

Survey of Education and Cultural Influences in Occupations

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SCHOOL OF ART AND DESIGN

Abstract

This study endeavored to determine if persons were influenced by their art education, early creative experiences and participation with other visual art activities in the selection of their chosen profession and noted when and where they received their training. After reviewing studies that identified creative occupations and economic influences of creative industries in North Carolina, as well as additional states, relations between skills that were taught in art education and specific occupations were noted. These relationships will be used to provide advocacy to visual art educators who want to communicate the importance of visual arts education to administrators, policy makers and parents. Participants were employed in Cabarrus, Cleveland and Gaston counties in North Carolina.

Potential participants who were engaged in occupations identified in the North Carolina Department of Commerce definition of creative enterprises were randomly chosen to respond to a survey. The participants self-selected to respond to a questionnaire that was distributed by e-mail, standard mail, hand delivered or by telephone survey. The questions were designed to elicit data determining previous art education, creative experiences and present and previous occupations. Following the

collection of data, information was organized by spreadsheet. The researcher collected in descriptive data and engaged in interpretive analysis.

Survey of Educational and Cultural Influences in Occupations

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CHAPTER 1: INTRODUCTION

Throughout my years of teaching art, which has involved working with principals and other higher-ranking administrators, there has always been the need to show or prove with concrete evidence the qualities and value of art education in the school curriculum. Not only school administrators but also many parents, consider the “Arts” to be fluff or simply a means of providing a planning period for academic teachers. As a visual art teacher, I have strong feelings concerning the intrinsic value of art education to the development of the students and their eventual success as adults. The purpose of this thesis is to identify how skills and content learned in art classes might contribute to the work place. The first step in developing this study was to create a review of literature that shows how creative communities contribute to North Carolina’s economy. The second phase of the research endeavored to find connections between the art education and the occupations of persons working in and outside of creative communities. I speculated that with actual proof of relationships between art education and future employment, administrators and parents would value art education programs in the schools.

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

into the cultural base. This imbalance has shifted, as mass production industries continue to contract while creative industries expand. The North Carolina Arts Council (NCAC) supported studies in 2005, 2007, and 2009 to define creative economy and identify measurable impacts of creative industries (NCAC, n.d.). As employment opportunities diminished with fewer manufacturing and small farming jobs available, it became apparent that increased attention must be paid to the unique resources of North Carolina's culture and workforce (NCAC, 2007).

Creative enterprise is a relatively new way of classifying businesses and defining economies. There have not been universally accepted criteria or standards for what is considered a creative enterprise or a creative economy. Except for the work of the pure artist, most classification systems do not account for the artist content or value of a product, service or occupation that is associated with aesthetics. Classifications are based on a narrow definition of creativity, that of the aesthetic creator alone. However, the supplier, supporter, and disseminator also have crucial roles in the creative process and creative economy (NCAC, 2007).

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 NCAC contracted with Regional Technology Strategies to create a model describing the scale, scope, and geographic distribution of the state's economy that is driven by aesthetic content. The NCAC study provides ways for North Carolina to consider new avenues through which the arts can simultaneously boost regional economics, create job opportunities, and improve quality of life (NCAC, 2007).

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 and 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. Capturing the connections and relationships among the enterprises in 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, the 2004 NCAC study established a set of parameters and measures for North Carolina (NCAC, 2007).

Over the last 10 years there have been a number of studies dedicated to the examination of states' creative economies. The creative economy has been defined and parameters of the clusters of creativity established. These studies have shown that arts and culture are important to state economies. Arts and culture-related industries, also known as creative industries, provide direct economic benefits to states and communities. They create jobs, attract investments, generate tax revenues, and stimulate local economies through tourism and consumer purchases. These industries also provide an array of other benefits. They infuse other industries with creative insight for their products and services and prepare workers to participate in the contemporary workforce. Due to enhancing quality of life, the arts and culture are an important complement to community development, enriching local amenities and attracting young professionals to an area (NGA, 2008). Regions across the United States and around

the world are beginning to discover the value of creative arts to their economic future. Many are turning to the arts, crafts, and design as perpetuators of growth. They are looking to creative enterprises and creative communities to support creative economies. Arts Councils in North Carolina, along with other states, have assessed the role of the arts community in economic development (NCAC, 2007).

With our current economic crisis in North Carolina contributing cuts in the funding of the arts, I think now is an appropriate time to examine occupations in my region of North Carolina, Cabarrus, Cleveland and Gaston counties and to understand the role art education and participation in other art activities plays in educating persons employed in creative industries.

I do not think that the majority of citizens in North Carolina realize that last year alone, the arts contributed more than \$3.9 billion in wages to the economy of North Carolina (NCAC, 2007). In discussing this thesis with me, my principal found this fact impressive. Creative enterprises play a critical role in helping North Carolinians prepare for, compete and capture the best opportunities the future offers. School administrators, politicians and the general public need to be made aware of the contributions and assets of visual art education.

Additionally, the North Carolina Institute for Emerging Issues (IEI) has stated that creativity is now the world's most valuable commodity because it can't be outsourced and it generates the innovations that lead to new businesses and industries. Also determined by the IEI is that North Carolina needs more of this invaluable commodity. In 2010, the IEI Business Committee on Creativity met and discussed ways in which

North Carolina can equip students with the skills necessary to succeed in the 21st century workforce (IEI, 2010).

CHAPTER 2: REVIEW OF RELATED LITERATURE

Connection of this Study to National Art Education Association Research Agenda

The National Art Education Association supports on-going research that is aimed at improving visual arts education across all educational levels and environments where teaching and learning about visual arts education takes place. The NAEA also strives to develop knowledge related to advocacy, policy-making, evaluation, and leadership (NAEA, 2008).

In 2008 the NAEA conducted an on-line Research Needs Assessment, created from the recognition that visual arts education in the early 21st century is continually expanding, not only in its traditional teaching and learning, but also in the areas of teacher and learner diversity, visual culture, material culture, museum and community arts education, leadership, professional development, policy studies and new technologies. This assessment provided an opportunity to identify and define research that will support and enrich teaching and learning in visual arts education, establish new communities of research, and inform advocacy and policy development (NAEA, 2008).

Since there is a wide range of worthwhile concerns to contemplate within visual arts education, the four categories of the needs assessment, the “2007-2010 NAEA Strategic Plan,” are *learning, community, advocacy, and research and knowledge*. *Advocacy*. *Focus on communicating the importance of student learning and lifelong learning in the visual arts to art educators, policy makers, parents, and the community*, is the category directly related to this thesis. Some sample questions of the Advocacy category of the Research Needs Assessment are:

- What is the relationship between current educational policy and real-life art education theory and practice?
- What are the factors that influence and shape parental and public opinion about the value of art education?
- What factors enable educational decision-makers and administrators to develop policies that validate and support the visual arts in education?
- What factors enable art educators to communicate effectively with administrators and policymakers?
- How do museums become more accessible and comfortable for everyone in order to cultivate a life-long interest in museums. (NAEA, 2008)

This study may provide information that will be useful in developing answers to some of these advocacy questions identified by NAEA. Specifically, questions related to the questionnaire may identify connections between the study of art in schools and the community and real-life art application in the work place.

Studies on Creative Industry

The North Carolina Arts Council undertook an in depth study describing why the creative economy is important to North Carolina. The profit and nonprofit arts industries are discussed as well as the diversity of the creative assets within the community.

