
Creative Vitality Index State of Oregon

A Measure of Arts-Related Economic Activity

2006 Update
December 2007

Project Manager
Western States Arts Federation



OREGON ARTS
COMMISSION

OREGON
ECONOMIC & COMMUNITY
DEVELOPMENT DEPARTMENT

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Cover photos, left to right:

Book artist Marilyn Worrix talks with visitors to her studio in McMinnville during the Art Harvest Open Studio tour in Yamhill County. Photo: Chris D'Arcy

Big Double the Bear, a puppet created by master puppet designer Michael Curry, dances with Eugene Ballet company members in a performance of *Little Tricker the Squirrel Meets Big Double the Bear*, an original ballet by Eugene Ballet artistic director Toni Pimble based on a Ken Kesey children's story. Photo: Cliff Coles, courtesy Eugene Ballet

In Situ, a public, multi-channel animated installation by Portland animator Rose Bond, premiered in multiple windows of the Pearl District's historic Maytag building during the inaugural PLATFORM International Animation Festival held in Portland in June 2007. Photo: courtesy Rose Bond

Executive Summary

Introduction

This document is the technical report for the calendar year 2006 Creative Vitality Index (CVI) study for Oregon. It also contains background information on the Index including a brief history of the development of the Index; a summary of the core assumptions underlying the architecture of the Index; and a review of the cultural policy environment in which the CVI was established.

The CVI Defined

The Creative Vitality Index (CVI) is an annual measure of the economic 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 economic vitality of an area's arts-oriented economy. The Index is the result of research that was designed to develop a more inclusive and robust diagnostic tool related to the economic dimensions of the arts elements of the creative 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 Office of Employment Security, the Urban Institute's National Center for Charitable Statistics, and the commercial data source Claritas.

Index Components

The Index has two major components, referred to here as sub-indexes. Each of these sub-indexes 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 blocks for the CVI are Workforce Development Areas (WDAs). A WDA is an artificial geographic subdivision of a state designated for employment-development purposes. For the purposes of this study, the CVI is focused on only one part of a Workforce Development Area. However, because WDAs are composed from blocks of counties, it is relatively easy to extract information about one county in particular.

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 locality's 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. Last year's 2005 Index value for the state of Oregon was 1.05; this year's 2006 statewide Index value is 1.12.

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Introduction

This document is the technical report for the calendar year 2006 Creative Vitality Index (CVI) study for Oregon. It also contains background information on the Index including a brief history of the development of the Index; a summary of the core assumptions underlying the architecture of the Index; and a review of the cultural policy environment in which the CVI was established.

This report is rooted in research that was commissioned by the Washington State Arts Commission and Seattle's Office of Arts & Cultural Affairs in 2004. Their intent in sponsoring the initial research 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.

Definition of an Index

In discussions regarding their needs, the project sponsors, in consultation with others, determined 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 would develop 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 indicators 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 it is 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, 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 embraces a much larger segment of creative economic activity than had previously been thought to be 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 in this area of focus; there are arts organizations across the country of all types, sizes, scopes, 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 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 definition of creative economy and 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 of defining 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 tracking 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 impact 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 improvement 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-com-

munity 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.

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 the CVI 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 high 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. The CVI 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 its 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 by 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 its 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 captured in other ways. A designer purchases supplies, buys books, and possibly attends arts events. These aspects of the work of the designer, though not directly related to occupation, 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 others, 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, in art sales) and such Internet activity can be proved to occur in disproportionate ways across geographic communities, then the Index would be adjusted. Indexes 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 numbers, 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 four 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. Oregon's Department of Employment Security 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

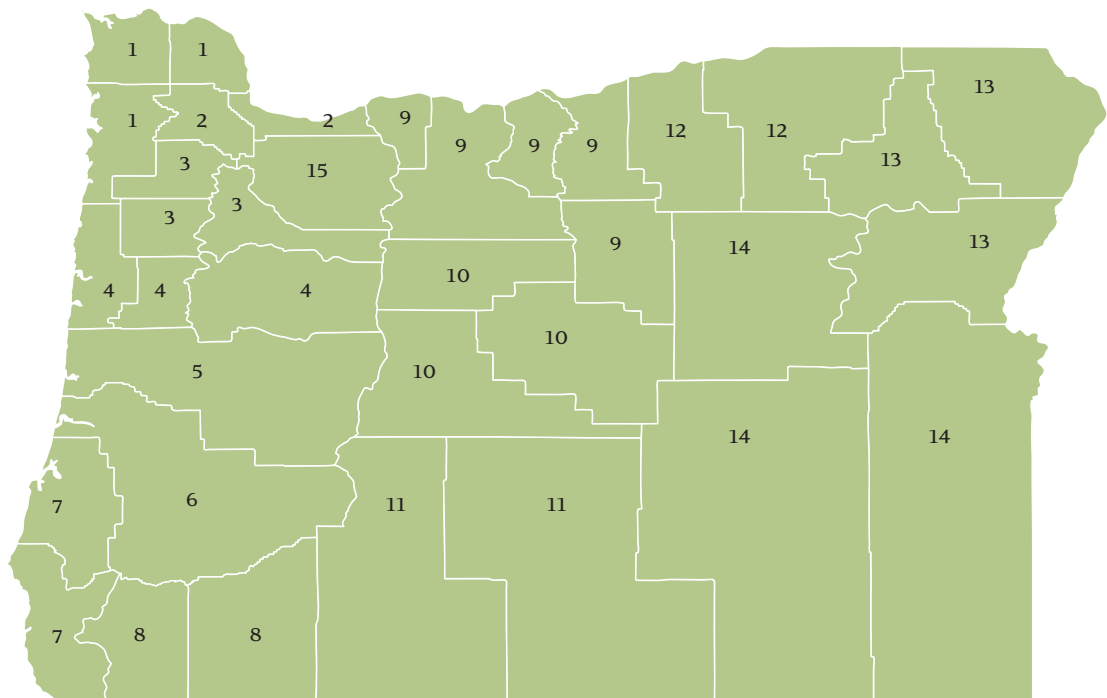
The CVI is an indicator of the relative economic health of the creative economy in a specified geographic region. Although any defined geographic region can be studied, the basic geographic building block for the CVI is Workforce Development Areas (WDAs). A WDA is an artificial geographic subdivision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

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-indexes. Each of these two sub-indexes 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 organizations¹ 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.

1. Source: Urban Institute, National Center for Charitable Giving, 501 (c) (3) Arts Organizations Revenue Sources, 2006

Artistic endeavors are the primary mission of the category of arts organizations. Examples of 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 Office of Financial Management (OFM), reflecting counts as of April 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. Since the April 2005 estimates were the most current available and they most closely correspond with the year-end or calendar year 2004 data estimates for the other variables, they were preferred over the older population estimates from April 2004, for use in making per capita index calculations.

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 Income²

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 2006. 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.

2. 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). The data available from NCCS includes revenues, expenses and assets as well as gross income. Organizations with a primary National Taxonomy of Exempt Entity (NTEE) code of “A” for arts organizations were included and then separated into the CVI categories of “Arts Organizations” and “Arts-Active Organizations” by NTEE core codes.

