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# Creative Vitality Index State of Oregon

*A Measure of Arts-Related Economic Activity*

Prepared by Hebert Research  
Bellevue, Washington

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Project Manager  
WESTAF



OREGON ARTS  
COMMISSION

OREGON  
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## **On the cover:**

Left: Art has played a role in stimulating new business activity in the historic buildings on Salem's State Street (Photo: Meagan Atiyeh).  
Right: In Hood River, Westwind Frame & Gallery attracts visitors during a First Friday art walk (Photo: Marty Hiser).

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# Executive Summary

## **Introduction**

This report details the findings of research designed to establish an index-type indicator of the relative health of an economy’s arts-related creative sector. The new index is called the “Creative Vitality Index” (CVI). Designed to be updated annually, it can be configured to reflect activity in any U.S. geographic or political subdivision. The purpose of the research was to develop a more inclusive and robust diagnostic tool related to the arts elements of the creative economy. A related goal was to develop a credible data source that could be used for arts advocacy purposes.

## **The CVI Defined**

The Creative Vitality Index (CVI) is an annual measure of the health of the arts-related creative economy in a specified geographic area. In the CVI, an area’s creative economy is defined as including for-profit and nonprofit arts-related creative enterprises and the key support and service activities that sustain them. The CVI is anchored in an aggregation of established, longitudinal, and annually maintained data sets that have been determined, through research and analysis, to serve as an indicator of the vitality of an area’s arts-oriented economy.

## **Definition of an Index**

An index is a mechanism that summarizes the content, scope, and dynamics of a phenomenon. It provides a single indicator to describe a complex set of variables, activities, or events related to that phenomenon. Differences among index values reflect changes in the dynamics of the longitudinal streams of the aggregated data on which the index is based.

## **Centered on the Arts**

The Index is centered on creative vitality related to the arts as they are broadly defined, and not the culture field in general. Cultural activities that are not included in the scope of this study are endeavors such as science museums, botanical gardens, and the affiliated external education and outreach programs of these types of endeavors. This project is organized around the concept that while these other “cultural” activities have strong creative elements, they differ substantially from the creative work that traditionally has a nexus with the arts.

## **Index Data Streams**

The CVI draws data from four major sources: the Oregon Employment Department, the Urban Institute’s National Center for Charitable Statistics, the Oregon State Department of Revenue, and the commercial data source Claritas.

## **Index Components**

The Index has two major components, referred to here as sub-indices. Each of these sub-indices has been weighted. Sixty percent of the weight has been allocated to the “Community-Participation Sub-Index” which contains seven community participation indicators. The weighted indicators are: nonprofit arts organization income, nonprofit “arts-active” organizational income, per capita book store sales, per capita music store sales, per capita photography store sales, motion picture attendance, and museum and art gallery sales. A forty percent weighting has been assigned to the “Occupational Sub Index” that captures the incidence of jobs in the creative sector. The rationale for this approach relates to consideration of the cause-and-effect relationship between participation levels and jobs. The underlying theory is that public participation in the arts or public demand for arts experiences and events ultimately is what drives budgets and organizational funding levels, which in turn support artists and art-related jobs within the economy.

### **Geographic Boundaries**

The CVI is an indicator of the relative economic health of the creative economy in a specified geographic region. Although any defined geographic region can be studied, the basic geographic building block for the CVI is Workforce Development Areas (WDAs). A WDA is an artificial geographic subdivision of a state designated for employment-development purposes.

### **The Relationship of the CVI to Economic Impact Studies**

Economic impact studies are enumerations of the total economic value and impact of a specific basket of arts activities on the community, taking into account estimates of the ripple effect on jobs and revenues in other non-related industries. The majority of such studies focus on the nonprofit art sector and either measure its impact exclusively or introduce measures of the impact of selected for-profit activities in a supplementary manner. The CVI utilizes some of the data typically included in arts economic impact studies. However, it draws on many more data streams, and its goal is quite different in that it seeks to provide an indicator of the relative health of the economic elements of the creative economy.

### **Making Use of the Creative Vitality Index**

The Creative Vitality Index is designed to serve as a tool to inform public policy decision making and to support the work of advocates for the development of the creative economy. The Index can be used for the following purposes: 1) As a way to define the parameters of a localities' creative economy; 2) As a means of educating the community at large concerning the components and dynamics of the creative economy; 3) As a source of information for arts advocacy messaging; 4) To call the attention of the public to significant changes in the creative economy ecosystem; 5) To underscore the economic relationships between the for-profit sector and the nonprofit sector; and 6) As a tool to benchmark the status of a local creative economy and as a means to diagnose weaknesses in that economy.

### **Findings**

The nationwide aggregate Index value is "1," thus Index values greater than one reflect a creative economy more vibrant than the national average. The index value for the state of Oregon was 1.05, while the index value ranged between 0.25 and 2.16 in the fifteen county WDAs. This report contains a complete summary, as well as a breakdown of these values.

### **Project Managers and Researchers**

The project was managed by the Western States Arts Federation (WESTAF), a thirteen-state regional arts organization head-quartered in Denver, Colorado. The study was completed by Hebert Research of Bellevue, Washington. The project's lead researcher was Paul Irby. He was assisted by Michael Stevens, Ben Llanes and Susan Turnquist.

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# Introduction

This technical report details the results of a research project designed to establish an indicator of the relative health of an economy's arts-related creative sector. The intent in sponsoring the project was to develop a more inclusive and robust diagnostic tool related to the arts elements of the creative economy and to expand the array of advocacy tools available to the arts. The study was completed by Hebert Research of Bellevue, Washington, and managed by the Western States Arts Federation (WE-STAF), a thirteen-state regional arts organization head-quartered in Denver, Colorado.

This report summarizes the results of the research conducted for this project. It details the project's core assumptions, reports on the construction and rationale for the formulae used to arrive at an index value, and provides a rationale for the use of various annual streams of data that undergird what is being called the Creative Vitality Index (CVI). The sponsors and the researchers will consider making out-year refinements to the Index's formulae and data sources, but the research is considered complete, and the CVI is now ready for deployment.

## **Definition of an Index**

In discussions regarding their needs, the project sponsors, in consultation with the project researchers, arrived at an understanding that they were seeking to develop a mechanism that could summarize and track the economic dimensions of the arts across a wide array of activities. The project sponsors concluded that what they were looking at developing was an index. An index is a mechanism that summarizes the content, scope, and dynamics of a phenomenon and provides a single indicator to describe a complex set of variables, activities, or events related to that phenomenon. Differences among index values reflect changes in the dynamics of the longitudinal streams of the aggregated data on which the index is based. These data are weighted to reflect the complex relationships of the components under study.

## **The CVI Defined**

The Creative Vitality Index (CVI) is an annual measure of the health of the arts-related creative economy in a specified geographic area. In the CVI, an area's creative economy is defined as including for-profit and nonprofit arts-related creative enterprises and the key support and service activities that sustain them. The CVI is anchored in an aggregation of established, longitudinal, annually maintained data sets that have been determined, through research and analysis, to serve as an indicator of the vitality of an area's arts-oriented economy. The Index is set on a geographic framework and can be reported for a nation, state, county, city, or special district.

The Index is centered on creative vitality related to the arts as they are broadly defined and not the culture field in general. Cultural activities that are not included in the scope of this study are endeavors such as history museums, science museums, and natural history museums; botanical gardens; and the affiliated external education and outreach programs of these types of endeavors. This project is organized around the concept that while these other "cultural" activities have strong creative elements, they differ substantially from the creative work that traditionally has a nexus with the arts.

## **The Cultural Policy Context for the Development of the CVI**

The CVI was developed to help public sector arts agencies more overtly communicate that their work appropriately embraces a much larger segment of creative economic activity than had previously been the case. This was necessary because, beginning in the mid 1960s, when state arts agencies were established and city arts agencies were either founded or significantly expanded, the primary focus of the entities was on the expansion of the supply and quality of primarily nonprofit-based arts activities. These entities made great progress with this area of focus so that there are arts organizations across the country of all types and at all levels of size, scope, and quality that offer a broad menu of arts activities. Once the supply and quality of nonprofit arts activities was greatly bolstered, however, the public sector funders of the nonprofit arts field began to consider how their goals and the work of the

nonprofit arts were part of a much larger creative system. They also became aware that the nonprofit arts and public arts policy depended on the health of that larger system to survive in the present and thrive in the future.

Simultaneous with these developments, practitioners from fields representing for-profit creative activities and occupations began to discuss the creative economy in broad, highly inclusionary terms. The arts field and public sector arts funders embraced this broader concept as reflective of how they now envisioned their work—as a stimulative part of an overall creative system and not simply as suppliers of funding to maintain a supply of nonprofit-sourced arts opportunities. The CVI reflects this broader systems-oriented thinking and reinforces the fact that the nonprofit arts and public arts agencies are part of an interdependent whole called the creative sector.

### **The Economic Development Context for the Development of the CVI**

The CVI grew out of a conversation in Washington State about whether or not to undertake an economic impact study of the arts. The staff leadership of the Washington State Arts Commission and the Seattle Office of Arts & Cultural Affairs, in collaboration with others, explored ways to expand and enrich the economic argument for support of the arts and especially public funding of the arts. In doing so, the group was influenced by two national conversations concerning economic development: the defining of a creative economy and the outlining of the concept of economic development clusters. Those conversations did something the nonprofit arts community was very late in doing—they included the related for-profit creative sector in a universe normally reserved for nonprofits.

The public value work articulated by Mark Moore also played a role in the development of the CVI. That work helped the public sector component of the nonprofit arts funding community move away from a perspective oriented toward saving the arts to considering ways to be responsive to what citizens wanted in the arts. The approach also worked to shape agency deliverables to reflect their actual value to the public rather than the value arts aficionados considered them to have for the public. One result of this influence was that the CVI was developed in a context of thinking in which individuals are assumed to have choices and that, to remain viable, public sector arts funders need to offer choices the public will value and thus select. In this concept of selection is the understanding that choice in the arts ranges outside the nonprofit arts and that the public sector arts agency needs to ensure that such choice is available.

### **The Relationship of the CVI to Economic Impact Studies**

Although it evolved from a discussion of whether to commission an economic impact study, the CVI is not an economic impact study of the arts. Economic impact studies are enumerations of the total economic value and impact of a specific basket of arts activities on the community, taking into account estimates of the ripple effect on jobs and revenues in other non-related industries. The majority of such studies focus on the nonprofit art sector and either measure its impact exclusively or introduce measures of the impact of selected for-profit activities in a supplementary manner. The CVI utilizes some of the data typically included in arts economic impact studies. However it draws on many more data streams, and its goal is quite different in that it seeks to provide an indicator of the relative health of the economic elements of the creative economy.

Economic impact studies are rooted in advocacy and generally have as a core purpose the definition of the nonprofit arts sector as a meaningful component of the larger economic system. The results of such studies are commonly used to argue for the allocation of scarce budget dollars to the arts because a dollar invested in the arts multiplies many times over and helps nurture a more robust overall economy. These studies have also been used to help the arts compete with other discretionary forms of government spending—and often these other interests have their own economic impact studies. The studies have been used most effectively to counteract the misguided notion that funds invested in the nonprofit arts are removed from the economy and thus play no role in building or sustaining it.

Economic impact studies have also been commissioned to call attention to the size and scope of arts



and culture as a component of the overall economic activity of an area. Often, community leaders and the public are only familiar with one segment of the arts through their personal acquaintance with a single institution or discipline. The economic impact study aggregates information in ways that call attention to the size and scope of a cluster of endeavors that are often considered to be of minor importance in economic terms. As a result, the prestige of the arts-and-culture community in an area is enhanced, and the ability of the sector to be heard is often increased.

Although the CVI can partially address each of the uses to which economic impact studies are employed, it has a different purpose. The CVI is about exploring a complex set of relationships and changes in the dynamics of those relationships over time. It is not a replacement for economic impact studies but can be a complement to them.

### **Making Use of the Creative Vitality Index**

The Creative Vitality Index is designed to serve as a tool to inform public policy decision making and to support the work of advocates for the development of the creative economy. The Index has the following major uses:

- As a definitional tool, the Index can be used to call attention to and educate the community at large concerning the components and dynamics of the creative economy. Of particular significance is the promotion of the concept that the creative economy includes both the for-profit and the nonprofit arts-related activities of an area. Many economic studies centered on the arts have focused almost entirely on the nonprofit sector, and the inclusion of for-profit activities is, for many, a new conceptualization of the role of the arts in an economy. Essentially, the creative-economy approach places all arts and arts-related creative activities in a continuum of creative activities.
- The Index can serve as a source of information for advocacy messaging. Individuals engaged in advocacy on behalf of the creative economy as a whole or elements of it can use the index to do some of the following:
  - Call the attention of the public to significant changes in the creative economy ecosystem. For example, if contributions from private foundations drop substantially in a year and three major architectural firms leave the area, advocates for a healthy creative economy can call attention to these factors as negative elements that will affect an overall ecosystem. Similarly, if nonprofit arts groups at the same time experience increases in income from individuals and there are substantial increases in employment within other major creative occupations such as graphic design and advertising, the negative impact of the events noted above may be cushioned or alleviated altogether.
  - Underscore the economic relationships between the for-profit sector and the nonprofit sector and make the point that a healthy nonprofit arts sector is important to the development of a healthy for-profit sector.
  - Advocate for improvements to the allocation of resources or the creation of policies that will increase the Index numbers through the expansion of the role of a creative economy in a region.
- The Index can serve as a framework upon which to define and build a creative coalition. With the components of the Index setting forth a vision for a creative community rather than a nonprofit arts community, those who wish to build coalitions to influence change for the benefit of the development of the creative economy have a broader and deeper platform from which to begin the conversation.
- The Index can be used to benchmark an area of endeavor and lay the groundwork for the improve-



ment of one or more aspects of the creative economy. The Index can serve as an initial diagnostic tool to create a baseline and then can be used to measure progress in that area. Elected officials and civic leaders can use the Index as a starting point for discussing ways in which an area's local economy can be enriched through the development of the creative-economy segment of that community.

The research team that designed the Index cautions against using it solely as a tool for cross-community comparison. The CVI reports on the relative health of an area's creative economy; however, it was not designed to serve as a comparative absolute. The Index has greater utility as a measure of each community's creative vitality and is more valuable as a self-set benchmark than as a cross-community evaluative measure.

### **Qualifications of the Research Team**

Hebert Research is an internationally recognized market and economic research firm based in Bellevue, Washington. Hebert Research is the leading research company in the Northwest in both the areas of arts research and the development of economic indexes.

### **Project Leads**

A team of researchers including Jim Hebert, President and Paul Irby, Director of Advanced Research have developed the Index schema.

