in, to make our leadership circles porous and welcoming. Let them know we want their help.***

The City of Buffalo just produced a short video that does this well. It's called "Buffalo: America's Best Designed City."[6] In it you can hear the roar of the emergent Rust Belt that seems to be saying to the Sun Belt: "We have water and character. You're a desert." They talk about their remarkable city plan of radial parkways, laid out by an associate of Pierre Charles L'Enfant, the designer of Washington, D. C. As a result of those parkways, the everyday experience of walking the dog in Buffalo is a kind of spiritual nourishment. They talk about the park system that Frederick Law Olmsted designed for them, attracted by the underlying city plan. And how the plan and Olmsted's parks in turn attracted three giants of American architecture—Henry Hobson Richardson, Louis Henry Sullivan and Frank Lloyd Wright—to create some of their best buildings there. They also talk about the mistakes that were made along the way—expressways that cut off the city from the lake, and which destroyed some of the original parkways and sliced through some of Olmsted's parks. Then they show how some of the old manufacturing areas are being reborn as places of art and innovation. And finally, they boldly suggest that they plan to undo the mistakes of the past, including taking down the expressways, *and they invite outsiders to join them in doing it.* This is a pitch perfect appeal to what motivates young, mobile talent.

Every one of our cities and towns can and should make a similar appeal to young, mobile talent, based on their own assets and story. And as with Buffalo, our cities and towns should acknowledge the mistakes that have been made in the past and invite young newcomers to help us fix them. We are not perfect and we would be foolish to claim to be, but by not being perfect, we are actually ***more*** attractive to young people, who want to make their mark in part by helping us to fix our mistakes, to make our good places into great places.

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[6] http://www.youtube.com/watch?v=sBsi5FGbY2Y

THE ROLE OF HISTORY AND INNOVATION IN PLACEMAKING

Connecticut is covered with a deep, rich patina of history in its places. In much of the rest of the country, history is a roped-off room. You can look at it, but not touch it. In Connecticut, you can sleep in history, work in history, eat in history, and hold your most significant public and private events in history. Our ancestors and their stories are always with us here, and those stories help to guide us forward.

Our layers of history start with our geology.

A Destiny Defined by Tectonic Plates

Looking at the face of Connecticut as a geologist does, you see written in it the history of the world. Connecticut is one of the places where the continents came together before they split apart again. This geologic history makes a fascinating story in its own right, but it is especially important to understand because it has shaped our human patterns of land development, and is one of the principal sources of the fragmentation that vexes us today.

Five hundred million years ago, the western edge of Connecticut was located down in the tropics as part of the coast of a Proto-North America, with a set of limestone islands, like the Florida Keys or the Bahamas, just offshore. Had there been any humans around then, Connecticut would have been a winter vacation spot.

In between a Proto-North America and a Proto-Africa was an island about the size of Japan, which geologists call Avalonia. Avalonia was separated from a Proto-North America by some 500 to 3,000 miles of ocean, which geologists call the Iapetos Ocean, with a volcanic island chain in the middle of it. Over the next 250 million years, the separate Proto-Noth American and Proto-African tectonic plates, as well as the plates containing all of the other continents, crashed into each other, forming what geologists call Pangea. All of the crust between Proto-North America and Proto-Africa was compressed in a vise, and collapsed and folded up into the current 100-mile width of our state, creating mountains higher than the Himalayas, of which the Taconics, the Berkshires and our eastern and western uplands are remnants. The limestone offshore keys became the marble of today's Marble Valley of the Upper Housatonic. The sedimentary rock of the Iapetos Ocean floor became the hard metamorphic rock (schist and gneiss) of today's eastern and western uplands. The igneous rock of the chain of volcanos islands became the even harder schist and gneiss that underlies the ridge that runs along the eastern edge of Connecticut's Central Valley through Glastonbury and Bolton. Avalonia became the gneiss and granite that forms our border with Rhode Island and underlies the coastal slope from Stonnington to New Haven, including the beautiful pink granite that was quarried in Stony Creek.

The material from Iapetos, the volcanic island chain and Avalonia were the flux and solder that welded together the continents. In response to the compression from the east-west meeting of tectonic plates, the bedrock metamorphosed and realigned its crystalline structure north-south, perpendicular to the pressure. This alignment gave a grain to the bedrock that the forces of erosion have followed ever since, etching out hills and valleys that also run north and south. Remember that point, because it explains a lot of our human history and our present.

The supercontinent held together for only a relatively short period of time, geologically speaking, and about 200 million years ago Pangea began breaking apart. Many cracks appeared in the zone where the continents had been welded. Eventually, one crack won out and widened into today's Atlantic Ocean, separating again what are now Europe, Africa and North America. One of the cracks that didn't make it, an aborted rift valley, is what became today's Central Valley of Connecticut and Massachusetts. Over time, this Great Crack in the face of Connecticut was filled alternately by lava flows, today's basalt traprock ridges like the Metacomet Range that separates West Hartford from Avon, and by deposits from the erosion of the uplands. These deposits became today's brownstone, as they were compressed into sedimentary rock. By the time of Connecticut's Great Crack, there was finally life walking the land in the form of the dinosaurs who left their prints in some of the brownstone.[7]

This geologic history gave us a jumble of north-south ridges and river valleys that create a variety of different habitats and microclimates resulting in an unusual diversity of flora and fauna for such a small state. **This same geology served to foster human diversity as well.** Throughout our history, the ridges have divided communities from each other and the rivers valleys have linked communities together, first via water transport, and later via the railroads and major highways (e.g., 7, 8, 91, 9, 2 and 395) that were mostly built in the river valleys. The ridges defined territories of various Algonquian tribes, and the rivers bound together tribal villages along them. Likewise for the colonial communities, the mill villages of the nineteenth century, and our present day cities and towns, which also tend to link north and south and divide east and west. Interstate 84, Interstate 95 and the Merritt Parkway are the only three of our major transportation arteries that break this pattern (and 95 and the Merritt run along the coastal slope; only 84 busts through the north-south ridges). A proposed Amtrak High Speed Rail Corridor parallel to I-84 would be transformative precisely because it would so fundamentally strengthen the east-west connection among Danbury, Waterbury and Hartford, tying together three north-south chains of communities centered on those three cities.

Two Revolutions

The first Puritan settlements were at Windsor and Wethersfield in Connecticut's Central Valley, where the flood plain of the Connecticut River and the deposits of former glacial Lake Hitchcock created the best farmland in New England. Hartford was founded to be the major river port in the heart of this fertile farmland, and Old Saybrook was founded at the River's mouth. New Haven and New London were founded where estuaries formed good harbors on the coastal slope, which also contains some of the region's best farmland. Almost all of the towns incorporated before 1675 were in the fertile farmland of the Central Valley and the coastal slope. From these beginnings, the colonial population quickly spread out to create 60 hill towns in the eastern and western uplands, working the soil deposited by glaciers on nobs in the bedrock, with a church at the top of the hill and the population scattered around the hill below. It is hard to imagine, given the extensive second growth tree canopy we have today, but these colonial farmers were like a swarm of beavers, almost completely clearing the Connecticut forest by the time of the Revolution, both to create farmland and to fuel the smelting of iron ore from mines in the Marble Valley in the upper Housatonic at the state's western edge. To produce iron, the iron ore was combined with marble flux in giant charcoal-fired furnaces, the Pittsburgh of their day. The Connecticut farms and iron works were so prolific

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[7] Michael Bell, *The Face of Connecticut: People, Geology and the Land,* Bulletin 110, State Geological and Natural Survey of Connecticut.

that we provided most of the food and armaments for the Continental Army, in addition to one-third of the men, earning us the nickname "the Provision State" and Washington's observation that the Revolution could not have been won without us.

Far from the notion that our colonial fore-bearers were poor "rock farmers" who left as soon as better land opened up in the West, they were in fact quite prosperous, and the wealth accumulated from farming, fishing and early industrial ventures like the iron furnaces provided the capital to seed a second explosive revolution here. In the Industrial Revolution that followed the American Revolution, the first mills were powered by the fast water of the streams in the eastern and western uplands, and as the population shifted from working the land to working the looms in the mills, 200 compact villages formed next to the mills, many composed of single ethnic immigrant communities recruited by the mill owners—Italians, Irish, French, Poles, Hungarians and Swedes, to name a few of the 100-plus ethnic groups in Connecticut. Each nationality brought its church, its social club, its sports league, its chorale group and dance troupe, its restaurants and specialty shops. Vestiges of these early communities remain today, while others have dispersed or relocated from the original village.

Many of these industrial villages and the towns they grew into tended to specialize in a single product or material, which then became the nickname for the town or village: hats (Danbury), hardware (New Britain), thread (Willimantic), bells (East Hampton), silk (Manchester), clocks (Thomaston), springs (Bristol), brass (Waterbury) and rubber (Naugatuck)...to name a few. As steam power freed manufacturing from the need to be next to fast water, larger, more diverse manufacturing centers formed where there was flat land for it in the Central Valley and on the coastal slope in places like Hartford/East Hartford, Bridgeport/Stratford, New Haven and New London/Groton. These became the centers for increasingly more complex products, requiring multiple capabilities, like firearms, machine tools, aircraft engines, helicopters and submarines.

As more work shifted from manufacturing to services, the focus and nicknames of cities changed, while continuing the underlying trends of specialization and increasing complexity. Hartford morphed from a manufacturer of firearms into the Insurance Capital of the World, Bristol from the Spring City to the Sports TV Capital of the World, to name two examples
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An early industrial start and a long organic evolution toward specialization and ever increasing complexity have given the Connecticut economy a large and diverse set of "Lego pieces" with which to create new products and industries. That is the most fundamental advantage a place can have, according to Harvard/MIT economist and economic development theorist Cesar Hidalgo.[8]

Continuous Reinvention: The Stamford Story

Before and after World War II, Stamford evolved from The Lock City of the industrial era (named for the sprawling Yale & Towne lock manufacturing plant in the City's Southend) to The City of Research, when firms such as American Cyanamid and CBS set up research centers there. In the 1970s, Stamford became one of the nation's top locations for Fortune 500 headquarters. By the 1990s, Stamford began to attract major investment banks and hedge funds, such that Stamford is often referred to now as Wall Street North.