Last year there were 260 Arts Organizations and 274 Arts-Active Organizations in the Oregon State database for total of 534 organizations. For 2006, there were 243 Arts Organizations and 284 Arts-Active Organizations for a total of 527 organizations. 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 Organization	Number	Share
Alliances & Advocacy	1	0.40%	Professional Societies & Associations	6	2.10%
Arts & Culture	10	4.10%	Research Institutes & Public Policy Analysis	0	0.00%
Folk Arts	2	0.80%	Single Organization Support	25	8.80%
Arts Education	12	4.90%	Fund Raising & Fund Distribution	6	2.10%
Arts Councils & Agencies	12	4.90%	Non-Financial Organization Support	5	1.80%
Film & Video	4	1.60%	Cultural & Ethnic Awareness	23	8.10%
Visual Arts	14	5.80%	Community Celebrations	2	0.70%
Art Museums	7	2.90%	Media & Communications	4	1.40%
Performing Arts	9	3.70%	Television	6	2.10%
Performing Arts Centers	7	2.90%	Printing & Publishing	10	3.50%
Dance	8	3.30%	Radio	1	0.40%
Ballet	6	2.50%	Museums	15	5.30%
Theater	64	26.30%	Children’s Museums	6	2.10%
Music	26	10.70%	History Museums	17	6.00%
Symphony Orchestras	20	8.20%	Natural History & Natural Science Museums	3	1.10%
Opera	5	2.10%	Science & Technology Museums	3	1.10%
Singing & Choral Groups	26	10.70%	Performing Arts Schools	6	2.10%
Bands & Ensembles	9	3.70%	Humanities	17	6.00%
Arts Services	1	0.40%	Historical Organizations	31	11.00%
			Historical Societies		
			& Related Historic Preservation	41	14.50%
			Commemorative Events	3	1.10%
			Arts, Culture & Humanities	53	18.70%
Total	243	100.00%	Total	283	100.00%

Source: Urban Institute, National Center for Charitable Giving, 501(c)(3) Arts Organizations Revenue Sources, 2006 Edition Database for Oregon State

Nonprofit Arts Organization Income in Oregon State

WDA 8 (Jackson and Josephine Counties) had the highest nonprofit arts sector income per capita. This region's non-profit arts organizations Index increased from 2.55 to 2.73 from 2005 to 2006, again showing a healthy arts non-profit sector. The overall Oregon State Index was 0.98, with a per capita income level of \$39.22, a slight increase over last year's per capita income and Index.

TABLE #3
NONPROFIT ARTS ORGANIZATIONS IN OREGON STATE

WDA	Program Revenues	Dues	Investment Income	Special Events	Contributions, Gifts, Grants	Total Revenue
WDA1: Clatsop, Columbia and Tillamook	\$281,257	\$6,170	\$915	\$30,953	\$186,283	\$504,683
WDA2: Multnomah and Washington	\$29,389,661	\$2,726,619	\$1,266,511	\$2,032,356	\$51,596,624	\$88,218,230
WDA3: Marion, Polk and Yamhill	\$1,833,568	\$277,948	\$32,741	\$873,881	\$866,797	\$3,539,782
WDA4: Benton, Lincoln and Linn	\$670,230	\$38,075	\$11,211	\$488,402	\$453,145	\$1,207,568
WDA5: Lane County	\$5,834,791	\$82,049	\$24,972	\$361,399	\$6,100,316	\$12,325,007
WDA6: Douglas County	\$88,955	\$8,522	\$5,778	\$128,230	\$249,664	\$543,398
WDA7: Coos and Curry	\$324,019	\$31,119	\$16,543	\$49,097	\$239,239	\$623,939
WDA8: Jackson and Josephine	\$18,971,071	\$1,171,819	\$1,719,983	\$239,658	\$7,871,035	\$30,345,924
WDA9: Gilliam, Hood River, Sherman, Wheeler, Wasco	\$249,985	\$21,453	\$3,124	\$42,940	\$782,570	\$1,104,571
WDA10: Crook, Deschutes and Jefferson	\$1,319,908	\$77,356	\$9,493	\$504,589	\$1,307,906	\$2,949,045
WDA11: Klamath and Lake	\$592,620	\$85,085	\$496	\$1,785	\$344,518	\$1,092,573
WDA12: Morrow and Umatilla	\$145,096	\$11,445	\$3,283	\$32,342	\$291,488	\$485,838
WDA13: Baker, Union and Wallowa	\$230,531	\$32,592	\$19,597	\$38,376	\$398,333	\$718,824
WDA14: Grant, Harney and Malheur	\$20,449	\$0	\$32	\$13,064	\$1,641	\$32,163
WDA15: Clackamas County	\$917,965	\$2,715	\$6,317	\$158,253	\$433,401	\$1,435,051
Oregon State Total	\$60,870,106	\$4,572,967	\$3,120,996	\$4,995,325	\$71,122,960	\$145,126,596

Source: Urban Institute, National Center for Charitable Giving,
501(c)(3) Arts Organizations Revenue Sources, 2006 Edition Database for Oregon State

TABLE #4
ARTS ORGANIZATIONS REVENUE PER CAPITA FOR 2005 AND 2006

WDA	TOTAL REVENUE	PER CAPITA	INDEX 06	INDEX 05
WDA1 Clatsop, Columbia and Tillamook Counties	\$504,683	\$4.51	0.11	0.13
WDA2 Multnomah and Washington Counties	\$88,218,230	\$73.78	1.85	1.78
WDA3 Marion, Polk and Yamhill Counties	\$3,539,782	\$7.39	0.19	0.25
WDA4 Benton, Lincoln and Linn Counties	\$1,207,568	\$5.10	0.13	0.15
WDA5 Lane County	\$12,325,007	\$36.48	0.91	0.81
WDA6 Douglas County	\$543,398	\$5.17	0.13	0.13
WDA7 Coos and Curry Counties	\$623,939	\$7.16	0.18	0.17
WDA8 Jackson and Josephine Counties	\$30,345,924	\$108.86	2.73	2.55
WDA9 Gilliam, Hood River, Sherman, Wheeler and Wasco Counties	\$1,104,571	\$22.04	0.55	0.34
WDA10 Crook, Deschutes and Jefferson Counties	\$2,949,045	\$15.33	0.38	0.59
WDA11 Klamath and Lake Counties	\$1,092,573	\$14.78	0.37	0.30
WDA12 Morrow and Umatilla Counties	\$485,838	\$5.74	0.14	0.13
WDA13 Baker, Union and Wallowa Counties	\$718,824	\$15.14	0.38	0.30
WDA14 Grant, Harney and Malheur Counties	\$32,163	\$0.71	0.02	0.02
WDA15 Clackamas County	\$1,435,051	\$3.83	0.10	0.14
Statewide	\$145,126,596	\$39.22	0.98	0.96

Source: WESTAF 2007

Non-Profit Arts-Active Organization Income

WDA 2 (Multnomah and Washington Counties) had the highest per capita arts income and Index at \$70.77 and 1.97, respectively. The national income average trended slightly downward from \$36.50 to \$35.95. The Oregon state Index in this category was up from 0.81 to 0.98.

TABLE #5

OREGON ARTS ACTIVE ORGANIZATIONS: SOURCES OF REVENUE FOR 2006

WDA	Program Revenues	Dues	Investment Income	Special Events	Contributions, Gifts, Grants	Total Revenue
WDA1: Clatsop, Columbia and Tillamook Counties	\$995,786	\$291,174	\$256,443	\$64,731	\$4,245,607	\$6,869,552
WDA2: Multnomah and Washington Counties	\$36,828,476	\$2,818,662	\$1,389,178	\$1,639,596	\$39,699,322	\$84,621,671
WDA3: Marion, Polk and Yamhill Counties	\$1,814,464	\$206,046	\$129,760	\$420,269	\$2,497,183	\$6,348,715
WDA4: Benton, Lincoln and Linn Counties	\$399,346	\$38,397	\$116,380	\$24,587	\$2,056,226	\$2,895,400
WDA5: Lane County	\$2,926,495	\$100,883	\$40,984	\$190,909	\$570,147	\$3,925,343
WDA6: Douglas County	\$0	\$4,074	\$2,860	\$5,201	\$784,051	\$814,349
WDA7: Coos and Curry Counties	\$46,367	\$21,182	\$25,540	\$72,399	\$162,586	\$364,408
WDA8: Jackson and Josephine Counties	\$1,145,980	\$287,151	\$683,167	\$25,523	\$5,082,724	\$8,770,371
WDA9: Gilliam, Hood River, Sherman, Wheeler and Wasco Counties	\$173,776	\$10,968	\$11,807	\$0	\$204,623	\$373,790
WDA10: Crook, Deschutes and Jefferson Counties	\$1,393,321	\$371,151	\$311,714	\$546,744	\$2,348,119	\$4,972,969
WDA11: Klamath and Lake Counties	\$6,838	\$1,045	\$6,520	\$0	\$296,264	\$549,579
WDA12: Morrow and Umatilla Counties	\$30,751	\$16,106	\$39,411	\$172,615	\$525,611	\$748,124
WDA13: Baker, Union and Wallowa Counties	\$420,788	\$12,090	\$10,661	\$20,941	\$1,355,480	\$2,031,042
WDA14: Grant, Harney and Malheur Counties	\$7,036	\$1,450	\$2,278	\$0	\$180,577	\$463,319
WDA15: Clackamas County	\$505,060	\$173,258	\$39,862	\$2,003,097	\$827,707	\$1,934,737
Oregon State Total	\$46,694,484	\$4,353,637	\$3,066,565	\$5,186,612	\$60,836,227	\$125,683,369