North Carolinians value creativity as essential to our quality of life, appreciation of our heritage, and pride in our community identity. These intrinsic cultural values are woven into our economy. Creativity attracts visitors and businesses. Creativity holds

residents and workers. Creativity provides opportunities to experience excellence while inspiring and enriching our lives.

This economic contribution analysis looks at what North Carolina would lose if creativity were not part of the jobs and revenue equation. North Carolina has rich traditions in its support of visual arts, crafts, literature, historical drama, music, architecture, and cultural display locations. We can more fully appreciate how culture contributes to our way of life in North Carolina when this support is translated into economic terms (NCAC, 2009).

On November 24, 2009, the N.C. Department of Cultural Resources (NCDCCR) announced the findings of research which showed that the Creative Industry in North Carolina accounts for nearly 300,000 jobs, just over 5½% of the state's workforce, and contributes \$41.4 billion to North Carolina's economy. The Creative Industry accounts for more than \$10 billion dollars in employee compensation annually and nearly 5% of the state's total wages and benefits come from the Creative Industry (NCDCCR, 2009).

The report goes to say:

- Professionals in a given county are the single most important factor associated with the amount that visitors will spend.
- The presence of creative workers is 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.

- The creative workforce provides a competitive edge to North Carolina products and services.
- Creative workers contribute to the success of other businesses.
- Artisans, skilled trades, researchers, archaeologists, architects, and designers are some of the occupations essential to the over \$1 billion historic preservation industry.
- Photographers, musicians, writers, actors, dancers, publishers, and producers are some of the occupations alone, contributing more than \$3.9 billion into North Carolina's economy in 2006.
- The people and companies who produce creative products and use creativity in their work include micro-enterprises, freelancers, and entrepreneurs, so the reported jobs are vastly underestimated. (NCDCR, 2009)

The North Carolina Arts Council highlights the following four studies in a report entitled *North Carolina: The Creative State: Jobs Talking Points*. The UNC-G School of Business Economic Impact Study also released that every 100 jobs in the arts in North Carolina can be expected to support an additional 29 jobs in other industries. This study calculates the economic impact of 263 selected non-Profit arts organizations directly connected to the N.C. Arts Council in 2006. The statewide economic impact of these arts organizations was \$367.4 million of final revenue, \$184.9 million in value product, and 8,559 full and part-time jobs (NCAC, n.d.).

The ASU Cultural Tourism Study showed that the cultural traveler spends \$102.28 per person per day and makes up 40% of the leisure tourism sector. This 2004

study found that heritage/cultural tourism may be as large as 40% of the leisure tourism sector and competes with sports and outdoor recreation as the state's main tourism product (NCAC 2005).

The Regional Technology Strategies Clusters of Creativity Study found that 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 strongly correlated to rising household incomes. Counties with more workers in arts-related occupations are more likely to keep current residents and attract new ones. The loss of jobs in agriculture and manufacturing are being replaced in many rural areas by the development of cultural traditions in craft and music. Creative enterprises employ more people than biotechnology, computers and electronics, machinery, or transportation equipment (Regional Technology Strategies, Inc. (2007).

The NCSU Arts Organizations Study states that nonprofit and public sector arts organizations working with the North Carolina Arts Council in 2005 provided more than 1,200 full-time jobs earning more than \$47 million in total salaries and involved nearly 43,000 volunteers whose time is valued at \$13 million.

North Carolina Arts Council (2006) states that the nonprofit arts industry generates \$1 billion in revenue that in turn generates \$900,000,000 in spending elsewhere in the North Carolina economy. Every dollar invested in arts grants generates nearly \$16 in matching funds (NCAC, n.d.).

After several years of state and national recognition and inspection of creative economy, the Piedmont Triad Partnership of North Carolina (2009) did its own study.

This workforce study was funded by a grant awarded under Workforce Innovation in Regional Economic Development as implemented by the U.S. Department of Labor's Employment and Training Administration. This study aims to help leaders and citizens to understand the accurate breadth and diversity of the Piedmont Triad's creative economy, as well as its specific needs and overall potential.

As of yet, the Piedmont Triad's creative economy has not come into its own. Meeting the impending goal of maximizing its creative economy is dependent on the concerted resolve of its public and private sector leaders to build a critical mass of world-class creative enterprises and develop a brand that distinguishes it. The creative challenge facing the Piedmont Triad is to transform itself into a world-class center for design.

The Piedmont workforce study suggests that this region's creative economy should build upon its earlier foundations of manufacturing, furniture and fabrics, while developing its new and emerging digital arts, media, and craft industries. The region should realize its greatest success in the former, the more established industries, by breaking the mold of more traditional designs, fashions and markets. The Piedmont Triad has the potential to become a robust, dynamic hub of creative individuals and firms. It already has the fundamental assets upon which to build, cultural heritage, creative talent, creative firms, and a strong postsecondary network of colleges and universities.

The Piedmont workforce study defines the assets, support systems, and opportunities that comprise the Triad's creative economy. It shows how a more fully

developed network of creative enterprises, especially focused around design as its competitive advantage, will attract creative talent, generate clusters in the region, including technology related growth sectors and tourism. A more vigorous creative economy will enhance the Triad region's overall quality of life. The report recommends five specific goals that can guide leaders as they prioritize the path taken to make this vision an established reality.

Goal I: Provide oversight, direction, and coordination to the region's creative economy.

Goal II: Capitalize on the creative economy assets of the region's educational institutions.

Goal III: Strengthen the business, marketing, and entrepreneurial capabilities of creative enterprises.

Goal IV: Advance the application of design as source of competitive advantage for the region.

Goal V: Promote packaging and branding of the region's creative assets.

(Piedmont Triad Partnership of North Carolina, 2009)

Defining Creative Clusters

The 2005 definition of creative enterprises in North Carolina included most of the culture industries. The original creative enterprise criteria examined the degree to which art and design were interwoven into a given industry's products and services. The definition was expanded for the Department of Commerce analysis to include the

degree that cultural resources were incorporated into an industry's products and services. This added specialized craftsmen working in historic preservation occupations (NCDCR, 2009).

Creative clusters are areas where like-minded people and businesses cluster around a common creative theme. Excellent examples of creative clusters are the area of potters in Seagrove, galleries in Ashville, music in the Triangle, or film in Wilmington (NCAC, 2007).

The creative clusters of industry examples are as follows:

I. **Creation:** Originates artistic or cultural intellectual property

- A. Architectural Services
- B. Design Services
- C. Independent Artists, Writers, and Performers
- D. Musical Groups and Artists
- E. Advertising Agencies

II. **Production:** Produces art, culture, or design-based goods or services

- A. Jewelry and Glassware Manufacturing
- B. Record and Film Production
- C. Dance and Theater Companies
- D. Publishers of Books, Periodicals, News & Software
- E. Custom Architectural Woodwork
- F. Renovation and Remodeling Trades

III. **Dissemination:** Delivers art, culture, or design-based product to the public

- A. Art and Antique Dealers

- B. Book Stores
- C. Broadcasting
- D. Motion Picture and Video Distribution
- E. Libraries and Archives
- F. Heritage Festivals

IV. **Inputs:** Materials, artifacts, supplies, part or equipment used by other categories

- A. Musical Instrument Manufacturing and
- B. Photographic Film Manufacturing
- C. Archaeology Research
- D. supplies
- E. Agents and Managers.

