



cultivating the arts and economic growth

**A Report on the  
Culture Shock Colloquium  
January 9, 2007  
The ArtsCenter, Carrboro, NC**

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**Facilitator:**

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## Table of Contents

Table of Contents .....	1
Executive Summary .....	2
Introduction .....	3
Agenda.....	3
Reception/Registration/Music/Supporting Organizations.....	3
Vision .....	4
Participant Initial Reaction to the Vision .....	4
Desired Outcomes .....	5
Process .....	5
Initial Issues Identified in Group Discussions .....	6
The Results: Key Issues to Address .....	7
Next Steps .....	8
Attachment A: Description of Key Issues .....	9



## Executive Summary

On January 9, 2007, 110 participants gathered at The ArtsCenter in Carrboro, NC, for the Culture Shock colloquium. The focus was on how to better cultivate both the arts and economic growth, in the area bounded by Hillsborough, Pittsboro, Carrboro, and Chapel Hill, and including the University of North Carolina at Chapel Hill, through the promotion and marketing of these areas as a true “Cultural Destination for the Arts.” A collaborative effort is needed between the arts and business communities to develop a unified vision and approach where the results synergistically benefit both. More specifically, they were asked to brainstorm about what it would take to achieve a Vision of:

***Creating a more symbiotic relationship between the business and arts communities to increase the total amount of business flowing to both by 2012.***

During the 3 hour “Culture Shock” sessions, the participants went through a progressive process, refining a very broad range of responses into 24 separate issues. Subsequent analysis of the brainstormed ideas across all of the breakout groups reduced the number of Key Issues to 13 that need attention to achieve the Vision, these being:

1. Develop cooperation and collaboration between business, government, university, and artist communities
2. Promote arts education both in the schools and throughout the community
3. Develop branding and marketing strategy
4. Implement a technology-assisted, centralized promotional process for the arts
5. Create and/or expand arts venues/spaces
6. Government and university officials get involved and are supportive
7. Develop effective approaches to funding integrative business/arts efforts
8. Establish an ongoing, diverse steering committee to provide leadership
9. Increase affordable space for artists to live and work
10. Identify and implement steps to recruit, retain and develop working artists
11. Encourage the creation of art events
12. Link the arts to the environment through urban/rural and logistics planning
13. Make the case for linking art with economic growth and development

At the end of the meeting, the facilitator suggested that a group of 10 to 20 people from all geographic areas and diverse business and arts interests convene as an initial “steering committee” to identify specific next steps to jump start the process of achieving the Vision. With the distribution of this Report, a request for volunteers to serve on this initial “steering committee” will be made. The Conveners will review the list of those who respond and put together the initial steering committee. The committee will then review this report and decide what to do next.



## **Introduction**

On January 9, 2007, 110 participants gathered at The ArtsCenter in Carrboro, NC, to discuss the future of the business and arts in the area bounded by Hillsborough, Pittsboro, Carrboro, and Chapel Hill, and including the University of North Carolina at Chapel Hill. This report summarizes the proceedings in the meeting and indicates the proposed next steps. An Appendix is attached at the end of the report with the summarized brainstormed ideas submitted by each of the participants.

## **Agenda**

- 6:20 – 7:15 Reception/Registration/ Music by Tim Stambaugh and Friends
- 7:15 – 7:30 Vision 2012 by Jon Wilner
- 7:30 – 8:00 Reaction to Vision and Silent Brainstorming led by Bill Flexner
- 8:00 – 9:00 Small Group Discussions
- 9:00 – 9:30 Group Reports
- 9:30 – 9:45 Next Steps

## **Reception/Registration/Music/Supporting Organizations**

Thanks go out to the following organizations for their selfless support of the Colloquium:

Scharding Designs  
The ArtsCenter in Carrboro  
Tim Stambaugh and Friends  
Nomadic Catering  
Tyler's Tap Room  
Mediterranean Deli  
InkSpot Copy Shop  
Chapel Hill News

## **A Special Note of Thanks**

The conveners want to express their deep gratitude and respect to Bill Flexner, of Flexner & Associates. His help was ever so timely and welcome, professional and in the true spirit of giving to the community – thank you!