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[8]https://www.youtube.com/watch?v=GRp382ynu-Q&feature=youtube_gdata_player

Each new economic identity layered over the previous identity. The sectors of the previous eras did not disappear; rather, they continued to evolve in the shadow of the new ones. Stamford still has manufacturing, but the firms that are left are very specialized and high tech. Stamford still has research firms, but instead of chemicals and electronics, the focus is now information technology. Stamford is still a headquarters city, but the headquarters are now just the lean strategic core, with most other functions out-sourced around the world. And the current realignment underway in the financial markets will change Stamford's financial services sector as the city reinvents itself once again.

The Stamford Story illustrates the accelerating pace of economic change and the need for resiliency in the face of it. Each of Stamford's economic eras was roughly half the length of the one before it: the industrial era of the Lock City lasted approximately 80 years, the era of the City of Research lasted approximately 40 years, the era of corporate headquarters lasted approximately 20 years, and the era of Wall Street North is only a little over 10 years old and already changing. Stamford is now entering a time of constant change. Stamford has never been content to let these waves of economic change crash over it. Rather, Stamford has surfed each new wave, drawing upon its energy to drive the city's prosperity. Every city and town in Connecticut could learn from that.

But as good as Stamford has been at economic reinvention, it has not done as well at historic preservation. It is missing some of the layers of history that are still present in many other Connecticut cities and towns: the place names and cultural landscapes and sacred places of the Algonquians; the steeple churches and burying grounds and town greens and clapboard houses of the Colonial period, and the mills, mill villages and ethnic neighborhoods of the immigrants of the Industrial Age. As with Stamford's economic layers, each of these historical layers still exists in many other Connecticut cities and towns, evolving in the shadow of the layers that followed, but surviving nonetheless, and contributing greatly to local character. Our challenge is to prove that it is possible to do both economic reinvention and historic preservation at the same time, that we can succeed economically without losing our soul. One of many possible opportunities to do that is in the reinvention of the mills and the mill villages.

Reinventing the Mills and the Mill Villages

Through the *Our Places, Our Stories* initiative, we are providing grants to ethnic historical societies to document the history of the state's immigrant communities. This is arguably the most important history of our state, but also the least well told. Our state is, as our state motto[9] proclaims, ***the place where the immigrant prospers***. In turn, our prosperity as a state has been built in large part by the energy of entrepreneurial immigrants, risk-takers by nature. That was true when the mills were built; we need to make sure it stays true today as we experience a new wave of immigration, larger than any in our history. The world is coming to us, just as it came to us before, to help us build the next economy, the next Connecticut. Would it not be exquisitely poetic if some of that happens in a reinvention of the mills and the mill villages that were the scene of the first wave of immigration and that first explosion of immigrant-driven innovation?

The village is a powerful icon in the minds of most New Englanders. The village has almost universal positive connotation as a place of connection at an intimate scale. The village

[9] Our state motto is *Qui Transtulit Sustinet*, or "He Who Transplanted Still Sustains" in archaic usage, versus a modern expression of the same idea, "Where the Immigrant Prospers."

transcends urban and rural experience. Urbanites tend to see their cities as collections of villages, and try to make their downtowns feel more like a village.

Early in the development of the *Borderlands Project*, a joint effort of economic developers and environmentalists in Connecticut and Rhode Island to preserve the un-fragmented forest that straddles our border, these planners realized that the forest is surrounded by a necklace of twenty mill villages, ten in each state, and that if development could be concentrated in these twenty villages rather than in the forest, it would both preserve the forest and create new centers of economic activity that could serve as crucibles of the next economy, just as the original mill villages served as the crucibles of the Industrial Age. In other words, just one key idea—focus development in the village—could maximize both environmental and economic values. It was a great vision, one worth pursuing now.

Our Historic Preservation Office recently launched the *Making Places* project, in partnership with the Connecticut Trust for Historic Preservation, to document the remaining mills and mill villages in Connecticut's cities and towns, and to develop strategies for their reinvention. The Trust is a logical partner in this work because we funded a successful analogous effort, the *Connecticut Barns Project,* through the Trust over the past ten years to document the 8,200 remaining historic barns in Connecticut, and to prepare applications for the most significant ones for listing on the State Register of Historic Places. Barns are a powerful expression of Connecticut's marriage of nature and culture. Their preservation is essential to maintaining the rich character of our rural landscapes. *Making Places* is the city-and-town counterpart to the rural *Connecticut Barns Project* for the mills and the mill villages (including the villages that have become city neighborhoods) but with an even greater focus on developing strategies and local capabilities for their reinvention.

This work will build upon and be informed by the complementary work of our Office of Innovation to enhance Connecticut's innovation ecosystem.

Using Our Strength in the Quality of Our Places to Leap Frog Silicon Valley as an Innovation Center

Our Office of Innovation has been working with Connecticut Innovations, the state's public venture capital fund, to foster the ecosystem that supports entrepreneurs and innovators in Connecticut. What we're learning from that work, branded as *CTNext,* is that the health of an innovation ecosystem is driven by the density and dynamism of networks, the number and quality of mentors, the mix of large and small organizations, and the stocks of risk capital, serial entrepreneurs and talent. Of these, the most important are the density and dynamism of networks, so it's important to explore the nature of networks in greater depth.

Forget the image you may have of the lone inventor working alone in a garage. The most productive innovation happens in networks that enable a diverse and constantly changing group of innovators to interact with each other frequently in face-to-face experiences, rather than just via the Internet. Collaboration among the same group of people over time actually stifles innovation.[10] The importance of face-to-face interaction is that it allows for the exchange of tacit knowledge, those things that we know, but which we are not conscious that we know. We are all like icebergs, with our conscious knowledge the tip of the iceberg above the water, and our tacit knowledge the larger part

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[10] Lee Fleming and Matt Marx, *Managing Creativity in Small Worlds,* California Management Review, Summer 2006.

of the iceberg below the water. As the Hungarian polymath Michael Polanyi put it, ***we can know more than we can tell.***[11] It is extremely difficult to exchange tacit knowledge over the Internet, and very easy to do it face-to-face. As we share experience together, we communicate volumes to each other through gesture and tone, through how we react or don't react, by what we say and what we don't say. In that exchange is the most potent fuel of innovation.

Dynamic face-to-face networks for the exchange of tacit knowledge are formed by a subset of innovators who move from one firm or organization to another, taking with them the relationships at the previous place. This happens both by individual choice and by firm failure, in which case the talent of the failed firm is recycled into other existing firms and startups. This is why places like Silicon Valley, with higher rates of churn in both workers and firms, have denser and more productive innovation networks than more stable places like Boston. This is partly a consequence of state policy: Massachusetts enforces non-compete agreements and California does not. And it is partly a difference in culture: Silicon Valley does not stigmatize failure; in fact, the saying in the Silicon Valley is that *failure = experience.* This full embrace of the failure that accompanies all risk-taking is less common elsewhere.

The geography of innovation networks is metropolitan, such as the multi-county Silicon Valley or the tristate Boston and New York metros. They are enabled by the interstate highways and commuter rail that create regional labor markets. ***Over time, higher speed commuter rail may greatly extend these already geographically vast networks to a super regional scale, which would play greatly to Connecticut's advantage.*** In some markets, like the Boston and New York metros, metropolitan innovation networks are centered on a single dominant hub, like Kendall Square in Cambridge, or Silicon Alley in Manhattan. Because of our geology and our economic history, Connecticut is not like that. Connecticut is organized geographically as chains of small cities, each surrounded by even smaller towns and rural villages. No single city serves as a hub for the whole state. Connecticut is like the decentralized Silicon Valley, which is comparable in size to Connecticut in area and population, and which has no single hub city.

When we think about the places we are making, we need to conceive of them in a metropolitan or super regional network, and strengthen the connection among places in the network to amplify the market for talent, ideas and products of each node, and the opportunity to learn from each other's successes and failures. This is particularly critical for Connecticut with many small cities and no dominant large city, as we only reach a competitive critical mass of innovation capability as a whole regional network versus as a single node. The Silicon Valley has shown that a decentralized region of our size can make itself into the most productive powerhouse of innovation in the world. That's what Connecticut needs to do, overcoming the fragmentation that geology and history have bequeathed us to connect local innovation networks to each other in one globally competitive network of networks. We start with a tremendous locational advantage: if you were to draw a 150-mile radius around every city in America, the one that would contain the most patenting activity would be San Francisco, because the circle would include both San Francisco and all of Silicon Valley. The one with the second most patenting activity would be Hartford, because the circle would include all of Connecticut, plus both New York City and Boston, neither of which is in each other's 150-mile radius. ***If there is ever faster and more extensive commuter rail, Connecticut would become the connective tissue between the New York and Boston metros.*** We should start to create that connective issue today through our innovation, art and tourism initiatives. By combining the innovation capabilities of Connecticut, New York City and Boston, we would have a critical

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[11] Michael Polanyi, *The Tacit Dimension*, The University of Chicago Press, 1966.

mass of innovation capabilities nearly equal to Silicon Valley and San Francisco. But, we shouldn't just aspire to catch up with Silicon Valley; we should try to leapfrog them as an innovation center, because we are starting with something that Silicon Valley doesn't have: our urban and rural villages —places of connection and meaning at an intimate scale.

