CREATIVE ECONOMY

CREATIVE ECONOMY: The Arts Industry in North Carolina

CREATIVE ECONOMY

NORTH CAROLINA ARTS COUNCIL 2007

"My imagination and God-given talent have allowed me to find value in scraps of wood that others have thrown away."

GEORGE SERVANCE, JR.
WOODCARVER
THOMASVILLE

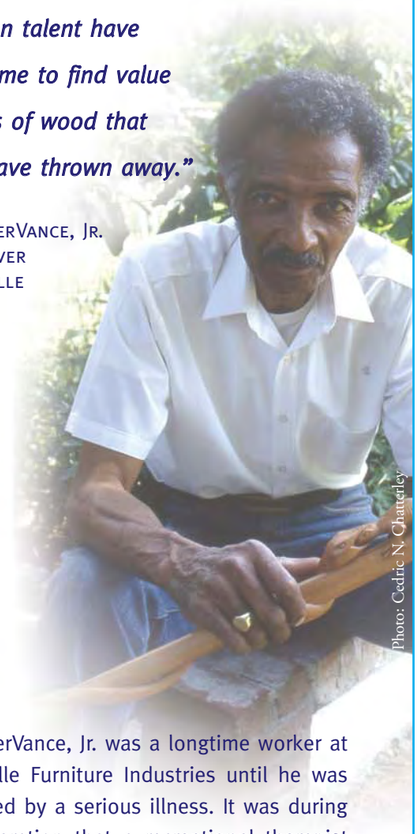


Photo: Cedric N. Chatterley

George SerVance, Jr. was a longtime worker at Thomasville Furniture Industries until he was sidetracked by a serious illness. It was during his recuperation that a recreational therapist learned of SerVance's childhood interest in wood carving and making his own toys. His suggestion that SerVance carve a wooden doll rekindled that interest and sparked a new career—making unique carvings from maple and mahogany wood scraps discarded from area furniture industries. Known for the dancing dolls he has sold around Thomasville for more than 40 years, SerVance also carves slave figures, animals, walking sticks, Biblical figures, and other pieces. He received a 1993 North Carolina Heritage Award, and has demonstrated his craft at venues including the North Carolina Museum of History and Cameron Art Museum. His current project is a series of dancing dolls with elephant and donkey heads to coincide with the 2008 presidential elections.

Creativity Adds Value

Successful manufacturing is changing from the 20th century's emphasis on efficiency to a modern recognition that value lies in a product's distinctiveness:

1960s and 1970s: "Making things cheaper."
Advantage is Lower Cost

Division of labor, MTS (Make to Stock), mass production

1980s and 1990s: "Making things better."
Advantages are Quality and Speed

Total Quality Management (TQM), Just in Time (JIT), flexible specialization, automation

2000s: "Making better things."
Advantages are Aesthetics and Authenticity

Design, innovation, uniqueness

This new view is that "Creative" enterprises are engines of growth. "Creative enterprises" are firms in which art, culture, or design is the product, defines a service, or is the distinguishing feature or competitive advantage of a product or company.

- Arts and craft-based enterprises collectively produce significant wealth
- Fashion/design-oriented products can withstand globalization
- Arts and culture attract talent and jobs
- Creative talents and abilities are associated with innovation

Regional Technology Strategies, 2007

Cover photo (top): Andre C. Jenkins, Imperial Centre, Rocky Mount
(bottom): Cedric N. Chatterley, Valdese Weavers, Hickory

Contents

The Arts Council is a division of the North Carolina Department of Cultural Resources.

Introduction

From potters to programmers, creative enterprises bridge North Carolina's heritage with its 21st century spirit of innovation. Last year alone, the arts contributed more than $3.9 billion in wages to the state's economy. We will continue to encourage and support artistic endeavors as part of our ongoing work to establish North Carolina as a leader in the global economy. Creative enterprises play a critical role in helping North Carolinians prepare for, compete and capture the best opportunities the future offers.

— Governor Mike Easley

The arts embody the creative energy of North Carolina. Now that terms like "creative economy" and "place-based economic development" and "creative workers" are entering mainstream use, what we've felt for a very long time is becoming widely accepted.

The arts are essential to North Carolina's economic vitality. They create vibrant communities that attract and keep productive citizens who, in turn, create a vibrant state.

But we aren't just relying on anecdotal evidence to make the case for a strong partnership between the cultural sector and the business sector. Through innovative research by Regional Technology Strategies we can now document the impact of the arts as a significant industry in North Carolina. Our research found that our sense of the arts as integral to strong communities is based in fact.

As the service, knowledge and information economy replaces manufacturing in the United States and especially in North Carolina, it is even more important for us to maintain our distinctiveness as both a center for creative, innovative workers and as a destination for visitors. The arts provide jobs, attract visitors, create products, influence consumer spending, and build community vitality.

The North Carolina Arts Council links the arts resources of our state with communities working to build on their creativity. We welcome collaboration as we work to make North Carolina a better state through the arts.

—Mary B. Regan, Executive Director, North Carolina Arts Council

Marshall Wyatt, Old Hat Records, The Allen Forge Building, Raleigh. Photo: Cedric N. Chatterley

Creative enterprise flourishes in North Carolina, home to creators of software *and* symphonies, giants of literature *and* design. These entrepreneurs harness intellectual power and the creative spark to nourish an important segment of North Carolina's economy.

Investing in culture is a good choice in every way–socially, educationally, and economically. The arts stimulate pride in community and place, awaken and advance curiosity, and generate jobs and revenue.

The Department of Cultural Resources is committed to shaping the creative leaders of tomorrow. We celebrate the creative professionals who take part in this vibrant segment of our economy. Our legacy will be how we safeguard North Carolina's heritage and how we introduce young and old to the rich culture and spirit that makes our state such a wonderful place to live, work and raise a family.

—Lisbeth C. "Libba" Evans
Secretary, North Carolina Department of Cultural Resources

When we talk with companies looking to locate or expand their facilities in North Carolina, we know we will hear that our outstanding quality of life is an important factor in their decisions. The state's exceptional portfolio of cultural, natural and heritage resources contributes significantly to what makes our state so special—and so attractive to the knowledge workers essential to business success in a truly global marketplace.

We recognize the significant impact these resources have, for example, on the state's growing tourism industry, which in 2006 brought in $15.4 billion. We also recognize that the arts add to the vibrancy of our communities and to the health of our economy.

Through investments in these resources, we will continue to make North Carolina a place where talented employees and their families want to live and work—a place that will attract and keep the employees that drive our state's success. We are proud to be part of North Carolina's Creative Economy.

—Jim Fain
Secretary, North Carolina Department of Commerce

Certainly, North Carolina's rich environment and abundant natural resources represent one of the greatest boons to our creative economy.

More than ever, we see artists, graphics specialists and others in the creative class moving to North Carolina to create new jobs and start new businesses, thanks in large part to the allure of hundreds of miles of sandy beaches, millions of acres of lush, tree-filled natural areas as well as some of our nation's most scenic mountainous peaks and abundant rivers.

—William G. "Bill" Ross
Secretary, North Carolina Department of Environment and Natural Resources

North Carolina's Creative Economy

Nell Cole Graves, potter, Seagrove
Photo: Bill Bamberger

North Carolina's economy is creative at its core. Our state's rich artistic traditions were already contributing significantly to the state's economic vitality in the century before the North Carolina Arts Council crafted its mission of "Making North Carolina a Better State Through the Arts."

North Carolina is known for a rich cultural heritage rooted in history and the arts. During the second half of the twentieth century, manufacturing was considered the state's economic base, the arts its cultural base. Industry in the state has evolved over the past century from family farms and small-scale use of abundant natural resources, to factories and industrial agriculture, to the development of the Research Triangle Park and technology-intensive products. Resources streamed into the economic base but only trickled into the cultural base.

That imbalance has shifted, however, as mass production industries continue to contract while creative industries expand. As employment opportunities change with fewer manufacturing and small farming jobs available, especially in rural areas, increased attention must be paid to the unique resources of our culture and our workforce.

To help the state better understand the arts not only as an amenity, in which it plays an important economic role, but also as an engine for economic development and a potential resource to counter market loss due to globalization, the North Carolina Arts Council contracted with Regional Technology Strategies (RTS) to create a model describing the scale, scope, and geographic distribution of the segment of the state's economy that is driven by aesthetic content.

The study provides a starting point for North Carolina to consider new ways that the arts can simultaneously boost regional economies, create job opportunities, and improve qualities of life.

Creative enterprises—those people and companies who produce and use art and design in their work—are now an important sector in North Carolina's economy. Wages alone (including receipts for the self-employed) from creative enterprises infused more than $3.9 billion into North Carolina's economy in 2006.

Creativity is becoming an increasingly critical competitive advantage in economic development for a number of reasons:

1. The arts represent a **direct source of jobs and wealth.** The people and companies who produce and use art or design—for example, the artists, performers, architects, publishers, graphic designers, animators, and advertising agencies—and those who produce films and videos, leisure software, fashion apparel, and ornamental woodwork together make up large shares of many regional economies. Many of the companies and individuals who earn livings from the arts are micro-enterprises, freelancers, entrepreneurs, secondary businesses, or classified with non-arts-related sectors, and thus the true scale of the creative economy is nearly always vastly underestimated.
2. When the arts or design are embedded in products and services, they provide a **competitive advantage that can resist globalization tendencies**. Arts and design used in products and packaging create emotional associations with and add value to consumers based on appeal or connections to company, brand, designer, or place. Higher-end designs can establish niches in designer goods produced in smaller quantities yet commanding higher prices. Design, innovation and uniqueness contribute to better products.
3. **Creative economies provide induced economic benefits.** Amenities and other distinguishing local cultural or creative features that are often linked to arts and culture are important factors in attracting and keeping talented people and companies. Young and talented workers are mobile and tend to go where there is a vibrant and creative environment. Technology-intensive companies often seek locations that both attract and sustain cosmopolitan workers.
4. **Artistic talent is becoming an asset** to a wide range of employers who thrive on creative approaches to their businesses and value the right-brain skills associated with the arts. Arts-related industries can be catalysts for high-skill employment in sectors such as technology.

   "Knowledge work, which adds value in large part because of its capacity for innovation, can and often should be structured as artists structure their work." Robert Austin, Harvard Business School, in *Artful Making: What Managers Need to Know About How Artists Work (2003)*

Creative Economy: The Arts Industry in North Carolina summarizes the findings of the research and outlines the contributions of our rich arts heritage to our economy and quality of life. This report presents specific strategies recommended by the North Carolina Arts Council to ensure a strong creative economy. (See the Appendix for various definitions of the creative economy and a summary of research methodologies. The full study is available at **www.ncarts.org**.)

Photo: Paul Jeremias

"Through mathematics, color, pattern, and form, I have taken this object called a basket off the floor and onto a pedestal, an object to hold your interest, not your objects."