## Vision

Jon Wilner, Executive Director of The ArtsCenter, opened the Culture Shock Colloquium with a short presentation of the concept and general idea that he and the convening group have in mind. He described the experience in Bucks County, Pennsylvania, where he lived previously, in which the Chamber of Commerce prepared and released an "Events Calendar," called "Buck's Fever," that featured all of the arts related events for a 12 week period of time. He reported that today, Buck's Fever is a seven-month long series of art related events that bring thousands of people into the area each year.

Jon's vision is to

***"create a more symbiotic relationship between the business and arts communities...to increase the total amount of business flowing to both by 2012"***

in the area bounded by Hillsborough, Pittsboro, Carrboro, and Chapel Hill, and including the University of North Carolina at Chapel Hill.

## Participant Initial Reaction to the Vision

Bill Flexner, the facilitator, began this section of the meeting asking the participants what they thought things in our area would look or feel like when we achieved the vision by 2012. Some of their responses included questions and others statements about what people wanted:

How does all this help the individual artist? What about sustainable development in all this? What about making our community too expensive for artists to live here/pricing community out of artists' reach, which is part of what made this area special in the first place?

I want public gathering/walking places. I want the arts to have enough of a support base to move forward together, without competing against each other or leaving anyone behind. I want a synergy. I want an integration of the arts and the environment (gives Haw River, Saxapahaw as an example, as well as the use of empty mill spaces). I want the arts back in the schools, not a pushed aside stepchild. I want the corporate community to not use the arts as a fig leaf for their misdeeds.



## Desired Outcomes

Following this initial reaction, the facilitator described four desired outcomes for the remaining 2 hours of the meeting:

1. Determine interest and potential involvement in achieving this Vision
2. Generate ideas re: how to create this desired future
3. Identify what needs to be focused on
4. Organize for the future

## Process

The facilitator then described the process to be used to achieve these outcomes. The process began with silent brainstorming – “thinking before talking” – where the participants were asked to place themselves in 2012 at a party celebrating success at achieving the vision. They were then asked to respond to five questions presented in worksheets with what they thought were the issues, blockages, success factors or opportunities. Then, they were asked to identify the five most important things that they had written down.

Following are the five questions asked during the silent brainstorming:

1. Overall, what were the issues, blockages, success factors, or opportunities involved in significantly enhancing the relationship between the arts and economic growth by 2012?
2. What were the key external issues and challenges involved in significantly enhancing the relationship between the arts and economic growth by 2012? Consider, for example, competition, the economy, population growth, urban/rural development, politics, etc.
3. What were the key internal issues and challenges involved in significantly enhancing the relationship between the arts and economic growth by 2012? Consider, for example, people, organization, technical, culture, systems, ego, etc.
4. As you think about significantly enhancing the relationship between the arts and economic growth by 2012, change your perspective and consider how people with the following perspectives would have defined the issues, blockages or success factors: marketing/public relations people, artists and art providers, venture capitalists, elected officials, corporate executives, retailers, university officials, visitors/tourists, etc.



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5. What were we already doing that helped us significantly enhance the relationship between the arts and economic growth by 2012?

The silent brainstorming was followed by each of the participants writing their five “most important things” on Post-it Notes and then sharing them with others at a series of 9 small group discussion tables (a total of 68 people stayed for the small group discussion). During the discussions the participants in the small groups discovered clusters of similar issues and grouped them together. At the end of the discussions, the participants gave a description to each of the clusters that they had identified and prepared to report back to the entire group.

After the entire group reconvened in the theater, a representative from each of the tables was asked to report one cluster of issues at a time until all the issues from the group discussions were identified. As the issues were being identified, the facilitator typed them into a computer that was projected onto a big screen in front of the entire group.

The evening’s process concluded with a suggested approach to moving forward.