Within the past 50 years, the Silicon Valley has been created out of fruit orchards. It was never a real place and it is not a real place now. It is a sea of subdivisions dotted with office parks and strip malls. Anywhere USA. Connecticut has some of that generic development too, but most Connecticut cities, towns and villages are not like anywhere else in Connecticut or anywhere else in the country. Most have their own history, shaped especially by the people of specific ethnic nationalities who worked the mills, with distinctive architecture and one-of-a-kind cultural venues, one-of-a-kind shops and restaurants, and one-of-a-kind characters, living and dead. This depth of local character and local characters is subtle; it does not hit you over the head. The best part of our places is hidden in plain sight. We're barely conscious of it, if we're conscious of it at all. It's waiting to be discovered. David Leff talks about deep travel—taking the time to dive deeply into the multiple layers of a place, to unearth and experience their stories. If you tried a deep dive in most of the Silicon Valley you would suffer a brain concussion.

Innovation, travel and the best of just living are about the joy of discovery. What gets innovators up in the morning is the rush of learning something new, something you didn't know. That is also the best aspect of travel, discovering the unexpected. And if you're really lucky, it's what gives zest to living in a place. The best places to work, to visit and to live are places where people are engaged in a continuous process of discovery—of ideas, of places, of self. Silicon Valley is a great place to work in this sense, but it's not a great place to visit or to live. We can leapfrog them because we have the depth of these other dimensions. We can reinvent our mill villages as centers of innovation, each embedded in a place of depth waiting to be discovered.

To do this, we need to think outside the box in how we redevelop the mills and their villages. We can't just redevelop the mills into apartments and condos, the default development pattern. They need to be places of work as well. We need to create a new place of making in the old place of making—new uses in the old buildings that are inspired by the natural light, the high ceilings, the brick walls and the mill races. Artists, artisans, technologists and a mix of all three. For some of these uses we need not even renovate the spaces because the uses would prefer the rawness of the space in its as-is condition, and the lower rent. When the famous urbanist Jane Jacobs said that new ideas come from old buildings, she wasn't talking about some mystical aspect of heritage architecture. She was talking about cheap space, which allows for small start-up enterprises and funky shops that can't afford high rents. When we renovate an old building, we make it into a new building from a rent perspective, crowding out diversity of uses and diversity of people. Fortunately, we do not have the resources to renovate all of our old buildings. In many cases, the best thing we can do is to leave them in as-is condition, or rehab them only to the extent necessary to make them weatherproof and habitable. We are piloting this vision of the reinvention of the mill and the mill village through our *re-wire* project, which has developed a master plan for the Gilbert and Bennett wire mill and its completely intact village in the Georgetown section of Redding. The plan calls for a light renovation of the mill complex to enable a frothy combination of arts businesses, an education reform institute, research labs, tech startups, urban faming, housing, a boutique hotel and a restaurant focused on local food.

The *re-wire* project may help us to discover the solution to the single most vexing problem in placemaking—how to avoid the "commodification" of distinctive, mixed-income, mixed-use places as rising rents crowd out diversity of people and use. The result of ever higher rents is more high-income people, more chains and large companies, and less socio-economic diversity and less one-of-a-kind shops and startups. The all-too-common development pattern is for authentic, distinctive, diverse places to morph into generic chic places, which then have the challenge of using some of their prosperity to buy back some of the soul they sold to get it. If they do not, they will lose the competition for talent to diverse, mixed-income neighborhoods, the next economy will pass them by, and they will become increasingly less vibrant, high-income enclaves. To avoid the commodification of our remarkable places, there needs to be a deliberate effort to preserve lower rent uses, through preservation of cheap space, through mixed-income housing development and through smart land use policy that is permissive of funky uses. Our *Historic Tax Credits,* usually coupled with the affordable housing credits of the Connecticut Housing Finance Authority, have converted many historic mills to mixed-income housing, thereby helping to preserve diversity. But we could more wholeheartedly embrace the notion that much of our historic building stock be kept in close to as-is condition as a reservoir of cheap space.

On land use policy, some cities allow commodification on main avenues, but maintain diversity through a free-for-all of permissive zoning on side streets, which typically command lower rents than the main avenues anyway.[12] We need to adopt ideas like these, and in general, speed the transition of our cities and towns away from the predominant single-use ("Euclidian") zoning practice, which works against the development of vibrant, mixed-use places. Some of our cities and towns, such as Hamden, are starting to adopt more progressive Form-Based Codes, advocated by Andres Duany and the Congress of New Urbanism, disciples of Jane Jacobs. Formed-Based Codes, as the name suggests, focus on the form of development, rather than the regulation of uses that is the focus of Euclidian zoning. There is a complementary land use practice, based on the work of Christopher Alexander, called Generative Codes, which enable the form of a place to evolve and unfold over time, by focusing on the sequence of development, and the openness of the development process, rather than on form or use. Generative Codes attempt to preserve and extend the deep structure of what is already present in places, in both the natural landscape and existing built space. It results in living neighborhoods, which evolve from the actions and wishes of the people who live and work there, not just the vision of a private developer.[13]

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[12] See especially the work of Rob Adams in Melbourne, Australia.

[13] Christopher Alexander, *Generative Codes: The Path to Building Welcoming, Beautiful, Sustainable Neighborhoods,* Center for Environmental Structure, 2005.

THE ROLE OF THE ARTS IN PLACEMAKING

The Interconnectivity of Art and Place

Anthropologists use the first evidence of art as the first evidence of the existence of modern humans. Tellingly, our first act as artists was to make a place. Not all art is placemaking, and not all placemaking is art, but placemaking is our highest calling as a species and art is the most powerful tool we have to make places.

Forty-thousand years ago, our ancestors created the first art, using their hands as stencils, blowing pigment onto the cave wall around them. That was a revolutionary, species-defining act, which demonstrated for the first time that something entirely new was walking the planet, with a brain capable of symbolic, conceptual thinking.

The whales and the dolphins have a form of language, but only we have art and science, and the symbolic and conceptual thinking that makes them possible. In an unbroken chain from that moment 40,000 years ago to today, it is that same brain that made those primitive cave paintings, which could conceive of, build a machine to detect, and then discover the Higgs boson particle. From the first art to the latest science there is one brain with its capacity for pattern recognition and conceptual thinking, one unified creative process that is the same for the best of our art and science.

Those first cave drawings, crude as they were, nonetheless transformed a hunk of rock into a place of meaning. The drawings proclaim: "We are here. This is our place." Our ancestors left their mark and it has lasted 40,000 years. And in all those intervening years of practice, we've gotten much better at it, but art still has the magic of its first application, the ability to transform something dark and scary into something safe, inviting and vibrant.

Using Art to Enliven the Public Realm

Art helps to define and enliven the public realm, the space between buildings—streets, sidewalks, plazas, and parks—that is the most important space in a city or town. The public realm is where we experience and make democracy at the most direct, personal level. Without good public space, there is no civic engagement; in fact there is no city or town in any meaningful sense. But *Art in Public Places,* Connecticut's public art program, is simply too small scale to have a transformative impact on the public realm. In fact, the works that are funded are often barely visible to the public.

In 1987, the publisher of the *Hartford Courant* convened a group of 10 Hartford-area CEOs to privately fund works of public art, visual and performing, commissioned to Connecticut artists. At that time, the primary benefit to the CEOs was extensive publicity of the effort by the *Courant* for what amounted to a one-time shift of corporate art purchasing from the boardroom to the public square. In a great bit of branding, the project was called *Art for All*, overcoming the pervasive notion that art is just for elites. These days, corporations are no longer buying art for their boardrooms and lobbies, and the *Courant* no longer has a monopoly on, or even a large share of, public exposure for corporate good works. A more compelling benefit today would be how a private investment in public art could help to make remarkable places that are magnets for the young talent the corporations need to grow, using social media to amplify the visibility and extend the experience of the public art.

Private funding for public art could be coupled with an expansion and reinvention of the state's *Art in Public Places* program, which is currently restricted to buildings; while some localities in other states (e.g., Phoenix, AZ) now have public art programs for both buildings and transportation infrastructure. The *Art in Public Places* program is embedded in the building construction process and the art is confined to the site of the building project, resulting in construction delays and awkward commissioning of art installations and placements that few people see. We should expand the program from buildings to transportation infrastructure, decouple it from the construction process and allow the funded art to be placed in the best public realm in the vicinity of the project from which it derives funding. This initiative could be an initial focus of the newly created Connecticut Arts Council Foundation, with the Governor playing the convening/sponsorship role played by the publisher of the *Courant* in *Art for All*.

We demonstrated the power of this idea in our *City Canvases* initiative in 2012. Over a 10-month period, after an initial convening by the Governor and a competitive grant process, arts/municipal partners in seven cities used our funds to commission 23 works of public art, engaging over 100 Connecticut artists. Two of the works, the illumination of the Stamford Transportation Center and a water-activated mural of the Charter Oak in Hartford, won awards from Americans for the Arts as two of the top 50 public art works in the country in 2012. To give some perspective on the scale of what we did with *City Canvases:* during the whole of the New Deal, the WPA employed a total of 150 Connecticut artists to create murals and other public art in post offices and other public places all over the state; in 2012, we employed 100 artists in *City Canvases*, two-thirds of what the WPA did.

Using Art to Tell the Stories of Our Places

One could argue that most of our historic preservation programs, and in particular our *Historic Restoration Fund* grants, are also public art programs. Apart from the fact that historic buildings are vessels of meaning, they are also objects of beauty, as architecture is an art form, and historic buildings are arguably our most enduring form of public art. The Secretary of the Interior's Guidelines, which govern our historic preservation efforts, are as much about maintaining the artistic integrity of the architecture as they are about preserving the story of the building. There is good and bad in this, as we sometimes preserve the building and lose the story, but beautiful buildings are worth preserving just for their beauty alone.

One way to save both the building *and* the story is through art. In a proposed new project, *PlaceArtistry,* we are exploring the potential of engaging teams of artists, including Native American and immigrant artists, to reveal and tell the stories of Connecticut places.

Native American and immigrant communities use art to protect their identities from the onslaught of mass culture. Native arts shape Native American identity; likewise, folk art shapes immigrant identity. The continuing practice of native and folk art is one of the key ways that Native American and immigrant communities bond and sustain themselves. PlaceArtistry would combine these artists with artists who do not define themselves as Native American or as a member of a specific ethnic nationality, and who often tend to bridge cultures in their art, fusing elements of different cultures into new combinations. PlaceArtistry would create a powerful new partnership of artists to explore, reveal and together tell the deeply intertwined stories of our "forgotten places" though the use of all art forms, both traditional and contemporary, including visual artists of all types—sculptors,

muralists, light artists, video artists, environmental artists—performing artists in music, theater and dance, and poets and other literary artists.