Billie Ruth Sudduth
JABOBS ("Just a Bunch of Baskets")
Bakersville

After nearly two decades as a school psychologist, Billie Ruth Sudduth discovered her life's work in basket making, which she learned at Craven Community College in New Bern and pursued full time after juggling family, work and craft for six years: "I took four Monday night mini-sessions on how to make an Appalachian Egg basket. The class cost twenty dollars. Who would have known what an impact it would have on my life?" Her professional experience with testing, measurements, statistics, and math served her well in her new pursuit, as she incorporated "Fibonacci numbers," the proportions that occur in spirals throughout nature, into her basket designs. Sudduth has taught basket making at Penland School of Crafts and John C. Campbell Folk School, and has been featured in venues including the Mint Museum, the Asheville Art Museum, and the Smithsonian's American Art Museum. Today it's not uncommon for her Bakersville business, JABOBS ("Just a Bunch of Baskets") to sell individual baskets for as much as $3,000–$5.000 each.

CULTURAL TRADITIONS

"Creativity, more than labour and capital, or even traditional technologies, is deeply embedded in every country's cultural context. Excellence in artistic expression, abundance of talent, and openness to new influences and experimentation are not the privilege of rich countries."

United Nations Conference on Trade and Development, 2004

Creative enterprises are not a new phenomenon in North Carolina. Several noted cultural institutions in the state grew out of economic development efforts in the early twentieth century. Attention to factors unique to location is a focus of recent place-based economic development efforts. Creative enterprises rooted in the cultural traditions of North Carolina are examples of this awareness of place as a factor in economic success.

For thousands of years, the Eastern Band of the Cherokee Indian has created pottery, handwoven baskets and tools. These handicrafts have been traded and sold in the mountains for generations. Today these ancient art and craft traditions are kept alive through **Qualla Arts & Crafts Mutual**, recognized as one of the most outstanding Native-American owned and operated arts and crafts cooperatives in America. Tourists ventured to the newly-established Great Smokies National Park in the 1930s, and, as visitation increased after World War II, Qualla was launched to help preserve knowledge and quality of Cherokee traditional work, especially basketry, as well as giving members a marketing outlet and management experience.

An early example of creative enterprise, built on authentic community assets, is the **Penland School of Crafts** in the mountains of Mitchell County. In 1923, schoolteacher Lucy Morgan organized the Penland Weavers, providing looms and materials to local women and marketing their handwoven goods. She invited guest instructors to teach weaving, and when requests for instruction began to come from other parts of the country, Penland School was born. Soon after the first students arrived in 1929, other crafts were added and the school began to raise funds, acquire property, and construct buildings.

Since that time, Penland has grown to encompass 400 acres and 41 structures. More than 1,200 people visit each year seeking instruction in ten craft media. The artisans at Penland have developed new techniques and craft products, demonstrating the aesthetic potential of handwork and building the market for unique contemporary objects. Many people who come to Penland to study or visit return to open studios, teach and maintain second homes in the surrounding community.

Another creative enterprise emerged in the southern mountains in Brasstown in 1925. Educator and social activist John C. Campbell and his wife Olive Dame studied Appalachian mountain life and realized that the Danish *folkehojskole* (folk school) model had potential to transform the rural countryside into a vibrant, creative force, improving the quality of community life through education. They wanted to preserve and share with the rest of the world the crafts, techniques and tools that mountain people used in every day life.

The **John C. Campbell Folk School's** motto, "I sing behind the plow," reflects its work to find happiness, expression, and art in daily lives. The development of creative skills is offered through more than 830 weeklong and weekend classes year-round in traditional and contemporary craft, art, music, dance, cooking, gardening, nature studies, photography and writing.

Creative Enterprises are the segment of the state's economy that is driven by aesthetic content. An enterprise participates in the creative economy in one of five ways:

ACTIVITY	PRINCIPLE
ORIGINATES unique creative intellectual property	**CREATION**
PRODUCES creative products	**PRODUCTION**
DELIVERS creative products to the public	**DISSEMINATION**
PROVIDES MATERIALS, PARTS, OR EQUIPMENT to enable the origination, production or delivery of creative assets	**INPUTS**
FACILITATES AND/OR PROVIDES SERVICES that support creative activity	**SUPPORT**

Creative enterprises deliver a wide variety of products:

Tangible products: Designs, songs, stories, books, pictures, games, dances, scripts, clothes, jewelry, decorations and other made objects.

Intangible products: Ideas such as style, fashion, branding, image, film adaptations, color schemes and other intellectual property.

Photo: Ginny Rechner

"By working together to promote our common interests, we have preserved our heritage as well as our livelihoods."

Frances Franks
Board of Directors
Appalachian Heritage Crafters
Murphy

Appalachian Heritage Crafters, a craft cooperative, was founded in February, 2000 by local women who were laid off during a 1999 Levi Strauss plant closing. Joining together to achieve economic self-sufficiency, they obtained non-profit status as a grassroots organization dedicated to preserving and promoting the Appalachian heritage of quality handmade crafts. Today they train members of their community in craft-making, conduct educational programs in schools and the community, conduct outreach to youth and seniors, and support local crafters in creating, marketing and selling their Appalachian wares. Approximately 90 percent of the cooperative's sales are tourist-driven.

"A goal for my work is to honor our family's legacy while finding my own voice in clay. By magnifying the scale of a traditional shape I am challenged to design the form based on the space it will consume and the relationship to its environment."

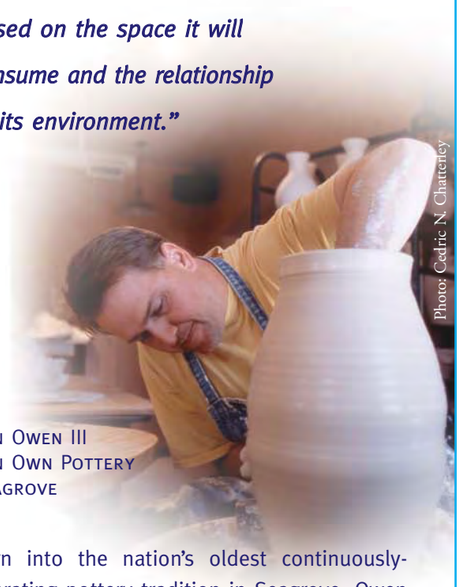


Photo: Cedric N. Chatterley

Ben Owen III
Ben Own Pottery
Seagrove

Born into the nation's oldest continuously-operating pottery tradition in Seagrove, Owen trained with his grandfather and father, was strongly influenced by Oriental designs, and received a BFA from East Carolina University. A cultural exchange program in Japan cemented his affection for Asian cultures, and these influences, along with his distinctive red glazes, remain an integral part of his pottery. Arising from humble, utilitarian traditions, his fine art pieces have since been commissioned as gifts for luminaries like Ronald Reagan, Elizabeth Taylor and Bob Hope. He has created University of North Carolina Lifetime Achievement Awards presented to recipients including James Taylor and the North Carolina Symphony. His recent commissions have included numerous large scale wood fired vases for The Umstead Hotel in Cary, the Ritz Carlton in Tokyo, Japan and an upcoming commission for the lobby of the Ritz Carlton in New York.

Jugtown Pottery c. 1970s, Seagrove
Photo: Sam Sweezy

Seagrove in the central Piedmont was home to immigrant potters attracted by the region's abundant clay deposits. Because of their remote location and the jugs needed by the local whisky distilling industry, Seagrove potters were able to survive a few decades longer than those potters displaced by factory-produced ceramics. In the early twentieth century, Raleigh artists Jacques and Juliana Busbee used their marketing skills and appreciation of local crafts-manship to promote the Seagrove area work. Collectors embraced pottery as not only functional but decorative, inspiring potters to utilize new materials and new firing methods to further develop their work. By the late 1920s, Seagrove area pottery was well known from the galleries of New York to the garden shops of Florida.

After World War II, Seagrove potters began high volume production of small pieces for the wholesale gift market. An individual potter might produce more than 500 pieces each day, all the in the same shape. The development of ceramic programs by nearby community colleges led to the training of many area residents in the craft. Studio artists and academically trained potters seeking a "back to the land" lifestyle began to settle in the area. Today Seagrove is home to more than 100 potters who offer a full spectrum of pottery and ceramic art.

The Arts Industry in North Carolina

"Arts and culture provide a direct connection to North Carolina's economic stability. The state's strong infrastructure of arts and education are important quality of life issues that make us competitive in the global marketplace."

—Ann Goodnight, a principal of The Umstead Hotel & Spa in Cary, which features a collection of more than 80 works of art, mostly by North Carolina artists

Arts organizations have long made the case for economic relevance, and now creative strategies to address globalization are gaining attention from economists, business schools, and state governments. Richard Florida's book *The Rise of the Creative Class* drew popular attention to a new definition of the workers in the knowledge economy, but similar ideas had been percolating for at least a decade both in the United States —particularly New England—and Europe, where arts have always been more central to economic development.

Creative enterprises in North Carolina are, collectively, big business. North Carolina's core creative enterprise cluster employs more people than any of the biotechnology, computers and electronics, machinery, or transportation equipment manufacturing industries.

ARTS INDUSTRY EMPLOYMENT SECTORS

Examples of Creative Enterprise Industries

PRINCIPLE	CORE CLUSTER	FULL CLUSTER
CREATION	Graphic Design Services Independent Artists, Writers, and Performers Musical Groups and Artists Advertising Agencies	Artisanal Beverages
PRODUCTION	Jewelry (except Costume) Manufacturing Record Production Dance Companies Book Publishers	Custom Architectural Woodwork Commercial Lithographic Printing
DISSEMINATION	Art Dealers Motion Picture and Video Distribution	Libraries and Archives
INPUTS	Musical Instrument Manufacturing	Photographic Film, Paper, Plate, and Chemical Manufacturing
SUPPORT	Fine Arts Schools	Museums

Source: 2006 ES-202 data gathered by the North Carolina Employment Security Commission and 2004 Census non-employer data. The complete list of industries included in the creative cluster comprises 76 industries. See Appendix for NAICS codes of industries.

The creative enterprise economy in North Carolina is dominated by independent artists, writers and performers, and creative services, most of whom are self-employed or are small businesses that are not included in conventional employer analyses.

The core cluster of enterprises creates and produces creative products. The full cluster expands the core to include more manufacturing and retail establishments. These industries are critical to the creative enterprise economy because they either reproduce creative content or rely on it for competitive advantage.

Overview of North Carolina's Creative Enterprise Industries

CATEGORY	ESTABLISHMENTS	EMPLOYMENT IN ESTABLISHMENTS	SELF-EMPLOYMENT	TOTAL
Design manufacturing	301	10,805	*	10,805
Artists	333	1,821	10,642	12,463
Design services	3,246	8,810	5,544	14,354
Other services	1,518	12,814	3,171	15,985
Retail	2,582	14,779	3,417	18,196
Information and entertainment	928	26,822	243	27,065
Public sector and education	*	23,511	0	23,511
Publishing and printing	972	36,025	229	36,254
Total	**9,880**	**135,387**	**23,246**	**158,633**

**Data not reported in this category.*

Top Industries in North Carolina's Core Creative Economy

INDUSTRY	EMPLOYMENT IN ESTABLISHMENTS	SELF-EMPLOYMENT	TOTAL
Independent Artists, Writers, and Performers	437	10,233	10,670
Specialized Design Services	2,766	3,322	6,088
Architectural Services	4,550	862	5,412
Advertising	5,288	*	5,288
Photography Services	2,192	1,713	3,905
Landscape Architectural Services	1,494	1,360	2,854
Ornamental and Architectural Metal Work Manufacturing	2,785	*	2,785
Fine Arts Schools	2,107	*	2,107
Theater and Performing Arts Companies	1,384	409	1,793

**Self-employment data not reported in this industry.*

Why are Creative Enterprises Important?