## **Initial Issues Identified in Group Discussions**

Approximately 40 people returned from the small group discussions to the theater to hear the results of the discussions. A total of 24 clusters of issues were reported back from the small group discussions (actual words were typed into the computer). Following are the specific clusters reported back to the entire group:

- A. The vision of our group was to convergence of divergent interest groups
- B. Provide arts education - pre-school through adult plus business education
- C. Collaborative marketing - pulling it all together
- D. Spreading the good news, celebrating success, enthusiasm, motivation
- E. The art center that is created is World Class, architecturally significant and with working exhibition space
- F. Elect officials that are art friendly and flexible - zoning and grants
- G. Show me the money...the best way to support the arts is to pay the artists for what they do. Go get the money through grants, etc.
- H. Establish an ongoing, diverse steering committee
- I. Utilizing technology networking
- J. Increasing venues, merging art with business communities
- K. Enablers for artists...mentors, market them, social entrepreneurs
- L. Provide for urban planning and logistics for the tremendous art boom we are going to have
- M. Involving formal education in the promotion
- N. Affordable and sustainable infrastructure to retain and develop working artists



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- O. Remember teens, parents, grandparents...where they can go...make a go-to place...Venice with parking
- P. Create an internationally recognized arts festival
- Q. Do not lose the already existing community and region
- R. More art in public spaces
- S. Increase festivals to bring people here for business and art
- T. Applying general business skills to the art goals...objectives, plans...leverage of resources in the community
- U. Make the case for linking art with economic development
- V. Leadership, leadership, leadership
- W. Picture of very tired person...beware of volunteer burnout
- X. Build confidence in the local artists

## The Results: Key Issues to Address

After the Culture Shock Town Hall Meeting, the initial issues coming from the small group discussion were re-analyzed by spreading the clusters of issues from all of the tables out and creating new groupings of similar summary issues. The key question applied during this re-analysis was:

***“Looking back from 2012, what did we focus on to achieve the vision of creating a more symbiotic relationship between the business and arts communities to increase the total amount of business flowing to both?”***

From this re-analysis, a total of 13 Key Issues were identified. These are presented below (the individual Post-in Notes associated with each Issue are presented in Attachment A). Readers of this report are welcomed to suggest additional Key Issues after reviewing all of the results in Attachment A.

1. Develop cooperation and collaboration between business, government, university, and artist communities
2. Promote arts education both in the schools and throughout the community
3. Develop branding and marketing strategy
4. Implement technology-assisted centralized promotional process for the arts
5. Create and/or expand arts venues/spaces
6. Government and university officials get involved and are supportive
7. Develop effective approaches to funding integrative business/arts efforts
8. Establish an ongoing, diverse steering committee to provide leadership
9. Increase affordable space for artists to live and work
10. Identify and implement steps to recruit, retain and develop working artists
11. Encourage the creation of art events
12. Link the arts to the environment through urban/rural and logistics planning
13. Make the case for linking art with economic growth and development





## Next Steps

At the conclusion of the meeting, the suggestion was made that a group of 10 to 20 people from all geographic areas and diverse business and arts interests convene as an initial “steering committee” to identify specific next steps to jump start the process of achieving the Vision. With the distribution of this Report, a request for volunteers to serve on this initial “steering committee” will be made. The Conveners will review the list of those who respond and put together the initial steering committee. The steering committee will then meet to review this report and collectively decide what to do next.