Connecticut comprises rich and varied cultural landscapes upon which the stories of hundreds of generations have unfolded. Most of our places have layered meanings, as a place of history is usually not a place with one story, but rather with many, often conflicting, stories. Experiencing Connecticut deeply helps one to understand and piece together the divergent, often chaotic aspects of our everyday encounters, giving residents who know the stories of our places the capacity to look at common objects and places on multiple levels. Our landscapes are filled with nuance, and teach us to appreciate it. Our places educate us, they stimulate our curiosity, and they nurture tolerance, if we pay attention.[14]

Too often, we are oblivious to the stories of our places. We are trapped in Car Brain—rocketing through tiny, vehicle-wide ribbons of space, not seeing or deeply experiencing our places and their stories. Places, buildings and landscapes are seen as empty objects, rather than vessels of meaning. The stories are hidden in plain sight, made invisible by our Auto Age consciousness.[15]

PlaceArtistry would unleash the power of artists to reveal the hidden stories of our places, breaking us out of Car Brain to enable us, through a new partnership of artists of different perspectives, to see and hear the stories. And this act of experiencing the stories of our places will change us, for as surely as we make places, so too do places make us, if we allow them to. In this way, PlaceArtistry would be a placemaking learning tool that would initiate pride of place, highlighting the distinctive qualities, histories, ethnicities and neighborhood enclaves of our remarkable places, leading communities to value their historic diversity and be shaped by it. PlaceArtistry would reveal and strengthen the foundations on which our places are built.

Unleashing the Creative Energies of an Entire Community

Charles Landry in his book, *The Creative City: A Toolkit for Urban Innovators*, defines a creative city as a place that engages and unleashes the creative energies of all of its citizens, including artists, scientists, makers and entrepreneurs of all types, all incomes and all aspirations. It was an important corrective to Richard Florida's book, *The Rise of the Creative Class*, which posited a class of creative workers distinct from classes of service workers and production workers. As Florida acknowledged in later editions of his book, *everyone* is creative, or has the potential to be. A primary purpose of placemaking is to unleash that creative potential.

Placemaking is not primarily about real estate; it's about people and creative activity. The key element of place is the play, not the stage, both today's plays and the plays that have taken place over time. Our challenge is not to create permanent effects from temporary creative activity, but rather to make a larger and richer flow of creative activity. Robust creative activity is not an instrument to some greater end; it is the end…the live and perishable experience of place.

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[14] David Leff, *Hidden in Plain Sight: A Deep Traveler Explores Connecticut,* Wesleyan University Press, 2012.

[15] Paul Salopek, *A Stroll Around the World,* New York Times, November 22, 2013

Because art is mobile and fast and requires relatively low capital investment, it has a critical role to play in accelerating progress towards a bold vision of a fully creative place, by enabling folks to have an experience of the future in the present. A critical mass of creatives can be popped-up overnight in a place, giving a taste of what a place would be like if its full creative energies were unleashed. This inspires people to redouble their efforts to build such a future.

We are demonstrating the power of this idea in our ArtPlace America-funded *CreateHereNow* initiative, which is activating and mentoring communities of artist-entrepreneurs to occupy and animate empty storefronts in 16 cities and towns, in the process creating a statewide network of artists that can be popped-up at a moment's notice in each other's communities, as was done recently for the opening of the *McLevy Hall Art Space* in Bridgeport, and the *Connecticut: State of Makers* Black Friday event at Waterbury City Hall.

Using Art to Develop New Creatives

The unleashing of the creative potential of our places needs to be fed by the creation of new creatives. Our competitive arts grant program, *Arts Catalyze Placemaking,* invites proposals from arts organizations, as well as individual artists, for projects that will contribute to the vibrancy of Connecticut's cities and towns as places to live, work and play. The program is not prescriptive. Applicants are free to define both their community of interest and their intended impact on it. Interestingly, many of the funded projects bring art into the schools, or bring students into arts venues, in order to develop the students' creative potential. In other words, there is broad interest within the Connecticut arts community in the idea of using art to develop new creatives, and in defining that work as a major aspect of placemaking.

There is a tectonic shift taking place in the economy that will lead directly to a more prominent role for art in education. In their seminal book, *The New Division of Labor: How Computers Are Shaping the Next Job Market,* Richard Murnane and Frank Levy ask two questions: What do computers do better than people? What do people do better than computers? The answer to the first: computers are faster, better and cheaper than people at any task that is rules-based. People are better than computers at tasks that involve the pattern recognition skills of expert thinking and complex communication. They document how computers are being substituted for humans in rules-based work, freeing humans to more fully exercise their pattern recognition skills. This change in the task content of jobs is occurring most dramatically among front line production and service workers, whose jobs now increasingly call for expert thinking and complex communication.

Yet, our schools from kindergarten through college have been focused until recently on producing human robots with strong rules-based thinking skills. Tests of the "achievement gap" between suburban whites and urban blacks and Hispanics are tests of rules-based thinking. The truth is that we don't know what the relevant achievement gap really is because we don't know how to measure it. Fortunately, there is a new nationwide movement called the Common Core Standards, which emphasizes expert thinking and complex communication over rote learning, and which Connecticut is in the process of adopting. Expert thinking and complex communication, as pattern recognition skills, are primarily based in tacit knowledge, which is best acquired by a combination of experience and reflection, rather than by simply reading or listening to lectures. The arts, as a set of largely experiential disciplines, draw upon and develop a capacity for pattern recognition that can be applied outside of the arts. It's why the best medical schools have their students take art classes to improve their diagnostic capabilities. It's why, as Ken Robinson showed in the UK, the schools with

the best arts programs have the best math and science results. For the past 20 years, a dozen elementary and middle schools in our *Higher Order Thinking Schools* program have been using a combination of arts education and arts integrated with other studies, within a community of democratic practice, to develop expert thinking and complex communication skills. We are now working with consultants associated with the national office of the Common Core Standards to document the alignment between the *HOTS* teaching strategies and the Common Core Standards so that they can be used by all Connecticut teachers to meet the challenge of developing their students' capacity for expert thinking and complex communication.

Reintegrating Art and Science

There is an unhealthy conceit among many artists that they have a monopoly on creativity. In fact, scientists are just as creative as artists in a creative process that is identical. There is likewise a conceit among scientists that so-called STEM workers—scientists, technologists, engineers and mathematicians—are the essential workforce of our economy, when in fact artists and designers are just as important. There is a movement afoot to add an "A" for artists to STEM to make it STEAM. But that does not go far enough. A more balanced conception would be SEAD, for scientists, engineers, artists and designers...as engineering is science under constraint and design is art under constraint.[16] Math is part of science, and technologists span all realms. In any case, we need to embrace the fact that art and science are aspects of one creative process, and foster a reintegration of the two. Towards that end, we launched a placemaking pilot project in 2012 called *Reintegrate: Enhancing Collaborations in the Arts and Sciences,* under the direction of the Greater New Haven Arts Council and Wesleyan University. It involved seven projects, each a collaboration between an artist and a scientist chosen by a review panel of two scientists and two artists from many proposals submitted. Some of the projects used art to visualize science, some used art as a pedagogical approach to teaching science, some used science to inform and deepen art, and some were a true fusion of art and science. The results were spectacular and were presented to great acclaim at the International Festival of Arts and Ideas in New Haven in June 2013. We need to build on this great start, working with the Greater New Haven Arts Council and Wesleyan to secure national funding for this nationally important idea.

The History of Art in Connecticut

Like so much else, the role that Connecticut has played in the history of art in America is hidden in plain sight. That history did not end with the American Impressionists. Through the *Governor's Arts Awards,* for several decades we have been revealing the living artists—visual, performing and literary—who have made Connecticut their home and their muse. Some notable past recipients include Arthur Miller, Robert Penn Warren, William Styron, Dave Brubeck, Helen Frankenthaler, Annie Dillard, Philip Johnson, Tina Weymouth & Chris Frantz, Gene Wilder, Philip Roth, Lloyd Richards and Jackie McLean, to name just a few. As the names of these pioneers suggest, throughout the twentieth century, Connecticut was the scene of events and personalities that helped to shape the arts in America. We are documenting the most significant places where this occurred in our new *Creative Places* project in partnership with the Connecticut Trust for Historic Preservation.

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[16] See the SEAD grant program of the Virginia Tech Institute of Creativity, Arts and Technology http://www.icat.vt.edu/content/sead-science-engineering-art-and-design-major-initiative-program

TOURISM AS THE EXPLORATION OF GREAT PLACES

We should use the purchasing power of tourists and the megaphone of our tourism marketing to create a larger market for our great places, our cultural treasures, our one-of-a-kind shops and restaurants and our locally made products and services. ***The goal of tourism marketing should be to increase the experience of multi-layered places, not simply to increase visits to stand-alone attractions.***

Our places offer a dynamic of contrary, but complementary forces: nature and city, charm and sophistication, scenic and active, innovative and traditional. They offer more than variety. They offer a dichotomy of different experiences that can be combined in one place at one time. We should be selling that harder and more distinctively in our tourism marketing. We won the award last year for the best TV spot in the hospitality industry, and for the best social media campaign, *MyCT story*, in the PR industry. But we could do even better.