- The knowledge economy requires creative professionals.
- Creative industries are a new high growth economic sector.
- Creative industries drive dynamic place-based economies.
- Creative enterprises spur community revitalization.
- Creative enterprises help neighborhoods, cities, regions and nations shape and communicate their identity.
- The arts provide new approaches to societal problems.
- Creative products provide a competitive edge and entry to global markets in both manufacturing and service sectors.
- Better designed products add value for consumers.

Creative Clusters are areas where like-minded people and businesses cluster around a common creative theme. Think about pottery in Seagrove, galleries in Asheville, music in the Triangle, or film in Wilmington.

The creative sector can be grouped into three sub-clusters:

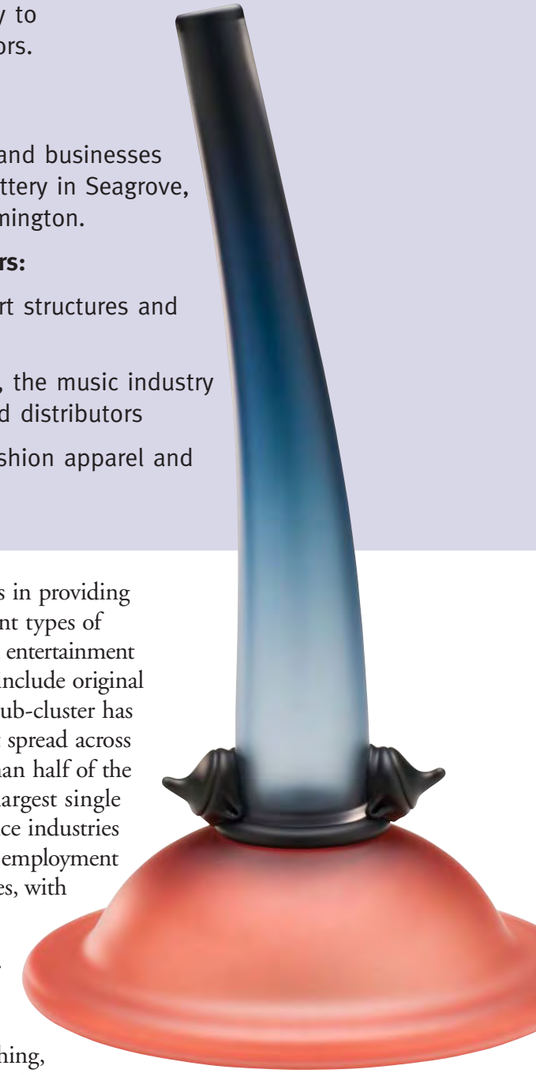
The Arts—artists, artisans, craft makers and their support structures and distribution, such as museums and libraries

Entertainment and New Media—theater, movies, video, the music industry and their suppliers and distributors

Design—architects, interior designers, web designers, fashion apparel and associated manufacturers

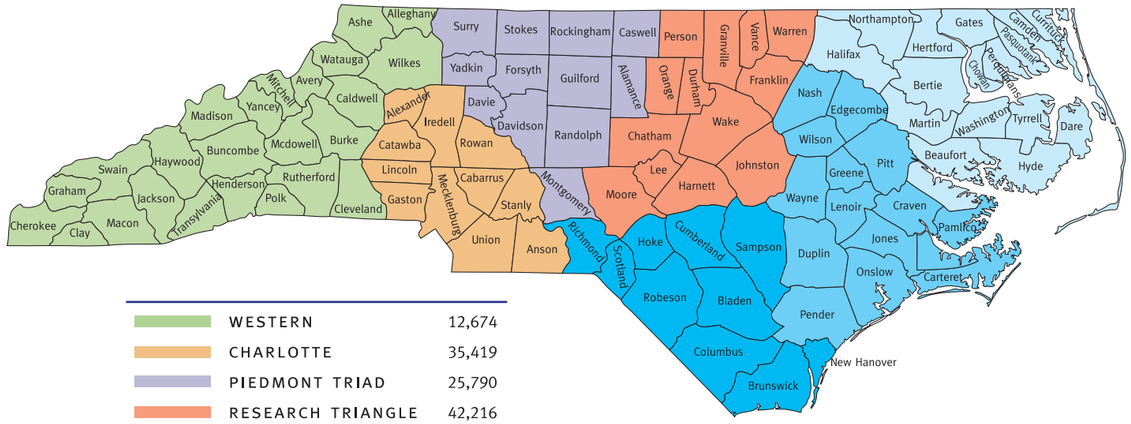
Artists, nonprofit organizations and commercial businesses are partners in providing the end product of the creative process to consumers. There are different types of creative enterprises, which can be grouped into three sub-clusters: the arts, entertainment and new media, and design. The sub-clusters vary in how much they include original creation or production of an art or design-based product. The design sub-cluster has the greatest proportion of creation/production employment, with most spread across service and manufacturing industries. The arts sub-cluster has more than half of the employment in its ten largest industries in creation/production; the largest single category is independent artists, but printing, manufacturing, and service industries contribute as well. Only about a third of the entertainment sub-cluster's employment is in creation/production, most of which comes from theater companies, with sound recording and motion picture facilities also contributing.

There are also regional variations in employment in creative enterprises. Creative workers are found in different industries within North Carolina's seven economic development regions. However, in all the regions the most employment in creative industries is found in publishing, printing, independent artists, broadcasting, and, in the Eastern and Northeastern regions, libraries.



Rob Levin, Vase Number 6, blown glass, Burnsville. Photo: David Ramsey

Creative Enterprise Employment by Region



WESTERN	12,674
CHARLOTTE	35,419
PIEDMONT TRIAD	25,790
RESEARCH TRIANGLE	42,216
SOUTHEASTERN	2,881
EASTERN	8,792
NORTHEASTERN	9,457

Note: Due to data suppression, regional totals in some industry categories are estimated and public sector employees are not included.

While the urban areas of the state tend to have the largest numbers of workers and firms in the creative economy, different regions may have high concentrations of employees and firms relative to the region's total employment.

The Advantage West region has the highest rate of creative self-employment in the state, due primarily to the large number of independent artists working there. Its rural counties, as well as its metro center in Buncombe County, show strong concentrations in the arts sub-cluster.

Mecklenburg County leads the Charlotte metro region, with strong concentrations in commercial lithographic printing and photo processing laboratories. Cleveland County is highly concentrated in the design sub-cluster due to its pressed and blown glass manufacturers.

The Piedmont Triad region's creative enterprise cluster is led by its two metro counties, Guilford and Forsyth, which have strong concentrations in several printing industries. The Research Triangle sub-clusters are anchored by Wake and Durham counties, but smaller counties such as Orange and Harnett show the highest concentrations in the arts and design sub-clusters.

The Northeast region shows high concentrations in some industries in the core creative enterprise cluster, but these are based on low employment numbers. The Eastern region also has low employment numbers, but shows some significant activity in the design sub-cluster in Lenoir County and in the arts in Carteret County. The Southeast region has the least concentration in the creative enterprise industries of all the regions in the state, likely due to the availability of employment in the adjacent Triangle and Eastern regions.

North Carolina's creative industry is a critical part of the state's economy

- Creative sector employment is estimated at more than four percent of total employment in North Carolina.
- Nearly 159,000 people are employed in creative industries, with total wages of more than $3.9 billion.
- Creative enterprises include a wide range of industries, including the arts, entertainment and new media, and design.
- Nonprofit and public sector arts organizations working directly with the North Carolina Arts Council provide more than 1,200 full-time jobs earning more than $43 million in total salaries and each year involve nearly 43,000 volunteers whose time is valued at $13 million.
- The presence of creative professionals in a given county is the single most important factor associated with the amount that visitors will spend.
- The presence of creative workers is also strongly associated with rising household incomes.
- Counties with higher proportions of workers in arts-related occupations are more likely to retain current residents and attract new ones.
- Original creative content in products is a major competitive edge for manufacturers, especially as globalization makes competition increasingly difficult.
- Many rural areas are developing their rich cultural traditions in craft and music as sustainable place-based economic development strategies to replace the loss of jobs in agriculture and manufacturing.

Triad Stage, Greensboro

"We use the traditional craft of weaving to make something whole out of something in pieces."

Lynn Bryant
Executive Director
Outer Banks Hotline
Manteo

Photo: David Potorti

Searching for creative new funding streams to sustain its growth, the Outer Banks Hotline Crisis Intervention and Prevention Center of Dare County opened a handcraft store, Endless Possibilities. Part weaving program, part community center, part recycling program, and part haven, it serves as a revenue source for the organization as well as a healing place where victims of violence, along with visitors and other members of the community, can volunteer and learn to weave. Clothing specially selected from the Hotline thrift stores is shredded into strips. The fabric is handwoven on looms into colorful rugs, and sewn into purses and totes which are sold to benefit the crisis center.

THE NONPROFIT ARTS SECTOR

The creative economy includes education, state government, local government and civic and social organizations. Public investment in the nonprofit sector supports creative activity.

Visionary North Carolina government leaders recognized that the arts were vital to the state's progressive development, and established an infrastructure to sustain its culture.

"I decided that we would never be civilized—in the sensitive and human sense—if we did not strive to have the arts, in the broadest definitions, become a part of the lives of all people."

—Governor Terry Sanford on why he established the North Carolina Arts Council in 1964

The North Carolina Arts Council is a state agency and part of the Department of Cultural Resources, the nation's first cabinet level state department for the arts, history, and libraries. Its funding comes primarily from the North Carolina legislature and the National Endowment for the Arts, a federal agency.

The Arts Council provides leadership, guidance, planning assistance, information resources, technical support, and funding to artists, arts and civic organizations, learning institutions, government agencies and the general public. It promotes excellence in the many forms of artistic expression, supports the exemplary artists and organizations that make up the state's robust arts industry, builds sustainable place-based economic development strategies, enhances student learning by putting artists in the classrooms and in after school programs, works throughout the continuum of lifelong learning, and expands the range of opportunities for North Carolinians to experience the arts.

The infrastructure of community arts agencies is strong throughout North Carolina. There are nonprofit and public sector cultural organizations in each of the state's 100 counties. Programs of the Arts Council support the development of creative assets in communities.

Arts Council grants generate local investment in the arts. These grants provide only five percent of total project costs, contributing only three percent to the total income of the grantees. Every dollar awarded in FY05-06 was matched by an additional $18. Communities thus support arts programming primarily through local funding sources.