James D. Hebert is the President and founder of Hebert Research, a 28-year-old full-service economic and market research firm. Hebert was the author of the original quarterly Key Bank Puget Sound Business Confidence Index, which began in 1990, and developed the variables and research strategy to capture the data that have been updated annually since then. He has also been the senior Research Director, supervising and approving all work in the areas of economic impact, index development, and arts studies for the firm. He has published numerous articles on economic trends and is a frequent speaker at annual presentations of economic forecasts, including presentations with other notable statewide and regional economists.

Because he has served on the boards of several prominent nonprofit agencies and arts organizations, Hebert has a depth of knowledge about arts and nonprofit organizations. He is a founding board member of the Performing Arts Center of the Eastside (PACE), a \$100-million, 2,000-seat facility for symphony, theater, ballet, and orchestra that will present Broadway touring companies as well as local arts groups. His other clients have included major studies of economic impact and visitor demand for the Safeco Field and Seahawk Stadium facilities for major league sports in Seattle. Jim Hebert's background in advanced statistics and research methods includes a master's degree in statistics from Seattle University and bachelor's degree in business from the University of Washington. He is an adjunct faculty member at the University of Washington's School of Business.

Paul Irby is the lead analyst at Hebert Research for economic and index-building research and has oversight responsibility for economic and advanced statistical analysis conducted at Hebert Research by other analysts. Irby has more than 10 years of experience at Hebert Research, having joined the firm in 1995 as a research analyst. Irby's arts and nonprofit experience includes work with the Pacific Northwest Arts and Crafts Fair, a statewide survey on charitable giving for the University of San Francisco, and work for tourist-related clients such as the Seattle Aquarium. He has managed the Puget Sound Business Confidence Index project since 1995 and has developed a number of other indices for various clients. He recently developed a quarterly economic vitality index for the Seattle area based on secondary economic data such as job creation, retail sales, and housing permits. This Index is used as an important tool for briefing Charter Bank's clients on current trends in the Seattle economy. He has conducted a number of economic impact studies for various clients such as the Pacific Northwest Arts Fair, the Pacific Northwest Ski Areas Association, Microsoft, and the Seattle Housing Authority. Irby holds a master's degree in political science from Western Washington University, with an emphasis in research methods and economics.

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# The Creative Vitality Index: Method of Development

Following is a summary of the key sources of data and the methods used in the development of the Creative Vitality Index. Also noted are the assumptions used in the process of weighting the factors included in the Index.

## **Initial Parameters for the Index Design**

When this project was initially conceptualized, certain parameters were established that affected its structure. One was to ensure that the Index could be updated on an annual basis in a cost-effective manner. The second was to ensure that the scope of the index was broad enough to capture the core elements of the creative economy, yet not be so broad as to be considered aggressively inclusive. Finally, the Index needed to be constructed in a manner that would make it credible to experts as well as the public.

Early in the planning of the Index, a decision was made to identify and utilize existing data streams. Doing so provided the project with a low-cost means of securing in-depth data of quality. These data streams were considered to be more accurate and reliable than what could affordably be collected by the project sponsors on an annual basis. In addition, conducting an annual series of surveys to obtain the data was not considered cost-effective for the project sponsors.

The definition of the project universe was another important dimension of project design. Conceptualizations of the persons and activities to be included in the universe vary greatly among those using the term creative economy. For example, Richard Florida includes a vast array of occupations and endeavors in his definition of the term and features the technology sector as a major element of the creative economy. This research steps back from Florida's wide definitional scope and takes a more conservative stance that is grounded in a nonprofit arts sector perspective. From this perspective, the project sponsors considered traditional nonprofit arts organizations to be an important part—but only one part—of the creative economy. Added to the nonprofit arts elements, and included in the universe of the Index were the arts components of cultural organizations such as history museums and botanical gardens. Also included were for-profit businesses directly involved in arts and activities such as music stores and bookstores were included. Those working in the creative economy in areas such as graphic design and architecture were also included.

The universe for the Index is one in which the nonprofit arts become part of a continuum of activities in the creative economy. This continuum includes amateurs engaged in the making of art, participating in the arts, and reading about art. It then includes the nonprofit arts in all their forms and finally commercial arts activities such as occupations in professional design and the sales of musical instruments and music as well as books and records. This expanded scope of areas of endeavor represents a more encompassing creative economy perspective for the arts community. In constructing this universe, however, the researchers exercised discipline by stopping short of being overly inclusive in claiming all things that could possibly be considered creative. This study does not criticize those who make the wider claim as to the components of the creative economy; however, this study does not attempt such a reach.

Another parameter of the index is that it was intended to measure the economic dimensions of arts

and culture based on creativity in a community and does not pretend to provide an overall indicator of creativity. The possibility exists that a community may have a relatively low Index score yet be highly creative. This Index limits its measure of creativity to the arts and culture-based economic manifestations of creativity related to the arts and culture and to the immediate support mechanisms for such economic creativity, such as the number of art teachers.

To be useful, an index must have validity on its face in the eyes of research experts, the arts community, and the public. Though usually only a few experts know or care about the structure and dynamics of most commonly used indices such as the Consumer Price Index and the Dow Jones Industrial Average, there appears to be a broader interest in the composition of the CVI. Such interest appears rooted in a concern that the Index could become a version of listings such as the “places rated” or “10 best communities” that clearly have winners and losers. Thus, in order to be credible, the Index needs to find agreement among leaders that the factors in it and the dynamics captured by it measure what is actually occurring. This work attempts to do that by transparently setting forth the method of the Index and by being responsive to the suggestions for change made during its development. Even though the CVI has been reviewed by a number of experts, the arts community and the public need to embrace it in order for it to serve as a useful tool in the long term.

### **Limitations of the Research Method**

One minor limitation of the Index is that it relies on aggregated data from other sources and is not rooted in a stream of data collected through a customized data-collection tool. By relying on data streams from other endeavors, there will inevitably be some lost sensitivity to the capture of certain elements of the dynamics of the creative economy of a community. Such a possible lack of sensitivity, however, is offset by the fact that the data streams used in this work are far more robust than what the arts and culture field have historically developed on their own. In addition, the wide range of different indicators used to describe or represent creative activity helps guard against the excessive impact of any one variable may have in a given area. For example, if the indicators happen to under-count the amount of participation in creative activities in terms of ticket sales or organizational revenues for art events, the data and index values for the number of jobs in those particular sectors can capture these levels of activity and help offset the limitation in the other variables. Issues of limitations related to this study are most likely to be related to the selection of factors and the analysis of their dynamics rather than to the actual data themselves.

### **Unreported and Underground Activity**

Because of the inherent limitations of designing a study of broad scope and scale, an index may not capture all of the individuals working in the universe under study or all of the relevant transactions. The researchers have reviewed these possibilities and are comfortable that, although there will be limitations to the overall inclusiveness of the data, the structure of the Index model is such that compensations will be made that appropriately capture activities for an index. An example of this is an individual graphic designer who works at home on a part time basis and thus may not be counted in the occupation category. Although the person may not be counted in the occupation numbers, many of the economic dimensions of that individual will be picked up in other ways. That designer purchases supplies, buys books, and possibly attends arts events. These non-occupation direct aspects of the work of the designer influence the volume of a variety of measures in the Index. In addition to the secondary and tertiary activities captured by the Index, the undercounting is presumed to have a negligible effect on the Index for another reason. There is no reason to believe that undercounted and underreported phenomena occur on a proportional basis in any greater density in some geographic areas than they do in other geographic areas, and the researchers for this study have not found such variation. If, in the future, mechanisms such as the Internet begin to play a more important role in the creative economy (for example, art sales) and such Internet activity can be proved to occur in disproportionate ways across geographic communities, then the index would be adjusted. Indices are regularly updated when such factors become significant enough to render prior formulae for calculation no longer viable.

Another element essential to understanding the treatment of underreporting is the fact that the Index,

although built on numbers rooted in data are actually indicators of activity, and not absolute measures of activity. For example, the number of set designers in an area is meant to indicate the relationship of the number of stage set designers to the overall size of the economy and population being examined and how this number compares with other communities. It is not meant to be a census or an absolute number.

### **Index Data Streams**

The CVI draws data from three major sources: the Bureau of Labor Statistics, the Urban Institute's National Center for Charitable Statistics, and the commercial data source Claritas. Following are brief summaries of each:

- The Bureau of Labor Statistics of the U.S. Department of Labor oversees a nationwide system that collects and analyzes data related to employment and is locally administered by employment specialists within state government. The Oregon Department of Labor and Employment collects these data in accordance with the Bureau's national standards and guidelines. Part of that effort is the identification of occupations and estimates of employment in each occupation. The numbers of employees reported out by occupation are the result of computations using data based on confidential surveys of employers and employed workers, existing data sets, data reflecting nonprofit employment, and data considering home workers. The result is a scientific estimate of current employment by occupation and not an absolute census number. The estimates are regularly updated based on current estimates of industry employment produced by the state employment security department in cooperation with the Bureau of Labor Statistics, together with estimates of the proportion of industry employment in each specific occupational category. While the quarterly industry employment series is based on employer surveys, information on the occupations within industries is based on a survey of employed workers conducted every 3 years. The annual occupational estimates are made using mid-year (2nd quarter) industry-employment data together with the latest available data on what proportion of industry jobs are attributed to each specific occupation. The data provided by the Bureau of Labor Statistics are reported by Workforce Development Area (WDA). These areas are geographic regions within each state that have been segmented to provide an area of focus and concentration for programs designed to address employment development.
- The Urban Institute's National Center for Charitable Statistics aggregates information from the Internal Revenue Service's 990 forms. The forms are required to be submitted by nonprofit 501(c) organizations with annual gross receipts of \$25,000 or more. Organizations with less than \$250,000 in annual gross receipts can file a 990 EZ form that collects less information. The CVI uses the information contained in the 990 forms to identify changes in charitable giving in an area. These numbers are the best available but are not absolute. Some numbers may not be reported because of errors made in the completion of the form. These include nested fund transfers within larger fund allocations that include the arts in a significant way but are not broken out, and/or the failure to capture data because an organization is either not required to file a 990 or does not file the full 990 form thus limiting the level of data available.
- Claritas is a leading national private data provider of business and consumer information for firms engaged in consumer and business-to-business marketing. The organization has roots in the scientific community and features work in the area of geodemography. It has access to the most comprehensive and accurate database of demographics, consumer spending, and current business revenues available on a national basis, and all of their data are available at virtually any geographic level down to the Census block. It utilizes government data from the 1990 and 2000 Census, and the national Consumer Expenditure Survey and business data from InfoUSA (one of the two largest business databases, together with Dunn & Bradstreet). Claritas makes adjustments to the government and business data using a variety of regularly updated private and public sector databases to provide accurate annual estimates for individual areas.

## Workforce Development Areas

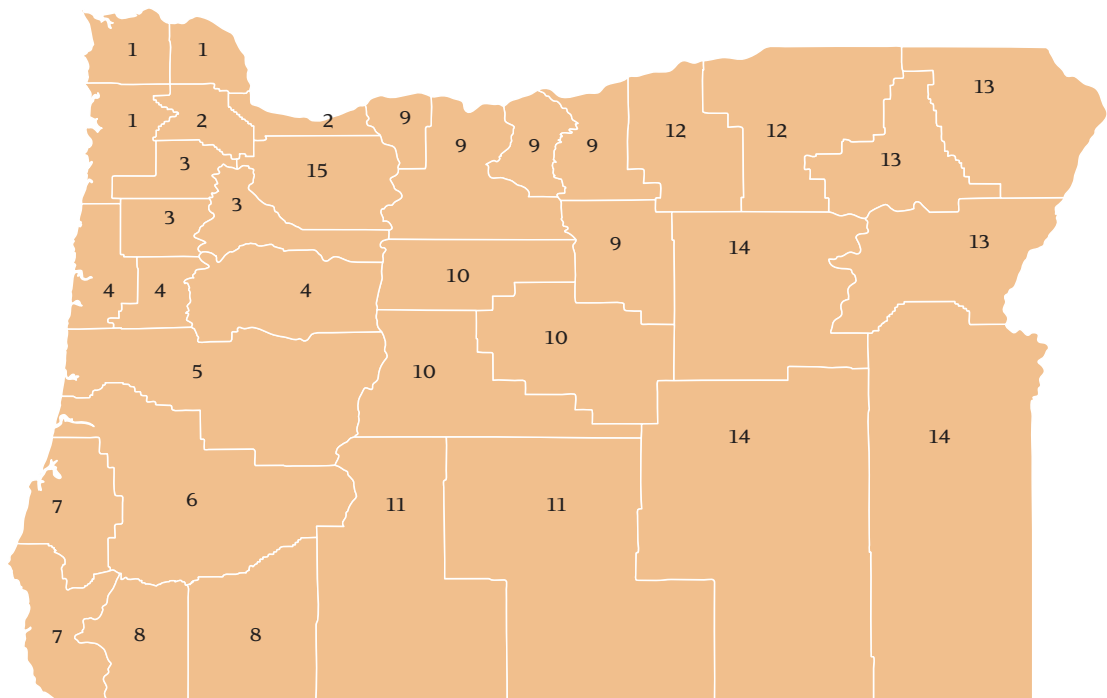
The CVI is an indicator of the relative economic health of the creative economy in a specified geographic region. Although any defined geographic region can be studied, the basic geographic building block for the CVI is Workforce Development Areas (WDAs). A WDA is an artificial geographic subdivision of a state designated for employment-development purposes. Their boundaries coincide with county or multi-county borders. Although constructed on a county/multi-county basis, the WDA occupation statistics can be further broken down into much smaller geographic regions. The data can also be aggregated to encompass larger sub-state regions or an entire state.

The Oregon Employment Department system of Workforce Development Areas (or “WDAs”) was selected as an efficient means of accessing existing and annually updated data. There are 15 WDAs in Oregon State at the level of a single county or cluster of counties. This system of classification is administered in a consistent way nationwide (through contracts with the Bureau of Labor Statistics) and allows for national comparisons.