V. **Support:** Infrastructure facilitating and providing services to the industry activity

- A. Fine Arts School
- B. Museums
- C. Historic Sites
- D. Grantmaking and Civic Organizations (NCDCR, 2009)

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 (NCAC, 2007).

The North Carolina Arts Council (NCAC, 2007) explains that the North Carolina Department of Cultural Resources study used the six-digit North American Industry Classification System (NAICS) codes, along with additional occupational classifications in fields where the NAICS codes were incomplete. Non-employer

data was used to categorize the self-employed artist-entrepreneur. Since there is no national data, which measures the degree of arts and design in products and services, defining a creative economy required some subjective judgment. The codes were defined as either **core** or **full** creative industries. Most of the **core** definitions are all of the arts and design- based enterprises. 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 includes some enterprises that are not specifically arts and design. The NAICS creative classification codes are as follows:

C R E A T I O N

Core

NAICS codes DESCRIPTION

541310 Architectural Services
541320 Landscape Architectural Services
541410
541420
541430
541490 Specialized Design Services
541810 Advertising Agencies
541921
541922 Photographic Services
711130 Musical Groups and Artists
711510 Independent Artists, Writers,
and Performers

Full

NAICS codes DESCRIPTION

312120
312130
312140 Artisanal Beverages (not soft drinks)
541850 Display Advertising

P R O D U C T I O N

Core

NAICS codes DESCRIPTION

332323 Ornamental and Architectural
Metal Work Manufacturing
339911 Jewelry (except Costume)
Manufacturing
339913 Jewelers' Material and Lapidary
Work Manufacturing
511110 Newspaper Publishers
511120 Periodical Publishers
511130 Book Publishers
512110 Motion Picture and Video
Production
512210 Record Production
512220 Integrated Record
Production/Distribution
512230 Music Publishers
512240 Sound Recording Studios
516100 Internet Publishing and
Broadcasting
711110 Theater Companies and
Dinner Theaters
711120 Dance Companies
711190 Other Performing Arts
Companies

Full

NAICS codes DESCRIPTION

323110
323111
323112
323113
323117 Printing
327112 Vitreous China, Fine Earthenware and
Other Pottery Product Manufacturing
327212 Other Pressed and Blown Glass and
Glassware Manufacturing
337212 Custom Architectural Woodwork and
Millwork Manufacturing
339914 Costume Jewelry and Novelty
Manufacturing

453110 Florists
511191 Greeting Card Publishers
511210 Software Publishers
512191 Teleproduction and Other Postproduction
Services
512290 Other Sound Recording Industries
519110 News Syndicates
541860 Direct Mail Advertising
541890 Other Services Related to Advertising

DISSEMINATION

Core

NAICS codes DESCRIPTION

448310 Jewelry Stores
453920 Art Dealers
512120 Motion Picture and Video
Distribution
515111 Radio Networks
515120 Television Broadcasting

Full

NAICS codes DESCRIPTION

451211 Book Stores
451220 Prerecorded Tape, Compact
Disc, and Record Stores
519120 Libraries and Archives
515112 Radio Stations
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

NAICS codes DESCRIPTION

339992 Musical Instruments
Manufacturing
451140 Musical Instrument and
Supplies Stores
111422 Floriculture Production

Full

NAICS codes DESCRIPTION

325992 Photographic Film, Paper, Plate,
and Chemical Manufacturing
339442 Lead Pencil and Art Good
Manufacturing
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

NAICS codes DESCRIPTION

611610 Fine Arts Schools

Full

NAICS codes DESCRIPTION

712110 Museums
813211
813219 Grantmaking Foundations and
Services
Using Cultural Assets

Communicating the value of culture is like language immersion. Arts policy makers must not only learn to speak the language of business, but they must also practice lessons in the real world. A model for this technique has recently been tested in Happy Valley, North Carolina, a rural foothills region known for its century old farms. Happy Valley gained national attention in 2007 when Google announced plans to build a server farm there. The transition of its economy from its sole reliance on the furniture industry to a robust economy that now includes technology, arts, and tourism began before Google's arrival. Partnerships and connections between local community and government agencies, fostered with creative economy principles, encouraged dialogue and ensured the retention of arts traditions while accepting development (Weaver, 2009).

The cultural assets that make communities distinctive are also potential resources for economic growth. Place-based economic development is another planning term relevant to embedding culture in community and making the connections that invigorate neighborhoods of all sizes. Engaging residents and visitors in authentic experiences is at the core of this strategy. A sustainable local economy must be planned and developed as an appropriate response to the possibilities and limitations of a particular place. Locally driven and capitalizing on existing local assets, a sustainable local creative economy is dependent on creative entrepreneurship and long-range vision. North Carolina's significant arts assets have gained national attention through

the development of local, community-based cultural trails: Appalachian music, Cherokee arts and culture, African American music, and Historic Happy Valley. The University of North Carolina Press has published three guidebooks for visitors: *Blue Ridge Music Trails*, *Cherokee Heritage Trails*, and *Literary Trails of the North Carolina Mountains*. Another initiative, "Homegrown Handmade," brought the Arts Council together with the Agricultural Extension Service and HandMade in America. The Web site and guidebook that resulted showcases 2,500 you-pick-it farms, arts galleries, museums, and artists' studios (Weaver, 2009).

States' Governors Support Creative Industry

Across the United States, governors increasingly recognize the importance of the creative sector to their states' economy and ability to compete in the global marketplace. The results of a study sponsored by, The National Governors Association (NGA), increased awareness of factors that are connections between economic competitiveness and creativity. These factors are as follows:

- Creative and new media industries are growing in number and playing increasingly prominent economic and social roles.
- Companies' decisions about where to locate their businesses often are influenced by factors such as the ready availability of a creative workforce and the quality of life available to employees.
- Arts and culture can play a major role in community development and redevelopment by creating new jobs as well as fostering an environment and amenities that attract talented young workers.

- Tourism centered on arts and culture can contribute to state and local economic growth by providing a diversified and sustainable means for creating jobs and attracting revenue. (NGA, 2009)

The NGA (2009) focuses on ways to incorporate the arts and culture into state planning policies. This incorporation helps their states realize the full potential and economic benefits of arts and culture, state governors must identify creative industries or clusters in the state. Subsequently, they can move forward with strategies that support and strengthen these industries. These strategies include offering incentives targeted at the arts and culture sectors as well as development initiatives, entrepreneurial training, marketing programs, or public-private collaborations to encourage growth and invest in specific creative clusters. Michigan has enacted a comprehensive incentive program, which includes tax credits, designed to entice film projects to locate in the state. Kentucky offers a Craft Marketing Program that provides business and product development services to participating artists and helps market their work both inside and outside the state.

This NGA (2009) report also offers insights and examples from states across the country to assist governors in the task of incorporating the arts and culture into state economic development strategies. Governors are provided with tips on how to understand and measure their creative industries, development plans to capitalize on the benefits of those industries, and support that helps sustain the contributions of the arts and culture realm. It also explores arts and culture in the context of their contributions to local community development and state tourism, providing

information on how states can incorporate these aspects into their overall economic development strategies.