## Attachment A: Description of Key Issues

### 1. Develop cooperation and collaboration between business, government, university, and artist communities

- Convergence of divergent interest groups
  - Buy-in by government and business
  - Collaboration instead of competition
  - Eliminating the myth of competition
  - Commercial vs. artistic balance
  - Local business got on the bandwagon
  - Have a strong enough group identity to equally partner with business and univ.
  - Public, elected officials, business people and artists understand the importance of arts and arts promotion for economic development
  - Working together, not competitively, to further the arts...inclusiveness not exclusivity
  - Common values/goals
  - Open, honest communication between the business and arts communities
  - A strong community of creative individuals will drive this effort through small unique actions
  - Art's community cooperation/collaboration
  - Cooperation between all the many arts groups and organizations
  - Collaboration with UNC, Chapel Hill, Carrboro, Pittsboro and Hillsborough leadership
  - Create an on-going dialogue...a forum for communication between arts and business community
  - Facilitate communication
  - Facilitated relationships between artists and business people
  - Overcome personal agendas. Everyone not a winner...no one "star"
  - Educate all involved about the process we're in
  - Convergence...overcoming competitive nature to believe that it will be good for all [current competitors]...geographic areas, businesses, artists
  - Competing agendas...between venues, media, interests, etc.
  - Lack of cohesiveness between stakeholders
  - Work individually and collectively toward agreed upon goals
  - Cooperation, teamwork among artists
  - Seeing economic issues as creative issues and vice versa (appreciating creativity's economic component)
  - Develop a spirit of cooperation
  - Businesses and corporations increase relationships with artists thru team building and corporate cultural programs for employees and clients
  - Have communities working together
  - Bring people with similar ideas together
  - Communication/increased communication between business and artists (mutual respect)
  - Develop support and cooperation from business/government/educational activities
  - A creative business class that actively supported the arts to make community uniquely attractive
  - Educating each group about the other
  - Teamwork between arts, politics, business
- 
- Need to cooperate, really work together for a BIG VISION that can overcome differences (cooperation between individuals, various groups, organizations, educational institutions, government institutions...collaborate



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- Overcome ego/loss of identity on parts of towns
- Bridging the 5 communities
- We promoted discussions between groups of people from diverse backgrounds with different perspectives about art to break down barriers
- Create culture of “other-promotion”...not just self-promotion
- Provide opportunities for collaboration between all stakeholders
- A lot of political issues...what it wants to be...does it want to move forward without fear
- Ability to work together for the collective good and develop a theme that represents the effort
- One community helping another (ie. actors in Durham trading time and stories with actors from occupied Palestine)
- Network of artists and arts organizations
- Create a world-wide artists organization based here
- More integrated programs to bring artists together to network and promote each other

## **2. Promote arts education both in the schools and throughout the community**

- Poorly coordinated, organized educational efforts in schools
- Education of the arts – all arts in broadest sense beginning with pre-school
- Involve education at every level
- Parents fight for art in schools
- We exposed children to more art experiences
- Arts in education...increase funding for the arts in public schools
- Invest on local, state and federal levels in arts education
- Arts in education
- Refocus on arts in public schools and more funding for arts-based community and after-school programs...specifically shift worldview to understand how arts can be used to alleviate economic and social problems (building cross-cultural and cross-generational understanding, opening dialogue, gang prevention, providing sense of belonging, etc.)
- Bringing the arts to the institutionalized
- Businesses increase dollars to bring more art and cultural programs into schools...gain better, more creative local talent, thus recruit for jobs from within communities
- Arts studies
- Make art part of life and not making it a rarefied entity and infusing this ethos into the daily life of the schools
- Arts Corps: involve students and professionals in art projects...schools/hospital/seniors...coordinating volunteer needs
- Pay the professional volunteers: recognition and respect for the arts...paying the people for the jobs in the arts they are already doing and incorporating volunteers work into a permanent infrastructure
- WPA type projects involving professionals and students: history of community: writers/historians; theater; art exhibitions/murals; music; dance; poetry & prose
- Young audiences...bring all the arts into the schools

## **3. Develop branding and marketing strategy**

- We talked to people and understood what kind of art experiences they want
- Identify key arts assets
- Strengthen profile of artist in this area
- Confidence in the quality of the local artist product
- Creating a strong group that maintains the individual identities of the artists
- Cohesive marketing vision...brand the area