The WDA regional system was adopted in this study for purposes of consistency and data availability. A regional breakdown is provided in the following map:

FIGURE #1

GEOGRAPHIC BOUNDARIES OF OREGON STATE WORKFORCE DEVELOPMENT AREA



TALE #1

OREGON STATE WORKFORCE DEVELOPMENT AREAS

WDA 1 Clatsop, Columbia and Tillamook Counties	WDA 9 Gilliam, Hood River, Sherman, Wheeler, Wasco Counties
WDA 2 Multnomah and Washington Counties	WDA 10 Crook, Deschutes and Jefferson Counties
WDA 3 Marion, Polk and Yamhill Counties	WDA 11 Klamath and Lake Counties
WDA 4 Benton, Lincoln and Linn Counties	WDA 12 Morrow and Umatilla Counties
WDA 5 Lane County	WDA 13 Baker, Union and Wallowa Counties
WDA 6 Douglas County	WDA 14 Grant, Harney and Malheur Counties
WDA 7 Coos and Curry Counties	WDA 15 Clackamas County
WDA 8 Jackson and Josephine Counties	

## **Weighting Considerations**

The Index has two major components, referred to here as sub-indices. Each of these two sub-indices has been weighted. Sixty percent of the weight has been allocated to the “Community Participation Sub-Index” which contains seven community participation indicators. A forty percent weighting has been assigned to the “Occupational Sub Index.” The rationale for this approach relates to consideration of the cause-and-effect relationship between participation levels and jobs. The underlying theory is that public participation in the arts or public demand for arts experiences and events ultimately is what drives budgets and organizational funding levels, which in turn support artists and arts-related jobs within the economy. While this is not a completely market-driven model due to the somewhat independent roles of state government and national foundations, it can be argued that employment is more of a dependent variable in the equation as it is affected and largely determined by changes in participation levels (the independent variable).

Weighting the occupational sub-index lower than 40% did not seem appropriate given the richness of the available data on the various types of arts jobs and their ability to help describe the art-related activities taking place within an area. The reasoning was that in places where the participation variables are lacking in detail or in their ability to fully describe the realities of local art and creative vitality, the employment data can help to fill in the gaps by testifying to the overall health of the arts as a local industry as well as the health of its major components such as music, visual arts, and creative design work. The Creative Vitality Index therefore does not attempt to include only completely independent factors but allows some degree of double counting of interrelated influences with the goal of seeking the most inclusive and representative overall picture of art, cultural and creative vitality within a given community.

- **The Community Arts Participation Sub-Index (60% of Total Weight)**

The Community Arts Participation Index measures changes in seven selected indicators that point to the degree of connectedness between local residents and the arts. The theory behind this concept is that communities with higher levels of participation will not only benefit directly from this exposure on an individual basis but also will tend to support a social and cultural environment that is more conducive to producing and enjoying art and related creative activities. Those geographic areas that score higher on this Index can be said to have a stronger demand for art and, by implication, a stronger potential base of public support for the arts in all their forms. Areas with a higher demand for participation would be expected to offer better funding, more arts organizations, more arts events and activities, and more opportunities to experience art.

Income for nonprofit arts organizations<sup>1</sup> is generated from both charitable and non-charitable sources. When examined on a per-capita basis, it serves as a measurement of the level of community participation statewide and regionally as compared to national levels of participation. State and regional values were determined by first dividing the aggregate of the incomes of local arts organizations against the population of the local area. This value was then divided by the national ratio. In those instances where the local index is 1.0 or greater, the area is interpreted as having a level of arts-related activity (funded by these income sources) that is generally higher than average for the country as a whole on a per-person basis. The non-profit arts organization data were supplied by the National Center for Charitable Statistics (NCCS) from the Unified Database Arts Organizations (UDAO), which collects specific organizational data from tax-exempt organizations that are filers of IRS form 990. The data available from NCCS includes revenues, expenses, assets, and gross income.

The UDAO database has two major categories - arts organizations and arts-active organizations. Artistic endeavors are the primary mission of the category of arts organizations. Examples of

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1. Source: Urban Institute, National Center for Charitable Giving, 501 (c) (3) Arts Organizations Revenue Sources, 2005

arts organizations are performing groups, art museums, and studios. Arts-active organizations are non-arts organizations with a record of arts activity, such as media groups, historical societies, and festivals.

- **The Occupational Sub-Index of the Arts (40% of Total Weight)**

The Occupational Index of the Arts compares the concentrations of arts-related employment at the state and local levels with the nation as a whole. The index examines 22 primary and 8 secondary occupations as a ratio of the population. The aggregate of these occupations nationwide, divided by the total U.S. population, is the national ratio. State and regional values are determined by dividing the aggregate of the local arts occupations against the population of the local area. This value is then divided by the national ratio to compare the size of the ratio relative to the benchmark. In those instances where the local index exceeds 1.0, the area is interpreted as having a higher than average level of art, cultural or creative activity based strictly on the number of art-related jobs per person that is supported within each community. In those instances where the local index is less than 1.00, the area is seen as having a somewhat lower level of activity.

The Occupational Index indicates that the state of Oregon has a moderate level of arts-related employment activity. The 2005 index for the state was 1.05. WDA 2 (Multnomah and Washington Counties) was the most vibrant region, with an index of 2.16.

#### **Indexing to the Nation as a Whole**

The Creative Vitality Index is capable of making comparisons between each individual area and the nation as a whole for each indicator. Rather than ranking areas within the state relative to each other, with the state itself serving as the benchmark or standard, the decision to make national comparisons with each area allowed Oregon state as a single entity to be evaluated and tracked each year to measure and monitor progress in meeting goals and targets on a statewide basis. This method also allows ease of comparison with other states and cities across the country.

#### **Per-Capita Calculations**

Per-capita calculations were made using the latest available population estimates from the U.S Census Bureau, reflecting counts as of 2005. Local and state governments nationwide do not report year-end or average annual population totals but always issue population estimates for a particular point in time.



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# The Community Arts Participation Index

The Community Arts Participation Index measures changes in seven selected indicators that point to the degree of connectedness between local residents and the arts. The theory behind this concept is that communities with higher levels of participation will not only benefit directly from this exposure on an individual basis but will also tend to support a social and cultural environment that is more conducive to producing and enjoying art and related creative activities. Those geographic areas that score higher on this index can be said to have a stronger demand for art, and by implication, a stronger potential base of public support for the arts in all its forms. Areas with a higher demand for participation would be expected to offer better funding, more arts organizations, more arts events and activities, and more opportunities to experience art.

This index is comprised of the following components:

- Non-profit arts organization income (10%)
- Non-profit “arts-active” organization income (10%)
- Per capita bookstore and record store sales (8%)
- Per capita music store sales of instruments and equipment (8%)
- Per capita photography store sales (8%)
- Motion picture theater attendance (8%)
- Museum and art gallery revenues (8%)

## **Non-Profit Arts Organization Income<sup>2</sup>**

Non-profit arts organization income is generated from both charitable and non-charitable sources. When examined on a per capita basis it serves as a measurement of the level of community participation levels statewide and regionally as compared to national levels of participation. State and regional values were determined by first dividing the aggregate of the local arts organization incomes against the population of the local area. This value was then divided by the national ratio. In those instances where the local index is 1.0 or greater the area is interpreted as having a level of art-related activity (funded by these income sources) that is generally higher than average for the country as a whole on a per person basis. The major categories of income are explained below:

- Special Events Income includes receipts from ticket sales for fundraising events such as dinners, payments received in connection with fundraising activities, etc.
- Contributions, Gifts and Grants includes income from public foundations, individuals and corporations.
- Investment Income is income from program related investments, interest on savings, earnings on bonds and securities, rental income, and capital gains.
- Program Services and Contracts are admissions to performing arts events, royalties received as an author, registration fees received in connection with a meeting or convention, government contracts and contracts for specific services.
- Dues, Net sales and Other Income includes membership dues and gains on the sale of assets.

## **Per-Capita Calculations**

Per-capita calculations were made using the latest available population estimates from the U.S. Census Bureau, reflecting counts as of 2005. Local and state governments nationwide do not report year-end or average annual population totals but always issue population estimates for a particular point in time.

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1. Urban Institute, National Center for Charitable Giving, 501 (c) (3) Arts Organizations Revenue Sources, 2005 Edition Database for Oregon State

The non-profit arts organization data was supplied by the National Center for Charitable Statistics (NCCS) from the Unified Database Arts Organizations (UDAO). The UDAO collects specific organizational data from tax-exempt organizations that are filers of IRS form 990. The data available from NCCS includes revenues, expenses and assets as well as gross income.

The UDAO database can be divided into two major categories: Arts Organizations and Arts-Active Organizations. Artistic endeavors are the primary mission of Arts Organizations. Examples of Arts Organizations are performing groups, art museums, art studios, etc. Arts-Active Organizations are non-arts organizations with a record of arts activity. Some examples are media groups, historical societies, festivals, etc.

There are 260 Arts Organizations and 274 Arts-Active Organizations in the Oregon State database. A breakdown of these organizations, by type, is provided below.

TABLE # 2  
TYPE AND SHARE OF ARTS AND ARTS ACTIVE ORGANIZATIONS IN OREGON STATE

Arts Organizations	Number	Share	Arts Active Organizations	Number	Share
Art Museum	7	2.69%	Culture Humanities	74	27.01%
Art Schools/Educational Programs	21	8.08%	Children's Museums	5	1.82%
Art Service Organizations	6	2.31%	Commemorative Events	0	0.00%
Arts & Culture	11	4.23%	Cultural / Ethic Programs	17	6.20%
Arts Council	11	4.23%	Fairs & Festivals	3	1.09%
Dance	8	3.08%	Foreign Language Schools	0	0.00%
Ballet	7	2.69%	Arts Foundation	10	3.65%
Opera	6	2.31%	Other Fundraising Organization	13	4.74%
Symphony Orchestras	20	7.69%	General Museum	10	3.65%
Musical Theater	0	0.00%	History Museum	27	9.85%
Choral Group	28	10.77%	Science Technology Museum	4	1.46%
Cinema (Film & Video Production)	0	0.00%	Marine Museum	0	0.00%
Folk Arts	4	1.54%	Historical Societies	76	27.74%
Music Groups, Bands, Ensembles	10	3.85%	History / Science	0	0.00%
Other Music Organizations	21	8.08%	Other Humanities Organizations	0	0.00%
Performing Arts Center	6	2.31%	Media - General	9	3.28%
Performing Arts Organization	13	5.00%	Media - Print	12	4.38%
Theater	66	25.38%	Media - Radio	2	0.73%
Visual Arts Organization	15	5.77%	Media - Television	6	2.19%
			Private K-9 Schools	0	0.00%
			Secondary School	0	0.00%
			Religious Group	1	0.36%
			Professional Associations	5	1.82%
<b>Total</b>	<b>260</b>	<b>100.00%</b>	<b>Total</b>	<b>274</b>	<b>100.00%</b>

### Nonprofit Arts Organization Income in Oregon State<sup>3</sup>

WDA 8 (Jackson and Josephine Counties) had the highest nonprofit arts sector income per capita. This region's non-profit arts organizations index was 2.55. Per Capita was \$100.98 compared to the national average of \$51.85. The overall Oregon State index was 0.96, with a per capita income level of \$38.08.

TABLE #3  
OREGON ARTS ORGANIZATIONS: SOURCE OF REVENUE

WDA	Program Revenues	Investment Income	Special Events	Contributions, Gifts, Grants	Dues	Total Revenue
WDA1 (Clatsop, Columbia and Tillamook)	\$297,783	\$221	\$9,763	\$185,690	\$73,340	\$566,797
WDA2 (Multnomah and Washington)	\$25,940,651	\$1,253,326	\$1,550,082	\$51,245,537	\$2,613,325	\$82,602,921
WDA3 (Marion, Polk and Yamhill)	\$1,793,502	\$29,175	\$842,277	\$1,722,034	\$272,891	\$4,659,879
WDA4 (Benton, Lincoln and Linn)	\$803,540	\$12,119	\$138,327	\$431,313	\$42,268	\$1,427,567
WDA5 (Lane)	\$5,034,334	\$19,935	\$123,090	\$5,425,708	\$86,266	\$10,689,333
WDA6 (Douglas)	\$205,429	\$6,205	\$0	\$305,489	\$8,522	\$525,645
WDA7 (Coos and Curry)	\$313,229	\$13,336	\$53,001	\$168,254	\$26,332	\$574,152
WDA8 (Jackson and Josephine)	\$18,123,153	\$1,354,752	\$230,881	\$7,140,839	\$1,028,782	\$27,878,407
WDA9 (Gilliam, Hood River, Sherman, Wheeler, Wasco)	\$30,321	\$122	\$74,169	\$527,805	\$29,009	\$661,426
WDA10 (Crook, Deschutes and Jefferson)	\$1,299,215	\$26,845	\$310,031	\$2,531,554	\$109,398	\$4,277,043
WDA11 (Klamath and Lake)	\$473,202	\$585	\$1,785	\$297,196	\$92,082	\$864,850
WDA12 (Morrow and Umatilla)	\$149,219	\$2,054	\$38,546	\$252,133	\$11,054	\$453,006
WDA13 (Baker, Union and Wallowa)	\$82,000	\$2,059	\$37,853	\$428,671	\$12,840	\$563,423
WDA14 (Grant, Harney and Malheur)	\$16,405	\$91	\$11,572	\$2,887	\$0	\$30,969
WDA15 (Clackamas)	\$980,829	\$2,465	\$147,029	\$796,253	\$50,886	\$1,977,462
State of Oregon	\$55,542,812	\$2,723,290	\$3,568,406	\$71,461,363	\$4,456,995	\$137,752,880

3. Source: Urban Institute, National Center for Charitable Giving, 501 (c) (3) Arts Organizations Revenue Sources, 2003-04 Edition Database for Oregon State

TABLE #4  
ARTS ORGANIZATIONS REVENUE PER CAPITA

WDA	TOTAL REVENUE	PER CAPITA	INDEX
WDA1 (Clatsop, Columbia and Tillamook)	\$566,797	\$5.15	0.13
WDA2 (Multnomah and Washington)	\$82,602,921	\$70.44	1.78
WDA3 (Marion, Polk and Yamhill)	\$4,659,879	\$9.96	0.25
WDA4 (Benton, Lincoln and Linn)	\$1,427,567	\$6.11	0.15
WDA5 (Lane)	\$10,689,333	\$31.89	0.81
WDA6 (Douglas)	\$525,645	\$5.04	0.13
WDA7 (Coos and Curry)	\$574,152	\$6.59	0.17
WDA8 (Jackson and Josephine)	\$27,878,407	\$100.98	2.55
WDA9 (Gilliam, Hood River, Sherman, Wheeler, Wasco)	\$661,426	\$13.26	0.34
WDA10 (Crook, Deschutes and Jefferson)	\$4,277,043	\$23.30	0.59
WDA11 (Klamath and Lake)	\$864,850	\$11.77	0.30
WDA12 (Morrow and Umatilla)	\$453,006	\$5.30	0.13
WDA13 (Baker, Union and Wallowa)	\$563,423	\$11.78	0.30
WDA14 (Grant, Harney and Malheur)	\$30,969	\$0.68	0.02
WDA15 (Clackamas)	\$1,977,462	\$5.37	0.14
Statewide	\$137,752,880	\$37.83	0.96

Source: Hebert Research 2006

### Non-Profit Arts-Active Organization Income<sup>4</sup>

WDA2 (Multnomah and Washington Counties) had the highest per capita arts income and index at \$99.75 and 2.52, respectively. The national income average is \$36.50. The Oregon State per capita income was \$42.42 and the state index was 1.07.