The tourism industry in Connecticut employs 110,000 people and generates $1.15 billion of annual state and local tax revenue. As significant as those numbers are, the more important impact of tourism is the $11.5 billion of purchases made each year by tourists. Those purchases give our places a richer mix of cultural offerings, restaurants, shops, hotels and B&B's, and even parks and beaches, than they would have with just the spending of local residents. While the notion that tourism dollars would support natural resources may seem unfamiliar, consider this fact: the spending of Connecticut residents for parking fees just across the border at Misquamicut Beach in Westerly supports the entire cost of the Rhode Island park system.[17]

Tourism marketing in Connecticut has ramped up from ***one dollar*** in FY 11, to $19.2 million for FY 12 and FY 13 combined. This $19.2 million of state investment generated an estimated $217 million in incremental spending by tourists so far, and an estimated $22 million in new state tax revenues. The point is that our tourism marketing generates taxes that more than cover its cost. Tourism marketing is a self-financing, powerful megaphone that we can use to reveal the story of Connecticut's places, and in so doing, make us not only a destination for tourists, but also a magnet for mobile, young talent as a place to live and work, while strengthening pride of place for our existing residents. We should develop our tourism marketing campaigns with those three complementary goals in mind.

Tourists Value What We Value

Connecticut is not a theme park or a resort. It is something much better than that from a tourism perspective: a collection of remarkable places nestled in exquisite landscapes of forest, farm, river and marsh. We did not make our remarkable places or preserve our exquisite landscapes for tourists; we did it for ourselves. And that is precisely what makes Connecticut attractive as a tourism destination, as tourists value most those places and landscapes that are valued by the people who live in them, and who bring their stories to life.

We are a rich, largely hidden tapestry of places that matter to us, and because they matter to us, matter to visitors as well. What we have is not easy to see. You have to work to find it. And that

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[17] From a 2007 report by Ninigret Partners to the Rhode Island Economic Policy Council.

makes it especially compelling because we offer the ultimate tourist experience: the opportunity to discover something new, something you didn't know.

Part of the reason that our places are hidden is that they are made of details that you can't see from a car speeding by on an Interstate, in the grips of Car Brain. Part of the reason is that we are one of the most heavily forested states in the country; our places are hidden in the trees. And part of it is our geography, particularly the gentle coastal slope at the southern edge of the state, which blocks the view to Long Island Sound and the coastal towns from Interstate 95. That's the way that most outsiders experience Connecticut, especially those traveling between New York City and Boston, our two prime markets for out-of-state tourists. Just as our favorable position between New York City and Boston gives us advantage in an unbeatable combination of innovation capabilities, so too should that position give us advantage in terms of a huge close-by market for our tourism product.

But the problem is that one could travel almost the entire length of I-95 without knowing you are on Long Island Sound or that you're whizzing past several remarkable places, including a crenelated coastline of 30 headlands and 30 harbors and dozens of islands. It's why many of our potential tourists see us as someplace you drive through to get to New York City or Boston, because all they know of Connecticut is what they see from their cars as they hurtle by on I-95, or on any of our Interstates for that matter. This inability to see the whole landscape, or even key features of it, is also true throughout the rest of the state. Except when you are up on a trap rock ridge, or in a small plane or hot air balloon, or in a boat on Long Island Sound or one of the rivers, you don't have a sense of the Connecticut landscape. Most outsiders do not know that the Connecticut landscape exists; even many of our own residents are barely aware of it. It's fitting that the helicopter was invented in Connecticut, because helicopters are one of the best ways to create images that capture the state's beauty. We need to use them better to dramatically reveal the Connecticut landscape via compelling aerial shots in order to entice folks to explore the state in detail, whether by car, by bike or on foot.

If we can change awareness of what's here, we can dramatically increase visitation from the two huge markets that touch us, especially from New Yorkers, who are more inclined to travel north of the City for leisure travel than Bostonians are inclined to travel south. Our perception tracking studies show that our advertising has moved perception of Connecticut as a place to visit from neutral to somewhat positive, especially among New Yorkers. Our challenge is to push perception into the very positive category, which is what triggers the most dramatic payoff in increased visitation. That is partly a matter of sustained effort. But it's also a matter of using new technologies more effectively to cobble together many niche markets for our many niche products, rather than relying primarily on general messaging via broadcast media.

Connecticut's rich mix of nature and culture give us ***intense*** appeal to a vast array of niche markets from birders to antique shoppers, from theater goers to slow food foragers, from live music enthusiasts to folks who love to discover ethnic neighborhoods, from deep sea and fly fishermen to sailors and boaters, from history buffs to those who relish the visual arts...to name just a few. We have special appeal to folks who have multiple interests like these that they want to pursue in one place at one time. None of our niche markets is very big, and none could justify the cost of TV advertising, but all can be reached cost-effectively through on-line advertising and social media. Two of our best niche markets are walkers and cyclists, as we have spectacular product for them, and because there is a very strong halo effect with talent recruitment in marketing to them. Many mobile, young innovators love to walk and cycle.

Examples of Niche Markets: Walkers and Cyclists

We have special appeal to tourists who have a zest for exploration, deep travelers of space and time willing to get out of their cars to experience our places. This doesn't require walking or biking between places, as Connecticut is a great place to drive, but for those willing to bike or walk, this is one of the best places to do both, within our cities and towns, and especially in the countryside between them.

Here's why Connecticut is one of the best places to bike: we have great small cities, towns and villages to explore; the countryside between them is beautiful; our extensive tree canopy makes virtually every backroad a scenic route with plenty of shade; and you can get from here to there and back by a variety of routes and a range of difficulties, never having to retrace the same route. We have something for everyone: easy rides along the coast and the river valleys, challenging rides in the northwest and northeast hills, and everything in-between.

For example, there is a 32-mile loop from Old Saybrook on backroads up the west side of the Connecticut River, over the ferry from Chester to Hadlyme (one of the best $1 rides in the country), and then down the east side of the river on backroads to the bike path over the Baldwin Bridge to Old Saybrook. If you did this ride straight through, it might take three-four hours depending on your condition and which of the many route options you choose. But you could make a day or more of it, because it's hard not to stop as this ride takes you through the charming, historic Connecticut River towns of Old Saybrook, Essex, Deep River, Chester, Hadlyme, Lyme, Hamburg Cove and Old Lyme, all the while skirting the coves and marshes along the River—the landscapes painted by the Old Lyme Impressionists. That colony was inspired by the one at Monet's Garden in Giverny in Normandy, an area of France that is still filled with the vistas that inspired the French Impressionists and our expats. Here's an observation that would surprise many Connecticut residents: if you've cycled both places you would know that Giverny has nothing on Old Lyme! And this lower Connecticut River loop is just one of dozens that are just as stunning.

And here's why Connecticut is one of the best places to walk: We have the Connecticut Blue Trail system, totaling some 830 miles of hiking trails. It is maintained by 100 volunteer trail stewards of the Connecticut Forest and Park Association. On our *CTvisit.com* website we feature some of the stewards telling the stories of their trail sections in a series of short videos called *Tales from the Trails*, and every year, we promote CFPA's National Trails Day events. In 2013, 150 of our 169 towns had at least one hike of two hours or more. Think about that: there is a place to hike for two hours in 150 of our towns. Actually there is probably a place to hike for two hours in every town. The 19 towns that didn't participate do not lack for hikes, just for hike organizers. CFPA is striving to get all 169 towns to participate this year. Already, ***there are more hikes in Connecticut on National Trails Day than in any other state in the country.*** Not per capita, ***in absolute numbers***, Connecticut has the most National Trails Day events, more than states many times our size. That speaks volumes about us as a place and a people, and about our fine-grained intertwining of nature and culture.

The New England Trail links together three of the Connecticut Blue Trails. It runs from Guilford on the coast up the trap rock ridges of central Connecticut and western Massachusetts to the New Hampshire border. The views from that trail are some of the finest in New England, because the tree cover is sparse enough on the trap rock that you can see through it to the landscapes below. In contrast, the Appalachian Trail is a tree tunnel for almost its entire length from Georgia to Maine, with views of about 50 yards on either side of the trail, if you're lucky. A wonderful set of large format photographs of vistas from the New England Trail by Barbara Bosworth called "At the Farther

Edge" is on exhibit at several art museums along the trail. Bosworth's images, developed from 8 by 10 inch negatives, capture the rich, subtle, sweet texture of the Connecticut landscape in a way few words or images have ever been able to capture before. Viewing them will cause you to see our world anew. We should use some of those photos in our marketing.

A Surprising Example of Nature and Culture

New Britain is maybe not the first tourism destination that pops to mind, but for that reason it makes the point that almost every place in Connecticut has an inspiring mix of nature and culture. Just at its western edge is the New England Trail. You can walk from the NET to downtown New Britain, where you would find the New Britain Museum of American Art, one of the state's cultural treasures, and one of the nation's top museums of American art. The Museum recently purchased several of Barbara Bosworth's photos, should you want to check those out.

Also at New Britain's western edge is the Farmington Canal Bike Path, which runs from New Haven to the Massachusetts border, following the path of the old canal that went from New Haven to Northampton, on the westside of the trap rock ridge. It offers flat riding for the casual cyclist mostly on a dedicated bike path, with scenic views much of the way. If you happened to be biking up from New Haven and wanted to stop for lunch in New Britain, you could have some Bigos or Golabki at Cracovia, a restaurant on Broad Street in the largest Polish neighborhood in the state, another cultural treasure. Perhaps you would then bike over to Central Connecticut State University, to see the 100 murals on the campus, the largest concentration of mural art in New England, at one of the few schools in the country that teaches mural art. Many of the artists are immigrants, and their murals tell stories from their homeland and stories of their new life in our state. The Broad Street Polish neighborhood and the immigrant mural art at CCSU are emblematic of the way that over 100 ethnic nationalities have shaped Connecticut's history and culture.

One of the best hiking trails in New England. One of the best bike paths in New England. One of the best museums of American art in the country. Some of the best Polish food you could get anywhere. And the largest concentration of mural art in New England, with a focus on the immigrant experience. All in one place.