The diversity of funded organizations demonstrates the breadth of cultural activity in communities. The Grassroots Arts Program is an example of how public investment in the arts generates programs unique to each community. Funds allocated on a per capita basis to each of the state's 100 counties are distributed according to local priorities.

Similarly, the creative economy assets of a community are unique to each place. What contributes to fostering creative activity in one place will not necessarily be an asset in another.

Nonprofit Arts Organizations in North Carolina: 2,730

Artist organizations	364
Arts consortiums	11
Arts centers/facilities/schools	324
Arts festivals/concert series	378
Arts service organizations	86
Arts publications	12
Cinemas	5
Dance companies	117
Galleries and museums	422
Literary magazines, presses	53
Local arts councils	100
Music performing groups	568
Theater performing groups	290

This count of nonprofit arts organizations in the state in 2006 includes groups which are supported by colleges, universities and government agencies, as well as private sector agencies.

Organizations Funded by the North Carolina Arts Council: 949

ARTS ORGANIZATIONS: 499	
Artist associations	47
Arts centers	59
Arts service organizations	26
Fairs, festivals, concert series	69
Local arts councils	88
Museums and galleries	25
Performance facilities	8
Performing groups	172
Small presses, literary magazine	5
OTHER COMMUNITY ORGANIZATIONS: 450	
Community service organizations	140
Higher education institutions	26
Humanities/historical societies, museums	28
Libraries	22
Parks, recreation departments	24
Public radio	3
Schools	159
Other community groups	48

FY05-06 Grantees

Community Creative Assets

VIBRANT COMMUNITIES

"Our public art enhances Asheville's reputation as one of the most acclaimed arts destinations in the United States, not only defining us as a cultural mecca, but playing a crucial role in our economic development efforts."

—Charles Worley, Asheville, N.C. Mayor, 2001-2005

North Carolina has a strong foundation of local support for creative initiatives to build vibrant communities. Community arts councils, public art, and cultural facilities contribute to making the state not only a good place to live but also an attractive visitor destination. The arts help maintain the unique and distinctive attributes of communities as the local economy changes. Arts and living cultural traditions are often integrated into community development projects such as small town revitalization, entrepreneurship training and creation of business incubators.

The **community arts council** movement began in North Carolina. The Arts Council of Winston-Salem was established in 1949 to preserve the community's cultural heritage and to develop, enhance and sustain the area's cultural life. Today there are local arts agencies in most North Carolina counties, serving as catalysts for creative activity in all sectors of community life.

One of the more visible results of community attention to creative products is the use of art in public locations. The art enhances community gateways, city centers, parks and greenway trails. Unique pieces created by artists to fit a specific location or purpose give meaning and identity to both rural towns and urban centers. In 2001, the North Carolina Arts Council established the Creating Place Program to promote the economic, social, and aesthetic benefits of public art and good community design. Today, there are **public art programs** in Asheville, Charlotte, and Chapel Hill, where a percent of the construction cost for public buildings is set aside for public art projects. Nine cities and towns of varying sizes have public art master plans, and 16 communities have newly established public art commissions. The state's first regional light rail system in Charlotte includes a percent for art program.

Recent projects funded include way-finding art markers to educate people about the fishing industry in Morehead City, a creative design and art installation for a garden that pays homage to the Wilmington folk artist Minnie Evans, and the design of a North Carolina Freedom Monument in Raleigh commemorating the contributions of African-Americans to the state. The Arts Council also maintains the state's public art collection of 80 artworks located in state office buildings, universities, hospitals, and gardens across North Carolina.

Fish Walk, Morehead City

Cities throughout North Carolina have revitalized downtown areas by building **arts facilities** that draw residents and visitors. Charlotte, Winston-Salem, Asheville and Durham are examples of cities where the performing arts centers are part of a thriving reactivated downtown district. Other towns like Wilson, New Bern, Salisbury and Wilmington used the arts as a centerpiece of community redevelopment in the 1970s, and today are building on that infrastructure.

SUSTAINABLE COMMUNITIES

"By focusing on the cultural and agricultural assets of Historic Happy Valley we've been able to preserve the resources that make Caldwell County unique and sustain our area's rich sense of place. It's this "place" that makes us so appealing to the new corporations and new residents who are moving here and elsewhere in North Carolina."

—Lee Carol Giduz, Executive Director, Caldwell Arts Council, Board member, North Carolina Arts Council

The arts help economic development efforts maintain the distinctive character of a community. An example of how cultural assets can shape the economy is found in Historic Happy Valley, an on-going project in the Upper Yadkin River basin. This community is blossoming into a hub for place-based economic development in the western piedmont and mountain regions of North Carolina.

The well-known ballad, "Hang Down You Head, Tom Dula," originated in this valley and is still performed by local singers and musicians. In addition to its music traditions, Happy Valley is home to quilters, woodworkers and other crafts artists, painters, and storytellers.

"The Durham community is the key to our success—our customers are our neighbors and our friends!"

Summer Bicknell
founder
Locopops Gourmet Frozen Pops
Durham

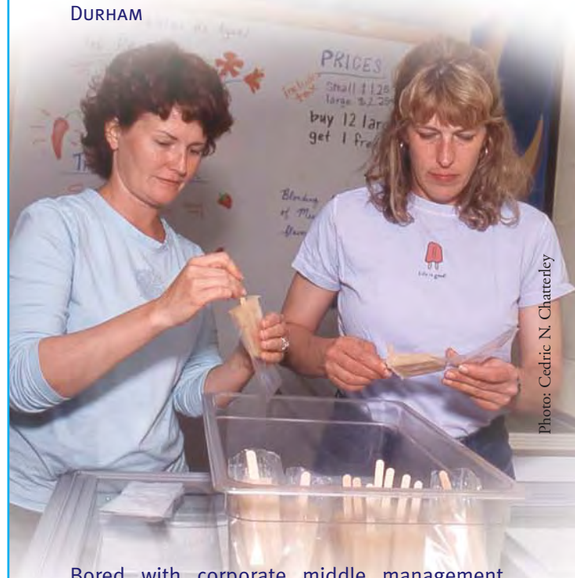


Photo: Cedric N. Chatterley

Bored with corporate middle management, MBA graduate Bicknell did something she describes as just plain "loco:" she apprenticed in Mexico with a "paleta-maker" to learn how to make specialty frozen treats on a stick. In 2005, she opened Locopops in Durham, which has thrived as a cash only enterprise without a Web site or advertising. Many of the gourmet pops—with flavors like pineapple basil, lavender cream and chocolate rosemary—are inspired through cooperation with SEEDS (South Eastern Efforts Developing Sustainable Space), a local non-profit that encourages urban children and teens to get involved in organic gardening. She recently opened a second permanent location in Chapel Hill.

Photo: Jinny Turman-Deal, Happy Valley

When a reservoir needed for large-scale second home development was planned for the valley, farmers and other concerned residents came together in 2004 to consider economic development strategies which could preserve the cultural and natural resources that give the Happy Valley its distinctive identity.

Partners now include farmers, valley residents from Caldwell and Wilkes counties, local and state government agencies and a variety of nonprofit organizations. The North Carolina Arts Council, for example, has awarded grants totaling $40,000 to the Caldwell Arts Council to foster place-based economic development in Happy Valley, focusing on arts and living cultural traditions. The Conservation Fund, the Foothills Conservancy and the North Carolina Department of Environment and Natural Resources have contributed their expertise in land conservation to the partnership.

The project activities for Happy Valley range from fieldwork to identify and document residents who perpetuate music, craft, narrative, foodways, agricultural, and other cultural traditions of Happy Valley to the creation of inventories describing folklife traditions, historic sites and structures, and cultural landscapes. Special festivals highlighting working farms for cultural and agricultural tourism events, such as Plow and Mow days, have been launched, as well as overall marketing of the valley as a heritage tourism destination. Efforts also include development of a NC Scenic Byway 268 Planning District.

The partnerships at work in Historic Happy Valley are replicated throughout North Carolina's creative economy. The support of many different agencies and institutions is an important asset in fostering creative activity for its economic potential.

COMMUNITY COLLEGES

"In community colleges, we must also commit to recognizing that the exercise of creativity is in itself a legitimate way to make a living. It's indisputable that so much of what makes a place—including our place—a great place to live, work and visit is its distinctive culture, and what is that except the product of creativity?"

—H. Martin Lancaster, President, North Carolina Community College System

Community colleges are partners in building creative economies. By mining the creativity and talent abundant within their own communities and developing partnerships with businesses, community colleges are fueling economic development and revitalization. The creative workforce is an important resource for industry and community colleges provide education for economic growth through essential job training. Programs cultivating creative endeavors include several innovative efforts to support local entrepreneurs.

Haywood Community College has provided education in professional crafts for more than 30 years. The school offers students studying clay, fiber, jewelry, and woodworking the opportunity to show and sell their work at organized exhibitions and through small

Place-Based Economic Development

Place based economic development (PBED) uses the distinctive and unique resources of a community to build and sustain the local economy.

PBED EFFORTS:

build on natural/cultural assets that are specific to a particular community and are aimed at using those resources in a sustainable way

focus particularly (but not exclusively) on rural areas that are rich in natural and cultural resources

strengthen the attractiveness of an area for business owners who are seeking "quality of life" benefits in their corporate relocation efforts

target areas where traditional economic development strategies have had little success

encourage initiatives that are entrepreneurial in nature, including cottage industries

expect initially modest job creation impact

create jobs that are unlikely to be "outsourced" because they are rooted in the geography and the resources of the communities from which they emerge

restore the natural and built environment, cultural traditions and the economy

challenge educators to ensure that future community leaders embrace their heritage and "sense of place"

AREAS OF FOCUS MAY INCLUDE:

- eco/cultural/heritage tourism
- local craft/music/product promotion
- collaboration among cultural and business partners
- alternative agriculture
- alternative energy
- recycling/reuse
- related support industries

Craven Bank of the Arts, New Bern

business enterprises. Students learn how to build their crafts skills into businesses. Seventy-five percent of graduates stay in the area, most self-employed as independent artists, artisans and crafters.

EnergyXchange, Inc. was formed in 1999 by Blue Ridge Resource Conservation and Development Council, HandMade in America, and Mayland Community College. This center is a "campus" of high energy demand facilities adjacent to the six-acre Yancey-Mitchell landfill, fueled by the methane gas generated by decomposing garbage. The site includes two craft studios (one for pottery and one for glass blowing), four greenhouses, three cold frames, a public gallery, and a visitor center. A second campus, in Avery County, features a large greenhouse for native plant production.

Montgomery Community College has been instrumental in reviving the pottery tradition in the Seagrove area. By training contemporary potters and providing business development support, the college program has helped the community sustain more than 100 local potteries employing more than 300 people.

REGIONAL INITIATIVES

Efforts to use creative assets in economic development are underway across North Carolina. Several projects are working on a regional scale to build on the attributes that are unique to their area.