TABLE #5  
OREGON ARTS ACTIVE ORGANIZATIONS: SOURCES OF REVENUE

WDA	Program Revenues	Investment Income	Special Events	Contributions, Gifts, Grants	Dues	Total Revenue
WDA1 (Clatsop, Columbia and Tillamook)	\$809,746	\$163,432	\$39,198	\$1,208,014	\$269,002	\$2,579,392
WDA2 (Multnomah and Washington)	\$32,997,147	\$994,106	\$1,110,475	\$41,124,124	\$2,681,895	\$78,857,747
WDA3 (Marion, Polk and Yamhill)	\$1,375,933	\$86,594	\$331,885	\$2,249,398	\$206,312	\$4,250,122
WDA4 (Benton, Lincoln and Linn)	\$310,110	72,817	\$20,608	\$1,769,640	\$5,968	\$2,179,143
WDA5 (Lane)	\$2,624,540	\$48,781	\$312,000	\$1,603,793	\$113,397	\$4,702,511
WDA6 (Douglas)	\$2,535	\$2,147	\$5,201	\$788,153	\$4,074	\$802,110
WDA7 (Coos and Curry)	\$47,206	\$23,341	\$31,830	\$676,314	\$17,942	\$796,633
WDA8 (Jackson and Josephine)	\$2,316,829	\$391,501	\$139,920	\$7,444,608	\$247,752	\$10,540,610
WDA9 (Gilliam, Hood River, Sherman, Wheeler, Wasco)	\$257,980	\$25,280	\$27,712	\$457,067	\$26,935	\$794,974
WDA10 (Crook, Deschutes and Jefferson)	\$1,355,006	\$153,001	\$335,594	\$1,992,992	\$388,875	\$4,225,468
WDA11 (Klamath and Lake)	\$38,304	\$34,940	\$19,881	\$186,347	\$25,592	\$305,064
WDA12 (Morrow and Umatilla)	\$21,948	\$26,070	\$149,910	\$579,248	\$10,639	\$787,815
WDA13 (Baker, Union and Wallowa)	\$134,050	\$12,136	\$0	\$1,214,740	\$11,893	\$1,372,819
WDA14 (Grant, Harney and Malheur)	\$6,391	\$1,426	\$8,536	\$196,589	\$860	\$213,802
WDA15 (Clackamas)	\$606,076	\$40,386	\$1,976,256	\$1,355,503	\$82,995	\$4,061,216
State of Oregon	\$42,903,801	\$2,075,958	\$4,509,006	\$62,846,530	\$4,094,131	\$116,469,426

4. Source: Urban Institute, National Center for Charitable Giving, 501 (c) (3) Arts Organizations Revenue Sources, 2005 Edition Database for Oregon State

TABLE #6  
ARTS ACTIVE ORGANIZATIONS REVENUE PER CAPITA

WDA	Total Revenue	Per Capita	Index
WDA1 Clatsop, Columbia and Tillamook Counties	\$2,579,392	\$23.42	0.59
WDA2 Multnomah and Washington Counties	\$78,857,747	\$67.24	1.70
WDA3 Marion, Polk and Yamhill Counties	\$4,250,122	\$9.09	0.23
WDA4 Benton, Lincoln and Linn Counties	\$2,179,143	\$9	0.24
WDA5 Lane County	\$4,702,511	\$14.03	0.35
WDA6 Douglas County	\$802,110	\$7.70	0.19
WDA7 Coos and Curry Counties	\$796,633	\$9.14	0.23
WDA8 Jackson and Josephine Counties	\$10,540,610	\$38.18	0.97
WDA9 Gilliam, Hood River, Sherman, Wheeler and Wasco Counties	\$794,974	\$15.94	0.40
WDA10 Crook, Deschutes and Jefferson Counties	\$4,225,468	\$23.02	0.58
WDA11 Klamath and Lake Counties	\$305,064	\$4.15	0.10
WDA12 Morrow and Umatilla Counties	\$787,815	\$9.21	0.23
WDA13 Baker, Union and Wallowa Counties	\$1,372,819	\$28.70	0.73
WDA14 Grant, Harney and Malheur Counties	\$213,802	\$4.70	0.12
WDA15 Clacamas County	\$4,061,216	\$11.02	0.28
Statewide	\$116,469,426	\$31.99	0.81

Source: Hebert Research 2006

# Per Capita Sales

## Per Capita Bookstore Sales<sup>5</sup>

Per capita bookstore sales are measurements of the local purchases at bookstores and record/CD stores as compared to the purchases of books and pre-recorded music on a nationwide basis. Record stores and bookstores were combined since they both share the same parent industrial classification (NAICS code 4512) and larger bookstores generally include a department of pre-recorded music. Both the areas of WDA4 (Benton, Lincoln and Linn Counties) at 2.64 and WDA 5 (Lane County) at 2.23 have high indexes compared to the state. The Oregon State index was 1.44.

TABLE #7  
OREGON STATE: PER CAPITA BOOKSTORE SALES

WDA	Bookstore Sales	Per Capita	Index
1	\$3,000,000	\$27.24	0.88
2	\$58,000,000	\$49.46	1.61
3	\$15,000,000	\$32.07	1.04
4	\$19,000,000	\$81.35	2.64
5	\$23,000,000	\$68.62	2.23
6	\$3,000,000	\$28.79	0.94
7	\$2,000,000	\$22.95	0.75
8	\$12,000,000	\$43.47	1.41
9	\$1,000,000	\$20.05	0.65
10	\$5,000,000	\$27.24	0.89
11	\$1,000,000	\$13.60	0.44
12	\$1,000,000	\$11.69	0.38
13	\$2,000,000	\$41.81	1.36
14	\$1,500,000	\$32.95	1.07
15	\$15,000,000	\$40.71	1.32
Oregon State	\$161,500,000	\$44.36	1.44
National	\$9,123,000,000	\$30.78	1.00

5. Source: U.S. Estimate by Claritas Inc.



### Per Capita Music Store Sales<sup>6</sup>

Per capita music store sales are a measurement of local musical instrument and supply purchases as compared to the purchases of musical instruments and supplies on a nationwide basis. WDA 2 (Multnomah and Washington Counties) had a very high music store purchasing indexes of 2.38. WDA 3 (Marion, Polk and Yamhill Counties) also had a high index score at 1.37. All the other counties had indexes less than one. The state index value was 1.21.

TABLE # 8  
OREGON STATE: PER CAPITA MUSIC STORE SALES

WDA	Music Store Sales	Per Capita	Index
1	\$703,000	\$6.38	0.39
2	\$45,350,990	\$38.67	2.38
3	\$10,377,992	\$22.19	1.37
4	\$1,205,003	\$5.16	0.32
5	\$3,975,994	\$11.86	0.73
6	\$1,008,996	\$9.68	0.60
7	\$321,001	\$3.68	0.23
8	\$4,210,005	\$15.25	0.94
9	\$593,999	\$11.91	0.73
10	\$1,639,998	\$8.93	0.55
11	\$189,000	\$2.57	0.16
12	\$27,991	\$0.33	0.02
13	\$1,000,000	\$20.90	1.29
14	\$190,000	\$4.17	0.26
15	\$1,750,002	\$4.75	0.29
Oregon State	\$72,54,971	\$19.92	1.23
National	\$4,809,687,944	\$16.23	1.00

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6. Source: U.S. Estimate by Claritas Inc.

### Per Capita Photography Store Sales<sup>7</sup>

Per capita photography store sales are a measurement of local photography and camera supply store purchases as compared to the purchases of photography supplies on a nationwide basis. WDA 2 (Multnomah and Washington Counties) had the highest index of 1.85, WDA 4 (Benton, Lincoln and Linn Counties) at 1.64, with one tenth the total sales, was second in per capita sales. The over all state index was 1.04.

TABLE #9  
OREGON STATE: PER CAPITA PHOTOGRAPHY STORE SALES

WDA	Photography Store Sales	Per Capita	Index
1	\$0	\$0.00	0
2	\$34,000,000	\$28.99	1.85
3	\$10,000,000	\$21.38	1.36
4	\$6,000,000	\$25.69	1.64
5	\$1,000,000	\$2.98	0.19
6	\$1,000,000	\$9.60	0.61
7	\$1,000,000	\$11.48	0.73
8	\$2,000,000	\$7.24	0.46
9	\$500,000	\$10.03	.64
10	\$1,000,000	\$5.45	0.35
11	\$1,000,000	\$13.60	0.87
12	\$0	\$0.00	0.00
13	\$0	\$0.00	0.00
14	\$250,000	\$5.49	0.35
15	\$2,000,000	\$5.43	0.35
Oregon State	\$59,750,000	\$16.41	1.04
National	\$4,655,000,000	\$15.70	1.00

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7. Source: Claritas Inc., Business Summary using InfoUSA

**Motion Picture Theater Attendance<sup>8</sup>**

Motion picture attendance is a measure of the average weekly movie theater attendance compared to attendance nationwide. In Oregon, the state and national index were the same with an average weekly attendance of 0.12. The high index of 3.42 was in WDA 13 (Baker, Union and Wallowa Counties) with the second highest being WDA 14 (Grant, Harney and Malheur Counties) at 3.07.

TABLE # 10  
OREGON STATE: AVERAGE WEEKLY MOTION PICTURE ATTENDANCE & INDEX

WDA	Attendance	Avg. Weekly Attendance	Index
1	1,136,364	0.20	1.69
2	9,090,909	0.15	1.27
3	2,272,727	0.09	0.80
4	2,272,727	0.19	1.60
5	1,136,364	0.07	0.56
6	568,182	0.10	0.90
7	568,182	0.13	1.07
8	1,704,545	0.12	1.01
9	568,182	0.22	1.87
10	1,136,364	0.12	1.02
11	426,122	0.11	0.95
12	1,278,365	0.29	2.45
13	994,284	0.40	3.41
14	852,243	0.36	3.07
15	1,704,545	0.09	0.76
Oregon State	22,159,091	0.12	1.00
National	1,805,681,818	0.12	1.00

Source: Motion Picture Association of America, “Marketing Statistics”, 2003

8. Source: Motion Picture Association of America, “Market Statistics 2003,” for average sales per visitor, and total revenue data from Claritas Inc. Business Summary using InfoUSA

**Per Capita Museum and Art Gallery Revenues<sup>9</sup>**

Per capita museum and art gallery revenues are a measurement of participation in the purchasing of tickets by local visitors as well as sales of art-related products, as compared to per capita revenues on a nationwide basis. The WDA 9 (Gilliam, Hood River, Sherman, Wheeler and Wasco Counties) region had an extremely high museum and art gallery purchasing index of 4.21, well above the Oregon state index of 1.13. The WDA 14 (Grant, Harney and Malheur Counties) region also had strong index score of 3.46.

TABLE # 11  
OREGON STATE: PER CAPITA MUSEUM AND ART GALLERY SALES

WDA	Museum & Art Gallery Sales	Per Capita	Index
1	\$3,000,000	\$27.24	1.91
2	\$24,000,000	\$20.47	1.43
3	\$4,000,000	\$8.55	0.60
4	\$4,000,000	\$17.13	1.20
5	\$4,000,000	\$11.93	0.83
6	\$0	\$0.00	0.00
7	\$3,000,000	\$34.43	2.41
8	\$5,000,000	\$18.11	1.27
9	\$3,000,000	\$60.15	4.21
10	\$2,000,000	\$10.90	0.76
11	\$2,000,000	\$27.21	1.90
12	\$1,000,000	\$11.69	0.82
13	\$1,000,000	\$20.90	1.46
14	\$2,250,000	\$49.42	3.46
15	\$3,000,000	\$8.14	0.57
Oregon State	\$59,000,000	\$16.20	1.13
National	\$4,238,000,000	\$14.30	1.00

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9. Source: Claritas Inc.

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# The Occupational Index of the Arts<sup>10</sup>

The Occupational Index of the Arts compares the concentrations of arts-related employment at the state and local levels with the nation as a whole. The index examines twenty-six primary and fourteen secondary occupations as a ratio of the population. The aggregate of these occupations nationwide, divided by the total U.S. population, is the national ratio. State and regional values were determined by dividing the aggregate of the local arts occupations against the population of the local area. This value was then divided by the national ratio to compare the size of the ratio relative to the benchmark. In those instances where the local index exceeds 1.0 the area is interpreted as having a higher-than-average level of art, cultural or creative activity - based strictly on the number of arts-related jobs per person that is supported within each community. In those instances where the local index is less than 1.00 the area is seen as having a somewhat lower level of activity.

The 2005 Oregon State Occupational Index of .95 indicates that the state has an average level of arts-related employment activity as compared to the nation as a whole. The WDA 2 (Multnomah and Washington Counties) was the most vibrant region, with an index of 2.61. Three other regions, WDA 5 (Lane County), WDA 8 (Jackson and Josephine Counties) and WDA 10 (Crook, Deschutes and Jefferson Counties) were above the national average with occupational indices of 1.58, 1.15 and 1.19, respectively.

## **Oregon State**

In 2005, there were a total of 20,780 jobs in arts-related occupations, according to the Oregon Employment Department current database. The majority or 12,388 jobs were classified as “primary arts” occupations. The remaining 8,392 jobs are classified as “secondary arts” occupations.”

A 2001 survey of arts occupations, conducted by the National Endowment of the Arts, estimates that in 2000 between 1.5% and 2.0% of the U.S. working population were engaged in arts-related work activities. The survey included designers, fine artists, architects, writers, musicians, dancers and actors. The percentage of all jobs in Oregon State that fall into the defined arts related occupations was 1.25.6% for 2005, a number that is in the range for the nation of US arts occupations.

Cultural activity varied considerably between regions, with a statewide index of 0.95, and WDA indexes varying between 0.54 for WDA 14 (Grant, Harney and Malheur Counties) and 2.61 for WDA 2 (Multnomah and Washington Counties).