One Quirky Place That Says It All

We have a lot of quirky shops and institutions in Connecticut that help to make our places distinctive and interesting to visit. One of them is Tissa's Le Souk de Muroc on Main Street in Old Saybrook. Tissa sells several kinds of tagine, the spicy Moroccan stews, plus the beautiful conical ceramic pot of the same name that is used to cook it, plus Harrisa and preserved lemons and an array of Moroccan spices and couscous, everything you need to make your own tagine at home. But the best thing is the Moroccan Delight ice cream, which Tissa has specially made for her by a Connecticut dairy, and which is served at an intact, authentic soda fountain. The flavor is a mix of dates, almonds, cinnamon and orange blossom water. It's exceptional, even in a state as blessed as this one is with shops selling locally made ice cream.

Tissa's is in the former James Pharmacy and Soda Fountain, which itself is in the former Humphrey's Tavern and Store, the first store/tavern in Old Saybrook. It's a handsome Colonial structure with white clapboards and black shutters. A sign on the outside informs you that Lafayette made a

purchase in 1824 on his triumphal march from New York City to Boston (there is some dispute as to whether Lafayette's purchase was a hair brush or a bar of soap).

Miss James was the first woman pharmacist in Connecticut, as well as the first African American woman pharmacist in Connecticut. As the soda fountain proprietor, she also served as the town shoulder for teenagers before there were guidance counselors and social workers. One day a teenager was moping at the soda fountain, so Miss James asked her what was wrong. The teenager told Miss James that her parents wouldn't let her go to an audition for a part in a play in New York City, which she really thought she could get. Miss James, who ran away from home herself to become a pharmacist, gave the teenager the train money to go to the audition. That teenager was Katherine Hepburn. She got the part.

You might say that this is the whole history of the state in one place: Colonial store, a real soda fountain, the pharmacy of a pioneering black woman, the scene of a conversation that launched the career of one of our most famous actresses, and the new enterprise of a woman immigrant entrepreneur. Oh, and some of the best ice cream you'll get anywhere. Connecticut has many places like Tissa's.

Empowering Our Residents to Tell Our Stories

Part of the process for the development of what became the *still revolutionary* brand was a social media campaign called *MyCTstory,* where we asked residents to tell us their stories about the state, its places and its people. When we launched MyCTstory, we were thinking about getting buy-in to the brand. The brand would be a story that we would want our residents to tell. To accomplish that, we had to first listen to their stories and incorporate those stories into the brand story. We ran it as a contest, with residents voting for their favorite story. Of the many beautiful, personal, powerful stories submitted, the winner was Sally Roberts' story titled, "CT River Journey, 100 Miles in 3 Days," about her 3-day kayak paddle on the River from Old Saybrook to Hartford and back. Fitting, given how central the River is to our identity. We followed *MyCTstory* with social media campaigns that had residents pick their favorite attraction, which was won by the Mark Twain House, and their favorite town, which was won by Niantic, a village of East Lyme. As part of a concerted campaign to win that contest, Niantic composed a song and produced a funky video of everyone in town signing it. This past fall, we ran a *Fall for Connecticut* contest where residents submitted photos of themselves in their favorite Connecticut fall activity.

As a result of these social media campaigns, people from all over Connecticut and all over the country have flocked to Connecticut's social media channels, which now boast a community of more than 190,000 across Facebook, Twitter, Pinterest and YouTube. After starting 2012 at #44 nationally, the state's Facebook page is now #13 nationally and tied for #1 in New England. As impressive as these results are, they are just the beginning of what we could do with social media to engage our residents as storytellers to help us reveal the Connecticut experience in fine-grained detail. Social media channels give us a cost-effective means of reaching the niche markets for our niche products, especially by enabling our residents to help us interpret and enrich the visitor experience, deepening their own experience of Connecticut in the process. If we are to live our *still revolutionary* brand, we need to be the most revolutionary state in the country in the use of social media to engage resident storytellers to get visitors to explore our great places.

Making Our Museums and our Welcome Centers "still revolutionary"

The challenge of the *still revolutionary* brand is that it creates an expectation of excellence in all parts of the visitor experience. That's a good thing, because it forces us to constantly raise the level of our game. There are two areas where we are falling short of that expectation: the four state museums which we manage—the Henry Whitfield Museum, the Prudence Crandall Museum, the Eric Sloane Museum, and Old New Gate Prison and Copper Mine—and in our six state Welcome Centers, which are located on I-95 in Darien, Westbrook and North Stonington, on I-84 in Danbury and West Willington, and on the Merritt Parkway in Greenwich. Both the museums and the Welcome Centers have suffered from decades of deferred maintenance and staffing challenges. Conditions at Old New Gate deteriorated to the point where it had to be closed to the public.

We have started to address these issues. New lighting has been installed in the mine at Old New Gate, and work has begun on the stabilization of the Guard House. A capital investment program totaling $6 million for the four museums, funded through the *Community Investment Act,* will bring them to a state of good repair. The Darien Welcome Center and the Greenwich Welcome Center were recently renovated as part of the investment underway by Subway in all of the service areas on I-95 and the Merritt, but unfortunately, these do not include the Welcome Centers in our independent, state-operated rest areas in Danbury, Westbook, North Stonington and West Willington. Those facilities do not come close to meeting basic visitor expectations in either capital improvement or routine maintenance. We need to find the resources to renovate these facilities and to ensure their proper maintenance.

But capital reinvestment is just the beginning of what we need to do to make the museums and the Welcome Centers *still revolutionary.* Each of the museums should be a showcase for how museums could contribute to our larger placemaking strategy, and each of the Welcome Centers should be a platform for the brand, a portal to the exploration of our great places, and a training venue for public and private frontline tourism workers.

For example, the Henry Whitfield House, the state's oldest house, located in the town of Guilford near the beginning of the New England Trail, should be a driving force in the plans of the Guilford Preservation Alliance to create *The Guilford Experience*—the positioning of the town as a multi-layered visitor experience that includes its four historic home museums, its exquisite town green and surrounding one-of-a-kind shops, the Guilford Art Center, hiking on the NET and Westwoods Trails, cycling on Guilford's backroads, and canoeing and kayaking on the East River. We should work with the GPA to make Guilford a model for how other towns could package themselves as a multi-layered visitor experience spanning nature and culture.

The Prudence Crandall House is the site where Crandall founded a school of higher education for black women, the first such private school in New England. It was set on fire by locals opposed to the school and Crandall was harassed out of the state. To atone for that mistreatment, the State later made her its heroine and provided her a pension. But the best way to honor Crandall's courage and pioneering work in education, civil rights and women's rights would be to ask, "What would Prudence Crandall be doing today?" That is the approach that the Stowe Center has taken in their stewardship of the legacy of Harriet Beecher Stowe and the house where she lived in Hartford. The Friends of the Prudence Crandall House could partner with the Stowe Center to foment a conversation about education, civil rights and women's rights in today's context, and to create a package of compelling visitor experiences on the *Freedom Trail* and the *Women's Heritage Trail* meant to extend and enrich that conversation.

Eric Sloane was an artist, a collector of antique hand tools, and a student of Colonial Era history, which he believed was a time of great individual awareness, because so much of the eighteenth century world was self-made by hand. He believed that we have lost that sense of awareness in our time, because most of us no longer make things and have lost a direct, kinetic connection to our world. The museum is both a recreation of Sloane's art studio with a collection of some of his paintings, as well as an exhibit of his tool collection in displays which Sloane created himself. The Friends of the Eric Sloane Museum are proposing to create an *Institute of Awareness* at the Eric Sloane Museum that would offer experiential learning classes to adults, families and children in both indoor crafts—like quilting, sewing and paper making—and outdoor skills—like surveying, dry stone masonry, timber framing and carpentry. These classes would be intended to teach museum visitors how to develop within themselves their own sense of awareness, and to reconnect with crafts and skills that help them find the satisfying joy of accomplishment. This is an intriguing idea that merits our support.

But of all of our museums, the most spectacular opportunity lies in Old New Gate Prison and Copper Mine. The prison dates from the Colonial era and is the oldest in the country. The prisoners were kept at night in a copper mine, the entrance to which is at the top of the trap rock ridge on the New England Trail in East Granby, close to the Massachusetts border. The views west from the picnic area at the museum are some of the finest in the state, particularly in fall foliage season. The new lighting in the mine makes it spookier than it has ever been, the ultimate haunted experience in a state with many haunted places. We need to bring to life the colorful characters who were imprisoned there. The brick Guard House and prison walls, partly intact and partly ruins, are positively Bryronesque, begging for a sound-and-light show. We can and should make Old New Gate into one of the most compelling tourism attractions in the state. The typical visitor experience at historic sites nationally could be described as "death by docent." We need to use Old New Gate as the pacesetter to show how to enhance the learning value of historic sites by making them incredibly fun places.

And we should approach our Welcome Centers with this same mindset—make them really fun, compelling places to visit. Connecticut has seven rest areas and thirteen service plazas under the jurisdiction of the Connecticut Department of Transportation. DECD administers Welcome Centers within four of the rest areas and two of the service plazas. In total, the rest areas and service plazas are used by 3.5 million visitors per year, with approximately 200,000 to 700,000 stopping in one of our Welcome Centers, depending on Welcome Center staffing levels. The rest areas, service plazas and Welcome Centers are for many visitors the first impression of the state, and for some, the only impression of the state. We need to make a better first impression and ensure that it is not the last. The Welcome Centers should use a combination of artifacts, graphics and multi-media displays that tell our history of innovation and which bring to life Connecticut's marriage of nature and culture. Experiencing the Welcome Centers should make you want to live here, work here, grow a business here, and to deeply explore its hidden treasures as a traveler. We should use them to sell branded *still revolutionary* product, Connecticut souvenirs, and Connecticut-made artisanal foods and crafts, where allowable. Our Welcome Center staff should be trained in basic economic development referral, and deeply trained in the state's tourism products, able to provide expert referral to a vast array of places and activities. Welcome Center staff should include a combination of full-time state staff, seasonal state staff, staff of the three regional tourism districts, volunteers, and private tourism workers-in-training—making the Welcome Centers training venues to bring up the game of the state's entire frontline tourism workforce—public and private—in basic customer courtesy, way finding and referral. Now that would be *still revolutionary!*

PLACEMAKING METRICS

Much of the current thinking in arts and historic preservation policy circles is about measuring the impact of the arts and historic preservation as job creators, focusing on the direct jobs created by arts organizations, the indirect jobs created by the spending of arts organizations and their patrons, and the construction jobs in the redevelopment of historic structures. These direct and indirect job effects are actually much less than the induced job impact that the arts and historic preservation can have on the larger economy by the way that they contribute to distinctiveness of place, making localities magnets for young, mobile talent. Put it this way: great art and history create great places; great places attract great talent; great talent creates great jobs. If we prove this chain of connection through our work, there is a much higher level of public funding that the arts and historic preservation could get by making places into talent magnets, than they can get based on simply their direct and indirect job creation potential. We should be investing in art and history not so much to produce a marginal return on investment in terms of direct and indirect jobs, but rather to address our most fundamental existential threat: the need to attract young, mobile talent. ***Not investing in art and history is the riskiest possible economic development strategy that Connecticut could pursue.***

This suggests a simple way of measuring the effectiveness of our placemaking efforts *at the level of the locality*: measure success based on demonstrated market demand—on the increase in the number of college-educated 25-34-year-olds who are choosing our places. One of the biggest mistakes we can make is to measure too many things. It is much more powerful to use just one compelling measure of success than to use several. The "purchasing" of our places by the population of young innovators we most need to attract is the acid test of success.