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 FOR 2005 AND 2006

WDA	Total Revenue	Per Capita	Index 06	Index 05
WDA1 Clatsop, Columbia and Tillamook Counties	\$6,869,552	\$61.41	1.71	0.59
WDA2 Multnomah and Washington Counties	\$84,621,671	\$70.77	1.97	1.70
WDA3 Marion, Polk and Yamhill Counties	\$6,348,715	\$13.25	0.37	0.23
WDA4 Benton, Lincoln and Linn Counties	\$2,895,400	\$12.23	0.34	0.24
WDA5 Lane County	\$3,925,343	\$11.62	0.32	0.35
WDA6 Douglas County	\$814,349	\$7.75	0.22	0.19
WDA7 Coos and Curry Counties	\$364,408	\$4.18	0.12	0.23
WDA8 Jackson and Josephine Counties	\$8,770,371	\$31.46	0.88	0.97
WDA9 Gilliam, Hood River, Sherman, Wheeler and Wasco Counties	\$373,790	\$7.46	0.21	0.40
WDA10 Crook, Deschutes and Jefferson Counties	\$4,972,969	\$25.84	0.72	0.58
WDA11 Klamath and Lake Counties	\$549,579	\$7.44	0.21	0.10
WDA12 Morrow and Umatilla Counties	\$748,124	\$8.83	0.25	0.23
WDA13 Baker, Union and Wallowa Counties	\$2,031,042	\$42.79	1.19	0.73
WDA14 Grant, Harney and Malheur Counties	\$463,319	\$10.21	0.28	0.12
WDA15 Clackamas County	\$1,934,737	\$5.17	0.14	0.28
Statewide	\$125,683,369	\$33.96	0.94	0.81

Source: WESTAF 2007

Per Capita Sales

Per Capita Bookstore Sales

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. WDA 2 (Washington and Multnomah) and WDA 15 (Clackamas) both had high Indexes of 2.12 and 4.24 respectively. The Oregon State Index was 1.73.

TABLE #7
OREGON STATE: PER CAPITA BOOKSTORE SALES FOR 2005 AND 2006

WDA	Bookstore Sales	Per Capita	Index 06	Index 05
1	\$7,600,000	\$68	0.83	0.88
2	\$206,300,000	\$173	2.12	1.61
3	\$30,700,000	\$64	0.79	1.04
4	\$30,000,000	\$127	1.56	2.64
5	\$38,000,000	\$112	1.38	2.23
6	\$9,500,000	\$90	1.11	0.94
7	\$6,300,000	\$72	0.89	0.75
8	\$31,100,000	\$112	1.37	1.41
9	\$2,400,000	\$48	0.59	0.65
10	\$17,100,000	\$89	1.09	0.89
11	\$5,100,000	\$69	0.85	0.44
12	\$2,700,000	\$32	0.39	0.38
13	\$2,600,000	\$55	0.67	1.36
14	\$1,900,000	\$42	0.51	1.07
15	\$129,300,000	\$346	4.24	1.32
Oregon State	\$520,600,000	\$140.67	1.73	1.44
National	\$24,391,300,000	\$81.47	1.00	1.00

Source: 2005 and 2006 U.S. Estimate by Claritas Inc

Per Capita Music Store Sales

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) continues to show a very high music store purchasing Index of 2.08, though down from last year. The state Index value was similar to last year's Index with value of 1.22 for 2006 and 1.23 for 2005.

TABLE #8
OREGON STATE: PER CAPITA MUSIC STORE SALES FOR 2005 AND 2006

WDA	Music Store Sales	Per Capita	Index 06	Index 05
1	\$900,000	\$8	0.24	0.39
2	\$84,000,000	\$70	2.08	2.38
3	\$11,200,000	\$23	0.69	1.37
4	\$6,700,000	\$28	0.84	0.32
5	\$11,100,000	\$33	0.97	0.73
6	\$4,500,000	\$43	1.27	0.60
7	\$3,000,000	\$34	1.02	0.23
8	\$8,100,000	\$29	0.86	0.94
9	\$900,000	\$18	0.53	0.73
10	\$2,900,000	\$15	0.45	0.55
11	\$800,000	\$11	0.32	0.16
12	\$800,000	\$9	0.28	0.02
13	\$300,000	\$6	0.19	1.29
14	\$1,900,000	\$42	1.24	0.26
15	\$14,800,000	\$40	1.17	0.29
Oregon State	\$151,900,000	\$41.05	1.22	1.23
National	\$10,092,000,000	\$33.71	1.00	1.00

Source: U.S. 2005 and 2006 Estimate by Claritas Inc.

Per Capita Photography Store Sales

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 2.09. The overall state Index was up from 1.04 to 1.12 in the current CVI year.

TABLE #9
OREGON STATE: PER CAPITA PHOTOGRAPHY STORE SALES FOR 2005 AND 2006

WDA	Photography Store Sales	Per Capita	Index 06	Index 05
1	\$0.00	\$0.00	0.00	0.00
2	\$38,000,000	\$32.00	2.09	1.85
3	\$7,200,000	\$15.00	0.99	1.36
4	\$4,200,000	\$18.00	1.17	1.64
5	\$2,600,000	\$8.00	0.51	0.19
6	\$1,400,000	\$13.00	0.88	0.61
7	\$600,000	\$7.00	0.45	0.73
8	\$5,400,000	\$19.00	1.27	0.46
9	\$400,000	\$8.00	0.52	0.64
10	\$1,400,000	\$7.00	0.48	0.35
11	\$0.00	\$0.00	0.00	0.87
12	\$0.00	\$0.00	0.00	0.00
13	\$0.00	\$0.00	0.00	0.00
14	\$0.00	\$0.00	0.00	0.35
15	\$2,000,000	\$5.00	0.35	0.35
Oregon State	\$63,200,000	\$17.08	1.12	1.04
National	\$4,557,100,000	\$15.22	1.00	1.00

Source: Claritas Inc., 2005 and 2006 Business Summary using InfoUSA

Motion Picture Theater Attendance

Motion picture attendance is a measure of the average weekly movie theater attendance compared to attendance nationwide. In Oregon, the state Index increased as the national average did, however, weekly attendance dropped from 0.12 to 0.09. This drop was also felt in a significant amount of Oregon Counties that experienced large drop offs in motion picture attendance and CVI-related Indexes.

TABLE #10
OREGON STATE: MOTION PICTURE ATTENDANCE FOR 2005 AND 2006

WDA	Attendance	Avg. Weekly Attendance	Index 06	Index 05
1	852,862	0.15	1.57	1.69
2	8,932,607	0.14	1.54	1.27
3	1,885,274	0.08	0.81	0.80
4	1,750,611	0.14	1.53	1.60
5	1,077,299	0.06	0.66	0.56
6	359,100	0.07	0.71	0.90
7	179,550	0.04	0.43	1.07
8	1,571,062	0.11	1.16	1.01
9	718,200	0.28	2.96	1.87
10	1,211,962	0.12	1.30	1.02
11	224,437	0.06	0.63	0.95
12	538,650	0.12	1.31	2.45
13	448,875	0.18	1.95	3.41
14	179,550	0.08	0.82	3.07
15	1,885,274	0.10	1.04	0.76
Oregon State	21,815,311	0.11	1.22	1.00
National	1,450,000,000	0.09	1.00	1.00

Source: 2005 and 2006 Estimate by Claritas Inc.

Per Capita Museum and Art Gallery Revenues

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 Oregon state Index increased from 1.13 to 1.20. The WDA 13 (Baker, Union and Wallowa Counties) region had strong Index score of 2.93.

TABLE #11

OREGON STATE: PER CAPITA MUSEUM AND ART GALLERY SALES FOR 2005 AND 2006

WDA	Museum & Art Gallery Sales	Per Capita	Index 06	Index 05
1	\$3,400,000	\$30	1.92	1.91
2	\$31,800,000	\$27	1.68	1.43
3	\$6,100,000	\$13	0.81	0.60
4	\$4,900,000	\$21	1.31	1.20
5	\$3,800,000	\$11	0.71	0.83
6	\$300,000	\$3	0.18	0.00
7	\$2,100,000	\$24	1.52	2.41
8	\$5,200,000	\$19	1.18	1.27
9	\$1,600,000	\$32	2.02	4.21
10	\$2,300,000	\$12	0.76	0.76
11	\$2,000,000	\$27	1.71	1.90
12	\$1,400,000	\$17	1.05	0.82
13	\$2,200,000	\$46	2.93	1.46
14	\$200,000	\$4	0.28	3.46
15	\$2,900,000	\$8	0.49	0.57
Oregon State	\$70,200,000	\$18.97	1.20	1.13
National	\$4,731,200,000	\$15.80	1.00	1.00

Source: Claritas Inc.