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10. Source: Oregon State Department of Employment Security

TABLE #12  
 OREGON STATE: PRIMARY OCCUPATIONS  
 IN THE CREATIVE ECONOMY

PRIMARY OCCUPATIONS	2004
Architects, Except Landscape and Naval	1,771
Landscape Architects	338
Art Directors	266
Fine Artists, Including Painters, Sculptors, and Illustrators	133
Multi-Media Artists and Animators	287
Commercial and Industrial Designers	328
Fashion Designers	473
Floral Designers	727
Graphic Designers	1,966
Interior Designers	610
Set and Exhibit Designers	116
Art and Design Workers, All Other	81
Actors	249
Producers and Directors	690
Dancers	154
Choreographers	124
Music Directors and Composers	326
Musicians and Singers	705
Editors	997
Technical Writers	737
Writers and Authors	441
Photographers	804
<b>TOTAL</b>	<b>12,323</b>

Source: Oregon Employment Department

TABLE #13  
 OREGON STATE: SECONDARY OCCUPATIONS  
 IN THE CREATIVE ECONOMY

SECONDARY OCCUPATIONS	2004
Advertising and Promotions Managers	681
Public Relations Managers	833
Agents and Business Managers of Artists, Performers, and Athletes	60
Directors, Religious Activities and Education	956
Librarians	1,681
Public Relations Specialists	1,859
Media and Communication Workers, All Other	544
Audio and Video Equipment Technicians	627
Broadcast Technicians	394
Sound Engineering Technicians	58
Camera Operators, Television, Video, and Motion Picture	293
Film and Video Editors	83
Media and Communication Equipment Workers, All Other	284
Musical Instrument Repairers and Tuners	44
<b>TOTAL</b>	<b>8,397</b>
<b>TOTAL ALL OCCUPATIONS</b>	<b>20,720</b>

Source: Oregon Employment Department

### Clatsop, Columbia and Tillamook Counties WDA 1

The Clatsop, Columbia and Tillamook Counties WDA 1 Occupational Index in 2005 was 0.62 - less than the national and Oregon State average, indicating a lower number of arts occupations. There are 265 arts occupations in this region.

TABLE #14

#### WDA 1 CLATSOP, COLUMBIA AND TILLAMOOK COUNTIES: PRIMARY OCCUPATIONS IN THE CREATIVE ECONOMY

PRIMARY OCCUPATIONS	2004
Architects, Except Landscape and Naval	18
Landscape Architects	3
Art Directors	2
Fine Artists, Including Painters, Sculptors, and Illustrators	10
Multi-Media Artists and Animators	4
Commercial and Industrial Designers	4
Fashion Designers	0
Floral Designers	21
Graphic Designers	22
Interior Designers	8
Set and Exhibit Designers	0
Art and Design Workers, All Other	1
Actors	0
Producers and Directors	7
Dancers	3
Choreographers	0
Music Directors and Composers	7
Musicians and Singers	12
Editors	10
Technical Writers	0
Writers and Authors	2
Photographers	15
<b>TOTAL</b>	<b>149</b>

Source: Oregon Employment Department

TABLE #15

#### WDA 1 OREGON STATE: SECONDARY OCCUPATIONS IN THE CREATIVE ECONOMY

SECONDARY OCCUPATIONS	2004
Advertising and Promotions Managers	5
Public Relations Managers	8
Agents and Business Managers of Artists, Performers, and Athletes	0
Directors, Religious Activities and Education	22
Librarians	43
Public Relations Specialists	12
Media and Communication Workers, All Other	5
Audio and Video Equipment Technicians	8
Broadcast Technicians	5
Sound Engineering Technicians	0
Camera Operators, Television, Video, and Motion Picture	6
Film and Video Editors	0
Media and Communication Equipment Workers, All Other	2
Musical Instrument Repairers and Tuners	0
<b>TOTAL</b>	<b>116</b>
<b>TOTAL ALL OCCUPATIONS WDA1</b>	<b>265</b>

Source: Oregon Employment Department



## Multnomah and Washington Counties WDA 2

Multnomah and Washington Counties WDA 2 had the highest arts occupational index in the state in 2005. At 2.61, it is almost three times as large as the Oregon State index of 0.95. This region has the largest concentration of art related jobs with a total of 11,249 in the primary and secondary occupations.

TABLE #16  
WDA 2 MULTNOMAH AND WASHINGTON COUNTIES:  
PRIMARY OCCUPATIONS IN THE CREATIVE ECONOMY

PRIMARY OCCUPATIONS	2004
Architects, Except Landscape and Naval	1,454
Landscape Architects	211
Art Directors	180
Fine Artists, Including Painters, Sculptors, and Illustrators	76
Multi-Media Artists and Animators	184
Commercial and Industrial Designers	211
Fashion Designers	451
Floral Designers	210
Graphic Designers	1,057
Interior Designers	391
Set and Exhibit Designers	77
Art and Design Workers, All Other	35
Actors	117
Producers and Directors	431
Dancers	106
Choreographers	61
Music Directors and Composers	111
Musicians and Singers	315
Editors	474
Technical Writers	441
Writers and Authors	245
Photographers	357
<b>TOTAL</b>	<b>7,195</b>

Source: Oregon Employment Department

TABLE #17  
WDA 2 OREGON STATE: SECONDARY OCCUPATIONS  
IN THE CREATIVE ECONOMY

SECONDARY OCCUPATIONS	2004
Advertising and Promotions Managers	384
Public Relations Managers	506
Agents and Business Managers of Artists, Performers, and Athletes	46
Directors, Religious Activities and Education	328
Librarians	616
Public Relations Specialists	1,051
Media and Communication Workers, All Other	277
Audio and Video Equipment Technicians	216
Broadcast Technicians	220
Sound Engineering Technicians	36
Camera Operators, Television, Video, and Motion Picture	156
Film and Video Editors	53
Media and Communication Equipment Workers, All Other	155
Musical Instrument Repairers and Tuners	10
<b>TOTAL</b>	<b>4,054</b>
<b>TOTAL ALL OCCUPATIONS WDA2</b>	<b>11,249</b>

Source: Oregon Employment Department

### Marion, Polk and Yamhill Counties WDA 3

In 2005, there were 1,659 arts-related jobs in the Marion, Polk and Yamhill Counties WDA 3 with an occupational index of 0.86. This region is under the state index of 0.95. There are 760 jobs in the primary arts and 899 in the secondary arts occupations.

TABLE #18  
WDA 3 MARION, POLK AND YAMHILL COUNTIES:  
PRIMARY OCCUPATIONS IN THE CREATIVE ECONOMY

PRIMARY OCCUPATIONS	2004
Architects, Except Landscape and Naval	41
Landscape Architects	21
Art Directors	11
Fine Artists, Including Painters, Sculptors, and Illustrators	8
Multi-Media Artists and Animators	15
Commercial and Industrial Designers	4
Fashion Designers	1
Floral Designers	82
Graphic Designers	116
Interior Designers	45
Set and Exhibit Designers	10
Art and Design Workers, All Other	4
Actors	8
Producers and Directors	30
Dancers	10
Choreographers	7
Music Directors and Composers	45
Musicians and Singers	38
Editors	91
Technical Writers	47
Writers and Authors	47
Photographers	79
<b>TOTAL</b>	<b>760</b>

Source: Oregon Employment Department

TABLE #19  
WDA3 OREGON STATE: SECONDARY OCCUPATIONS  
IN THE CREATIVE ECONOMY

SECONDARY OCCUPATIONS	2004
Advertising and Promotions Managers	56
Public Relations Managers	63
Agents and Business Managers of Artists, Performers, and Athletes	3
Directors, Religious Activities and Education	158
Librarians	234
Public Relations Specialists	243
Media and Communication Workers, All Other	32
Audio and Video Equipment Technicians	67
Broadcast Technicians	12
Sound Engineering Technicians	2
Camera Operators, Television, Video, and Motion Picture	17
Film and Video Editors	3
Media and Communication Equipment Workers, All Other	7
Musical Instrument Repairers and Tuners	2
<b>TOTAL</b>	<b>899</b>
<b>TOTAL ALL OCCUPATIONS WDA3</b>	<b>1,659</b>

Source: Oregon Employment Department

### Benton, Lincoln and Linn Counties WDA 4

The Benton, Lincoln and Linn Counties WDA 4 occupational index was 0.90, close to the state index of 0.95. There are 427 primary arts occupations and about the same compared to almost twice as many jobs in the secondary occupations (412).

TABLE #20  
WDA 4 BENTON, LINCOLN AND LINN COUNTIES:  
PRIMARY OCCUPATIONS IN THE CREATIVE ECONOMY

PRIMARY OCCUPATIONS	2004
Architects, Except Landscape and Naval	5
Landscape Architects	4
Art Directors	8
Fine Artists, Including Painters, Sculptors, and Illustrators	10
Multi-Media Artists and Animators	5
Commercial and Industrial Designers	4
Fashion Designers	0
Floral Designers	64
Graphic Designers	69
Interior Designers	13
Set and Exhibit Designers	5
Art and Design Workers, All Other	7
Actors	1
Producers and Directors	22
Dancers	0
Choreographers	2
Music Directors and Composers	33
Musicians and Singers	32
Editors	56
Technical Writers	35
Writers and Authors	23
Photographers	29
<b>TOTAL</b>	<b>427</b>

Source: Oregon Employment Department

TABLE #21  
WDA4 OREGON STATE: SECONDARY OCCUPATIONS  
IN THE CREATIVE ECONOMY

SECONDARY OCCUPATIONS	2004
Advertising and Promotions Managers	39
Public Relations Managers	32
Agents and Business Managers of Artists, Performers, and Athletes	0
Directors, Religious Activities and Education	74
Librarians	105
Public Relations Specialists	74
Media and Communication Workers, All Other	18
Audio and Video Equipment Technicians	27
Broadcast Technicians	13
Sound Engineering Technicians	1
Camera Operators, Television, Video, and Motion Picture	10
Film and Video Editors	3
Media and Communication Equipment Workers, All Other	10
Musical Instrument Repairers and Tuners	6
<b>TOTAL</b>	<b>412</b>
<b>TOTAL ALL OCCUPATIONS WDA4</b>	<b>839</b>

Source: Oregon Employment Department

### Lane County WDA 5

Lane County WDA 5 has the second highest occupational index in the state at 1.58. This is above the Oregon State index of 0.95. There was a larger consideration of jobs in the primary arts occupations than in the secondary occupations, 1,288 and 810 respectively.

TABLE #22  
WDA 5 LANE COUNTY: PRIMARY OCCUPATIONS  
IN THE CREATIVE ECONOMY

PRIMARY OCCUPATIONS	2004
Architects, Except Landscape and Naval	114
Landscape Architects	46
Art Directors	23
Fine Artists, Including Painters, Sculptors, and Illustrators	13
Multi-Media Artists and Animators	32
Commercial and Industrial Designers	36
Fashion Designers	2
Floral Designers	91
Graphic Designers	241
Interior Designers	35
Set and Exhibit Designers	7
Art and Design Workers, All Other	13
Actors	2
Producers and Directors	73
Dancers	9
Choreographers	20
Music Directors and Composers	26
Musicians and Singers	153
Editors	122
Technical Writers	79
Writers and Authors	39
Photographers	112
<b>TOTAL</b>	<b>1,288</b>

Source: Oregon Employment Department

TABLE #23  
WDA 5 OREGON STATE: SECONDARY OCCUPATIONS  
IN THE CREATIVE ECONOMY

SECONDARY OCCUPATIONS	2004
Advertising and Promotions Managers	50
Public Relations Managers	72
Agents and Business Managers of Artists, Performers, and Athletes	4
Directors, Religious Activities and Education	85
Librarians	154
Public Relations Specialists	148
Media and Communication Workers, All Other	50
Audio and Video Equipment Technicians	104
Broadcast Technicians	43
Sound Engineering Technicians	4
Camera Operators, Television, Video, and Motion Picture	21
Film and Video Editors	14
Media and Communication Equipment Workers, All Other	51
Musical Instrument Repairers and Tuners	10
<b>TOTAL</b>	<b>810</b>
<b>TOTAL ALL OCCUPATIONS WDA5</b>	<b>2,098</b>

Source: Oregon Employment Department

Source: Oregon Employment Department

### Douglas County WDA 6

With 295 total arts jobs, Douglas County WDA 6 has an index of 0.68. This is below the Oregon State index of 0.95. There were 134 in the primary occupation category and 161 listed as secondary art occupations.

TABLE #24  
WDA 6 DOUGLAS COUNTY: PRIMARY OCCUPATIONS  
IN THE CREATIVE ECONOMY

PRIMARY OCCUPATIONS	2004
Architects, Except Landscape and Naval	5
Landscape Architects	1
Art Directors	3
Fine Artists, Including Painters, Sculptors, and Illustrators	0
Multi-Media Artists and Animators	1
Commercial and Industrial Designers	1
Fashion Designers	1
Floral Designers	32
Graphic Designers	25
Interior Designers	0
Set and Exhibit Designers	4
Art and Design Workers, All Other	0
Actors	0
Producers and Directors	6
Dancers	1
Choreographers	0
Music Directors and Composers	6
Musicians and Singers	10
Editors	16
Technical Writers	4
Writers and Authors	5
Photographers	13
<b>TOTAL</b>	<b>134</b>

Source: Oregon Employment Department

TABLE #25  
WDA 6 OREGON STATE: SECONDARY OCCUPATIONS  
IN THE CREATIVE ECONOMY

SECONDARY OCCUPATIONS	2004
Advertising and Promotions Managers	9
Public Relations Managers	9
Agents and Business Managers of Artists, Performers, and Athletes	0
Directors, Religious Activities and Education	25
Librarians	68
Public Relations Specialists	24
Media and Communication Workers, All Other	6
Audio and Video Equipment Technicians	8
Broadcast Technicians	1
Sound Engineering Technicians	2
Camera Operators, Television, Video, and Motion Picture	3
Film and Video Editors	0
Media and Communication Equipment Workers, All Other	3
Musical Instrument Repairers and Tuners	3
<b>TOTAL</b>	<b>161</b>
<b>TOTAL ALL OCCUPATIONS WDA6</b>	<b>295</b>

Source: Oregon Employment Department

### Coos and Curry Counties WDA 7

Coos and Curry Counties WDA 7 had a lower than average arts occupational index of 0.58. There were a total of 204 arts jobs in this region distributed evenly between the primary and secondary categories.