Specifically addressed are approaches for better identifying and analyzing a state's arts and cultural resources so that state policymakers can better understand the existing creative enterprises in their state and the roles that these enterprises play in the state's economy. It is advantageous for each state to measure its creative economy. Every state has unique enterprises in these creative industries. Understanding where these enterprises are and what they contribute to the economy is an important first step toward using creative industries as an economic development tool. States can map their arts and culture assets to help understand the economic contributions of these industries. This mapping involves engaging in an ongoing inventory of arts assets, conducting a cluster analysis, and maintaining arts industry data.

This NGA report continues to focus on ways to incorporate the arts and culture into state planning policies. This often involves putting together a strong leadership group composed of experts from public, private, and nonprofit sectors to develop a clear vision for tying arts to economic growth strategies. Once a governor has convened a leadership body, the group then must develop a specific plan or a vision for incorporating arts and culture into the state's economic development efforts. Integrated planning can be found in Louisiana's *Vision 2020*, the state's master development plan. *Vision 2020* prioritizes education, entrepreneurship, and technology and designates tourism and entertainment as core state industries (Louisiana Economic Development Council, 1991). The Cultural Economy Initiative

(CEI), emerged in 2005 after Hurricane Katrina as an essential tool for rebuilding the state's economic prospects as well as its deeply wounded community. The goals of CEI have resulted in several legislative initiatives designed to incentivize cultural development and boost the state's ability to capitalize on its arts and cultural resources (CEI. n. d.).

The NGA continues to examine specific strategies that states can take to implement their plans. Governors can develop the arts and culture through for-profit and nonprofit businesses, non-arts industries, individual entrepreneurs, and arts networks as well. An industry states have specifically targeted is the crafts industry. HandMade in America in North Carolina, established in Asheville in 1993 with assistance from the North Carolina Arts Council, strives to make western North Carolina the focal point for handmade objects in the United States by encouraging and enabling product development among local craft artisans. HandMade hosts a business boot camp to teach business planning, marketing, and entrepreneurship skills to artists. HandMade links more that 320 regional artists, crafts producers, bed and breakfasts, farm tours, restaurants, and other businesses through a 200 mile trail system that is part of a larger tourism marketing campaign. This endeavor works to ensure a skilled workforce for the sector to draw upon. Education is necessary in the schools to cultivate understanding, appreciation, and demand for arts and cultural goods and services.

Finally, offered are examples of policies and programs that states can implement to support and strengthen communities both economically and culturally. Shown is how states can incorporate arts and culture into community development plans

through the use of grants, enterprise zones, and by supporting development of art space. In 2006 and 2007, Utah's Creative Communities Initiative awarded grants of between \$10,000 and \$16,000 to communities to support the creation of connections among the arts, community building, civic engagement, community planning, and use of public space. Communities that received these grants were designated as "Utah Creative Communities, " and project leaders received access to leadership training to help them use the state's support to leverage additional funding and community buy-in. According to the Creative Communities Initiative, the measurable economic impact from projects funded by the initiative was \$4,500 to \$13,500 per community.

Finally, the NGA report explored ways that states may include arts and culture as part of their tourism strategy, particularly through efforts that promote and market the state's unique cultural heritage or products. Festivals, like Mardi Gras, are not the only cultural and artistic offerings that draw out-of-state visitors. Cultural tourism-or cultural heritage tourism, is becoming increasingly popular. This type of tourism describes travelers who visit an area specifically to enjoy its unique food, history, art, or music. Above all, this report is intended to help governors unlock the potential of arts and culture within their states to benefit state economies. By investing in the arts and incorporating arts and culture into their economic development plans, states can reap many benefits. Economic, social, civic and cultural benefits help generate a more stable, creative workforce, stimulate new tourism and develop more livable communities.

Statement of the Problem

Review of related literature showed that a number of states' governmental officials, agencies, non profit organizations and universities have done studies to make publicly aware the contributions of creative industry. No additional studies were undertaken to determine if there is a relationship between creative occupations, general occupations and the skills that are taught in visual art education. The purpose of this study was to establish relations between general as well as creative occupations with skills that were taught and learned in visual art education and creative experiences.

After reviewing studies describing the breakdown and influences of North Carolina's creative industries as well as those of other states, an assumption was made that there are relations between skills that were taught in visual art education and creative occupations. It is also proposed that if a participant with a generalized occupation engaged in creative experiences or visual art education, the art education experience contributed to the generalized occupation. These contributions may be economic or skill based. One proposed uncertainty that the study addresses is to determine whether or not persons working in creative occupations participated in art education classes. In relation to quality of life, the study solicited information about the adult's participation in artistic activities.

CHAPTER 3: METHOD

Participants

Sixty-seven persons participated in this study. The participants worked in Cleveland, Cabarrus, and Gaston counties in North Carolina. Potential participants were selected from the North Carolina Department of Commerce definition of creative enterprises as well as randomly selected from the Yellow Pages of the phone book. Participants self-selected to respond to a questionnaire that was distributed by e-mail, standard mail, hand delivered or by telephone survey. The questions were directed in obtaining data determining previous art education, creative experiences and present and previous occupations. The cover letter explained confidentiality of the responses. Those who participated by telephone were read the cover letter information explaining confidentiality. Following the collection of data, information was organized by spreadsheet. The researcher engaged in descriptive and interpretive analysis.

Instrument

The cover letter that accompanied the questionnaire invited the subjects to self-select to participate in the study, "Survey of Educational and Cultural Influences in Occupations". The process of the study was briefly explained and contact information was made available to the subjects. A questionnaire consisting of an assortment of 22 multiple choice and short answer questions was presented to the participants. The questions surveyed age, gender, visual art and creative experiences. The cover letter is in APPENDIX B and the questionnaire is in APPENDIX C.

Research Design

This research is a “QUAN-Qual Model, also known as the explanatory mixed methods design” (Gay, Mills & Airasian, 2009, p. 463). Surveys were administered to capture information about the art education and artistic experiences of the participants and their current occupation. The data was analyzed and reported as percentages of artistic involvement in education and in the community. Because the sample size was relatively small, no correlation statistics were generated. However, the data does provide descriptive information about the art education and cultural involvement of the population sample. With this data, a more rigorous, larger study can be undertaken to find correlations between artistic experiences of adults and occupations. This study analyzed for differences and similarities between collected data. A second phase for this study would be the development of additional questions that would collect narrative data that could be qualitatively analyzed to capture more detail.

In order to develop the questionnaire and categorize occupations as creative or general, literature from existing research was examined and analyzed. The review of literature also demonstrated the economic importance of creative economies. Questions were based on information concerning visual art educational opportunities and creative experiences. The same questions were asked of all participants to obtain comparable data. This study was also quantitative, in that the study collected data from a large number of individuals and made correlations between collected data.

Procedure

Potential participants were selected from the North Carolina Department of Commerce definition of creative enterprises as well as randomly selected. Participants self-selected to participate in a questionnaire that was distributed by e-mail, standard mail, hand delivered or by telephone survey. The participants simply read and responded to the 22- question survey. Collection of the questionnaires followed the method of distribution. The target population was allowed four weeks to complete the survey. A reminder e-mail, call or visit was made one week prior to the deadline. The responses were organized in a spreadsheet and analyzed.

CHAPTER 4: RESULTS

Total Response Rate

The response rate to the survey sent by e-mail was 92.3 %. Of the 18 that were sent by e-mail, 17 were returned. I also hand delivered 49 questionnaires which were 100% completed. I administered one survey by telephone.