The Occupational Index of the Arts

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 1.00 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 2006 Oregon State Occupational Index of 1.01 indicates that the state has a slightly better than average level of arts-related employment activity as compared to the nation as a whole and arts-related employment increased at a greater rate than the nation from 2005 to 2006 as the Index moved from 0.95 to 1.01. WDA 2 (Multnomah and Washington Counties) was the most vibrant region, with an Index of 1.74.

Oregon State

In 2006, there were a total of 23,841 jobs in arts-related occupations, according to the Oregon Employment Department current database. The majority or 14,759 jobs were classified as “primary arts” occupations. The remaining 9,082 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 1.26% for 2005, a number that is in the range for the nation of US arts occupations.

The Creative Vitality Index does not measure artists and designers who are self-employed or work on a freelance basis, so the employment data does not reflect the hundreds who make art in their own homes and studios.

TABLE #12
 OREGON STATE: PRIMARY OCCUPATIONS
 IN THE CREATIVE ECONOMY FOR 2005 AND 2006

Primary Occupations	2006	2005
Actors	301	249
Architects, Except Landscape and Naval	1756	1771
Art Directors	380	266
Choreographers	197	124
Commercial and Industrial Designers	382	328
Dancers	152	154
Designers, All Other	114	81
Editors	1149	997
Fashion Designers	464	473
Fine Artists, Including Painters, Sculptors, and Illustrators	214	133
Floral Designers	793	727
Graphic Designers	2438	1966
Interior Designers	656	610
Landscape Architects	348	338
Multi-Media Artists and Animators	380	287
Music Directors and Composers	604	326
Musicians and Singers	1172	705
Photographers	634	804
Producers and Directors	818	690
Radio and Television Announcers	478	n/a
Set and Exhibit Designers	129	116
Technical Writers	691	737
Writers and Authors	441	509
Total	14,759	12,323

Source: Oregon State Department of Employment Security 2005 and 2006

TABLE #13
 OREGON STATE: SECONDARY OCCUPATIONS
 IN THE CREATIVE ECONOMY FOR 2005 AND 2006

Secondary Occupations	2006	2005
Advertising and Promotions Managers	684	681
Agents and Business Managers of Artists, Performers, and Athletes	62	60
Audio and Video Equipment Technicians	742	627
Broadcast Technicians	411	394
Camera Operators, Television, Video, and Motion Picture	247	293
Directors, Religious Activities and Education	1541	956
Film and Video Editors	120	83
Librarians	1,617	1,681
Media and Communication Equipment Workers, All Other	184	284
Media and Communication Workers, All Other	407	544
Musical Instrument Repairers and Tuners	92	44
Public Relations Managers	1,061	833
Public Relations Specialists	1,818	1,859
Sound Engineering Technicians	96	58
Total	9,082	8,397
Total All Occupations	23,841	20,720

Source: Oregon State Department of Employment Security 2005 and 2006

Clatsop, Columbia and Tillamook Counties WDA1

The Clatsop, Columbia and Tillamook Counties, WDA 1, Occupational Index in 2005 was 0.34 – less than the national and Oregon State average, indicating a lower number of arts occupations. Arts occupations in this region decreased from 265 to 215 from year to year.

TABLE #14

WDA 1 CLATSOP, COLUMBIA AND TILLAMOOK COUNTIES: PRIMARY OCCUPATIONS IN THE CREATIVE ECONOMY FOR 2005 AND 2006

Primary Occupations	2006	2005
Actors	0	0
Architects, Except Landscape and Naval	11	18
Art and Design Workers, All Other	2	1
Art Directors	0	2
Choreographers	0	0
Commercial and Industrial Designers	2	4
Dancers	0	3
Editors	13	10
Fashion Designers	0	0
Fine Artists, Including Painters, Sculptors, and Illustrators	13	10
Floral Designers	16	21
Graphic Designers	13	22
Interior Designers	5	8
Landscape Architects	0	3
Multi-Media Artists and Animators	0	4
Music Directors and Composers	10	7
Musicians and Singers	7	12
Photographers	11	15
Producers and Directors	6	7
Set and Exhibit Designers	0	0
Technical Writers	1	0
Writers and Authors	2	2
Total	112	149

Source: Oregon State Department of Employment Security 2005 and 2006

TABLE #15

WDA 1 OREGON STATE: SECONDARY OCCUPATIONS IN THE CREATIVE ECONOMY FOR 2005 AND 2006

Secondary Occupations	2006	2005
Advertising and Promotions Managers	5	5
Agents and Business Managers of Artists, Performers, and Athletes	0	0
Audio and Video Equipment Technicians	4	8
Broadcast Technicians	8	5
Camera Operators, Television, Video, and Motion Picture	0	6
Directors, Religious Activities and Education	25	22
Film and Video Editors	0	0
Librarians	41	43
Media and Communication Equipment Workers, All Other	0	2
Media and Communication Workers, All Other	3	5
Musical Instrument Repairers and Tuners	0	0
Public Relations Managers	8	8
Public Relations Specialists	9	12
Sound Engineering Technicians	0	0
Total	103	116
Total All Occupations WDA 1	215	265

Source: Oregon State Department of Employment Security 2005 and 2006

Multnomah and Washington Counties WDA 2

Multnomah and Washington Counties, WDA 2, had the highest arts occupational Index in the state in 2005. This region has the largest concentration of arts-related jobs with a total of 12,612 in the primary and secondary occupations.

TABLE #16

WDA 2 MULTNOMAH AND WASHINGTON COUNTIES: PRIMARY OCCUPATIONS IN THE CREATIVE ECONOMY FOR 2005 AND 2006

Primary Occupations	2006	2005
Actors	70	117
Architects, Except Landscape and Naval	1,528	1,454
Art and Design Workers, All Other	50	35
Art Directors	249	180
Choreographers	130	61
Commercial and Industrial Designers	160	211
Dancers	69	106
Editors	592	474
Fashion Designers	314	451
Fine Artists, Including Painters, Sculptors, and Illustrators	105	76
Floral Designers	219	210
Graphic Designers	1,321	1,057
Interior Designers	470	391
Landscape Architects	239	211
Multi-Media Artists and Animators	201	184
Music Directors and Composers	230	111
Musicians and Singers	374	315
Photographers	325	357
Producers and Directors	523	431
Set and Exhibit Designers	86	77
Technical Writers	487	441
Writers and Authors	339	245
Total	8,081	7,195

Source: Oregon State Department of Employment Security 2005 and 2006

TABLE #17

WDA 2 OREGON STATE: SECONDARY OCCUPATIONS IN THE CREATIVE ECONOMY FOR 2005 AND 2006

Secondary Occupations	2006	2005
Advertising and Promotions Managers	380	384
Agents and Business Managers of Artists, Performers, and Athletes	50	46
Audio and Video Equipment Technicians	290	216
Broadcast Technicians	196	220
Camera Operators, Television, Video, and Motion Picture	98	156
Directors, Religious Activities and Education	482	328
Film and Video Editors	95	53
Librarians	587	616
Media and Communication Equipment Workers, All Other	123	155
Media and Communication Workers, All Other	254	277
Musical Instrument Repairers and Tuners	51	10
Public Relations Managers	688	506
Public Relations Specialists	1,172	1,051
Sound Engineering Technicians	65	36
Total	4,531	4,054
Total All Occupations WDA 2	12,612	11,249

Source: Oregon State Department of Employment Security 2005 and 2006

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. The number of total arts-related jobs (primary and secondary) increased in 2006 to 1,715.