The Creative Communities Initiative (CCI), coordinated by the Foundation for Renewal of Eastern North Carolina, is a two year project funded by the Golden Leaf Foundation. Six towns in eastern North Carolina are working to adopt new strategies for sustainable economic development in the global economy. Planning is underway to recognize the characteristics that define a creative community and the financial, intellectual and human capital required to develop without losing identity.

The Knight Foundation recently funded the Knight Creative Community Initiative to train community leaders to develop a community vision for authentic sustainable prosperity. The Arts and Science Council in Charlotte, Central Piedmont Community College, the Charlotte Chamber of Commerce, Charlotte Regional Partnership, Foundation for the Carolinas, the Lee Institute and University of North Carolina-Charlotte Urban Institute are partnering with the John S. and James L. Knight Foundation to work with Richard Florida, applying his theories about the importance of creativity and innovation in economic growth.

HandMade in America, a non-profit organization representing 23 counties in Western North Carolina, was formed in 1996 to "celebrate the hand and the handmade; to nurture the creation of traditional and contemporary craft; to revere and protect our resources; and to preserve and enrich the spiritual, cultural, and community life of our region." HandMade works to make Western North Carolina the national center of handmade objects. Over the past ten years, HandMade has established itself as a national leader in the craft and creative economies movement. Initiatives include the publication of the Craft Heritage Trails guidebook, now in its third edition; small towns revitalization programs in eleven communities to foster economic growth, beautification, commercial development and tourism; and development of the Craft Registry Web site, featuring 250 craftspeople, studios and galleries.

CULTURAL TRAILS

"Part of what makes North Carolina one of the most popular visitor destinations in the United States is the state's unique combination of natural scenic beauty and authentic cultural experiences. Our research shows that historic sites and cultural attractions are among the top 10 visitor activities for the state."

— Lynn Minges, Executive Director, North Carolina Division of Tourism, Film and Sports Development, Department of Commerce

One of the creative economy's major influences on traditional economies is the growth of cultural tourism—travel directed toward experiencing the arts, heritage and special character of place. Cultural tourism goes beyond attracting new visitors—it attracts "high value" visitors who spend more and are repeat visitors.

Cultural activities throughout North Carolina invite public participation. Opportunities to experience the arts also attract new residents as well as visitors.

To help the public explore and experience the rich culture of the state, the North Carolina Arts Council has developed a variety of themed trails, including Blue Ridge Music, North Carolina Crafts, Cherokee Heritage, African American and HomegrownHandmade.com. These can be explored at www.ncarts.org. Literary, African American Heritage Music, North Carolina powwows, and performing arts trails are also under development.

Energy Xchange, Burnsville
Photo: Tom Mills

COMMUNITY ASSETS

Barbara Chapman Sox, basketmaker, Deep Gap
Photo: David Potorti

The description of the creative economy relies on analysis of available data on employment, establishments, wages, and other quantifiable measures of specific industries. Statistics, however, do not provide context for local variations: why is a certain industry concentrated in a certain pocket in the state? Why does it perform better in one place than in another? What factors are contributing to its success in one place and hindering it in another? And what does this success—or failure—mean for the place in which it is located?

Creative economy assets are the tangible expressions of a place's ability and tendency to foster and promote creative activity, and to build upon that activity in a way that leads to potential or actual economic benefit. Assets can include institutions, such as education; governmental structures, such as economic development authorities; private sector organizations or businesses, such as an arts or design-related firm; or geographic advantages, such as natural beauty or proximity to a metropolitan center. What is an asset in one place will not necessarily be an asset in another. Each asset must be considered in its own unique context for what it contributes to the community and to the economy, and how it has been built on—or still needs to be built on—in order to enhance its economic impact.

In 2006, Regional Technology Strategies examined creative assets in three areas: Ashe County, Forsyth County, and Beaufort County. The areas were selected for their geographic distribution and for the differences among their creative economy profiles. This assessment identified several types of assets that have potential to promote creative economic activity in communities.

Education

The quality of the K–12 education system is often cited as one of the most critical elements in a community's economic prospects. For a community's K–12 educational system to be a true creative economy asset, it must provide opportunities for students not only to observe, but also to engage in the arts in a participatory way. Ashe County has implemented this idea through its participation in the A+ Schools program. This national program, administered through University of North Carolina-Greensboro, funds schools for three years to employ arts specialists in one or two schools to deliver intensive and participatory arts education to the students in that school. Ashe County used the grant funds to benefit all of the schools in its district. At the end of the three years, the county school board decided to continue funding the arts specialist positions from its own funds, now convinced, partly by a groundswell of support from parents and students, that the specialists' contribution to the students' overall education was too valuable to be lost.

A Market for or Access to a Market for Creative and Artistic Products

This is one asset that has yet to reach its full potential in many communities. Communities that can connect to a market—local, regional, or global—that values aesthetic distinctiveness in its products have a valuable asset at hand, but it can be very difficult to determine how best to develop it. Regions with a strong tourism component in their economic activity understand the community assets that need to be marketed to bring visitors to the region.

Beaufort County is an example of a place that goes beyond traditional tourism offerings to effectively connect its artistic and creative assets with its tourism market. It supports more art galleries, performance venues, and arts-based events than its population alone can sustain. Ashe County does the same with galleries and artisan shops that are aimed at affluent people who move to the mountains and want to purchase crafts, artwork, and furniture for high-end mountain homes. Forsyth County takes a different approach. While the design industry centered in Winston-Salem had its origins in providing design services to regional and state-based industries, it has since branched out to include a national and even global market for design services. Winston-Salem's design industry is thus an example of using local market access to develop the capacity for national and global market access.

Strength in Industries that Draw on Creative Content

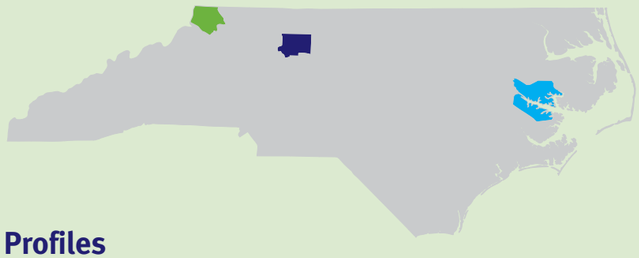
This asset is closely connected to market development, but instead looks at a given region's core industries to see which can develop increased competitive advantage from the infusion of creative content. Forsyth County/Winston-Salem's design industry depends on creative content, but other industries draw on it as well. In Beaufort County, the tourism industry is building its competitiveness not only through its natural amenities, but also by incorporating unique aesthetic elements into its offerings —such as gallery visits, historical site tours, and theatrical performances. In Ashe County, the region's traditional wood carving and other artisan traditions are being incorporated into its rapidly growing and lucrative second home industry.

"Preparing and eating different foods has been a mind and soul experience for me. The best is sometimes the easiest to make. Southern cooking seems the simplest."

Mildred Council
'Mama Dip'
Restauranteur
Chapel Hill

Photo: Ann Hawthorne, Courtesy of University of North Carolina Press from *Mama Dip's Family Cookbook*, October 2005

The youngest of seven children, Mildred Council started cooking for her family at age nine after losing her mother when she was only two. Without written recipes, she developed a skill at "dump cooking," or measuring by eye, feel, taste and testing. A move to Chapel Hill gave her the opportunity to work at the University of North Carolina (UNC) Dining Hall, Carolina Coffee House, Kappa Sigma fraternity and St. Anthony Hall. In 1976, a black realtor gave her the opportunity to take over a failing restaurant. With only $64 to buy provisions for making breakfast, she earned enough to serve lunch, and then enough to serve dinner, ending her first day in business with $135 in profit. Mama Dip's Country Kitchen remained in operation for 23 years, as Council sharpened her business skills by taking business management courses at UNC-Chapel Hill. In 1999 she built a new restaurant across the street, called Dip's. Featured everywhere from *The New York Times* to Good Morning America, Council has written two cookbooks and a memoir, and sells her own food products at her Chapel Hill restaurant.



Creative Community Profiles

ASHE COUNTY

Ashe County is tucked into the northwestern corner of the North Carolina mountains. It has a strong sense of place-based identity in its locale and as part of the "High Country." Unlike many remote rural regions, however, it has a reputation for welcoming newcomers. Many people describe experiences of arriving in Ashe County as a stranger and being immediately made to feel at home by people who had lived in the region for generations. This openness is a key part of what gives creative industries a competitive edge here.

In Ashe County, the retiree and second home residents seem to have a very strong sense of belonging and place—enough so that many of them seek out forms of civic engagement related to the arts. They participate in the area's artistic offerings and events, and provide such an enthusiastic audience for traveling performances of classical music and theater that the area attracts many more of these tours than would be expected based on the size of its population alone. In particular, these residents, who have high levels of disposable income, provide a steady market for the area's tradition-based art and artisan craft goods. Most of them identify with the area's history and prefer not to be in a home that could be anywhere, instead appointing their homes with art and craft goods that show a strong connection with the area's aesthetic traditions.

Two initiatives plan to build upon the area's heritage-based aesthetic appeal to achieve greater economic viability. The Ashe County Arts Council has a long-term plan to establish a craft school that would build on the region's artistic heritage and its current artistic and artisan activity. Not only would it serve to enhance the skills of those artists and artisans already living in the region, it would also attract others who might then stay; and it would become a destination for visitors who want to see crafts made and purchase crafts from the region. A woodworking crafts program is being discussed at Wilkes Community College (which has an Ashe campus) to train construction and other building trades workers who will help to drive the rapidly growing second home construction industry. This industry is seeking workers who are skilled in building trades but also have the ability to incorporate distinctive aesthetic content and artisan goods into their work—and these workers are quite difficult to find. The program would foster the growth of artisan-based small businesses that supply the building industry with items such as custom mantels, cabinetry, doors, and other artisan-crafted elements of a building.

FORSYTH COUNTY

Forsyth County has two nearly parallel strands of the creative economy: design industries and heritage-based tourism industries. They intersect in the initiative underway at Old Salem to bring traditional Moravian designs to contemporary design-based manufacturers in the furniture and textile industries. The design industry has grown steadily over the past fifteen years. In the early 1990s, there were no more than four or five design firms in Winston-Salem; today there are about 35, mostly small businesses. The importance of the design industry lies not so much in the scale of employment, but in the establishment of the city as a place with interesting, creativity-based employment and a "scene" that corresponds to the people who seek these jobs.

Connections with Local Cultural Traditions and Heritage

Many places have a rich history that could contribute in some way to the local economy—yet because no specific initiative has been put in place to build upon this history, it has little impact on the economy. *Every* place has a history—and many places have extremely colorful histories which can strengthen community identity and draw visitors. What matters is how the region connects to and builds upon its heritage. Without some kind of present-day communication about and engagement in a place's historical traditions, they lose their reality for younger generations—and also lose their potential for economic impact.

In Beaufort County, the most significant initiatives involve ties among the historic downtowns in Washington and Bath and the tourism industry, positioning Beaufort County more as a distinctive *place* than would be the case if the area were offering only the waterfront amenities available elsewhere along the coast. Incorporating Beaufort's history into its tourism industry allows that industry to offer something unique to Beaufort.