Background Information

When reviewing the following data, the reader may notice that for some questions, the reported percentages do not add up to 100%. These discrepancies are due to rounding errors. The first question in the survey was, "Select your age category." All participants responded to this question. From a total count of 67 participants, there were 7% in the 18-24 age group, 13% in the 25-34 age group, 27% the 35-44 age group, 24% in the 45-54 age group and 28% in the 55 or older group. The breakdown of age for participants in a creative occupation showed 3% in the 18-24 age group, 13% in the 25-34 age group, 17% in the 35-44 age group, 27% in the 45-54 age group and 37% in the 55 or older group. The non-creative occupations responded to 11% in the 18-24 age group, 14% in the 25-34 age group, 30% in the 35-44 age group, 24% in the 45-54 age group and 22% in the 55 or older group.

The next question asked for gender and all participants responded. The response showed that 58% were female and 42% were male. The response of gender in the creative occupation group was 57% female and 43% male. The non-creative occupation group showed 57% female and 43% male.

Question 4 asked, “What is your occupation?” Only two of the 67 participants did not respond to this question. Table 1 lists the occupations and number of participants in creative and non-creative occupations.

Table 1: Occupations of Participants

<u>Creative occupations: Number</u>		<u>Non-creative occupations: Number</u>	
Antique Shop Owner	3	Attorney	1
Architect	2	Banking	2
Chamber of Commerce	1	Bank teller	2
Drafting	1	Barista	1
Florist	4	Buyer	1
Gift Shop Owner	2	Chef	1
Goldsmith	1	Collections	1
Graphic Design	1	Hydraulic Mechanic	1
Jeweler	1	Industrial Sales	1
Landscaper	3	Insurance Agent	1
Marketing Business	1	Insurance Company-	1
Owner		Owner	
Media Specialist	1	Loan Officer	1
Musical Instrument Repair	1	Medical Billing	1
Newspaper Publisher	1	Homemaker	1
Photographer	2	Office Management	6
Sales	4	Pastor	1
Watch Repair	1	Plant Manager	1
		Plumber	1
		Police	1
		Production Control	1
		RN	1
		Restaurant Owner	1
		Sales	4
		Veterinarian	1
		Veterinarian Technician	3

Question four asked, “Do you use creative visual imagery (ex. Displays, PowerPoint) in your occupation?” The total response was 66% yes and 34% no. In the

creative occupation results, 63% responded yes and 37% no to using creative visual imagery. The non-creative occupations responded 60% yes and 45% no to using creative visual imagery.

The next question asked, "Did your early art education contribute to your problem solving skills?" Five participants did not respond to this question. Of those that did respond, 42% responded yes and 50%, no. Creative occupation data showed 47% responded yes where 37% said no. The Non-creative occupation responses showed 38% saying yes and 62% no.

Question six asked participants to designate the county where employed and 100% responded. Sixty- nine percent stated that they were employed in Cleveland County, 29% in Gaston County, 2% in Cabarrus County and 2% in Cleveland as well as Gaston. From the creative occupation category, 73% worked in Cleveland, 23% Gaston and 3% Cleveland and Gaston. Non-creative occupation data showed 73% working in Cleveland, 38% in Gaston and 3% in Cabarrus County.

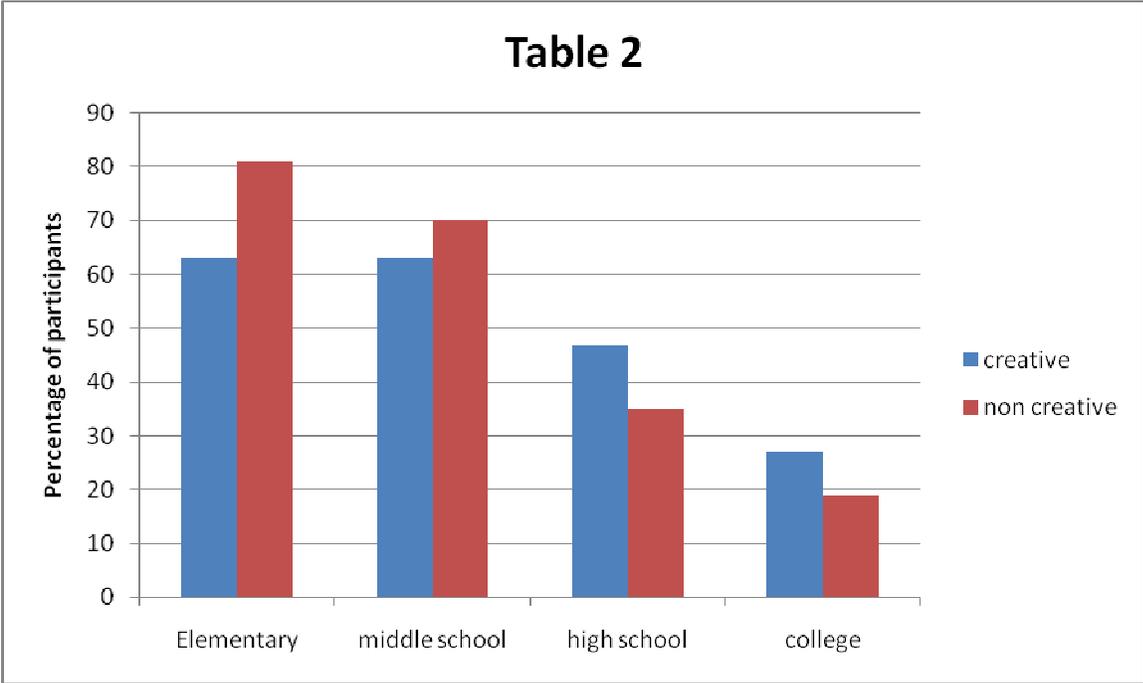
The next three questions inquired when, if any formal art education took place. One hundred percent of the participants responded. Question seven asked, "Did you receive art education in elementary school?" From the total count, 75% responded yes and 25% said no. The creative occupation breakdown showed 63% reported yes and 37% no. The non-creative group responded 81% yes and 19% no.

Question eight asked participants if they took art classes in middle school or junior high school. Sixty- six percent responded yes and 34% said no. The creative group said 63% did and 37% did not take art classes in middle school. The non-

creative occupations responded 70% did and 30% did not. The next question asked about taking art classes in high school. Of the total count of participants, 42% said yes they did and 59% did not take art in high school. When breaking down participants to creative occupations, 47% responded yes and 53% no to taking art classes in high school. The non-creative participants responded 35% yes and 65% no.

Question ten inquired if participants took studio, art history or art appreciation classes in college. All but one participant responded to this question. Of those responding, 25% said yes and 73% no. From the creative occupation results, 27% responded yes and 63% said no. The non-creative group responded 19% yes to 81% no. To assist clarity, see *Table 2*. The table suggests that in high school and college when students had a choice about taking art classes, the creative group was more likely to choose and art class.

Table 2: Percentage of Formal Art Education



Question 11 asked participants to identify the college that they attended. Table 3 lists the responses of the creative and non-creative groups.