TABLE #18

WDA 3 MARION, POLK AND YAMHILL COUNTIES:

PRIMARY OCCUPATIONS IN THE CREATIVE ECONOMY FOR 2005 AND 2006

Primary Occupations	2006	2005
Actors	7	8
Architects, Except Landscape and Naval	57	41
Art and Design Workers, All Other	2	4
Art Directors	18	11
Choreographers	17	7
Commercial and Industrial Designers	13	4
Dancers	8	10
Editors	96	91
Fashion Designers	1	1
Fine Artists, Including Painters, Sculptors, and Illustrators	16	8
Floral Designers	76	82
Graphic Designers	149	116
Interior Designers	50	45
Landscape Architects	11	21
Multi-Media Artists and Animators	8	15
Music Directors and Composers	75	45
Musicians and Singers	57	38
Photographers	106	79
Producers and Directors	22	30
Set and Exhibit Designers	9	10
Technical Writers	20	47
Writers and Authors	39	47
Total	857	760

Source: Oregon State Department of Employment Security 2005 and 2006

TABLE #19

WDA3 OREGON STATE: SECONDARY OCCUPATIONS

IN THE CREATIVE ECONOMY FOR 2005 AND 2006

Secondary Occupations	2006	2005
Advertising and Promotions Managers	46	56
Agents and Business Managers of Artists, Performers, and Athletes	0	3
Audio and Video Equipment Technicians	32	67
Broadcast Technicians	23	12
Camera Operators, Television, Video, and Motion Picture	6	17
Directors, Religious Activities and Education	223	158
Film and Video Editors	2	3
Librarians	223	234
Media and Communication Equipment Workers, All Other	8	7
Media and Communication Workers, All Other	26	32
Musical Instrument Repairers and Tuners	0	2
Public Relations Managers	60	63
Public Relations Specialists	209	243
Sound Engineering Technicians	0	2
Total	858	899
Total All Occupations WDA3	1,715	1,659

Source: Oregon State Department of Employment Security 2005 and 2006

Benton, Lincoln and Linn Counties WDA 4

The Benton, Lincoln and Linn Counties, WDA 4, Occupational Index was 0.57. This is a decrease from last year's Index, as the number total arts-related jobs decreased from 839 to 791.

TABLE #20

WDA 4 BENTON, LINCOLN AND LINN COUNTIES:

PRIMARY OCCUPATIONS IN THE CREATIVE ECONOMY FOR 2005 AND 2006

Primary Occupations	2006	2005
Actors	1	1
Architects, Except Landscape and Naval	7	5
Art and Design Workers, All Other	0	7
Art Directors	6	8
Choreographers	15	2
Commercial and Industrial Designers	6	4
Dancers	0	0
Editors	36	56
Fashion Designers	1	0
Fine Artists, Including Painters, Sculptors, and Illustrators	3	10
Floral Designers	50	64
Graphic Designers	79	69
Interior Designers	10	13
Landscape Architects	4	4
Multi-Media Artists and Animators	1	5
Music Directors and Composers	27	33
Musicians and Singers	69	32
Photographers	23	29
Producers and Directors	18	22
Set and Exhibit Designers	5	5
Technical Writers	27	35
Writers and Authors	23	23
Total	411	427

Source: Oregon State Department of Employment Security 2005 and 2006

TABLE #21

WDA4 OREGON STATE: SECONDARY OCCUPATIONS IN THE CREATIVE ECONOMY FOR 2005 AND 2006

Secondary Occupations	2006	2005
Advertising and Promotions Managers	31	39
Agents and Business Managers of Artists, Performers, and Athletes	0	0
Audio and Video Equipment Technicians	20	27
Broadcast Technicians	6	13
Camera Operators, Television, Video, and Motion Picture	7	10
Directors, Religious Activities and Education	94	74
Film and Video Editors	0	3
Librarians	108	105
Media and Communication Equipment Workers, All Other	8	10
Media and Communication Workers, All Other	4	18
Musical Instrument Repairers and Tuners	8	6
Public Relations Managers	32	32
Public Relations Specialists	60	74
Sound Engineering Technicians	2	1
Total	380	412
Total All Occupations WDA 4	791	839

Source: Oregon State Department of Employment Security 2005 and 2006

Lane County WDA 5

Lane County, WDA 5, has the second highest occupational index in the state at 1.11. This is above the Oregon State Index of 1.01. This region saw a slight decrease in secondary occupations, but a significant increase in primary occupations from 1,288 to 1,423.

TABLE #22
WDA 5 LANE COUNTY: PRIMARY OCCUPATIONS
IN THE CREATIVE ECONOMY FOR 2005 AND 2006

Primary Occupations	2006	2005
Actors	0	2
Architects, Except Landscape and Naval	123	114
Art and Design Workers, All Other	29	13
Art Directors	16	23
Choreographers	84	20
Commercial and Industrial Designers	4	36
Dancers	5	9
Editors	128	122
Fashion Designers	4	2
Fine Artists, Including Painters, Sculptors, and Illustrators	8	13
Floral Designers	122	91
Graphic Designers	280	241
Interior Designers	36	35
Landscape Architects	46	46
Multi-Media Artists and Animators	57	32
Music Directors and Composers	35	26
Musicians and Singers	161	153
Photographers	71	112
Producers and Directors	80	73
Set and Exhibit Designers	6	7
Technical Writers	76	79
Writers and Authors	52	39
Total	1,423	1,288

Source: Oregon State Department of Employment Security 2005 and 2006

TABLE #23
WDA 5 OREGON STATE: SECONDARY OCCUPATIONS
IN THE CREATIVE ECONOMY FOR 2005 AND 2006

Secondary Occupations	2006	2005
Advertising and Promotions Managers	39	50
Agents and Business Managers of Artists, Performers, and Athletes	9	4
Audio and Video Equipment Technicians	111	104
Broadcast Technicians	52	43
Camera Operators, Television, Video, and Motion Picture	33	21
Directors, Religious Activities and Education	91	85
Film and Video Editors	16	14
Librarians	144	154
Media and Communication Equipment Workers, All Other	33	51
Media and Communication Workers, All Other	40	50
Musical Instrument Repairers and Tuners	15	10
Public Relations Managers	67	72
Public Relations Specialists	149	148
Sound Engineering Technicians	7	4
Total	806	810
Total All Occupations WDA 5	2,229	2,098

Source: Oregon State Department of Employment Security 2005 and 2006

Douglas County WDA 6

With 295 total arts jobs, Douglas County, WDA 6, has an index of 0.45. This is below the Oregon state Index of 1.01 and a decrease in jobs compared to the 2005 CVI. There were 130 jobs in the primary occupation category and 142 listed as secondary art occupations.

TABLE #24

WDA 6 DOUGLAS COUNTY: PRIMARY OCCUPATIONS IN THE CREATIVE ECONOMY FOR 2005 AND 2006

Primary Occupations	2006	2005
Actors	0	0
Architects, Except Landscape and Naval	7	5
Art and Design Workers, All Other	1	0
Art Directors	2	3
Choreographers	0	0
Commercial and Industrial Designers	8	1
Dancers	2	1
Editors	14	16
Fashion Designers	0	1
Fine Artists, Including Painters, Sculptors, and Illustrators	0	0
Floral Designers	21	32
Graphic Designers	24	25
Interior Designers	2	0
Landscape Architects	1	1
Multi-Media Artists and Animators	1	1
Music Directors and Composers	7	6
Musicians and Singers	12	10
Photographers	16	13
Producers and Directors	3	6
Set and Exhibit Designers	3	4
Technical Writers	3	4
Writers and Authors	3	5
Total	130	134

Source: Oregon State Department of Employment Security 2005 and 2006

TABLE #25

WDA 6 OREGON STATE: SECONDARY OCCUPATIONS IN THE CREATIVE ECONOMY FOR 2005 AND 2006

Secondary Occupations	2006	2005
Advertising and Promotions Managers	3	9
Agents and Business Managers of Artists, Performers, and Athletes	0	0
Audio and Video Equipment Technicians	6	8
Broadcast Technicians	1	1
Camera Operators, Television, Video, and Motion Picture	1	3
Directors, Religious Activities and Education	28	25
Film and Video Editors	5	0
Librarians	59	68
Media and Communication Equipment Workers, All Other	2	3
Media and Communication Workers, All Other	2	6
Musical Instrument Repairers and Tuners	2	3
Public Relations Managers	10	9
Public Relations Specialists	21	24
Sound Engineering Technicians	2	2
Total	142	161
Total All Occupations WDA 6	272	295

Source: Oregon State Department of Employment Security 2005 and 2006

Coos and Curry Counties WDA 7

Coos and Curry Counties, WDA 7, had a lower than average arts occupational Index of 0.44. There were a total of 213 arts jobs in this region with, again, a larger increase in primary jobs as shown in WDA 6.