In Forsyth County, connections to the Moravian community and its aesthetic traditions are infused not only into its tourism industry, but are being innovatively parleyed into new sources of ideas for the region's manufacturers. Firms in the furniture and textile industries are working with Old Salem to identify patterns and designs common in Moravian furniture and fabrics, and incorporate these into their contemporary offerings. The resulting products are then offered both as part of the manufacturers' product lines and are sold in Old Salem stores. (This inventive practice is being effectively used by firms in industries that are, for the most part, in decline in North Carolina—except in those high-end niche firms that are continually seeking out new and distinctive sources of aesthetic and design input, particularly sources that are integrally connected to the place in which they originate.)

Ashe County is undertaking a project that similarly seeks to incorporate the designs of its local craft traditions into modern-day artistic expression and tourism. The Ashe County Arts Council is sponsoring the Barn Quilt Project, which recruits contemporary local painters to re-create patterns from the region's centuries-old quilting heritage on the sides of barns along the area's picturesque roads. The Arts Council is creating self-tour driving trails to showcase the paintings. Owners of old barns are starting to spontaneously create the paintings themselves. Thus the project not only re-creates but actually revitalizes an artistic tradition, giving it new meaning and fresh life for those who participate in it today. The area's quilting patterns are no longer only to be observed, but have become an art form that can be directly engaged in. This reinforces the feeling that the arts are something to participate in and incorporate into public and private life, which in turn serves to nourish the health of the area's other creative assets.

Outlets for and Expressions of "Organic" Creativity

It is not enough to state that a place must have people who are creative. In every place, there is some type of creative impulse or tendency, people who can take pleasure in the practice of artistic pursuits, and who, if given the opportunity, will practice that art with others and refine their skill to the point where it can be enjoyed by others. Places that have opportunities for citizens to engage with art and with each other are more

Endless Possibilities, Manteo
Photo: David Potorti

The "scene" is a specifically targeted one, however. In Forsyth County, it can be difficult to retain younger creative workers who tend to be single, transitory, in search of fast-paced urban environments, and easily lured away by firms in larger metropolitan areas. But older creative workers are attracted to a place that, while metropolitan in feel and amenities, also offers a safe community in which to raise a family. Winston-Salem's small metro area feel is attractive to the more stable types of creative workers needed to keep the area's design industry growing.

Also potentially important to the area's design industry is a new initiative, the Center for Design Innovation (CDI). CDI is a joint venture among the North Carolina School of the Arts, Winston-Salem State University, and Forsyth Technical Community College. CDI's intended purpose is to connect the region's diverse assets and resources, many of which are not yet fully tapped because they are not yet working in concert with each other. CDI has the potential to take the Triad region's design industry to a new level of competitive advantage.

The other creative economy strand in Forsyth County is its heritage and tradition-based arts venues and events. These are numerous and well-developed, appealing to diverse interests and elements in the area's traditions. These assets draw many visitors from across North Carolina and particularly from neighboring counties, but fewer from within Forsyth. Creating a greater sense of attachment among Forsyth County residents to the area's amenities, especially those that are strongly tied to Forsyth as a place with unique history, may have the potential to bring the role of arts and creativity more strongly to the forefront of Forsyth's public life.

BEAUFORT COUNTY

Beaufort County uses creative assets to leverage and build upon its proximity to the coast. In particular, the community builds on the interest of its residents in participatory forms of art and performance. It is home to the Natural Fibers Group, a guild of fiber weavers that started simply as a group of people who enjoyed making baskets together; then their products started generating some local interest; and now the group is becoming known beyond the community. There is also a quilting guild, which takes a craft that could be practiced alone and makes it into a social, participatory activity. Local amateur theater and choral groups engage in artistic performance for its own sake. As these groups gain experience, they help the participants move toward a level of skill at which they may be able to make some economic contribution to the region. The theater groups, for example, are a definite boon in the number of performance options they provide for visitors. Even if these guilds and performance groups were not part of the area's tourism offerings, however, they would be advancing Beaufort's creative capacity simply by expanding the opportunities for its residents to engage in artistic activity and thus to develop their sense that artistic creation is something to be routinely incorporated into daily life.

Beaufort also makes its tourism experience unique through the degree to which its history is incorporated into tourism offerings. Both of the county's primary towns—Washington and Bath—have historic downtowns that offer ways to experience the stories that make up the area's heritage, and throughout the county historic artifacts are promoted through creative storytelling and presentation as experiences that attract visitors. The experience of visiting the area is thus transformed from a solely "coastal" experience that could be had at any waterfront community, to one that feels like a unique undertaking that could only happen in Beaufort County.

The area's identity has become part of the attraction. This opens up myriad opportunities for the incorporation of distinctive aesthetic content and heritage-based content into the industries that serve visitors—thus ensuring that Beaufort's tourism industry is closely tied to Beaufort as a place and giving it a distinct competitive advantage.

likely to develop their residents' skills into something that has market value. In Ashe County, for example, there are several restaurants and bars in which musicians (few or none of them professional full-time musicians) gather to play traditional music for their own enjoyment. This practice is beginning to attract visitors who know that there is a good chance of finding live traditional music on certain nights in the area. Similarly, in Beaufort County, there are numerous theater and other performance groups that consist entirely of amateur or "avocational" players. The presence of so many opportunities to perform and participate in theatrical events is a valuable contribution to the area's public life—and also to its offerings for visitors to the region.

Connectedness Among the Region's Assets

Community creative assets can make a significant difference to a place's creative economy when they are working in harmony—and in general, they will only do that if someone or some organization is taking the time and effort to connect the assets in meaningful ways. Forsyth County, for example, has a strong design industry, access to markets for design, and connections to its aesthetic heritage—but it is when these assets are brought together, as in Old Salem's Moravian design manufacturing initiative, that a truly aesthetically-based, place-rooted creative activity comes to fruition. Ashe County has natural beauty, strong local heritage, and a growing market among its retirees and second homeowners for high-end, aesthetically unique goods. When these assets are connected, the natural beauty and heritage combine to help create a sense of attachment to place among retirees and second homeowners that is stronger than usually felt among transplant populations. As a result, they have stronger desires to own local products and furnish their homes in ways that reflect local aesthetic traditions. Beaufort County's primary asset is its proximity to the coast, and it could easily be nothing more than waterfront like hundreds of other Eastern seaboard communities. Instead, it captured the engagement of residents in participatory art forms—not only in the performing arts but in guilds that focus on quilting and weaving—and connected these to its local heritage in ways that make the area's tourism offerings truly distinctive.

Any community seeking to expand its creative economy must examine its assets and look for ways in which they could be, but are not, connected to each other. Putting the connections in place lays the groundwork for both greater community benefit and greater economic impact.

It's appropriate that Marshall Wyatt, consummate collector of 78rpm recordings of American vernacular music, works in a refurbished Raleigh blacksmith shop dating from the 1920s. Old Hat Records, the label he launched in 1997, has now released five collections of classic music recordings which have themselves been refurbished with the help of a noted sound engineer versed in contemporary digital audio technologies. The latest, a collection of Medicine Show music entitled "Good for What Ails You," received two Grammy Award nominations—for best historical album, and for Wyatt's comprehensive liner notes. Old Hat Records is now launching a series of anthologies that will highlight the traditional music of North Carolina from the 1920's and 30's, fostering an even greater appreciation of our state's musical culture and heritage.

Arts in Education

BENEFITS OF THE ARTS IN LEARNING

Educating the workforce for the creative economy requires the creative thinking skills basic to the arts. Educational experiences in the arts provide knowledge and skills critical to student success, both in more general academic contexts and in subsequent careers. Arts in education programs involve strong partnerships among school and community organizations and the advocacy of parents and community members. Educational institutions also preserve, transmit, and translate the community culture. Community organizations, especially arts groups, provide educational arts programming for students and the public.

Skills developed through exposure to the arts in education include ability to understand complex issues and emotions, leadership, higher order thinking skills, originality, elaboration, and flexibility. Many attributes of creative thinkers are fundamental to successful participation in a rapidly evolving global economy. The competitive advantage of the future, whether for individuals, companies, or countries, will be the ability to engage in "right brain thinking"—to bring creativity to the task at hand whether one is working in manufacturing, services, or the arts. In many industries, this creativity means not just generally thinking creatively, but applying aesthetic distinctiveness or uniqueness to whatever product or service the industry sells. The ability to engage in aesthetic creativity is one that is most effectively taught starting from a young age and consistently throughout the educational years, and by engaging the students hands-on in artistic and creative disciplines.

Innovative education programs in North Carolina rely on the arts to engage students and build life skills.

JAM, Trevor Stuart, Haywood County

Seesaw Studio, Durham. Photo: Jim Lee

JUNIOR APPALACHIAN MUSICIANS (JAM)

In 2000, Alleghany County guidance counselor and musician Helen White found a way to provide quality after school programs for children and help preserve community traditions. She created the JAM (Junior Appalachian Musicians) after school program, matching local old-time musicians with elementary school students. Fiddles and banjos, once an integral part of family and community entertainment, were being set aside for other leisure time pursuits. Through JAM the traditions are being passed on and the music is kept alive. Today there are over a dozen programs throughout North Carolina keeping the music alive through JAM and its companion program TAPS (Traditional Artists Program in the Schools).

SEESAW STUDIO

SeeSaw is a design studio in Durham where teen artists learn that art can be a business. Modeled on YA/YA (Young Aspirations/ Young Artists), a nationally known after school program in New Orleans, SeeSaw gives young people the opportunity to develop from entry level to apprentice to senior designer. Youth between the ages of 13 and 21 work independently and cooperatively to create art that is marketable. Some projects, such as pillows, handmade journals, hats and handbags, get sold after they're made. Other projects are special commissions. The students and the community learn that art can be a tool for building workforce skills.

"The artistic process nurtures people like us who thrive on creating. Beginning with an idea that is brought to life through techniques new and old, it is only truly completed through connecting with our customers, and understanding their responses to our work."

Ben and Kathryn Stewart
Silver Bonsai Gallery
Manteo

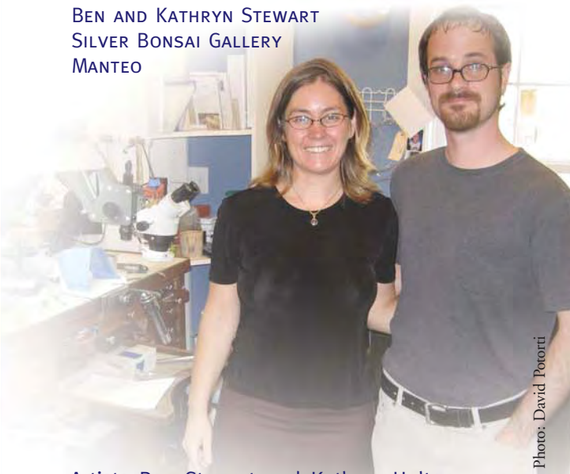


Photo: David Potorti

Artists Ben Stewart and Kathryn Holton were originally headed for degrees in illustration when they discovered a mutual interest in jewelry making. Graduating from Savannah College of Art & Design in 1995 with BFA degrees in Metals and Jewelry, they eventually married and opened Silver Bonsai Gallery in Manteo. Influenced by Art Nouveau design, Japanese woodblock printing, and architectural elements, they apply many techniques found in turn-of-the-century jewelry to their contemporary custom designs. Guided by the principle that "form follows function," they are constantly challenged by their customers to grow in new directions, mastering new techniques and practicing established ones. Today, their gallery also displays original art in a variety of media from 30 other artists, as well as the "living art" of more than 500 bonsai trees.