TABLE #26  
WDA 7 COOS AND CURRY COUNTIES: PRIMARY OCCUPATIONS  
IN THE CREATIVE ECONOMY

PRIMARY OCCUPATIONS	2004
Architects, Except Landscape and Naval	25
Landscape Architects	0
Art Directors	1
Fine Artists, Including Painters, Sculptors, and Illustrators	0
Multi-Media Artists and Animators	0
Commercial and Industrial Designers	5
Fashion Designers	0
Floral Designers	17
Graphic Designers	8
Interior Designers	0
Set and Exhibit Designers	0
Art and Design Workers, All Other	0
Actors	0
Producers and Directors	2
Dancers	2
Choreographers	0
Music Directors and Composers	7
Musicians and Singers	11
Editors	12
Technical Writers	3
Writers and Authors	0
Photographers	8
<b>TOTAL</b>	<b>101</b>

Source: Oregon Employment Department

TABLE #27  
WDA 7 OREGON STATE: SECONDARY OCCUPATIONS  
IN THE CREATIVE ECONOMY

SECONDARY OCCUPATIONS	2004
Advertising and Promotions Managers	12
Public Relations Managers	6
Agents and Business Managers of Artists, Performers, and Athletes	0
Directors, Religious Activities and Education	23
Librarians	33
Public Relations Specialists	16
Media and Communication Workers, All Other	5
Audio and Video Equipment Technicians	5
Broadcast Technicians	1
Sound Engineering Technicians	1
Camera Operators, Television, Video, and Motion Picture	0
Film and Video Editors	0
Media and Communication Equipment Workers, All Other	1
Musical Instrument Repairers and Tuners	0
<b>TOTAL</b>	<b>103</b>
<b>TOTAL ALL OCCUPATIONS WDA7</b>	<b>204</b>

Source: Oregon Employment Department

### Jackson and Josephine Counties WDA 8

With 1,219 arts related jobs, the occupational index for Jackson and Josephine Counties WDA 8 was 1.15. This is above the Oregon State index of 0.95.

TABLE #28  
WDA 8 JACKSON AND JOSEPHINE COUNTIES:  
PRIMARY OCCUPATIONS IN THE CREATIVE ECONOMY

PRIMARY OCCUPATIONS	2004
Architects, Except Landscape and Naval	18
Landscape Architects	8
Art Directors	9
Fine Artists, Including Painters, Sculptors, and Illustrators	4
Multi-Media Artists and Animators	12
Commercial and Industrial Designers	28
Fashion Designers	7
Floral Designers	50
Graphic Designers	117
Interior Designers	9
Set and Exhibit Designers	5
Art and Design Workers, All Other	3
Actors	97
Producers and Directors	53
Dancers	4
Choreographers	5
Music Directors and Composers	29
Musicians and Singers	51
Editors	64
Technical Writers	19
Writers and Authors	36
Photographers	59
<b>TOTAL</b>	<b>687</b>

Source: Oregon Employment Department

TABLE #29  
WDA 8 OREGON STATE: SECONDARY OCCUPATIONS  
IN THE CREATIVE ECONOMY

SECONDARY OCCUPATIONS	2004
Advertising and Promotions Managers	36
Public Relations Managers	45
Agents and Business Managers of Artists, Performers, and Athletes	3
Directors, Religious Activities and Education	59
Librarians	87
Public Relations Specialists	77
Media and Communication Workers, All Other	63
Audio and Video Equipment Technicians	34
Broadcast Technicians	59
Sound Engineering Technicians	8
Camera Operators, Television, Video, and Motion Picture	33
Film and Video Editors	4
Media and Communication Equipment Workers, All Other	15
Musical Instrument Repairers and Tuners	9
<b>TOTAL</b>	<b>532</b>
<b>TOTAL ALL OCCUPATIONS WDA8</b>	<b>1,219</b>

Source: Oregon Employment Department



**Gilliam, Hood River, Sherman, Wheeler and Wasco Counties WDA 9**

The occupational arts index for Gilliam, Hood River, Sherman, Wheeler and Wasco Counties WDA 9 is just under the Oregon State index at 0.86. There are a total of 158 jobs in the primary and secondary categories.

TABLE #30

**WDA 9 GILLIAM, HOOD RIVER, SHERMAN, WHEELER AND WASCO COUNTIES:  
PRIMARY OCCUPATIONS IN THE CREATIVE ECONOMY**

PRIMARY OCCUPATIONS	2004
Architects, Except Landscape and Naval	9
Landscape Architects	3
Art Directors	2
Fine Artists, Including Painters, Sculptors, and Illustrators	2
Multi-Media Artists and Animators	6
Commercial and Industrial Designers	10
Fashion Designers	0
Floral Designers	6
Graphic Designers	14
Interior Designers	6
Set and Exhibit Designers	2
Art and Design Workers, All Other	0
Actors	6
Producers and Directors	9
Dancers	0
Choreographers	2
Music Directors and Composers	4
Musicians and Singers	4
Editors	6
Technical Writers	0
Writers and Authors	1
Photographers	8
<b>TOTAL</b>	<b>100</b>

Source: Oregon Employment Department

TABLE #31

**WDA 9 OREGON STATE: SECONDARY OCCUPATIONS  
IN THE CREATIVE ECONOMY**

SECONDARY OCCUPATIONS	2004
Advertising and Promotions Managers	2
Public Relations Managers	3
Agents and Business Managers of Artists, Performers, and Athletes	0
Directors, Religious Activities and Education	11
Librarians	11
Public Relations Specialists	11
Media and Communication Workers, All Other	5
Audio and Video Equipment Technicians	6
Broadcast Technicians	5
Sound Engineering Technicians	0
Camera Operators, Television, Video, and Motion Picture	5
Film and Video Editors	1
Media and Communication Equipment Workers, All Other	2
Musical Instrument Repairers and Tuners	1
<b>TOTAL</b>	<b>63</b>
<b>TOTAL ALL OCCUPATIONS WDA 9</b>	<b>163</b>

Source: Oregon Employment Department

**Crook, Deschutes and Jefferson Counties WDA 10**

The Crook, Deschutes and Jefferson Counties WDA 10 region was third in the state with an index of 1.19. The majority of the arts jobs were in the primary occupation category.

TABLE #32  
WDA 10 CROOK, DESCHUTES COUNTIES: PRIMARY OCCUPATIONS  
IN THE CREATIVE ECONOMY

PRIMARY OCCUPATIONS	2004
Architects, Except Landscape and Naval	49
Landscape Architects	16
Art Directors	10
Fine Artists, Including Painters, Sculptors, and Illustrators	1
Multi-Media Artists and Animators	7
Commercial and Industrial Designers	8
Fashion Designers	4
Floral Designers	38
Graphic Designers	84
Interior Designers	24
Set and Exhibit Designers	1
Art and Design Workers, All Other	6
Actors	13
Producers and Directors	19
Dancers	0
Choreographers	26
Music Directors and Composers	13
Musicians and Singers	19
Editors	54
Technical Writers	16
Writers and Authors	15
Photographers	46
<b>TOTAL</b>	<b>469</b>

Source: Oregon Employment Department

TABLE #33  
WDA 10 OREGON STATE: SECONDARY OCCUPATIONS  
IN THE CREATIVE ECONOMY

SECONDARY OCCUPATIONS	2004
Advertising and Promotions Managers	22
Public Relations Managers	22
Agents and Business Managers of Artists, Performers, and Athletes	1
Directors, Religious Activities and Education	31
Librarians	35
Public Relations Specialists	70
Media and Communication Workers, All Other	17
Audio and Video Equipment Technicians	14
Broadcast Technicians	15
Sound Engineering Technicians	1
Camera Operators, Television, Video, and Motion Picture	10
Film and Video Editors	3
Media and Communication Equipment Workers, All Other	8
Musical Instrument Repairers and Tuners	0
<b>TOTAL</b>	<b>249</b>
<b>TOTAL ALL OCCUPATIONS WDA 10</b>	<b>718</b>

Source: Oregon Employment Department

**Klamath and Lake Counties WDA 11**

Klamath and Lake Counties WDA 11 had an occupational index of 0.65 for 2005. This is below the Oregon State index of 0.95. There were a total of 189 arts related jobs in this region.

TABLE #34  
WDA 11 KLAMATH AND LAKE COUNTIES: PRIMARY OCCUPATIONS  
IN THE CREATIVE ECONOMY

PRIMARY OCCUPATIONS	2004
Architects, Except Landscape and Naval	8
Landscape Architects	1
Art Directors	0
Fine Artists, Including Painters, Sculptors, and Illustrators	0
Multi-Media Artists and Animators	2
Commercial and Industrial Designers	0
Fashion Designers	1
Floral Designers	5
Graphic Designers	12
Interior Designers	7
Set and Exhibit Designers	1
Art and Design Workers, All Other	0
Actors	0
Producers and Directors	8
Dancers	11
Choreographers	1
Music Directors and Composers	4
Musicians and Singers	5
Editors	7
Technical Writers	16
Writers and Authors	1
Photographers	10
<b>TOTAL</b>	<b>100</b>

Source: Oregon Employment Department

TABLE #35  
WDA11 OREGON STATE: SECONDARY OCCUPATIONS  
IN THE CREATIVE ECONOMY

SECONDARY OCCUPATIONS	2004
Advertising and Promotions Managers	3
Public Relations Managers	4
Agents and Business Managers of Artists, Performers, and Athletes	0
Directors, Religious Activities and Education	15
Librarians	23
Public Relations Specialists	13
Media and Communication Workers, All Other	6
Audio and Video Equipment Technicians	7
Broadcast Technicians	7
Sound Engineering Technicians	0
Camera Operators, Television, Video, and Motion Picture	4
Film and Video Editors	0
Media and Communication Equipment Workers, All Other	7
Musical Instrument Repairers and Tuners	0
<b>TOTAL</b>	<b>89</b>
<b>TOTAL ALL OCCUPATIONS WDA11</b>	<b>189</b>

Source: Oregon Employment Department

**Morrow and Umatilla Counties WDA 12**

There are a total of 181 arts related jobs in the Morrow and Umatilla Counties WDA 12 region. The 2005 occupational arts index is 0.65, which is below the Oregon State index of 0.95.

TABLE #36  
WDA 12 MORROW AND UMATILLA COUNTIES:  
PRIMARY OCCUPATIONS IN THE CREATIVE ECONOMY

PRIMARY OCCUPATIONS	2004
Architects, Except Landscape and Naval	1
Landscape Architects	1
Art Directors	0
Fine Artists, Including Painters, Sculptors, and Illustrators	2
Multi-Media Artists and Animators	0
Commercial and Industrial Designers	0
Fashion Designers	0
Floral Designers	19
Graphic Designers	17
Interior Designers	3
Set and Exhibit Designers	1
Art and Design Workers, All Other	0
Actors	0
Producers and Directors	1
Dancers	1
Choreographers	0
Music Directors and Composers	6
Musicians and Singers	8
Editors	14
Technical Writers	2
Writers and Authors	1
Photographers	3
<b>TOTAL</b>	<b>80</b>

Source: Oregon Employment Department

TABLE #37  
WDA 12 OREGON STATE: SECONDARY OCCUPATIONS  
IN THE CREATIVE ECONOMY

SECONDARY OCCUPATIONS	2004
Advertising and Promotions Managers	0
Public Relations Managers	10
Agents and Business Managers of Artists, Performers, and Athletes	0
Directors, Religious Activities and Education	15
Librarians	50
Public Relations Specialists	13
Media and Communication Workers, All Other	3
Audio and Video Equipment Technicians	6
Broadcast Technicians	2
Sound Engineering Technicians	0
Camera Operators, Television, Video, and Motion Picture	0
Film and Video Editors	0
Media and Communication Equipment Workers, All Other	2
Musical Instrument Repairers and Tuners	0
<b>TOTAL</b>	<b>101</b>
<b>TOTAL ALL OCCUPATIONS WDA12</b>	<b>181</b>

Source: Oregon Employment Department

**Baker, Union and Wallowa Counties WDA 13**

The occupational arts index for Baker, Union and Wallowa Counties WDA 13 was 0.74. This is below the Oregon index of 0.95. There were more jobs in the secondary arts occupations (86) than in the primary art occupations (63).

TABLE #38  
WDA 13 BAKER, UNION AND WALLOWA COUNTIES:  
PRIMARY OCCUPATIONS IN THE CREATIVE ECONOMY

PRIMARY OCCUPATIONS	2004
Architects, Except Landscape and Naval	3
Landscape Architects	1
Art Directors	1
Fine Artists, Including Painters, Sculptors, and Illustrators	2
Multi-Media Artists and Animators	2
Commercial and Industrial Designers	0
Fashion Designers	0
Floral Designers	14
Graphic Designers	2
Interior Designers	0
Set and Exhibit Designers	0
Art and Design Workers, All Other	0
Actors	2
Producers and Directors	6
Dancers	1
Choreographers	0
Music Directors and Composers	4
Musicians and Singers	4
Editors	7
Technical Writers	4
Writers and Authors	1
Photographers	9
<b>TOTAL</b>	<b>63</b>

Source: Oregon Employment Department

TABLE #39  
WDA13 OREGON STATE: SECONDARY OCCUPATIONS  
IN THE CREATIVE ECONOMY

SECONDARY OCCUPATIONS	2004
Advertising and Promotions Managers	0
Public Relations Managers	4
Agents and Business Managers of Artists, Performers, and Athletes	0
Directors, Religious Activities and Education	11
Librarians	30
Public Relations Specialists	11
Media and Communication Workers, All Other	12
Audio and Video Equipment Technicians	7
Broadcast Technicians	7
Sound Engineering Technicians	0
Camera Operators, Television, Video, and Motion Picture	2
Film and Video Editors	0
Media and Communication Equipment Workers, All Other	2
Musical Instrument Repairers and Tuners	0
<b>TOTAL</b>	<b>86</b>
<b>TOTAL ALL OCCUPATIONS WDA13</b>	<b>149</b>

Source: Oregon Employment Department

### Grant, Harney and Malheur Counties WDA 14

There were a total of 108 art occupations in Grant, Harney and Malheur Counties WDA 14. The occupational index for 2005 was 0.54. This is the lowest of all the regions indicating that there are considerably fewer art related jobs to population in these counties.

TABLE #40  
WDA 14 GRANT, HARNEY AND MALHEUR COUNTIES:  
PRIMARY OCCUPATIONS IN THE CREATIVE ECONOMY

PRIMARY OCCUPATIONS	2004
Architects, Except Landscape and Naval	0
Landscape Architects	0
Art Directors	0
Fine Artists, Including Painters, Sculptors, and Illustrators	0
Multi-Media Artists and Animators	0
Commercial and Industrial Designers	0
Fashion Designers	0
Floral Designers	9
Graphic Designers	6
Interior Designers	1
Set and Exhibit Designers	0
Art and Design Workers, All Other	0
Actors	0
Producers and Directors	2
Dancers	0
Choreographers	0
Music Directors and Composers	3
Musicians and Singers	3
Editors	6
Technical Writers	0
Writers and Authors	2
Photographers	7
<b>TOTAL</b>	<b>39</b>

Source: Oregon Employment Department

TABLE #41  
WDA14 OREGON STATE: SECONDARY OCCUPATIONS  
IN THE CREATIVE ECONOMY

SECONDARY OCCUPATIONS	2004
Advertising and Promotions Managers	2
Public Relations Managers	4
Agents and Business Managers of Artists, Performers, and Athletes	0
Directors, Religious Activities and Education	8
Librarians	21
Public Relations Specialists	16
Media and Communication Workers, All Other	5
Audio and Video Equipment Technicians	3
Broadcast Technicians	3
Sound Engineering Technicians	0
Camera Operators, Television, Video, and Motion Picture	1
Film and Video Editors	0
Media and Communication Equipment Workers, All Other	6
Musical Instrument Repairers and Tuners	0
<b>TOTAL</b>	<b>69</b>
<b>TOTAL ALL OCCUPATIONS WDA14</b>	<b>108</b>

Source: Oregon Employment Department

### Clackamas County WDA 15

In Clackamas County WDA 15 the occupational art index is the same as for Oregon State - 0.95. There were a total of 1,384 arts related occupations for this region.