TABLE #26
WDA 7 COOS AND CURRY COUNTIES: PRIMARY OCCUPATIONS
IN THE CREATIVE ECONOMY FOR 2005 AND 2006

Primary Occupations	2006	2005
Actors	0	0
Architects, Except Landscape and Naval	22	25
Art and Design Workers, All Other	0	0
Art Directors	0	1
Choreographers	0	0
Commercial and Industrial Designers	5	5
Dancers	1	2
Editors	14	12
Fashion Designers	0	0
Fine Artists, Including Painters, Sculptors, and Illustrators	0	0
Floral Designers	12	17
Graphic Designers	15	8
Interior Designers	2	0
Landscape Architects	2	0
Multi-Media Artists and Animators	2	0
Music Directors and Composers	10	7
Musicians and Singers	12	11
Photographers	11	8
Producers and Directors	14	2
Set and Exhibit Designers	0	0
Technical Writers	1	3
Writers and Authors	0	0
Total	123	101

Source: Oregon State Department of Employment Security 2005 and 2006

TABLE #27
WDA 7 OREGON STATE: SECONDARY OCCUPATIONS
IN THE CREATIVE ECONOMY FOR 2005 AND 2006

Secondary Occupations	2006	2005
Advertising and Promotions Managers	6	12
Agents and Business Managers of Artists, Performers, and Athletes	0	0
Audio and Video Equipment Technicians	6	5
Broadcast Technicians	0	1
Camera Operators, Television, Video, and Motion Picture	0	0
Directors, Religious Activities and Education	26	23
Film and Video Editors	0	0
Librarians	31	33
Media and Communication Equipment Workers, All Other	5	1
Media and Communication Workers, All Other	0	5
Musical Instrument Repairers and Tuners	2	0
Public Relations Managers	4	6
Public Relations Specialists	10	16
Sound Engineering Technicians	0	1
Total	90	103
Total All Occupations WDA 7	213	204

Source: Oregon State Department of Employment Security 2005 and 2006

Jackson and Josephine Counties WDA 8

With 1,346 arts related jobs, the Occupational Index for Jackson and Josephine Counties, WDA 8, was .81.

TABLE #28

WDA 8 JACKSON AND JOSEPHINE COUNTIES: PRIMARY OCCUPATIONS IN THE CREATIVE ECONOMY FOR 2005 AND 2006

Primary Occupations	2006	2005
Actors	102	97
Architects, Except Landscape and Naval	30	18
Art and Design Workers, All Other	1	3
Art Directors	6	9
Choreographers	5	5
Commercial and Industrial Designers	22	28
Dancers	4	4
Editors	73	64
Fashion Designers	6	7
Fine Artists, Including Painters, Sculptors, and Illustrators	9	4
Floral Designers	56	50
Graphic Designers	134	117
Interior Designers	35	9
Landscape Architects	16	8
Multi-Media Artists and Animators	11	12
Music Directors and Composers	32	29
Musicians and Singers	59	51
Photographers	50	59
Producers and Directors	102	53
Set and Exhibit Designers	6	5
Technical Writers	16	19
Writers and Authors	25	36
Total	800	687

Source: Oregon State Department of Employment Security 2005 and 2006

TABLE #29

WDA 8 OREGON STATE: SECONDARY OCCUPATIONS IN THE CREATIVE ECONOMY FOR 2005 AND 2006

Secondary Occupations	2006	2005
Advertising and Promotions Managers	32	36
Agents and Business Managers of Artists, Performers, and Athletes	1	3
Audio and Video Equipment Technicians	38	34
Broadcast Technicians	59	59
Camera Operators, Television, Video, and Motion Picture	33	33
Directors, Religious Activities and Education	76	59
Film and Video Editors	4	4
Librarians	83	87
Media and Communication Equipment Workers, All Other	11	15
Media and Communication Workers, All Other	35	63
Musical Instrument Repairers and Tuners	55	9
Public Relations Managers	45	45
Public Relations Specialists	64	77
Sound Engineering Technicians	10	8
Total	546	532
Total All Occupations WDA 8	1,346	1,219

Source: Oregon State Department of Employment Security 2005 and 2006

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 0.50. There are a total of 148 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 ECONOMY FOR 2005 AND 2006

Primary Occupations	2006	2005
Actors	0	6
Architects, Except Landscape and Naval	15	9
Art and Design Workers, All Other	0	0
Art Directors	1	2
Choreographers	2	2
Commercial and Industrial Designers	10	10
Dancers	0	0
Editors	5	6
Fashion Designers	0	0
Fine Artists, Including Painters, Sculptors, and Illustrators	2	2
Floral Designers	0	6
Graphic Designers	16	14
Interior Designers	9	6
Landscape Architects	3	3
Multi-Media Artists and Animators	4	6
Music Directors and Composers	4	4
Musicians and Singers	6	4
Photographers	8	8
Producers and Directors	3	9
Set and Exhibit Designers	0	2
Technical Writers	0	0
Writers and Authors	1	1
Total	89	100

Source: Oregon State Department of Employment Security 2005 and 2006

TABLE #31

WDA 9 OREGON STATE: SECONDARY OCCUPATIONS
IN THE CREATIVE ECONOMY ECONOMY FOR 2005 AND 2006

Secondary Occupations	2006	2005
Advertising and Promotions Managers	5	2
Agents and Business Managers of Artists, Performers, and Athletes	0	0
Audio and Video Equipment Technicians	4	6
Broadcast Technicians	4	5
Camera Operators, Television, Video, and Motion Picture	1	5
Directors, Religious Activities and Education	14	11
Film and Video Editors	0	1
Librarians	12	11
Media and Communication Equipment Workers, All Other	0	2
Media and Communication Workers, All Other	2	5
Musical Instrument Repairers and Tuners	2	1
Public Relations Managers	7	3
Public Relations Specialists	8	11
Sound Engineering Technicians	0	0
Total	59	63
Total All Occupations WDA 9	148	163

Source: Oregon State Department of Employment Security 2005 and 2006

Crook, Deschutes and Jefferson Counties WDA 10

The Crook, Deschutes and Jefferson Counties, WDA 10 region, was fourth in the state with an Index of .77. Overall, there was a significant increase in arts related jobs from 718 to 867.

TABLE #32

WDA 10 CROOK, DESCHUTES COUNTIES: PRIMARY OCCUPATIONS IN THE CREATIVE ECONOMY FOR 2005 AND 2006

Primary Occupations	2006	2005
Actors	14	13
Architects, Except Landscape and Naval	68	49
Art and Design Workers, All Other	2	6
Art Directors	8	10
Choreographers	19	26
Commercial and Industrial Designers	16	8
Dancers	28	0
Editors	57	54
Fashion Designers	1	4
Fine Artists, Including Painters, Sculptors, and Illustrators	3	1
Floral Designers	55	38
Graphic Designers	96	84
Interior Designers	35	24
Landscape Architects	25	16
Multi-Media Artists and Animators	28	7
Music Directors and Composers	17	13
Musicians and Singers	27	19
Photographers	37	46
Producers and Directors	26	19
Set and Exhibit Designers	2	1
Technical Writers	17	16
Writers and Authors	14	15
Total	595	469

Source: Oregon State Department of Employment Security 2005 and 2006

TABLE #33

WDA 10 OREGON STATE: SECONDARY OCCUPATIONS IN THE CREATIVE ECONOMY FOR 2005 AND 2006

Secondary Occupations	2006	2005
Advertising and Promotions Managers	18	22
Agents and Business Managers of Artists, Performers, and Athletes	0	1
Audio and Video Equipment Technicians	15	14
Broadcast Technicians	46	15
Camera Operators, Television, Video, and Motion Picture	7	10
Directors, Religious Activities and Education	42	31
Film and Video Editors	1	3
Librarians	35	35
Media and Communication Equipment Workers, All Other	5	8
Media and Communication Workers, All Other	13	17
Musical Instrument Repairers and Tuners	0	0
Public Relations Managers	32	22
Public Relations Specialists	57	70
Sound Engineering Technicians	1	1
Total	272	249
Total All Occupations WDA 10	867	718

Source: Oregon State Department of Employment Security 2005 and 2006

Klamath and Lake Counties WDA 11

Klamath and Lake Counties, WDA 11, had an Occupational Index of 0.51 for 2006. This is below the Oregon state Index of 1.01. There were a total of 231 arts related jobs in this region, up from the 181 reported by the Oregon Employment Department in 2005.