Table 3: Colleges attended by Creative and Non-creative Occupation Participants

<u>Number of creative participants</u>	<u>Response</u>
21	Did not attend
1	UNC-Charlotte
1	Gardner-Webb
2	NC State University School of Design
1	University of Cincinnati
1	Appalachian State University

1	University of Georgia
1	Worth Business College/Cleveland Community College
1	UNC-Greensboro, Guilford Tech.
<u>Number of non-creative participants</u>	<u>Response</u>
26	Did not attend
1	University of Georgia
2	UNCC
1	Cleveland Community College
1	Gardner-Webb University
1	Vanderbilt University
1	Appalachian State University
2	Gaston College
1	University of E. Kentucky
1	UNCG

Question 12 asked if participants attended a visual arts college. All the participants responded to the question and 100% responded no, they did not attend a visual arts college

Question 13 asked for participants to identify their college degree. Table 4 lists the college degrees of participants.

Table 4: College degrees of creative and non-creative occupation participants

<u>Creative participants</u>	<u>Response</u>
1	Accounting
1	Art History

1	BA
1	BS
1	BA in Industrial Design
2	Bachelor of Environmental Design in Architecture
1	Business
1	Elementary Education
1	MA in Library Science
1	Political Science
1	Religious Studies
17	No Response

<u>Non-Creative participants</u>	<u>Response</u>
1	MA in Environmental Science
1	MA in Divinity
2	BA Sociology
1	Criminal Justice
1	BS
1	Technical
1	Cosmetology
3	Business
1	Philosophy
1	BS Biology
2	Music Education
1	BS Nursing
1	BS, Doctor of Veterinary Medicine

1	Human Resource
1	Culinary Arts
18	No Response

Question 14 and 15 explore the backgrounds of participants whose parents encouraged their children to take private art lessons. Question 14 asked who had taken private art lessons. From the total number of participants, 18% stated yes and 82% no. The creative occupation group responded 23% had taken private art lessons and 73% had not. The non-creative occupation group claimed 11% yes and 4% no to taking private art lessons.

Question 15 asked of those who had answered yes to question 14, what was their age and how long did they take those private lessons. Table 5 lists the results of creative and non-creative occupation participants.

Table 5: Age of participant and length of time taking private art lessons

<u>Creative occupation results:</u>	
<u>Age</u>	<u>Length</u>
10	5 years
35	2 years
32	6 months
40	2 weeks
12	4 weeks
9	3 years

Adult	sporadically
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Non-creative occupation results:

<u>Age</u>	<u>Length</u>
12 years old	1 year
10 years old	1 year
14 years old	1 year
35 years old	2 years

Number 16 questioned participation in summer art camps that placed emphasis on visual art or craft activities. Of the total number of responses, 19% responded yes and 80% said no. Within the creative occupations, 30% said yes, 67% said no and one participant did not respond. Non-creative participants responded 14% yes and 86% no.

Question 17 and 18 asked about respondents' participation in hobbies that involved visual arts or crafts. Question 17 asked who had engaged in this type of hobby. Of total participants, 40% responded yes and 60% no. From the creative occupation results, 50% reported yes and 43% no. Fourteen percent of non-creative participants responded yes and 86% no. Question 18 requested types of engaged hobbies. Table 6 lists responses from creative and non-creative occupations.

Table 6: Hobbies that involved visual arts or crafts

<u>Creative occupation</u>	<u>Non-Creative occupation</u>
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<u>Number of Participants</u>	<u>Response</u>	<u>Number of Participant</u>	<u>Response</u>
1	Carpentry	1	Sewing
4	Ceramics	1	Scrapbooking
1	Decoupage	1	StainGlass
6	Drawing	2	Drawing
1	Floral arranging	1	Illustration
1	Illustration	2	Painting
1	Model car building	1	Floral- arranging
4	Painting	1	Crocheting
1	Photography	1	Beading
2	Quilting	1	Embroidery
1	Scrap booking	1	Knitting
2	Sewing	1	Appalachian Toys
1	Stained glass	1	Photography
5	No Response	24	No Response

Question 19 asked, "Have you ever entered art work or crafts in competition or shows?" Of the total number of participants, 21% responded yes and 78% no. Of creative occupation participants, 30% said yes and 70% said no. The non-creative occupation participants reported 19% as yes and 81% no.

The next two questions inquired about club involvement. Question 20 asked if participants attended after school clubs that involved visual arts or crafts. The total

response was 13% yes and 84% no. From creative occupation results, 27% reported yes and 73% no. Non-creative occupation data showed 8% yes and 92% no.

Question 21 asked if the participant was a Girl or Boy Scout. Total response showed 58% were scouts and 40% were not. The creative occupation results reported 37% were scouts and 63% were not. The non-creative occupation participants reported 30% were scouts and 70% were not.

The final question of the questionnaire asked, "Did you visit art museums as a child or student?" Of the total responses, 60% said yes and 40% responded no. Of creative occupation participants, 67% reported they had visited museums while 33% did not visit museums. The non-creative occupation participants reported 54% yes and 46% no.

CHAPTER 5: DISCUSSION

Total Response Rate and Distribution of Questionnaires

The total response rate was excellent. The reasoning for the high participation rate was that I was not limited to the collection of data via internet. As stated in the Methods section, options of questionnaire distribution were e-mail, standard mail, hand-deliver and by telephone survey. I used all of the distribution options except standard mail.

I also think the response rate was so high due to the dynamics of the study. Potential participants were logistically accessible and willing to participate due to the simplicity of the questionnaire. The one telephone interview I did was quick and efficient. If funds were available to make long distance calls, this might be an efficient method for collecting data. Telephone interviews would also allow for more qualitative information to be gathered.

The first method used to distribute was e-mail. I contacted the Chamber of Commerce in Cleveland and Gaston counties to request assistance from them in distributing questionnaires to their members. The Cleveland county director agreed to assist but only sent the questionnaire to a limited number of members. I received approximately 10 replies from this distribution. I did not receive any assistance from the Gaston County Chamber. I telephoned eight prospective participants and asked if they would consider participating in the survey if I e-mailed them the questionnaire. I received 7 completed questionnaires in return. I hand-delivered a total of 50 questionnaires to participants from creative and non-creative groups. The majority of

participants were very willing and actually gracious in participating in the study. Aside from obtaining data for the study, the questionnaire, hand delivering process was interesting and not a chore as I had anticipated. I met many very nice people and engaged in a number of conversations concerning the state of the arts in public school today. From what I gathered, many of the general public does recognize the merits of art education.

Comparisons of Data

Comparing the total of numbers in each age group was interesting. In the Creative occupation, the 55 + group had 37%, the largest number in any group. That same age group of non-creative occupations had 22%. In the creative occupations, the number of participants steadily increased as age increased. The non-creative numbers increased and peaked at 35-44 years. Within the oldest two age categories, these numbers decreased. The highest number age group for the non-creative occupations was ages 35-44 at 30%. It would be difficult to assume what these numbers define. As a creative occupation participant myself, I speculate that the creative occupation numbers rise possibly because the individuals are happy, enriched by their jobs and desire to stick with them longer. The non-creative data appears that participants join and stick with that type of work for 20-25 years and then began to dwindle.

The response of gender for the creative occupation group was 57% female and 43% male. I would assume that there would be more females than males in the creative occupations, based on the premise that more females are interested in the arts, which are creatively based. The non-creative occupation group was composed of 57% female

and 43% male, completely contrary to the previous theory. The actual types of occupations claimed by the participants could have a bearing on these statistics. There are many additional occupations in each group not represented. A larger group of participants with different occupations could alter the gender statistics.