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- Importance of clearly defined goal that is communicated (marketing) to a broad constituency (branding)
- Reference/research book of people involved in the arts
- Research: involve librarians, retired people to search community programs in the US and worldwide that encourage the arts (e.g., Edinborough, UK).
- Establish clear vision for art in the community that drives policy
- The “go-to” place to get “Art”
- Creating a definitive identify and goal of this program: focus of what we hope to accomplish
- Increased tourism...make the area a desirable destination
- Create a cohesive marketing message about the region’s artistic importance
- Fostering a thriving variety of mediums and ideas from classical to avant-garde
- Strategic plan with vision and communication plan...convene large, motivated group of people to shepherd the project; funding; defining ourselves: center? Event? Festival? Sale? Market
- Combine marketing budgets and expertise to establish the area s a nationally recognized arts destination...a Brand Name that can be leveraged by artists and arts related businesses
- How do we define the arts? Film festival? Visual? UNC’s Ackland? For profit/non-profit?

#### **4. Implement technology-assisted, centralized promotional process for the arts**

- Establish good promotional/advertising vehicles like newspapers, and magazines with critics
- Utilize technology and computer networks
- Networking arts beyond our community
- That we unabashedly celebrate success to grow enthusiasm, motivation and confidence
- Overall advertising of venues and activities
- Cohesive and integrated publicity
- Market to infuse economy with outside dollars
- One page weekend arts calendar in newspaper
- Reputation of area as arts haven and attachment of so many alumni
- That the marketing and P.R. have a clear, consistent and communicable focus/theme
- \$\$\$ for media campaign to advertise this area as an artistic mecca
- Destination designation for people interested in arts for both living and visiting
- Arts professionals collectively market the community
- Share information and schedule and market strategically and collaboratively
- Public awareness...create awareness of the arts via marketing and publicity which also includes making the arts available to everyone
- Make this an arts destination from outside the state, etc.
- Build upon success of studio tours
- Work to promote the activities nationally & internationally
- Promoting the ‘local’ arts regionally and nationally to gain recognition and further support
- Create a consortium
- Marketing
- Having something to had out to tourists...list things to do
- Spread the good word about what we have to offer
- Develop a focus for marketing & promoting the arts
- Eyecatching unifying graphics...Farrington “Belties”
- Communication competes
- Created an online sales vehicle for local artists

#### **5. Create and/or expand arts venues/spaces**

- Well organized, well publicized venues for artists to show their work with special focus on bringing in new artists



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- Community created through public spaces
- To make itself more aesthetically pleasing...the ArtsCenter became a significant piece of Architecture
- Find appropriate locations where we can present arts, culture & history in a scenic spot...convince business and government to invest in plans to develop these areas as venues vs. box stores
- Facility...aesthetic...affordable available performance space
- Make the new ArtsCenter complex the jewel in the crown
- A great art center...aesthetics...significant architecture
- The ArtsCenter is an affordable working/exhibition space that is architecturally significant
- Integrate our arts programs and commercial facilities as part of sustainable, walkable downtown and communities.
- Need to create exhibition, performance and educational space
- Restaurants/clubs become venues for artists, performers...visitors and patrons rotate through the streets to experience it all...galleries w/ visual arts in restaurants/clubs
- Get restaurants to exhibit art
- Cooperative art events with critical mass sufficient to draw visitors; clustering of art-related businesses/venues
- Community filled with art and arts opportunities for all ages, all arts represented, all levels
- Creating an arts village (downtown arts)
- Carolina North opportunity
- Venues created which allow artist work to be seen/celebrated at low cost/barter
- More galleries, artist studios, etc open for business in the downtown area
- More performance spaces supported by restaurants, unique shops, etc.
- Increase the amount of public and private exhibition space
- New/bigger/better ArtsCenter
- More "Art," more often, more places
- Invite arts into other art venues: drama, dance in museums, quilts in ArtsCenter sound space
- Friday Art Walk
- Art walks and fests as revenue-producers
- Art trail of various venues
- Schools, hospitals, etc. as venues for art
- More venues for art of all disciplines