On the other hand, it is fruitless to try to assess the impact on the talent magnetism of a place resulting from a specific art or history project. The concept of place is too dynamic, subject to too many influences, most happening over too long period of time, to determine the casual effect of a specific project on the overall distinctiveness or vibrancy of a place. Projects should be measured on their own terms. What community are they intending to serve, with what impact, as measured in what way? In choosing among projects to fund, what is important is to insist they be intentional, and that they be rigorous in pursuing their intent and evaluating whether they achieve it.

We have explicitly taken this non-prescriptive, but intentional approach in our *Arts Catalyze Placemaking* program. We do not define placemaking for our grantees, trusting that collectively they have greater genius than we do. We believe that an increase in the absolute number of intentional art projects succeeding at their self-defined intent will ***collectively*** increase the magnetism of places for young talent. The idea is to nurture intentionality, then get out of the way, and trust in the collective wisdom. ***The biggest problem is that in most cases we are not funding a critical mass of projects at the same time in the same place. This is not so much a question of focus, as it is of overall funding levels, especially funding for competitive arts projects.***

By fostering a greater degree of intentionality among arts organizations, we are also helping them to focus on their own existential challenge—maintaining the relevance of the live experience of art in a digital age. They need to get people off their computers, out of their houses, looking up from their smart phones. That requires taking risks to create new content that is provocative and inspiring—that brings a larger local and regional community of people back to the live experience of art and the live experience of place, which are in many cases the same thing.

A CALL TO VISIONARY THOUGHT AND ACTION

This document is meant to stimulate a dialog among DECD's many placemaking partners about how to more aggressively integrate the initiatives of our Offices of Branding, Innovation, Historic Preservation, Arts and Tourism to build upon the distinctiveness of our remarkable places, to deepen the experience of them by residents and tourists, and to attract young newcomers looking to make their mark.

Good Beginnings

We have launched some outstanding new initiatives over the past two and a half years, including:

- the *still revolutionary* brand and our marketing and social media campaigns;
- the *CTNext* initiative to strengthen the state's innovation ecosystem;
- the *Making Places, Creative Places, re-wire, Our Places,/Our Stories and Historic Preservation/Arts Catalyze Placemaking* initiatives of the State Historic Preservation Office;
- the *City Canvases, CreateHereNow, Arts Catalyze Placemaking and Reintegrate* initiatives of the Office of the Arts;
- the *Connecticut Cultural Treasures and Tales from the Trails* video vignettes of the Office of Tourism, and.
- *PlaceArtistry*, a new initiative under development, that spans art and history.

We have also been restructuring existing programs to increase their impact on placemaking:

- The Office of Tourism expanded the *CTVisit.com* website and took it mobile, and re-established and revamped its *Marketing Challenge Grants* to support the packaging of multi-layered visitor experiences within and across places.
- The Office of the Arts is restructuring and expanding the *Art in Public Places* program, and is studying how to more broadly disseminate the learnings from its *Higher Order Thinking Schools*.
- The State Historic Preservation Office simplified the *Historic Homes Tax Credit* to enable it to contribute to the revitalization of more places, is proposing a consolidation and simplification of our two *State Historic Tax Credits* for larger structures to facilitate their use and increase their impact on placemaking, and is restructuring the *Historic Restoration Fund*.

Forging a Common Vision of the Way Forward

These are good beginnings, which are building momentum for a statewide placemaking movement that can engage the creative energies of all of our citizens and stimulate the interest of our visitors. Now we need to secure the resources to take what we are doing to scale. That will require the leadership of our four governing boards: the Advisory Committee on Culture and Tourism, the Historic Preservation Council, the Arts Council and the Tourism Council. These four boards need to think together in a structured process to develop a shared vision about where we go from here, and how to secure the resources we need to get there. We have learned a lot from what we have done so far, but we will learn much more as new voices join the dialog, engaging the ideas in this document and adding new ones. This visioning process should also involve our statewide, regional and local placemaking partners: the Connecticut Trust for Historic Preservation, Connecticut Humanities, Connecticut Main Street, the Connecticut Arts Alliance, Connecticut Preservation Action, Connecticut Tourism Action, the three regional tourism districts, regional and local arts and

cultural organizations, local historical societies, a good mix of entrepreneurs and innovators, and especially, some of the mayors and first selectmen of our remarkable places.

All Placemaking is Local

As a state agency we are a funder, a capacity builder, a convener and a regulator, but all placemaking happens at the local level. We have been using programs such as *Arts Catalyze Placemaking, City Canvases and CreateHereNow* to foster local partnerships between the arts/historic preservation/ tourism communities and the mayors and first selectmen who are their natural allies. *CreateHereNow* in particular is lighting sparks of creative excitement in each of the 16 participating communities, which have the potential to become the raging fire of a statewide creative movement, if we continue to blow on them. To do that, *CreateHereNow* is mentoring local creative leaders who can sustain the initiative in each of the communities, is building deep relationships with local elected officials, and is working to foster genuine inclusion of local creatives in civic decision making.

Placemakers need the strong voices of municipal leaders as champions to overcome the inertia of the constituencies for outdated arts, historic preservation and tourism funding policies and approaches. Local leaders can be the weavers who bring together the threads of arts, historic preservation, and tourism with the threads of economic development, housing, environment, transportation and education to create a whole fabric of place. Without the weaver, the arts, historic preservation and tourism are simply single threads.

Likewise, local leaders need to move beyond the large institutions and big attractions to directly engage a diverse community of local placemakers in order to maximize vibrancy and creative energy of their cities and towns. This engagement requires a light touch, as successful entrepreneurial communities—arts, historical, tourism or otherwise—need to be allowed to self-organize from the bottom up, rather than be organized by government from the top down. An intriguing opportunity is to connect our most innovative municipal leaders with our best placemakers *and* with the technology startup communities that are self-organizing through *CTNext*. It is breathtaking to imagine the explosive synergy that could come from merging these three groups into one movement.

Establishing a Position of National Leadership in Placemaking

Connecticut has the opportunity to establish itself as the cutting edge of thought and action in the integration of state branding, innovation, historic preservation, arts and tourism functions in support of local placemaking. Only a handful of other states have these functions under one department, and the functions are simply co-located, not integrated, as was the case in Connecticut until recently. One of the chief advantages of being a national leader in a given activity is that it can attract funding from national foundations, especially those whose primary focus is fostering innovation. This was demonstrated by the $500,000 grant for *CreateHereNow* that we received from ArtPlace America, a consortium of the nation's largest family foundations, several federal agencies and major banks. The award was the second highest award that ArtPlace America granted, and the only one ever granted to a state government. That should be just the beginning.

Prioritizing State Investment

The ideas in this document, and the conversation among our placemaking partners that they are intended to provoke, are not an academic exercise. They should serve to sharpen our priorities for the investment of our state funds in historic preservation, art and tourism, reinforced by the state's branding and innovation initiatives. Most of the key ideas can be translated directly into investment priorities. For example:

- ***Invest in places with vision***. The structured process to develop a shared vision of placemaking that we need to launch with our partners at the state level needs to be mirrored at the local level, because all placemaking is local, and without visionary local partners a statewide vision of placemaking cannot be realized. We should co-fund local placemaking visioning processes, and make successful completion of such work a gateway to most of our resources.

- ***Invest in community empowerment.*** We should invest in places that are seeking to engage and unleash the creative energies of all of their citizens, including artists, scientists, makers and entrepreneurs of all types, all incomes and all aspirations. These places need to have porous leadership circles, where creatives of all kinds, including young newcomers looking to make their mark, have a full seat at the table. It is only by investing in such places that we will realize the full creative potential of placemaking. And it is the only way we can hope to succeed in the competition for young talent that will determine Connecticut's economic future.

- ***Invest in thought and practice leadership.*** We need to position ourselves as the nation's most pioneering state in the integration of branding, innovation, historic preservation, arts and tourism through placemaking. We cannot accomplish this in the abstract. We do it by seeking funding from national foundations for local projects that demonstrate new models of integration. We should help prepare the applications and provide a portion of the required matching funds.

- ***Invest to have transformative impact.*** We are currently investing in organizations and projects rather than in places. A better approach would be to invest in holistic, place-centric initiatives that weave together several projects by several organizations at the same time in the same place. We need to reposition our various grant programs as a "Toolkit for Placemaking" and encourage local partnerships that use multiple tools in the toolkit to transform their good places into great places.

- ***Invest in teams.*** Most venture capitalists invest first in the quality of the team, and second in the quality of the idea. A great team can succeed with a good idea, while a mediocre team can fail with a great idea. We are one of the principal venture capitalists of placemaking in Connecticut. We need to understand the strengths of the specific people who will be leading the projects that come to us for funding, and focus our investments on the strongest teams. A particularly compelling placemaking investment opportunity would be a local team that included a visionary mayor or first selectman with a group of visionary placemakers and entrepreneurs.