The list of creative occupations claimed by the participants as listed in *Table 1* is very representative of the “Creative Clusters of Industry” as described in the Review of Related Literature section. Examples of these correlations are as follows:

1. **Creation**- Architects, Graphic Design, Marketing, Drafting
2. **Production**-Goldsmith, Florist, Newspaper Publisher, Photographer
3. **Dissemination**- Antique Shop Owners, Media Specialist,
4. **Inputs**- Musical instrument Repair and Instrument Shop
5. **Support**-Chamber of Commerce

Though randomly chosen, the non-creative occupations span a wide range as is listed in *Table 1*. Jobs range from blue- collar jobs such as plumbers, police officers and hydraulic mechanic to attorney, veterinarian and Pastor, with many additional occupations claimed. The comparison of data in relation to occupation was extremely interesting and often not what could have been anticipated.

The responses to question four, inquiring if visual imagery is used in occupations was not surprising, considering the surge of technology and technology education in our society. Even early technology classes in middle school teach how to set up Power Point presentations. It was not surprising to me that the creative occupations stated,

63% used visual imagery and 37% did not. Non-creative occupations responded 60% yes and 45% no.

As I composed question 5, “Did your early art education contribute to your problem solving skills,” I thought the majority of participants would not understand what this question was asking because most don’t understand what transpires during the process of making art. I was very interested in what the responses would be. The creative group responded 47% yes, 40% no, 2 participants did not respond and 2 responded N/A. I was surprised that one participant that responded N/A was an architect. The non-creative occupation group responded 38% yes and 62% no. I think that those in creative occupations are more aware of what is involved in the **process** of creation. Though a number of non-creative participants had taken art lessons in school, many years have passed for them since the experience and teaching art has changed from product to process oriented teaching over the past 40 years. I think all of these issues played a role in the responses to this question.

Question 6 was a demographic question to verify the geographic location of the participants’ places of employment. All were employed in Cabarrus, Cleveland, or Gaston counties in North Carolina.

Questions 7-10 presented interesting results. These questions inquired about formal visual art education from elementary school to college. The number of creative occupation participants taking art classes gradually decreased from 63% in elementary school to 27% in college. The non-creative occupations surprisingly claimed 81% having art lessons in elementary school, gradually declined to 70% in middle school and

greatly dropped to 35% in high school to 19% in college. This great decline in high school is more than likely due to students starting to direct themselves toward college preparation and career choices.

Participants in both groups claimed attending a variety of universities in and out of North Carolina. No one attended a visual arts college. Several community colleges were attended. Seventy percent of creative occupation participants did not attend college as well as 70% of non-creative occupation participants, both statistics creating contemplation. Many participants in both groups, active in the work force had not attended college. Possibly, this suggests that experiences may motivate individuals into arts related jobs.

The listing of college degrees was fairly broad as can be viewed in *Table 3*. A number of responses were not as detailed as others and only listed BA or BS. Many of the participants were not working in or using their college degrees. I thought it to be quite interesting, the disparity between jobs and college degrees. This is one of the most unexpected findings of the research project and perhaps one of the most pertinent in relation to the argument that creative industries stimulate job growth. Of the 12 respondents who indicated holding college degrees, six held degrees in fields not considered creative art and design, yet they were working in creative occupations.

The response to question 14, "Did you ever take private art lessons?" was higher than I anticipated in both groups. Twenty-three percent responded yes for creative occupations and 11% yes for non-creative occupations. I have taught weekly art lessons for many years and I am the only person who does this in Cleveland County.

I have people inquiring from surrounding counties so it is not a common service provided. In looking at the age and length of private lessons in the next question, I don't think there was a large enough group of participants to determine any type of pattern.

Responses to question 16 did show interesting data. The question asked if participants attended summer art camps or summer camps that placed emphasis on visual art or craft activities. Thirty percent of creative occupations participants said yes and sixty-seven said no. One participant did not answer. For non-creative occupations, 14% responded yes and 86% no. I am surprised the participation in both groups was not much higher. Some type of craft is usually a part of summer camps, even if the camp is not primarily visual art focused. For the past 20 years, the Cleveland County Arts Council has provided visual art camps that run all summer. These results could be age biased; those in the work force missed the opportunities.

The responses of Question 17 were not surprising for the creative occupation group. Fifty percent were involved in visual arts or craft activities, 43% not and 7% did not answer. Thirty-eight percent of non-creative occupations responded yes and 62 said no, they did not have this type of hobbies. As seen in *Table 5*, it is interesting that 37% of participants in the creative occupation group are involved in "fine art" hobbies (drawing, painting, illustration.) Only 14% of the non-creative occupation participants were involved in this type of art. This suggests that persons in the creative occupation group who had more education in the visual arts, continued to pursue artistic activities outside of their work day.

The results of creative occupation participants reporting entering work in competitions or shows was predictable. Thirty percent said yes and seventy percent no. The non-creative occupation participants reported 19% had entered competitions and 81% had not.

Question 20 showed that 27% of creative occupation participants attended after school clubs that involved visual arts or crafts and 73% did not. The interesting finding is that the non-creative occupation participants responded with only 8% saying yes and 92% no. Three times more creative occupation participants were involved in creative clubs afterschool. The participants were not asked for age when attending these clubs. After school clubs usually start in high school so this difference in involvement in creative based clubs for the non-creative occupations could be attributed to students becoming more involved in career paths and preparing for college.

The response to participation in Scouting was similar for both groups. Sixty-seven percent of creative occupation participants were Scouts and thirty-three percent were not. For non-creative occupation participants, 30% were Scouts and 46% were not. Many scouting programs contain a significant number of arts and craft activities. It may be that these programs further augment the art education of the creative occupation participants.

The responses to the last question of the questionnaire was interesting and surprising. I did not anticipate the claims to be as high from either group. In responding to, "Did you visit art museums as a child or student?" Sixty-seven percent of the creative occupation group said yes and 33% no. The response of non-creative occupations was

54% yes and 46% no. From this data, one may assume that regardless of whether having an occupation with a creative or non-creative base, when individuals were students they had opportunities to visit art museums.

Weaknesses of the Study

Lack of Qualitative Narrative to Explain the Data

The data provides descriptive information about the sample population. The results show persons in creative occupations had more art education and artistic involvement than persons in non-creative occupations. Therefore, I had to speculate about many possible reasons for these differences. Additional research or the second phase of a QUAN-Qual research study would develop case studies related to each of the art education experiences. The second phase would be useful to ascertain reasons for the differences between the groups. The researcher could ask why respondents chose to attend art classes in high school or college. The second phase of the study would allow the researcher to elaborate on the quantitative results. For example, we could learn which museums the respondents visited. Or we could learn the respondent's understanding of the term creative problem solving.

Exploration of the Broader Picture

An important factor in relation to the study of art education and economic development should include the employer. Does the employer perceive the art education of the potential employee and important factor when hiring? What are the qualities the employer considers? Is problem solving one of the criteria?

CHAPTER 6: CONCLUSION AND RECOMMENDATIONS

My years of teaching art and living the life of a producing artist developed the base and desire to see this study to its completion. Reading all the background material was very enriching, provided food for thought, discussion, and a means for educating those who are not aware of the merits of the creative mind, spirit, and resulting products. From one who has worked in the “trenches” for many years, the perspective is very personal and emotional.