TABLE #42  
WDA 15 OREGON STATE: PRIMARY OCCUPATIONS  
IN THE CREATIVE ECONOMY

PRIMARY OCCUPATIONS	2004
Architects, Except Landscape and Naval	21
Landscape Architects	22
Art Directors	16
Fine Artists, Including Painters, Sculptors, and Illustrators	5
Multi-Media Artists and Animators	17
Commercial and Industrial Designers	17
Fashion Designers	6
Floral Designers	69
Graphic Designers	176
Interior Designers	68
Set and Exhibit Designers	3
Art and Design Workers, All Other	12
Actors	3
Producers and Directors	21
Dancers	6
Choreographers	0
Music Directors and Composers	28
Musicians and Singers	40
Editors	58
Technical Writers	71
Writers and Authors	23
Photographers	49
<b>TOTAL</b>	<b>731</b>

Source: Oregon Employment Department

TABLE #43  
WDA15 OREGON STATE: SECONDARY OCCUPATIONS  
IN THE CREATIVE ECONOMY

SECONDARY OCCUPATIONS	2004
Advertising and Promotions Managers	61
Public Relations Managers	45
Agents and Business Managers of Artists, Performers, and Athletes	3
Directors, Religious Activities and Education	91
Librarians	171
Public Relations Specialists	80
Media and Communication Workers, All Other	40
Audio and Video Equipment Technicians	115
Broadcast Technicians	1
Sound Engineering Technicians	3
Camera Operators, Television, Video, and Motion Picture	25
Film and Video Editors	2
Media and Communication Equipment Workers, All Other	13
Musical Instrument Repairers and Tuners	3
<b>TOTAL</b>	<b>653</b>
<b>TOTAL ALL OCCUPATIONS WDA15</b>	<b>1,384</b>

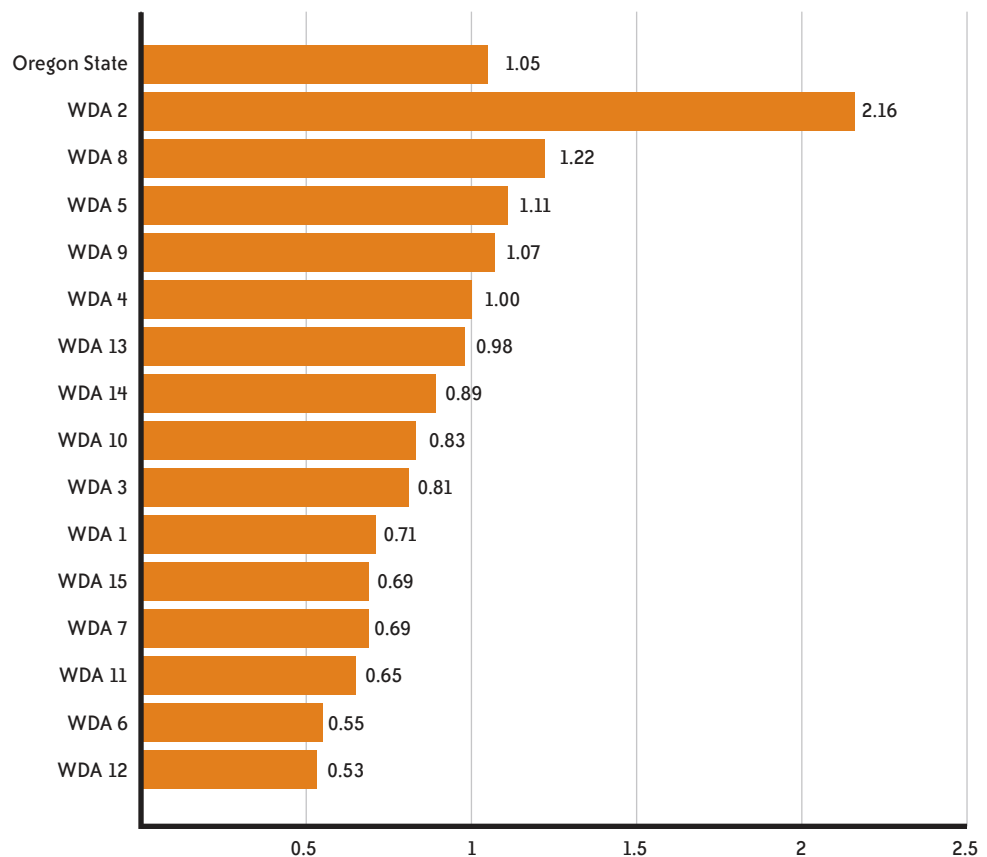
Source: Oregon Employment Department

# The Creative Vitality Index

The overall Creative Vitality Index is a composite of the *Community Arts Participation Index* and the *Occupational Index of the Arts*. The Oregon State Creative Vitality Index for the 2005 calendar year was 1.05. WDA 2 (Multnomah and Washington Counties) had the highest regional index, with an overall value of 2.16, almost twice as high as any other region. WDA 8 (Jackson and Josephine Counties), WDA 5 (Lane County) and WDA 9 (Gilliam, Hood River, Sherman, Wheeler and Wasco Counties) were above the state index at 1.22, 1.11 and 1.07 respectively. The other regions ranked below the state index. The lowest Creative Vitality Index of 0.53 was in WDA 12 (Morrow and Umatilla Counties).

FIGURE #2  
THE CREATIVE VITALITY INDEX FOR OREGON STATE BY WORKFORCE DEVELOPMENT AREA

## OREGON CREATIVE VITALITY INDEX (CVI)



Source: Hebert Research



## OREGON CREATIVE VITALITY INDEX (CVI)

WDA	Region	CVI
WDA 1	Clatsop, Columbia and Tillamook Counties	0.71
WDA 2	Multnomah and Washington Counties	2.16
WDA 3	Marion, Polk and Yamhill Counties	0.81
WDA 4	Benton, Lincoln and Linn Counties	1.00
WDA 5	Lane County	1.11
WDA 6	Douglas County	0.55
WDA 7	Coos and Curry Counties	0.69
WDA 8	Jackson and Josephine Counties	1.22
WDA 9	Gilliam, Hood River, Sherman, Wheeler and Wasco Counties	1.07
WDA 10	Crook, Deschutes and Jefferson Counties	0.83
WDA 11	Klamath and Lake Counties	0.65
WDA 12	Morrow and Umatilla Counties	0.53
WDA 13	Baker, Union and Wallowa Counties	0.98
WDA 14	Grant, Harney and Malheur Counties	0.89
WDA 15	Clackamas County	0.69
Oregon State		1.05

Source: Hebert Research

TABLE #45

State of Oregon Creative Vitality Index			
Component	Index	Weight	Adjusted Value
Non-Profit Active Arts Income	0.96	0.10	0.10
Non-Profit Arts Income	1.07	0.10	0.11
Book Store Sales	1.44	0.08	0.12
Music Store Sales	1.23	0.08	0.10
Motion Picture Attendance	1.00	0.08	0.08
Photography Supplies	1.04	0.08	0.08
Museums & Art Galleries	1.13	0.08	0.09
<b>TOTAL COMMUNITY PARTICIPATION</b>	<b>1.12</b>	<b>0.60</b>	<b>0.67</b>
<b>OCCUPATIONAL EMPLOYMENT</b>	<b>0.94</b>	<b>0.40</b>	<b>0.38</b>
<b>CREATIVE VITALITY INDEX</b>			<b>1.05</b>

Source: Hebert Research

TABLE #46

WDA 1 Clatsop, Columbia and Tillamook Counties			
Component	Index	Weight	Adjusted Value
Non-Profit Active Arts Income	0.13	0.10	0.01
Non-Profit Arts Income	0.57	0.10	0.06
Book Store Sales	0.88	0.08	0.07
Music Store Sales	0.39	0.08	0.03
Motion Picture Attendance	1.69	0.08	0.14
Photography Supplies	0.00	0.08	0.00
Museums & Art Galleries	1.91	0.08	0.15
<b>TOTAL COMMUNITY PARTICIPATION</b>	<b>0.77</b>	<b>0.60</b>	<b>0.46</b>
<b>OCCUPATIONAL EMPLOYMENT</b>	<b>0.62</b>	<b>0.40</b>	<b>0.25</b>
<b>CREATIVE VITALITY INDEX</b>			<b>0.71</b>

Source: Hebert Research

TABLE #47

WDA 2 Multnomah and Washington Counties			
Component	Index	Weight	Adjusted Value
Non-Profit Active Arts Income	1.78	0.10	0.18
Non-Profit Arts Income	2.52	0.10	0.25
Book Store Sales	1.61	0.08	0.13
Music Store Sales	2.38	0.08	0.19
Motion Picture Attendance	1.27	0.08	0.10
Photography Supplies	1.85	0.08	0.15
Museums & Art Galleries	1.43	0.08	0.11
<b>TOTAL COMMUNITY PARTICIPATION</b>	<b>1.86</b>	<b>0.60</b>	<b>1.11</b>
<b>OCCUPATIONAL EMPLOYMENT</b>	<b>2.61</b>	<b>0.40</b>	<b>1.04</b>
<b>CREATIVE VITALITY INDEX</b>			<b>2.16</b>

Source: Hebert Research

TABLE #48

WDA 3 Marion, Polk and Yamhill			
Component	Index	Weight	Adjusted Value
Non-Profit Active Arts Income	0.25	0.10	0.03
Non-Profit Arts Income	0.23	0.10	0.02
Book Store Sales	1.04	0.08	0.08
Music Store Sales	1.37	0.08	0.11
Motion Picture Attendance	0.80	0.08	0.06
Photography Supplies	1.35	0.08	0.11
Museums & Art Galleries	0.60	0.08	0.05
<b>TOTAL COMMUNITY PARTICIPATION</b>	<b>0.77</b>	<b>0.60</b>	<b>0.46</b>
<b>OCCUPATIONAL EMPLOYMENT</b>	<b>0.86</b>	<b>0.40</b>	<b>0.34</b>
<b>CREATIVE VITALITY INDEX</b>			<b>0.80</b>

Source: Hebert Research

TABLE #49

WDA 4 Benton, Lincoln and Linn Counties			
Component	Index	Weight	Adjusted Value
Non-Profit Active Arts Income	0.25	0.10	0.03
Non-Profit Arts Income	0.24	0.10	0.02
Book Store Sales	2.64	0.08	0.21
Music Store Sales	0.32	0.08	0.03
Motion Picture Attendance	1.60	0.08	0.13
Photography Supplies	1.64	0.08	0.13
Museums & Art Galleries	1.20	0.08	0.10
<b>TOTAL COMMUNITY PARTICIPATION</b>	<b>1.07</b>	<b>0.60</b>	<b>0.64</b>
<b>OCCUPATIONAL EMPLOYMENT</b>	<b>0.90</b>	<b>0.40</b>	<b>0.36</b>
<b>CREATIVE VITALITY INDEX</b>			<b>1.00</b>

Source: Hebert Research

TABLE #50

WDA 5 Lane County			
Component	Index	Weight	Adjusted Value
Non-Profit Active Arts Income	0.81	0.10	0.08
Non-Profit Arts Income	0.35	0.10	0.04
Book Store Sales	2.23	0.08	0.18
Music Store Sales	0.73	0.08	0.06
Motion Picture Attendance	0.56	0.08	0.04
Photography Supplies	0.19	0.08	0.02
Museums & Art Galleries	0.83	0.08	0.07
<b>TOTAL COMMUNITY PARTICIPATION</b>	<b>0.80</b>	<b>0.60</b>	<b>0.48</b>
<b>OCCUPATIONAL EMPLOYMENT</b>	<b>1.58</b>	<b>0.40</b>	<b>0.63</b>
<b>CREATIVE VITALITY INDEX</b>			<b>1.11</b>

Source: Hebert Research

TABLE #51

WDA 6 Douglas County			
Component	Index	Weight	Adjusted Value
Non-Profit Active Arts Income	0.13	0.10	0.01
Non-Profit Arts Income	0.19	0.10	0.02
Book Store Sales	0.94	0.08	0.08
Music Store Sales	0.60	0.08	0.05
Motion Picture Attendance	0.90	0.08	0.07
Photography Supplies	0.61	0.08	0.05
Museums & Art Galleries	0.00	0.08	0.00
<b>TOTAL COMMUNITY PARTICIPATION</b>	<b>0.46</b>	<b>0.60</b>	<b>0.28</b>
<b>OCCUPATIONAL EMPLOYMENT</b>	<b>0.68</b>	<b>0.40</b>	<b>0.27</b>
<b>CREATIVE VITALITY INDEX</b>			<b>0.55</b>

Source: Hebert Research

TABLE #52

WDA 7 Coos and Curry Counties			
Component	Index	Weight	Adjusted Value
Non-Profit Active Arts Income	0.16	0.10	0.02
Non-Profit Arts Income	0.23	0.10	0.02
Book Store Sales	0.75	0.08	0.06
Music Store Sales	0.23	0.08	0.02
Motion Picture Attendance	1.07	0.08	0.09
Photography Supplies	0.73	0.08	0.06
Museums & Art Galleries	2.41	0.08	0.19
<b>TOTAL COMMUNITY PARTICIPATION</b>	<b>0.76</b>	<b>0.60</b>	<b>0.45</b>
<b>OCCUPATIONAL EMPLOYMENT</b>	<b>0.58</b>	<b>0.40</b>	<b>0.23</b>
<b>CREATIVE VITALITY INDEX</b>			<b>0.69</b>