- ***Invest in networks.*** We need to invest some of our funds in the connective tissue that would provide networks across places for the exchange of talent, products and ideas, including lessons learned about placemaking. Our Artplace America-funded *CreateHereNow* initiative is building these kinds of networks among artists and other creatives in 16 cities and towns in Connecticut. We need to find the resources to expand this work.

SOURCES

For those interested in exploring some of the ideas in *The Power of Place in Connecticut* in more depth, below is a menu of additional food for thought.

Christopher Alexander, *The Nature of Order, An Essay on the Art of Building and the Nature of the Universe,* Center for Environmental Structure, 2002; *A Pattern Language: Towns, Buildings, Construction,* Oxford University Press, January 1977.

Alexander is one of the leading thinkers of our time. His "essay" on the nature of order is a lavishly illustrated, four-volume opus of 1,000+ pages. It is a deep exploration of the fundamental principles that underlie beautiful buildings and public spaces. One reviewer suggested that Alexander is the only writer living today that will still be read 500 years from now. *The Nature of Order* is a deep theoretical piece. *Pattern Language* is a more accessible, how-to manual for designing good buildings and spaces.

Michael Bell, *The Face of Connecticut: People, Geology and the Land*, Bulletin 110, State Geological and Natural Survey of Connecticut.

This a beautifully written and illustrated summary of the geologic history of Connecticut and the way that our geology has shaped the pattern of human development in this state. It is now out of print but is available as a download from Talcott Mountain Science Center. There are used copies on Amazon.

Joe Cortright, *City Success: Theories of Urban Prosperity*, CEO's for Cities, Chicago, 2008.

Cortright debunks all of the single-factor theories of urban prosperity, suggesting that each city needs to find its own way, combining the best of different theories based on what leverages its own assets.

Joe Cortright and Carol Coletta, *The Young and the Restless in a Knowledge Economy,* CEOs for Cities, 2005.

Cortright and Coletta were the consulting team jointly employed by the cities of Providence, Richmond, Philadelphia, Chicago, Memphis and Portland, OR to analyze the migration patterns and psychographics of college-educated 25-34-year olds. Cortright did extensive analysis of census data on migration patterns; Coletta conducted 20 focus groups in the six cities. This is the definitive study of mobile, young talent.

Lee Fleming and Matt Marx, *Managing Creativity in Small Worlds,* California Management Review, Summer 2006.

This article won the *Accenture Award* for best business article when it was published in 2006. Fleming and Marx mine and map patent data to show that extensive, diverse, dynamic, face-to-face networks of innovators are what create the most productive patenting activity.

Richard Florida, *The Rise of the Creative Class, and How It's Transforming Work, Leisure, Community and Everyday Life,* Basic Books, 2002.

This is the book that launched the Creative Economy movement. Florida suggests that the three key inputs for a creative economy are what he calls "the three T's"—

tolerance, technology and talent. He has developed a Creative Economy Index that ranks U. S. cities on these dimensions.

Paulo Freire, *Pedagogy of the Oppressed,* The Continuum International Publishing Group, 1970.
"Freire believed that there is no such thing as a neutral education. Education either functions as an instrument which is used to facilitate the integration of generations into the logic of the present system and bring about conformity to it, or it becomes the practice of freedom, the means by which children and adults deal critically with reality and discover how to participate in the transformation of their world." (Jane Thompson/ Peter Mayo)

Cesar Hidalgo, *The Atlas of Economic Complexity,* Puritan Press, 2001.
Hidalgo is the freshest economic development theorist of our time. He suggests that the best predictor of long-term economic success is the number and complexity of economic capabilities present in an economy, what he calls "Lego Pieces."

James Hillman, *City and Soul,* Spring Publications, 2005.
Hillman was a Jungian psychologist who felt that our cities are sick and the primary cause of mental illness is an absence of beauty in everyday life that starves the soul. He abandoned his private practice to focus on treating the city. He uses a Jungian's grasp of myth to reveal the presence of the gods in our words and our world, whether we call upon them or not. He challenges the dichotomy of city versus nature, and poses another more relevant dichotomy between civilization and culture, which he sees as both an enduring and subversive force, one that arises from disorder and surprise.

John Howkins, *Creative Ecologies, Where Thinking is a Proper Job*, University of Quennsland Press, 2009.
Howkins suggests that there is an ecology of creativity that follows the principles of a natural ecology: diversity, change, learning and adaptation. The most innovative cities score highly on all four elements, but especially on diversity. Howkins posits that one indicator of creative potential is the number of people in a place who are foreign-born, because foreignness is a mark of diversity.

Jane Jacobs, *The Death and Life of Great American Cities,* Random House, 1961.
Jacobs proposed a four-part recipe for making interesting city neighborhoods: density of 100 to 200 homes per acre that provides a concentrated market for goods, services and ideas without creating standardization; short blocks that provide for easy pedestrian flow, with buildings that meet and animate the sidewalks; a mix of residences, workplaces, stores, restaurants, bars and civic associations of all kinds that put people on the sidewalks at all times of day and night, every day of the week; and old buildings that provide cheap space for small, riskier tenants: residents of a mix of incomes; start-up businesses; one-of-a-kind shops, restaurants and bars; shoestring associations; and all the nooks and crannies—the small informal, private places—that cities need in order for their innovators to experiment.

Charles Landry, *The Creative City: A Toolkit for Urban Innovators,* Earthscan Publications, June 2000.

Landry defines a creative city as a place that engages and unleashes the creative energies of all of its citizens, including artists, scientists, makers and entrepreneurs of all types, all incomes and all aspirations. He has a more holistic view of placemaking than most other writers, encompassing both the physical design and social dimensions.

David Leff, *Hidden in Plain Sight: A Deep Traveler Explores Connecticut,* Wesleyan University Press 2012.

Leff reveals the remarkable places and landscapes that are hidden in plain sight in Connecticut. He suggests that Connecticut is a marriage of nature and culture, giving examples in a collection of essays gleaned from his deep travels through the state in space and time.

Elzbieta Matynia, *Performative Democracy.* Paradigm Publishers, 2009.

"Spannning Polish history from the days of incipient rebellion against communist rule through the Solidarity movement of the 1980s to today's democratic Poland, *Performative Democracy* sheds new light on what it is people are doing when they act democratically." (Jonathan Schell) Particularly intriguing is the role of art in the evolution of Polish democracy, from Young Theater of early resistance, to contemporary feminist conceptual art, which is challenging the predominant romantic/nationalist meme with its confining role for women. Matynia is a keen analyst of Adam Michnik's contribution to Poland's emergence from the communist yoke. Michnik's quote on page 11 of *The Power of Place in Connecticut* is from remarks after a speech by Michnik on November 14, 1996 at a Connecticut College event, which Matynia moderated.

Richard Murnane and Frank Levy, *The New Division of Labor: How Computers Are Creating the Next Economy,* Princeton University Press, 2004.

This book documents the tectonic shift taking place in the task content of jobs in the economy as computers are being substituted for humans in rules-based work, freeing humans to more fully exercise their pattern recognition skills. This change in the task content of jobs is occurring most dramatically among front line production and service workers, whose jobs now increasingly call for expert thinking and complex communication.

Michael Polanyi, *The Tacit Dimension*, The University of Chicago Press, 1960

In this most accessible of Polanyi's writings, the Hungarian polymath—scientist turned philosopher—suggests "we can know more than we can tell." The exchange of what he calls "tacit knowledge" is the foundation of innovation, art and scientific exploration.

Ken Robinson, *Out of Our Minds: Learning to Be Creative,* Capstone Publishing Limited, 2001.

In 1998, Robinson led a UK commission on creativity, education, and the economy and his report, *All Our Futures: Creativity, Culture, and Education,* showed that the UK schools with the best arts programs also had the best math and science results. Robinson's presentation *Ken Robinson says schools kill creativity* is the most watched TED talk of all time. Robinson has suggested that to engage and succeed, education has to foster individualization of the learning process, foster curiosity through creative teaching, and put less emphasis on standardized testing. He believes that

much of the present education system in the United States fosters conformity, compliance, and standardization rather than creative approaches to learning.

Paul Salopek, *A Stroll Around the World,* New York Times, November 22, 2013; *To Walk the World*, National Geographic, December 2013.

Salopek is retracing on foot the global migration of our ancestors in a 21,000-mile, seven-year odyssey that begins in Ethiopia and ends in Tierra del Fuego. Along the way, he is writing dispatches to *National Geographic* and the *New York Times.* These dispatches are a wake up call, rousing us from our Car Brain-induced slumber, reminding us who we are and why we're here.

Jack Trout and Al Reis, *Positioning: The Battle for Your Mind: How to Be Seen and Heard in the Overcrowded Marketplace,* McGraw Hill, 1980.

This is the marketing classic. The concept of "positioning" was developed by Trout and Reis. It has changed the way people advertise everything. With this approach, a company (or organization or state) creates a "position" in the prospect's mind, one that reflects the company's own strengths and weaknesses as well as those of its competitors.

Walter Woodward, *Prospero's America: John Winthrop, Jr., Alchemy and the Creation of New England, 1606-1676,* The University of North Carolina Press, 2010.

Woodward tells the story of Connecticut's founding by John Winthrop, Jr., who branded the settlement he was building in southeastern Connecticut as *New London* in *New England* in the *New World,* inviting scientists, researchers, entrepreneurs and innovators of all types from Europe to come here, where together they would unlock the secrets of nature through divinely inspired scientific research in metallurgy, medicine and agriculture. Winthrop would ultimately become the first governor under Royal Charter of the combined Hartford, New Haven, Saybrook and New London colonies. Winthrop's vision for the state was one of tolerance, of freedom, of discovery, of inventing the future in a new land. There is no finer origin story in all of America.