The purpose of this study was an endeavor to note relationships between creative and non-creative occupations and skills that were taught and learned in visual art education and creative experiences. The questionnaire that was distributed to the representational group of participants collected a mass of data used to draw some conclusions and form a base for some educated assumptions.

After extensively studying the collected responses, I believe that the stated uncertainty is true; there are relationships between skills that are taught in visual art education and creative occupations. Also, if a participant with a non-creative occupation engaged in creative experiences or visual art education, there are contributions to the generalized occupation. However, more detailed narrative from the respondents would provide more concrete evidence about why they are participating in their current occupations.

Recommendations for Further Study

My recommendation is that art educators, parents and citizens that do realize the vast merits of art education or even selected merits, continue researching the effects of

art education in schools and advocating for keeping, promoting and enlarging art education programs in public schools. Understanding how art education contributes to economic development and well-being will enhance art educators' abilities to develop curriculum and experiences that will serve their students and the broader community. I know from experience that art education does produce contributions, not only related to occupations but also contributions to development of the creative spirit. As I stated in the introduction, my career as a public school art teacher has not always been easy in a number of ways. In the same breath, my job as a public school art teacher has rewarded me many times over in many ways.

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APPENDIX A: UMCIRB 10-0632



EAST CAROLINA UNIVERSITY

University & Medical Center Institutional Review Board Office
1L-09 Brody Medical Sciences Building • 600 Moys Boulevard • Greenville, NC 27834
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Date: November 15, 2010

Principal Investigator: Anne Mauney
Dept./Ctr./Institute: 1000 Phifer Rd.
Mainstop or Address: Kings Mtn., NC 28086

RE: Exempt Certification ~~10-10~~
UMCIRB# 10-0632
Funding Source: Unfunded

Title: "The Economic and Cultural Influence of Creative Communities"

Dear Anne Mauney:

On 11.10.10, the University & Medical Center Institutional Review Board (UMCIRB) determined that your research meets ECU requirements and federal exemption criterion #2 which includes Research involving the use of educational tests (cognitive, diagnostic, aptitude, achievement), survey procedures, interview procedures or observation of public behavior, unless: information obtained is recorded in such a manner that human subjects can be identified, directly or through identifiers linked to the subjects and any disclosure of the human subjects' responses outside the research could reasonably place the subjects at risk of criminal or civil liability or be damaging to the subjects' financial standing, employability, or reputation.

It is your responsibility to ensure that this research is conducted in the manner reported in your Internal Processing Form and Protocol, as well as being consistent with the ethical principles of the Belmont Report and your profession.

This research study does not require any additional interaction with the UMCIRB unless there are proposed changes to this study. Any change, prior to implementing that change, must be submitted to the UMCIRB for review and approval. The UMCIRB will determine if the change impacts the eligibility of the research for exempt status. If more substantive review is required, you will be notified within five business days.

The UMCIRB Office will hold your exemption application for a period of five years from the date of this letter. If you wish to continue this protocol beyond this period, you will need to submit an Exemption Certification Request at least 30 days before the end of the five year period.

Sincerely,

Chairperson, University & Medical Center Institutional Review Board

Cc: Dr. Cynthia Bickley-Green

APPENDIX B: PARTICIPANT COVER LETTER

You are being invited to participate in a **research** study, "A Survey of Educational and Cultural Influences in Creative Communities," being conducted by Anne J. Mauney, a graduate student at East Carolina University, participating in Art 7000. This study is being undertaken to determine correlations between occupations and skills that are taught and learned in art education. This study will endeavor to note if these persons are influenced by their art education and early creative experiences in the selection of their profession and also designate where they received their training.

The goal is to survey self selected individuals. A survey will take approximately three minutes to complete. It is hoped that this information will assist us to better understand distinguishing correlations between skills that are taught in art education and specific creative occupations and will provide assistance to visual art educators in communicating the importance of visual arts education to administrators, policy makers and parents.

The survey is anonymous, so please do not write your name. Your participation in the research is **voluntary**. You may choose not to answer any or all questions, and you may stop at any time. There is **no penalty for not taking part** in this research study.

Your data will remain confidential. Please read the questions carefully and choose your most accurate response. By completing this survey and returning it to me, you indicate your consent that the data generated may be used in the research study, "A Survey of Educational and Cultural Influences in Creative Communities." I greatly appreciate your participation in this study. If you have any questions concerning the study or your participation, feel free to call me, Anne Mauney at 704-739-9137 or the UMCIRB at 252-744-2914 about your rights as a research participant. Please return the survey by E-mail to ajmauney@yahoo.com or by standard mail to Anne Mauney, 115 N. Piedmont Ave., Kings, Mtn., N.C., 28086.

APPENDIX C: PARTICIPANT QUESTIONNAIRE

1. Select your age category:

a.18-24 b.25-34 c.35-44 d. 45-54 55 or older

2. Select your gender.

a. Female b. Male

3. What is your occupation?

4. Do you use creative visual imagery (ex. displays, PowerPoint) in your occupation?

a. Yes b. No

5. Did your early art education contribute to your problem solving skills?

a. Yes b. No

6. County where employed?

7. Did you receive art education in elementary school?

a. Yes b. No

8. Did you receive art education in middle school or junior high school?

a. Yes b. No

9. Did you take any art classes in high school?

a. Yes b. No

10. Did you take studio, art history or art appreciation classes in college?

a. Yes b. No

11. If yes, what college did you attend?

12. Did you attend a visual arts college?

a. Yes b. No

13. What is your college degree?

14. Did you ever take private art lessons?

a. Yes b. No

15. If yes to 14, what was your age and how long did you take these lessons?

16. Did you participate in summer art camps or summer camps that placed emphasis on visual art or craft activities?

a. Yes b. No

17. Did you engage in any hobbies that involved any type of visual arts or craft activities?

a. Yes b. No

18. If yes to 17, what types of arts or crafts?

19. Have you ever entered art work or crafts in competition or shows?

a. Yes b. No

20. Were you in any after school clubs that involved visual arts or crafts?

a. Yes b. No

21. Were you a Girl or Boy Scout?

a. Yes b. No

22. Did you visit art museums as a child or student?

a. Yes b. No

APPENDIX D: OCCUPATIONS OF PARTICIPANTS

<u>Creative occupations:</u>	<u>Number</u>	<u>Non-creative occupations:</u>	<u>Number</u>
Antique Shop Owner	3	Attorney	1
Architect	2	Banking	2
Chamber of Commerce	1	Bank teller	2
Drafting	1	Barista	1
Florist	4	Buyer	1
Gift Shop Owner	2	Chef	1
Goldsmith	1	Collections	1
Graphic Design	1	Hydraulic Mechanic	1
Jeweler	1	Industrial Sales	1
Landscaper	3	Insurance Agent	1
Marketing Business	1	Insurance Company-	1
Owner		Owner	
Media Specialist	1	Loan Officer	1
Musical Instrument Repair	1	Medical Billing	1
Newspaper Publisher	1	Homemaker	1
Photographer	2	Office Management	6
Sales	4	Pastor	1
Watch Repair	1	Plant Manager	1
		Plumber	1
		Police	1
		Production Control	1
		RN	1
		Restaurant Owner	1

	Sales	4
	Veterinarian	1
	Veterinarian Technician	3