Source: Hebert Research

TABLE #53

WDA 8 Jackson and Josephine Counties			
Component	Index	Weight	Adjusted Value
Non-Profit Active Arts Income	2.55	0.10	0.26
Non-Profit Arts Income	0.97	0.10	0.10
Book Store Sales	1.41	0.08	0.11
Music Store Sales	0.94	0.08	0.08
Motion Picture Attendance	1.01	0.08	0.08
Photography Supplies	0.46	0.08	0.04
Museums & Art Galleries	1.27	0.08	0.10
<b>TOTAL COMMUNITY PARTICIPATION</b>	<b>1.27</b>	<b>0.60</b>	<b>0.76</b>
<b>OCCUPATIONAL EMPLOYMENT</b>	<b>1.15</b>	<b>0.40</b>	<b>0.46</b>
<b>CREATIVE VITALITY INDEX</b>			<b>1.22</b>

Source: Hebert Research

TABLE #54

WDA 9 Gilliam, Hood River, Sherman, Wheeler and Wasco Counties			
Component	Index	Weight	Adjusted Value
Non-Profit Active Arts Income	0.34	0.10	0.03
Non-Profit Arts Income	0.40	0.10	0.04
Book Store Sales	0.65	0.08	0.05
Music Store Sales	0.73	0.08	0.06
Motion Picture Attendance	1.87	0.08	0.15
Photography Supplies	0.64	0.08	0.05
Museums & Art Galleries	4.21	0.08	0.34
<b>TOTAL COMMUNITY PARTICIPATION</b>	<b>1.20</b>	<b>0.60</b>	<b>0.72</b>
<b>OCCUPATIONAL EMPLOYMENT</b>	<b>0.88</b>	<b>0.40</b>	<b>0.35</b>
<b>CREATIVE VITALITY INDEX</b>			<b>1.07</b>

Source: Hebert Research

TABLE #55

WDA 10 Crook, Deschutes and Jefferson Counties			
Component	Index	Weight	Adjusted Value
Non-Profit Active Arts Income	0.59	0.10	0.06
Non-Profit Arts Income	0.58	0.10	0.06
Book Store Sales	0.89	0.08	0.07
Music Store Sales	0.55	0.08	0.04
Motion Picture Attendance	1.02	0.08	0.08
Photography Supplies	0.35	0.08	0.03
Museums & Art Galleries	0.76	0.08	0.06
<b>TOTAL COMMUNITY PARTICIPATION</b>	<b>0.67</b>	<b>0.60</b>	<b>0.40</b>
<b>OCCUPATIONAL EMPLOYMENT</b>	<b>1.07</b>	<b>0.40</b>	<b>0.43</b>
<b>CREATIVE VITALITY INDEX</b>			<b>0.83</b>

Source: Hebert Research

TABLE #56

WDA 11 Klamath and Lake Counties			
Component	Index	Weight	Adjusted Value
Non-Profit Active Arts Income	0.30	0.10	0.03
Non-Profit Arts Income	0.10	0.10	0.01
Book Store Sales	0.44	0.08	0.04
Music Store Sales	0.16	0.08	0.01
Motion Picture Attendance	0.95	0.08	0.08
Photography Supplies	0.87	0.08	0.07
Museums & Art Galleries	1.90	0.08	0.15
<b>TOTAL COMMUNITY PARTICIPATION</b>	<b>0.64</b>	<b>0.60</b>	<b>0.39</b>
<b>OCCUPATIONAL EMPLOYMENT</b>	<b>0.65</b>	<b>0.40</b>	<b>0.26</b>
<b>CREATIVE VITALITY INDEX</b>			<b>0.65</b>

Source: Hebert Research

TABLE #57

WDA 12 Morrow and Umatilla Counties			
Component	Index	Weight	Adjusted Value
Non-Profit Active Arts Income	0.13	0.10	0.01
Non-Profit Arts Income	0.23	0.10	0.02
Book Store Sales	0.38	0.08	0.03
Music Store Sales	0.02	0.08	0.00
Motion Picture Attendance	2.45	0.08	0.20
Photography Supplies	0.00	0.08	0.00
Museums & Art Galleries	0.82	0.08	0.07
<b>TOTAL COMMUNITY PARTICIPATION</b>	<b>0.55</b>	<b>0.60</b>	<b>0.33</b>
<b>OCCUPATIONAL EMPLOYMENT</b>	<b>0.51</b>	<b>0.40</b>	<b>0.20</b>
<b>CREATIVE VITALITY INDEX</b>			<b>0.53</b>

Source: Hebert Research

TABLE #58

WDA 13 Baker, Union and Wallowa Counties			
Component	Index	Weight	Adjusted Value
Non-Profit Active Arts Income	0.30	0.10	0.03
Non-Profit Arts Income	0.73	0.10	0.07
Book Store Sales	1.36	0.08	0.11
Music Store Sales	1.03	0.08	0.08
Motion Picture Attendance	3.41	0.08	0.27
Photography Supplies	0.00	0.08	0.00
Museums & Art Galleries	1.46	0.08	0.12
<b>TOTAL COMMUNITY PARTICIPATION</b>	<b>1.14</b>	<b>0.60</b>	<b>0.68</b>
<b>OCCUPATIONAL EMPLOYMENT</b>	<b>0.74</b>	<b>0.40</b>	<b>0.30</b>
<b>CREATIVE VITALITY INDEX</b>			<b>0.98</b>

Source: Hebert Research

TABLE #59

WDA 14 Grant, Harney and Malheur Counties			
Component	Index	Weight	Adjusted Value
Non-Profit Active Arts Income	0.02	0.10	0.00
Non-Profit Arts Income	0.12	0.10	0.01
Book Store Sales	0.00	0.08	0.00
Music Store Sales	0.26	0.08	0.02
Motion Picture Attendance	3.07	0.08	0.25
Photography Supplies	0.35	0.08	0.03
Museums & Art Galleries	3.46	0.08	0.28
<b>TOTAL COMMUNITY PARTICIPATION</b>	<b>0.06</b>	<b>0.60</b>	<b>0.67</b>
<b>OCCUPATIONAL EMPLOYMENT</b>	<b>0.54</b>	<b>0.40</b>	<b>0.22</b>
<b>CREATIVE VITALITY INDEX</b>			<b>0.89</b>

Source: Hebert Research

TABLE #57

WDA 15 Clackamas County			
Component	Index	Weight	Adjusted Value
Non-Profit Active Arts Income	0.14	0.10	0.01
Non-Profit Arts Income	0.28	0.10	0.03
Book Store Sales	1.32	0.08	0.11
Music Store Sales	0.29	0.08	0.02
Motion Picture Attendance	0.76	0.08	0.06
Photography Supplies	0.35	0.08	0.03
Museums & Art Galleries	0.57	0.08	0.05
TOTAL COMMUNITY PARTICIPATION	0.51	0.60	0.31
OCCUPATIONAL EMPLOYMENT	0.95	0.40	0.38
CREATIVE VITALITY INDEX			0.69

Source: Hebert Research

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# Appendix A:

## Standard Occupational Arts Categories<sup>11</sup>

### PRIMARY OCCUPATIONS

#### **27-1021 Commercial and Industrial Designers**

Develop and design manufactured products, such as cars, home appliances, and children's toys. Combine artistic talent with research on product use, marketing, and materials to create the most functional and appealing product design.

#### **27-1022 Fashion Designers**

Design clothing and accessories. Create original garments or design garments that follow well established fashion trends. May develop the line of color and kinds of materials.

#### **27-1023 Floral Designers**

Design, cut, and arrange live, dried, or artificial flowers and foliage.

#### **27-1024 Graphic Designers**

Design or create graphics to meet a client's specific commercial or promotional needs, such as packaging, displays, or logos. May use a variety of mediums to achieve artistic or decorative effects.

#### **27-1025 Interior Designers**

Plan, design, and furnish interiors of residential, commercial, or industrial buildings. Formulate design, which is practical, aesthetic, and conducive to intended purposes, such as raising productivity, selling merchandise, or improving life style. May specialize in a particular field, style, or phase of interior design. Exclude "Merchandise Displayers and Window Trimmers" (27-1026).

#### **27-1027 Set and Exhibit Designers**

Design special exhibits and movie, television, and theater sets. May study scripts, confer with directors, and conduct research to determine appropriate architectural styles.

#### **17-1011 Architects, Except Landscape and Naval**

Plan and design structures, such as private residences, office buildings, theaters, factories, and other structural property.

#### **17-1012 Landscape Architects**

Plan and design land areas for such projects as parks and other recreational facilities, airports, highways, hospitals, schools, land subdivisions, and commercial, industrial, and residential sites.

#### **27-1011 Art Directors**

Formulate design concepts and presentation approaches, and direct workers engaged in art work, layout design, and copy writing for visual communications media, such as magazines, books, newspapers, and packaging.

#### **27-3011 Radio and Television Announcers**

Talk on radio or television. May interview guests, act as master of ceremonies, read news flashes, identify station by giving call letters, or announce song title and artist.

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11. Source: Bureau of Labor Statistics; Standard Occupational Categories (SOC) Definitions



**27-1014 Multi-Media Artists and Animators**

Create special effects, animation, or other visual images using film, video, computers, or other electronic tools and media for use in products or creations, such as computer games, movies, music videos, and commercials.

**27-1029 Designers, All Other**

All designers not listed separately.

**27-3042 Technical Writers**

Write technical materials, such as equipment manuals, appendices, or operating and maintenance instructions. May assist in layout work.

**27-3043 Writers and Authors**

Originate and prepare written material, such as scripts, stories, advertisements, and other material. Exclude “Public Relations Specialists” (27-3031) and “Technical Writers” (27-3042).

**27-3041 Editors**

Perform variety of editorial duties, such as laying out, indexing, and revising content of written materials, in preparation for final publication. Include technical editors.

**27-4021 Photographers**

Photograph persons, subjects, merchandise, or other commercial products. May develop negatives and produce finished prints. Include scientific photographers, aerial photographers, and photojournalists.

**TEACHERS****25-1031 Architecture Teachers, Postsecondary**

Teach courses in architecture and architectural design, such as architectural environmental design, interior architecture/design, and landscape architecture. Include both teachers primarily engaged in teaching and those who do a combination of both teaching and research

**25-1121 Art, Drama, and Music Teachers, Postsecondary**

Teach courses in drama, music, and the arts including fine and applied art, such as painting and sculpture, or design and crafts. Include both teachers primarily engaged in teaching and those who do a combination of both teaching and research.

**25-1123 English Language and Literature Teachers, Postsecondary**

Teach courses in English language and literature, including linguistics and comparative literature. Include both teachers primarily engaged in teaching and those who do a combination of both teaching and research.

**27-1013 Fine Artists including Painters, Sculptors, and Illustrators**

Create original artwork using any of a wide variety of mediums and techniques, such as painting and sculpture.

**27-2011 Actors**

Play parts in stage, television, radio, video, or motion picture productions for entertainment, information, or instruction. Interpret serious or comic role by speech, gesture, and body movement to entertain or inform audience. May dance and sing.

**27-2012 Producers and Directors**

Produce or direct stage, television, radio, video, or motion picture productions for entertainment, information, or instruction. Responsible for creative decisions, such as interpretation of script, choice of guests, set design, sound, special effects, and choreography.

**27-2041 Music Directors and Composers**

Conduct, direct, plan, and lead instrumental or vocal performances by musical groups, such as orchestras, choirs, and glee clubs. Include arrangers, composers, choral directors, and orchestrators.

**27-2042 Musicians and Singers**

Play one or more musical instruments or entertain by singing songs in recital, in accompaniment, or as a member of an orchestra, band, or other musical group. Musical performers may entertain on-stage, radio, TV, film, video, or record in studios. Exclude “Dancers” (27-2031).

**27-2031 Dancers**

Perform dances. May also sing or act.

**27-2032 Choreographers**

Create and teach dance. May direct and stage presentations.

**SECONDARY OCCUPATIONS****11-2011 Advertising and Promotions Managers**

Plan and direct advertising policies and programs or produce collateral materials, such as posters, contests, coupons, or give-aways, to create extra interest in the purchase of a product or service for a department, an entire organization, or on an account basis.

**11-2031 Public Relations Managers**

Plan and direct public relations programs designed to create and maintain a favorable public image for employer or client; or if engaged in fundraising, plan and direct activities to solicit and maintain funds for special projects and nonprofit organizations.

**25-4021 Librarians**

Administer libraries and perform related library services. Work in a variety of settings, including public libraries, schools, colleges and universities, museums, corporations, government agencies, law firms, non-profit organizations, and healthcare providers. Tasks may include selecting, acquiring, cataloguing, classifying, circulating, and maintaining library materials; and furnishing reference, bibliographical, and readers’ advisory services. May perform in-depth, strategic research, and synthesize, analyze, edit, and filter information. May set up or work with databases and information systems to catalogue and access information.

**27-3031 Public Relations Specialists**

Engage in promoting or creating good will for individuals, groups, or organizations by writing or selecting favorable publicity material and releasing it through various communications media. May prepare and arrange displays, and make speeches.

**27-3099 Media and Communication Workers, All Other**

All media and communication workers not listed separately.

**27-4011 Audio and Video Equipment Technicians**

Set up or set up and operate audio and video equipment including microphones, sound speakers, video screens, projectors, video monitors, recording equipment, connecting wires and cables, sound and mixing boards, and related electronic equipment for concerts, sports events, meetings and conventions, presentations, and news conferences. May also set up and operate associated spotlights and other custom lighting systems. Exclude “Sound Engineering Technicians” (27-4014).

**27-4012 Broadcast Technicians**

Set up, operate, and maintain the electronic equipment used to transmit radio and television programs. Control audio equipment to regulate volume level and quality of sound during radio and television broadcasts. Operate radio transmitter to broadcast radio and television programs.

**27-4014 Sound Engineering Technicians**

Operate machines and equipment to record, synchronize, mix, or reproduce music, voices, or sound effects in sporting arenas, theater productions, recording studios, or movie and video productions.

**13-1011 Agents and Business Managers of Artists, Performers, and Athletes**

Represent and promote artists, performers, and athletes to prospective employers. May handle contract negotiation and other business matters for clients.

**27-4031 Camera Operators, Television, Video, and Motion Picture**

Operate television, video, or motion picture camera to photograph images or scenes for various purposes, such as TV broadcasts, advertising, video production, or motion pictures.

**27-4032 Film and Video Editors**

Edit motion picture soundtracks, film, and video.

**21-2021 Directors, Religious Activities**

Direct and coordinate activities of a denominational group to meet the religious needs of students. Plan, direct, or coordinate church school programs designed to promote religious education among church membership. May provide counseling and guidance relative to marital, health, financial, and religious problems.

**49-9063 Musical Instrument Repairers and Tuners**

Repair percussion, stringed, reed, or wind instruments. May specialize in one area, such as piano tuning. Exclude “Electronic Home Entertainment Equipment Installers and Repairers” (49-2097) who repair electrical and electronic musical instruments.