TABLE #34

WDA 11 KLAMATH AND LAKE COUNTIES: PRIMARY OCCUPATIONS IN THE CREATIVE ECONOMY FOR 2005 AND 2006

Primary Occupations	2006	2005
Actors	0	0
Architects, Except Landscape and Naval	12	8
Art and Design Workers, All Other	0	0
Art Directors	4	0
Choreographers	2	1
Commercial and Industrial Designers	2	0
Dancers	10	11
Editors	13	7
Fashion Designers	2	1
Fine Artists, Including Painters, Sculptors, and Illustrators	0	0
Floral Designers	13	5
Graphic Designers	25	12
Interior Designers	5	7
Landscape Architects	3	1
Multi-Media Artists and Animators	1	2
Music Directors and Composers	6	4
Musicians and Singers	5	5
Photographers	10	10
Producers and Directors	11	8
Set and Exhibit Designers	1	1
Technical Writers	4	16
Writers and Authors	1	1
Total	130	100

Source: Oregon State Department of Employment Security 2005 and 2006

TABLE #35

WDA11 OREGON STATE: SECONDARY OCCUPATIONS IN THE CREATIVE ECONOMY FOR 2005 AND 2006

Secondary Occupations	2006	2005
Advertising and Promotions Managers	3	3
Agents and Business Managers of Artists, Performers, and Athletes	0	0
Audio and Video Equipment Technicians	7	7
Broadcast Technicians	7	7
Camera Operators, Television, Video, and Motion Picture	2	4
Directors, Religious Activities and Education	15	15
Film and Video Editors	0	0
Librarians	32	23
Media and Communication Equipment Workers, All Other	7	7
Media and Communication Workers, All Other	8	6
Musical Instrument Repairers and Tuners	2	0
Public Relations Managers	4	4
Public Relations Specialists	14	13
Sound Engineering Technicians	0	0
Total	101	89
Total All Occupations WDA11	231	189

Source: Oregon State Department of Employment Security 2005 and 2006

Morrow and Umatilla Counties WDA 12

There are a total of 185 arts related jobs in the Morrow and Umatilla Counties, WDA 12 region. The 2005 Occupational Arts Index is 0.37, which is lower than the Oregon state Index of 1.01..

TABLE #36

WDA 12 MORROW AND UMATILLA COUNTIES: PRIMARY OCCUPATIONS IN THE CREATIVE ECONOMY ECONOMY FOR 2005 AND 2006

Primary Occupations	2006	2005
Actors	0	0
Architects, Except Landscape and Naval	5	1
Art and Design Workers, All Other	0	0
Art Directors	0	0
Choreographers	1	0
Commercial and Industrial Designers	0	0
Dancers	1	1
Editors	16	14
Fashion Designers	0	0
Fine Artists, Including Painters, Sculptors, and Illustrators	1	2
Floral Designers	22	19
Graphic Designers	16	17
Interior Designers	4	3
Landscape Architects	0	1
Multi-Media Artists and Animators	0	0
Music Directors and Composers	8	6
Musicians and Singers	7	8
Photographers	8	3
Producers and Directors	1	1
Set and Exhibit Designers	1	1
Technical Writers	1	2
Writers and Authors	2	1
Total	94	80

Source: Oregon State Department of Employment Security 2005 and 2006

TABLE #37

WDA 12 OREGON STATE: SECONDARY OCCUPATIONS IN THE CREATIVE ECONOMY ECONOMY FOR 2005 AND 2006

Secondary Occupations	2006	2005
Advertising and Promotions Managers	0	0
Agents and Business Managers of Artists, Performers, and Athletes	0	0
Audio and Video Equipment Technicians	4	6
Broadcast Technicians	2	0
Camera Operators, Television, Video, and Motion Picture	0	0
Directors, Religious Activities and Education	15	15
Film and Video Editors	0	0
Librarians	50	47
Media and Communication Equipment Workers, All Other	2	2
Media and Communication Workers, All Other	3	2
Musical Instrument Repairers and Tuners	0	0
Public Relations Managers	10	4
Public Relations Specialists	13	17
Sound Engineering Technicians	0	0
Total	101	91
Total All Occupations WDA12	181	185

Source: Oregon State Department of Employment Security 2005 and 2006

Baker, Union and Wallowa Counties WDA 13

The Occupational Arts Index for Baker, Union and Wallowa Counties, WDA 13, was 0.50. This is lower than the Oregon Index of 1.01. Total arts employment trended slightly downward from 149 to 143 between 2005 and 2006.

TABLE #38

WDA 13 BAKER, UNION AND WALLOWA COUNTIES:

PRIMARY OCCUPATIONS IN THE CREATIVE ECONOMY FOR 2005 AND 2006

Primary Occupations	2006	2005
Actors	3	2
Architects, Except Landscape and Naval	4	3
Art and Design Workers, All Other	0	0
Art Directors	2	1
Choreographers	0	0
Commercial and Industrial Designers	0	0
Dancers	1	0
Editors	10	7
Fashion Designers	0	0
Fine Artists, Including Painters, Sculptors, and Illustrators	4	2
Floral Designers	13	14
Graphic Designers	6	2
Interior Designers	2	0
Landscape Architects	1	1
Multi-Media Artists and Animators	2	2
Music Directors and Composers	4	4
Musicians and Singers	5	4
Photographers	6	9
Producers and Directors	9	6
Set and Exhibit Designers	0	0
Technical Writers	1	4
Writers and Authors	5	1
Total	77	63

Source: Oregon State Department of Employment Security 2005 and 2006

TABLE #39

WDA13 OREGON STATE: SECONDARY OCCUPATIONS

IN THE CREATIVE ECONOMY FOR 2005 AND 2006

Secondary Occupations	2006	2005
Advertising and Promotions Managers	0	0
Agents and Business Managers of Artists, Performers, and Athletes	0	0
Audio and Video Equipment Technicians	4	7
Broadcast Technicians	5	7
Camera Operators, Television, Video, and Motion Picture	1	2
Directors, Religious Activities and Education	13	11
Film and Video Editors	2	0
Librarians	24	30
Media and Communication Equipment Workers, All Other	0	2
Media and Communication Workers, All Other	2	12
Musical Instrument Repairers and Tuners	0	0
Public Relations Managers	8	4
Public Relations Specialists	7	11
Sound Engineering Technicians	0	0
Total	66	86
Total All Occupations WDA 13	143	149

Source: Oregon State Department of Employment Security 2005 and 2006

Grant, Harney and Malheur Counties WDA 14

There were a total of 95 art occupations in Grant, Harney and Malheur Counties, WDA 14. The Occupational Index for this region in 2005 was 0.36.

TABLE #40
WDA 14 GRANT, HARNEY AND MALHEUR COUNTIES:
PRIMARY OCCUPATIONS IN THE CREATIVE ECONOMY FOR 2005 AND 2006

Primary Occupations	2006	2005
Actors	0	0
Architects, Except Landscape and Naval	3	0
Art and Design Workers, All Other	0	0
Art Directors	0	0
Choreographers	0	0
Commercial and Industrial Designers	0	0
Dancers	0	0
Editors	5	6
Fashion Designers	0	0
Fine Artists, Including Painters, Sculptors, and Illustrators	0	0
Floral Designers	9	9
Graphic Designers	6	6
Interior Designers	4	1
Landscape Architects	0	0
Multi-Media Artists and Animators	0	0
Music Directors and Composers	3	3
Musicians and Singers	2	3
Photographers	6	7
Producers and Directors	0	2
Set and Exhibit Designers	0	0
Technical Writers	1	0
Writers and Authors	2	2
Total	41	39

Source: Oregon State Department of Employment Security 2005 and 2006

TABLE #41
WDA14 OREGON STATE: SECONDARY OCCUPATIONS
IN THE CREATIVE ECONOMY FOR 2005 AND 2006

Secondary Occupations	2006	2005
Advertising and Promotions Managers	2	2
Agents and Business Managers of Artists, Performers, and Athletes	0	0
Audio and Video Equipment Technicians	2	3
Broadcast Technicians	4	3
Camera Operators, Television, Video, and Motion Picture	0	1
Directors, Religious Activities and Education	8	8
Film and Video Editors	0	0
Librarians	19	21
Media and Communication Equipment Workers, All Other	3	6
Media and Communication Workers, All Other	1	5
Musical Instrument Repairers and Tuners	0	0
Public Relations Managers	4	4
Public Relations Specialists	11	16
Sound Engineering Technicians	0	0
Total	54	69
Total All Occupations WDA 14	95	108

Source: Oregon State Department of Employment Security 2005 and 2006

Clackamas County WDA 15

In Clackamas County, WDA 15, the Occupational Art Index is 0.64. There were a total of 1,452 arts related occupations for this region, an increase over 2005 numbers.