## **6. Government and university officials get involved and are supportive**

- Involvement with public and university educational system
- University support
- Involve and elect government officials and politicians who support the arts via a long range plan which includes monies for the arts
- Local governments worked together
- Government's timid approach to support
- University becomes true community partner in all areas
- Commitment from local government, zoning and a built environment conducive to arts
- Elect officials who are art friendly and flexible: zoning/grants
- University involvement: providing space and assistance...communication and arts departments help coordinate
- Local government facilitating partnerships
- Develop cooperative working relationships between artists, arts organizations, elected officials and business community in a joint education and business strategy
- Elect local representatives supportive of local change

## **7. Develop effective approaches to funding integrative business/arts efforts**



- Raise the necessary capital
- Increased support for the arts by governmental entities
- Poor economy that leaves little money to be spent on the arts
- Attract lots of needed \$\$s from public and private sources
- \$\$s commitment by business/university for hard structures
- Availability of \$\$s
- De Medici Factor (corporate patronage)
- Lack of federal funding for support of and appreciation for the arts and creative thinking which shows up (as a lack) in our schools and in our every day lives
- Business/arts tax incentives
- More public support...sensitivity
- Funding
- Can we get government funding for a 2 county project?
- Community support rewarded, encouraged
- Corporate sponsorship
- Create sustainable arts infrastructure and organizational funding
- Resources...fundraising...agreement on what and where we need institutions for arts
- More creative and daring approaches to corporate giving that are not only focused on elite artists
- Get retailers to support this idea and politicians will follow
- Maintain equitable relations with art and non-art businesses and involving non-art businesses for their support
- Funding by local businesses to arts organizations
- Nature of local business community: absence of major corporate donors
- Make art a part of every new development
- Sustainability...management of funds gained from successful Art Festival events to sustain arts economically, socially and environmentally through an Arts Council
- Dealing with burgeoning economic growth that may appear more viable/profitable than an art space
- People act on what they are given incentives to act on. The people who benefit from economic growth due to arts are the Chamber of commerce and big business owners. Use their tax base to subsidize the arts.
- Increase patronage...financial sense...corporate support, adopt and artist, grantsmanship
- Limited federal, state, and local government support for arts
- How do we fund this initiatives...biz community needs to understand that \$\$ now = increased \$\$ later

## **8. Establish an ongoing, diverse steering committee to provide leadership**

- Create collaborative leadership
- Talent, passion, interest of artists and communities
- Visionary leadership
- Leaders with a vision of how good we could be and workers with the skills to achieve it
- Communicating vision
- Cohesive leadership, including political, social, business, artistic out front and creative
- Work incrementally toward agreed upon goals with work and responsibilities shared
- Blockage: pressure to play it safe; protect status quo by being homogenized; “bank safe”
- Develop a business plan, a strategic plan and a tactical plan
- Develop a financial plan
- Central organization
- Facilitate a long range goal...so that the enthusiasm doesn't fade away
- Differing goals
- Local Arts Council to drive the process
- Looking towards a long term goal, then dividing that goal into manageable and profitable steps



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- Had enough people to participate to get it going
- Grassroots effort spearheaded by artists to improve their situation
- Define the goal more specifically...if Culture Shock draws more tourists that might drive artists away
- Love of community, passion to make it happen
- Facilitation of continued conversation
- Choose effective leadership...permanent group (or Board) to direct program and policy
- We need a paid "art czar" position for coordination
- Key people make things happen
- Overcome inertia
- Volunteer burn out

## **9. Increase affordable space for artists to live and work**

- Green spaces for artists
- Lack of affordable housing and gallery/studio/rehearsal/performance space
- Available, affordable rehearsal and studio space
- Build new ArtsCenter
- Find a way (zoning) to enable affordable arts space
- Need for functional, accessible and affordable artist work space
- Establish a large artist colony/workshop center like "Penland School of Crafts"
- Affordable environment for artists
- Affordable live/work space for artists
- Rent controlled areas, apartments reserved for non-students

## **10. Identify and implement steps to recruit, retain and develop working artists**

- Affordable and sustainable infrastructure to retain and develop working artists
- Nationally promoted artist relocation program to attract and retain artists
- Need to attract and retain talent locally
- Cost of real estate
- Funding artists
- Providing jobs to keep artists who are from here
- Economic opportunities for artists
- Combine individual artists and small arts-related businesses into a single risk pool to enable affordable healthcare for all
- Reward artists/performers with money
- Businesses provide resources to artists & arts organizations
- Money to artists (grants, retail venues)
- Artists to be educated as being a business
- Integrate teaching skills and professional art production skills