"The creativity of our design team—as well as the creativity of our customers—has been a key factor in our ability to not only survive, but thrive."

Michael Shelton
CEO
Valdese Weavers
Hickory

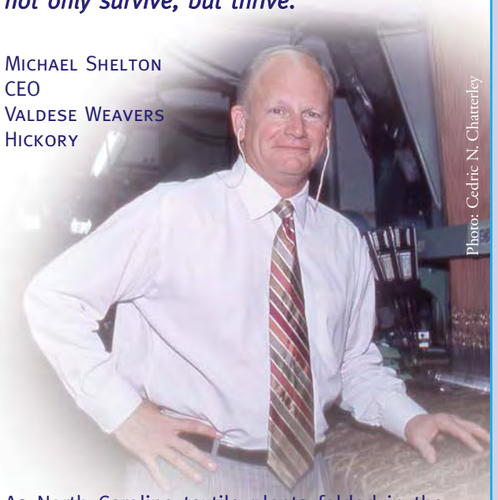


Photo: Cedric N. Chatterley

As North Carolina textile plants folded in the face of global competition, Valdese Weavers used design to reinvent itself for the 21st century. Valdese originally designed upholstery fabrics for low to middle-end segments of the furniture industry as part of the Shuford family group of companies (which include Century Furniture and Expressions, Inc). Seventy-two years later, its staff of 58 stylists and designers are working in conjunction with marketing personnel to create custom fabric designs, transforming the company into a leading supplier of decorative fabrics for mid- to high-end specialty markets. It now has more than 100,000 active woven patterns, most of them exclusive to specific customers. In March 2007, Governor Michael Easley announced that Valdese would receive a $130,000 One North Carolina Fund grant to help it expand its manufacturing facilities in Burke County, creating 61 jobs and investing $19.3 million in the community over the following three years. The One North Carolina Fund assists the state in industry recruitment and expansion by providing financial assistance through local governments to attract business projects that will stimulate economic activity and create new jobs in the state.

Building on Creative Assets

The creative economy is an important sector to include in economic development goals. Innovative approaches to building this sector involve strengthening creative assets.

- **Use art to make community spaces attractive and distinctive.** Provide funding for projects that celebrate community history and cultural identity and enhance and enliven public spaces, transportation systems, streetscapes, and greenways.

- **Support arts facilities to invigorate downtowns and become community gathering places.** Provide funding and technical assistance to support the planning and development of adapting, renovating, or building arts facilities. Research a public/private approach to support capital projects for arts organizations to convert historic and abandoned buildings, expand existing facilities, and construct new facilities.

- **Provide coordination and increased resources to connect arts activities and cultural resources with statewide tourism marketing and promotion.** Develop and promote additional cultural tourism trails. Expand the network of arts and craft trails in the state to include more communities and publicize these more widely. Collect coordinated visitor data from participating venues. Assist smaller and more rural communities in learning how to identify and build upon their most valuable arts-based tourism assets. Expand connections between arts-based tourism and heritage tourism.

- **Build on creative content as a source of competitive advantage.** Products and services that integrate the arts and creative content represent potential competitive advantages that can be unique and place-based and thus less likely to be sent offshore. Create structures and venues to network artists and designers with manufacturers to identify new products and markets. Develop policies to build on creative content as a competitive advantage, such as tax credits for design innovation similar to the existing tax credits for research and development activities or support to manufacturers pursuing aesthetic modernization similar to that available to promote technological modernization.

- **Develop funding incentives for parlaying artistic activity into economic activity.** Many of North Carolina's communities have thriving and distinctive artistic and artisan communities, but as yet have not taken explicit steps to parlay this artistic activity into economic activity. Develop grants programs or other funding incentives for enhancing the economic elements of the arts to provide a laboratory for testing and demonstrating the potency of arts initiatives for local and regional economies.

- **Connect community colleges with the creative workforce.** Establish Visiting Artist positions in community colleges serving Tier 1 and 2 counties. Provide the creative presence of professional artists in schools to improve educational outcomes, develop the college's expertise and connections to regional creative industries, and strengthen the school's ability to support creative economies.

Develop a prototype for Creative Cluster workforce training hubs that expand educational programs to develop skills for self-employed rural artisans and small manufacturers. Create specialized centers for learning and implementation, much like BioNetwork, the North Carolina Community College system's cluster hub for biotechnology. Different hubs could focus on arts and design in manufacturing; business skills for artists, artisans, and other creative workers; and entertainment-based programs.

Valdese Weavers, Hickory
Photo: Cedric N. Chatterley

Appendix

DEFINING THE CREATIVE ECONOMY

Regions across the United States and around the world are beginning to discover the value of creativity to their economic future. Many are turning to the arts, crafts, and design as drivers of growth, looking to creative enterprises and creative communities to support creative economies.

Arts Councils in North Carolina, Montana, Louisiana and New England, among others, have assessed the role of the arts community in economic development. Other stakeholders in this movement include community and technical colleges, which can respond quickly to new local opportunities and needs. The United States Department of Agriculture has supported research identifying cultural factors in rural development.

As awareness of the role of the arts as an economic engine grows, various terminology has been used to describe this sector. The 2002 publication of Richard Florida's book *The Rise of the Creative Class* sparked public awareness of the creative economy. The information economy was already considered the next edge in global competitiveness for industrialized nations. Attention then turned to the type of worker driving the information economy. The values of creative workers were recognized as values shared by many fields including community development, marketing, education, and business.

› The Cultural Industries are based on individuals with creative arts skills, in alliance with managers and technologists, making marketable products, whose economic value lies in their cultural (or 'intellectual') properties. In a very literal sense, the cultural industries, and the artist-entrepreneurs at the heart of them, are the manufacturers of the information economy... [Creative Industries include] those activities which have their origin in individual creativity, skill and talent and which have a potential for wealth and job creation through the generation and exploitation of intellectual property. This includes advertising, architecture, the art and antiques market, crafts, design, designer fashion, film and video, interactive leisure software, music, the performing arts, publishing, software and computer games, television and radio.

UK Department of Culture, Media and Sport, 1998

› Within this newly defined framework, the creative sector includes not only the activities of nonprofit cultural organizations but also commercial enterprises engaged in the applied arts. By further extending the analysis to include individual artists and self-employed creative professionals, the study recognizes the role of creative workers as one of the critical segments of the region's workforce. The study also examines the importance of arts and culture in contributing to a region's quality of life—an increasingly important factor in defining the competitiveness of communities in New England.

The Creative Economy Initiative: The Role of Arts and Culture in New England's Economic Competitiveness, New England Council, 2000

› The Super-Creative Core of this new class includes scientists and engineers, university professors, poets and novelists, artists, entertainers, actors, designers, and architects, as well as the "thought leadership" of modern society: non-fiction writers, editors, cultural figures, think-tank researchers, analysts and other opinion-makers....The Creative Class also includes "creative professionals" who work in a wide range of knowledge-intensive industries such as high-tech sectors, financial services, the legal and healthcare professions, and business management.

Richard Florida, *The Rise of the Creative Class, 2002*

› Communities are increasingly seeing the potential of their existing creative economies—sectors of the economy that include arts, culture and heritage organizations, businesses, and workers—as strong revenue, employment, and quality of life generators, or "creative industries."

Building Creative Economies: The Arts, Entrepreneurship, and Sustainable Development, Americans for the Arts, 2003

› Cultural industries are...those industries which produce tangible or intangible artistic and creative outputs, and which have a potential for wealth creation and income generation through the exploitation of cultural assets and production of knowledge-based goods and services (both traditional and contemporary). What cultural industries have in common is that they all use creativity, cultural knowledge and intellectual property to produce products and services with social and cultural meaning.

UNESCO, 2003

› Research shows that art, design, and culture are integral to developing and strengthening an information-and technology-based economy:

- Creative communities attract talent and jobs.
- Growth in demand for technology-based jobs that incorporate arts and design is outpacing the national average job growth rate.
- The industries that are most likely to continue producing their goods within the United States are those that rely on expertise in technology, fashion, and design.
- Arts and crafts-based enterprises produce significant wealth for local and national economies.

Stuart Rosenfeld, *Cool Community Colleges, 2006*

"A big part of the process for a designer of public art is getting a community's buy-in, which shows that they've really embraced it."

CHANDRA COX
PROFESSOR/PUBLIC ARTIST
NC STATE UNIVERSITY
RALEIGH

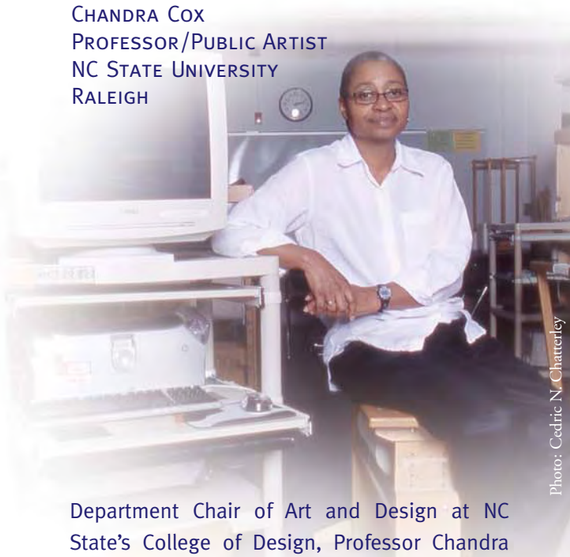


Photo: Cedric N. Chatterley

Department Chair of Art and Design at NC State's College of Design, Professor Chandra Cox has not been content to confine her talents to the classroom. A practicing artist and image maker working in oil, acrylic and digital media, her public art can be seen at the Progress Energy Center for the Performing Arts in Raleigh, North Carolina Central University, UNC-Chapel Hill and North Carolina State University. In 2004, when the Charlotte Transit Authority decided that public art could coexist with public transportation, Cox was commissioned from a pool of more than 400 artists from both North and South Carolina to design a new transit station. Familiar with and influenced by West African culture and art, she brought the patterns used on textiles and carvings by the Ashanti people to bear on the station's design. Pleased with the design, the local community successfully petitioned to have the structure's name changed to the Rosa Parks Place Transit Station, marking a marriage of function, design, culture and politics.

MEASURING THE CREATIVE ECONOMY

Just as there are many variations on the definition of Creative Economy, there are many different approaches to measuring the impact of creativity on the economy. Following are summaries of several current research methodologies.