TABLE #42
WDA 15 OREGON STATE: PRIMARY OCCUPATIONS
IN THE CREATIVE ECONOMY FOR 2005 AND 2006

Primary Occupations	2006	2005
Actors	5	3
Architects, Except Landscape and Naval	102	21
Art and Design Workers, All Other	5	12
Art Directors	12	16
Choreographers	9	0
Commercial and Industrial Designers	15	17
Dancers	8	6
Editors	64	58
Fashion Designers	6	6
Fine Artists, Including Painters, Sculptors, and Illustrators	11	5
Floral Designers	69	69
Graphic Designers	171	176
Interior Designers	77	68
Landscape Architects	27	22
Multi-Media Artists and Animators	19	17
Music Directors and Composers	34	28
Musicians and Singers	37	40
Photographers	57	49
Producers and Directors	16	21
Set and Exhibit Designers	4	3
Technical Writers	64	71
Writers and Authors	27	23
Total	839	731

Source: Oregon State Department of Employment Security 2005 and 2006

TABLE #43
WDA15 OREGON STATE: SECONDARY OCCUPATIONS
IN THE CREATIVE ECONOMY FOR 2005 AND 2006

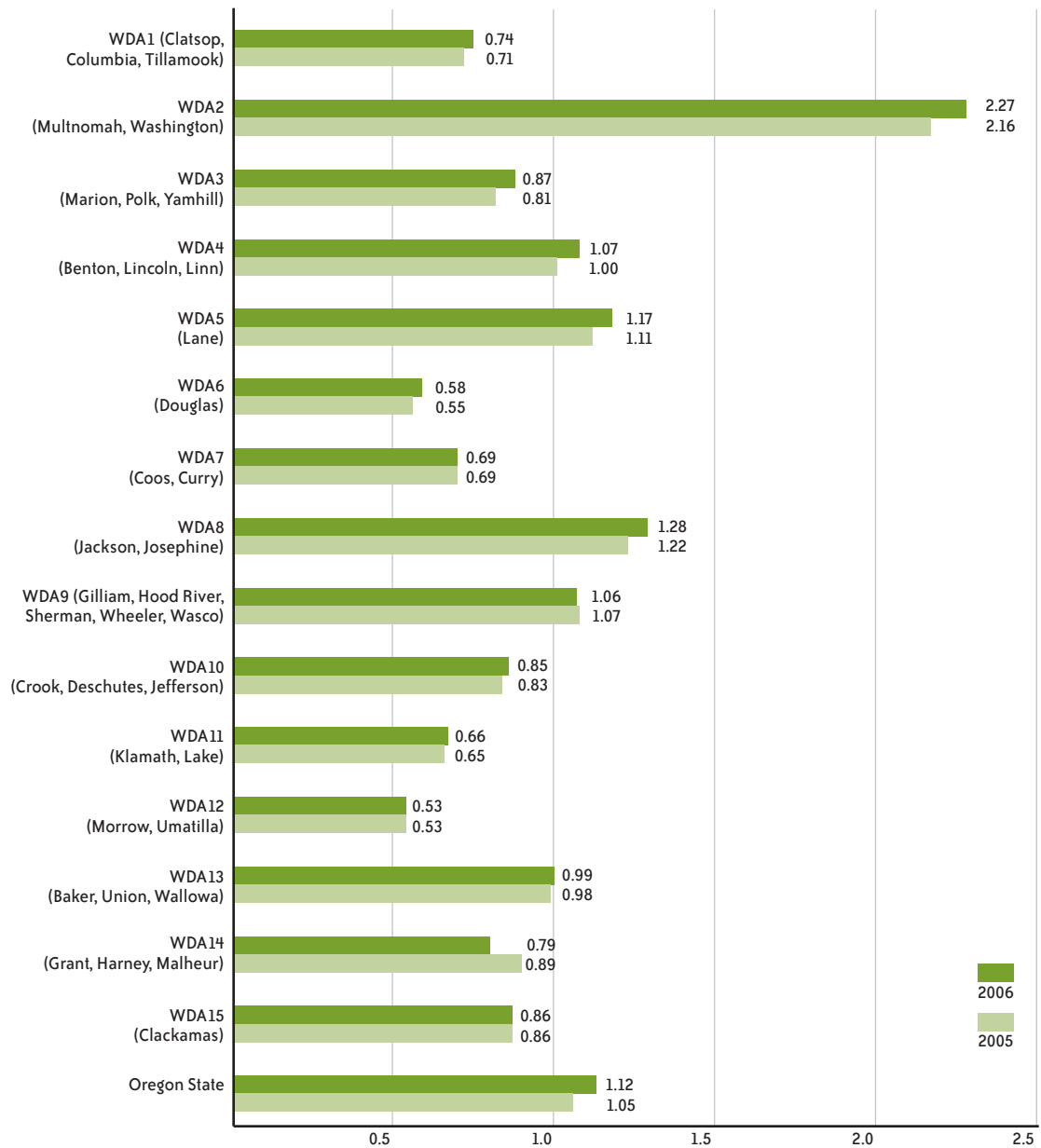
Secondary Occupations	2006	2005
Advertising and Promotions Managers	61	61
Agents and Business Managers of Artists, Performers, and Athletes	4	3
Audio and Video Equipment Technicians	102	115
Broadcast Technicians	0	1
Camera Operators, Television, Video, and Motion Picture	23	25
Directors, Religious Activities and Education	108	91
Film and Video Editors	1	2
Librarians	147	171
Media and Communication Equipment Workers, All Other	7	13
Media and Communication Workers, All Other	32	40
Musical Instrument Repairers and Tuners	4	3
Public Relations Managers	50	45
Public Relations Specialists	70	80
Sound Engineering Technicians	4	3
Total	613	653
Total All Occupations WDA 15	1,452	1,384

Source: Oregon State Department of Employment Security 2005 and 2006

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 2006 calendar year was 1.12. WDA 2 (Multnomah and Washington Counties) had the highest regional index, with an overall value of 2.27.

THE CREATIVE VITALITY INDEX FOR OREGON STATE BY WORKFORCE DEVELOPMENT AREA



Source: WESTAF, 2007

OREGON CREATIVE VITALITY INDEX (CVI)

WDA	Region	CVI 06	CVI 05
WDA 1	Clatsop, Columbia and Tillamook Counties	0.74	0.71
WDA 2	Multnomah and Washington Counties	2.27	2.16
WDA 3	Marion, Polk and Yamhill Counties	.87	0.81
WDA 4	Benton, Lincoln and Linn Counties	1.07	1.00
WDA 5	Lane County	1.17	1.11
WDA 6	Douglas County	0.58	0.55
WDA 7	Coos and Curry Counties	0.69	0.69
WDA 8	Jackson and Josephine Counties	1.28	1.22
WDA 9	Gilliam, Hood River, Sherman, Wheeler and Wasco Counties	1.06	1.07
WDA 10	Crook, Deschutes and Jefferson Counties	0.85	0.83
WDA 11	Klamath and Lake Counties	0.66	0.65
WDA 12	Morrow and Umatilla Counties	0.53	0.53
WDA 13	Baker, Union and Wallowa Counties	0.99	0.98
WDA 14	Grant, Harney and Malheur Counties	0.79	0.89
WDA 15	Clackamas County	0.86	0.86
Oregon State		1.12	1.05

Source: WESTAF, 2007

The index values for the regional WDAs have been adjusted to reduce the impact of high levels of variability reported in some of the data sets and more accurately reflect the overall trends in the state.

Appendix A:

Standard Occupational Arts Categories³

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.

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

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.

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.

ARTISTS AND ART WORKERS

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.