## **11. Encourage the creation of art events**

- Receive national recognition...cover of Time magazine
- Several arts festivals...international recognition
- International art event here; international artists community here
- Resources for children and youth to come in contact with art, artists, and quality learning in the arts
- More things for teens/families to do...more open and not behind closed doors
- Fun, inspirational contests
- Figuring out when to hold festival (UNC sports-driven hospitality industry rules out Fall and basketball season)...left with not great times





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- Wide range of experiences to appeal to a broad spectrum of participants and visitors
- Create signature arts festivals, concerts to attract
- All of the big events here that are artistically successful are grassroots efforts (Eno, Shakori, Mills (?), etc.). Put municipal money behind the people who put these together and you can have a municipally-sponsored event that succeeds
- More frequent festivals bringing art into business areas
- Success – an annual event that engaged all the arts community sustained by year round activities
- A signature arts festival on par with Ann Arbor, Michigan
- Smaller, more numerous events rather than bigger unmanageable ones
- Public art programs
- Build on existing events and institutions
- Plan several large, repeating arts events each year
- Art event market

## **12. Link the arts to the environment through urban/rural and logistics planning**

- Logistics: working details out...artists housing; visitors lodging w/in walking; parking; who to include; 501c3 organizations
- Logistics of art festivals: infrastructure...parking, hotels, traffic flow
- Fighting big corporations, malls, chain stores that take \$\$s and interest away from core community
- Retain our rural character and small town atmosphere an affordable housing where artists will want to continue to work and live
- Preserve the small town, southern “feel” of the area in architectural development and in the arts
- Ensuring safety and security without over policing
- As the economy grows, the small village feeling diminishes
- Art & community go hand in hand
- Land use ordinances that encourage business creativity
- Art is life
- The new ArtsCenter & Arts Commons raised a lot of excitement in the community
- The artists community continued to grow and be more vibrant...began to “define” our geographic community
- Community transportation between towns
- Transportation: improved public transportation between communities
- “Smart” growth subdivisions and gated communities
- Arts Shuttle Bus (especially evenings): Public transportation for the arts...provide transportation for disabled, elderly, young to cultural events
- Create gathering spaces...interior and exterior (less concrete)
- Make Carrboro, Chapel Hill much more walkable, greener (exterior beauty)
- Create something unique to incorporate art and environmental issues
- Design for easy access for visitors
- Remake spaces for greener, more airy (healthy) environment
- Physically: public access to art...parking, commuting, ability to get there
- Access to downtown areas during ball games, street fests, etc. Perceived or real
- Parking, access and infrastructure
- Promote population density in downtown Chapel Hill and Carrboro
- Embrace growth creatively

## **13. Make the case for linking art with economic growth and development**

- A study on the arts and economy





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- Madison, WI 2006: A time for community to collaborate on issues affecting Chapel Hill/Carrboro/Hillsborough/Pittsboro...the beginning of important dialogues between/among business/university/nonprofits/environmental groups
- Difference between business and arts = what is economic for each group
- We analyzed what was happening artistically in major cities and other cultures
- Intercity visit
- Lack of interest in the arts by much of the community
- The business community does not really understand or appreciate the artist or the artistic process and does not honor it for what it is. Artists are viewed as cash cows.
- Retaining/making best use of current special characteristics of area: education (university); physical beauty (rural/recreation areas) in combination with thriving arts community
- Agreeing on the big picture of what works in a vibrant, diverse and relevant arts community
- Where will the initial money come from and will tourism be enough to sustain what we hope to achieve?
- We already have a vibrant arts community but artists don't make much/enough money...can this new movement make more money for artists?
- Educated the non-arts community about the importance of having the arts within a successful community (economically & life style)
- Education of the value of art to the economy