Parameters of the Clusters of Creativity study in North Carolina conducted by Regional Technology Strategies

Creative enterprise is a relatively new way of classifying businesses and defining economies. There are not universally accepted criteria or standards for what constitutes a creative enterprise, and, therefore, a creative economy. Except for the work of the pure artist, most classification systems do not reflect the artistic content or value of a product, service, or occupation. Occupational classifications are based on a narrow definition of creativity, that of the worker alone. But the supplier, supporter, and disseminator also have crucial roles in the creative process.

Not all workers in creative industries are artists or designers, yet their jobs are critical to the successful functioning of those industries. Creative industries employ secretaries, production workers, and salespeople as well as furniture designers or Web designers. These workers are included because they are part of the creative enterprise and to show the full job creation effects of these enterprises.

The initial priority of the North Carolina study in 2004 was to establish criteria or principles, based on the degree to which art and design are interwoven into a given industry's products and services, for including industries in the creative enterprise economy. The set of industries that meet the criteria collectively comprise the state's creative enterprise economy. Where concentrated, these industries are treated as a creative enterprise cluster, which is a set of geographically bounded, interrelated creative companies. In a cluster, geographic limits are loosely set by commuting patterns; social, civic, and business relationships; and an individual's or business' regional identity. From a cluster perspective, it is not only art-producing industries that are of interest, but all of the industries that supply them with materials and equipment, reproduce their goods, distribute or sell their goods and services, and support them in a variety of ways. Capturing the connections and relationships among the enterprises in these industries is critical to understanding the role that arts and design play in the larger economy. After examining the growing national and international literature on creative economies, consulting with national experts, and considering the strengths and weaknesses of existing data sets, the study established a set of parameters and measures for North Carolina.

An industry sector is included if it falls into one or more of the following categories:

- **Creation:** Originates artistic intellectual property
- **Production:** Produces art or design-based goods or services
- **Dissemination:** Delivers art or design-based product to the public
- **Inputs:** Materials, supplies, parts, or equipment used by the above categories
- **Support:** Institutions and infrastructure that facilitate and provide services to arts and design-based activity

This study used the six-digit North American Industry Classification System (NAICS) codes, as well as supplemental occupational classifications in fields where the NAICS codes were incomplete. Non-employer data was used to capture the self-employed artist-entrepreneur. Since there is no national data with which to actually measure the degree of arts and design in products and services, defining a creative economy required some subjective judgment. The codes selected were defined as either core or full creative industries. The core definition uses a narrower set of industry categories: most or all of the enterprises in these categories are certainly arts and design-based, but some arts or design-based enterprises —those that are in industries that are primarily made up of non-creativity-based firms—are left out. The full definition is a broader set of categories: it captures most or all arts and design-based industries, but likely also includes some enterprises that are not specifically arts and design.

CREATION

Core		Full	
NAICS codes	DESCRIPTION	NAICS codes	DESCRIPTION
541310	Architectural Services	312120	
541320	Landscape Architectural Services	312130	
541410		312140	Artisanal Beverages (not soft drinks)
541420		541850	Display Advertising
541430			
541490	Specialized Design Services		
541810	Advertising Agencies		
541921			
541922	Photographic Services		
711130	Musical Groups and Artists		
711510	Independent Artists, Writers, and Performers		

PRODUCTION

Core		Full	
NAICS codes	DESCRIPTION	NAICS codes	DESCRIPTION
332323	Ornamental and Architectural Metal Work Manufacturing	323110	
339911	Jewelry (except Costume) Manufacturing	323111	
339913	Jewelers' Material and Lapidary Work Manufacturing	323112	
511110	Newspaper Publishers	323113	
511120	Periodical Publishers	323117	Printing
511130	Book Publishers	327112	Vitreous China, Fine Earthenware and Other Pottery Product Manufacturing
512110	Motion Picture and Video Production	327212	Other Pressed and Blown Glass and Glassware Manufacturing
512210	Record Production	337212	Custom Architectural Woodwork and Millwork Manufacturing
512220	Integrated Record Production/Distribution	339914	Costume Jewelry and Novelty Manufacturing
512230	Music Publishers	453110	Florists
512240	Sound Recording Studios	511191	Greeting Card Publishers
516100	Internet Publishing and Broadcasting	511210	Software Publishers
711110	Theater Companies and Dinner Theaters	512191	Teleproduction and Other Postproduction Services
711120	Dance Companies	512290	Other Sound Recording Industries
711190	Other Performing Arts Companies	519110	News Syndicates
		541860	Direct Mail Advertising
		541890	Other Services Related to Advertising

DISSEMINATION

Core		Full	
NAICS codes	DESCRIPTION	NAICS codes	DESCRIPTION
448310	Jewelry Stores	451211	Book Stores
453920	Art Dealers	451220	Prerecorded Tape, Compact Disc, and Record Stores
512120	Motion Picture and Video Distribution	519120	Libraries and Archives
515111	Radio Networks	515112	Radio Stations
515120	Television Broadcasting	515210	Cable and Other Subscription Programming
		517510	Cable and Other Program Distribution
		711310	Promoters of Performing Arts, Sports, and Similar Events with Facilities
		711320	Promoters of Performing Arts, Sports, and Similar Events without Facilities

INPUTS

Core		Full	
NAICS codes	DESCRIPTION	NAICS codes	DESCRIPTION
339992	Musical Instrument Manufacturing	325992	Photographic Film, Paper, Plate, and Chemical Manufacturing
451140	Musical Instrument and Supplies Stores	339442	Lead Pencil and Art Good Manufacturing
111422	Floriculture Production	423940	Jewelry, Watch, Precious Stone & Precious Metal Wholesalers
		443130	Camera and Photographic Supplies Stores
		451130	Sewing, Needlework, and Piece Goods Stores
		512199	Other Motion Picture and Video Industries
		711410	Agents and Managers for Artists, Athletes, Entertainers, and Public Figures
		812921 812922	Photofinishing

SUPPORT

Core		Full	
NAICS codes	DESCRIPTION	NAICS codes	DESCRIPTION
611610	Fine Arts Schools	712110	Museums
		813211 813219	Grantmaking Foundations and Services

DUNS numbers from Americans for the Arts

In January 2007, Americans for the Arts reported statistics for Creative Industries in the United States: 2.7 million people working for 546,558 arts-centric businesses (2.0 percent and 4.2 percent, respectively, of U.S. employment and businesses).

Americans for the Arts uses Dun & Bradstreet (DUNS) data to define Creative Industries, focusing on businesses involved in the production or distribution of the arts defined through the Standard Industrial Classification (SIC) codes. Arts-centric businesses included range from nonprofit museums, symphonies, and theaters to for-profit film, architecture, and advertising companies. Because their studies are based solely on businesses that have registered with Dun & Bradstreet, their analyses indicate an under-representation of nonprofit arts organizations and individual artists. Their findings are considered conservative because they miss the large numbers of micro-enterprises and independent artisans who never register with Dun & Bradstreet. For additional information visit: http://www.artsusa.org/

Urban Institute Cultural Vitality Indicators

In 2006, the Urban Institute released the report *Cultural Vitality in Communities: Interpretations and Indicators*. It ranks communities based on various indicators relating to participation—whether the people in those communities have access to, and make use of, different kinds of cultural assets. Its Arts and Culture Indicators Project (ACIP) defines cultural vitality as "the evidence of creating, disseminating, validating, and supporting arts and culture as a dimension of everyday life in communities."

As a small part of this assessment, data on selected artistic industries and occupations was analyzed. They used NAICS codes for selected arts organizations but also included several consumption-oriented industries such as movie theaters, historical sites, zoos and nature parks. They did not include most creative industries in the production/creation sectors because their analysis focuses on consumption, rather than creation, of artistic products, experiences, and assets.

The report finds the Charlotte/Gastonia/Rock Hill, Raleigh/Durham/Chapel Hill and Greensboro/Winston-Salem/High Point Metropolitan Statistical Areas (MSAs) to be among the top fifty in the United States for the most artist jobs, the most arts nonprofits, and the most arts establishments per 1,000 people. The Charlotte and Triangle MSAs also rank in the top fifty for the highest nonprofit arts expenses, the most nonprofit festivals and celebrations, and the most nonprofit arts contributions. The Triangle also ranked in the top fifty for the highest employment in arts establishments. For more information visit: http://www.urban.org

Creative Class and Rural Growth

The Economic Research Service (ERS) of the United States Department of Agriculture (USDA) analyzes development in U.S. counties. Its 2007 study "Recasting the Creative Class To Examine Growth Processes in Rural and Urban Counties" found a strong relationship between the presence of 'creative class' workers and growth. The study used Occupational Codes from O*NET, a Bureau of Labor Statistics data set that describes the skills generally used in occupations. Occupations involving a high level of "thinking creatively" were considered to be 'creative class.' This skill element is defined as "developing, designing, or creating new applications, ideas, relationships, systems, or products, including artistic contributions."

The ERS researchers found that the creative class was present in rural areas, particularly in high-amenity areas, and that its presence was associated with job growth in both rural and urban counties. The creative class share of the North Carolina workforce in 2000 was 23 percent, compared to 25 percent nationally. For more information visit: http://www.ers.usda.gov/data/creativeclasscodes/

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The Department of Commerce is the lead agency for economic, community and workforce development. Agencies within this department include Tourism, Community Assistance, Business Development, and Economic Development. There are seven regional partnerships for economic development, located in Asheville, Charlotte, Greensboro, Raleigh, Elizabethtown, Kinston and Edenton.

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Chuck Davis at Festival for the Eno, Durham

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Cherokee pottery, Qualla Arts and Crafts Mutual, Cherokee
Photo: David Potorti

"I love the irony of employing a new-fangled tool like the computer to preserve something as old-fangled as North Carolina's musical heritage."

David Lynch
David Lynch Graphic Design
Asheville

Photo: David Lynch

After establishing himself as a graphic artist in Southern California, David Lynch discovered the calling of old-time music and used his love of playing and affection for the music community as a passport to North Carolina. In a fascinating mixture of old and new, his successfully-transplanted computer graphics business retains a special niche for designing Web sites and CD covers for old-time musicians.

"I think I always had these images in my head. When I put them together with my hands, painted and completed, they give me great satisfaction. Knowing that other people like my work is icing on the cake."

Vollis Simpson
Folk Artist
Lucama

Photo courtesy of North Carolina Museum of Art

Rising up dramatically from the farmland that surrounds his home, carnival-sized whirligigs continue to emerge from the imagination of retired WWII veteran, welder and house-mover Vollis Simpson, age 88. Retired, with a yard full of discarded machine parts, he began his new career as an artist, engineer and recycler as a hobby, but soon found his whirligigs in demand at venues including the North Carolina Museum of Art, the American Folk Art Museum in New York City, Baltimore's American Visionary Art Museum, the 1996 summer Olympics in Atlanta, and the home of the U.S. Ambassador to Russia in Moscow. He sells smaller whirligigs, ranging from one to five feet in height, from his workshop, and in addition to making their way to virtually every state in the union, he has sold them to collectors in England, France and Australia.