AMERICA'S CREATIVE ECONOMY

A STUDY OF RECENT CONCEPTIONS, DEFINITIONS, AND APPROACHES TO MEASUREMENT ACROSS THE USA

A REPORT FROM THE CREATIVE ECONOMY COALITION (CEC)

A WORKING GROUP OF THE NATIONAL CREATIVITY NETWORK

CHRISTINE HARRIS MARGARET COLLINS DENNIS CHEEK

NCN National Creativity Network

CREATIVE ALLIANCE MILWAUKEE

NATIONAL CREATIVITY NETWORK, OKLAHOMA CITY, OK,
IN COLLABORATION WITH CREATIVE ALLIANCE MILWAUKEE, AUGUST 2013

AMERICA'S CREATIVE ECONOMY

A STUDY OF RECENT CONCEPTIONS, DEFINITIONS, AND APPROACHES TO MEASUREMENT ACROSS THE USA

A Report from the Creative Economy Coalition (CEC),
a Working Group of the National Creativity Network

Oklahoma City, OK: National Creativity Network
in collaboration with Creative Alliance Milwaukee,
August 2013

Christine Harris, M.Sc.
Principal Researcher and Lead Author
Founder and CEO, Christine Harris Connections
Milwaukee, WI
www.charrisconnect.com
Christine@charrisconnect.com

Margaret Collins, M.A.
Co-Principal Researcher and Co-Author
Founder and Executive Director, Center for Creative Economy
Winston-Salem, NC
www.centerforcreativeeconomy.com
mcollins@centerforcreativeeconomy.com

Dennis Cheek, Ph.D
Co-Author and Editor
Co-founder and Executive Director, National Creativity Network
Jacksonville, FL
www.nationalcreativitynetwork.org
ststoday@gmail.com

Creative Alliance Milwaukee
Fiscal Agent
www.creativealliancemke.org

!

ACKNOWLEDGEMENTS

The National Endowment for the Arts
is the primary funder for this research project.

ART WORKS.

www.arts.gov

Cover and Report Design by:
Marian Monsen Creative
Marian Bell, Creative Direction
Jake Stephenson, Graphic Design
www.MarianMonsenCreative.com

The Creative Economy Coalition gratefully acknowledges the following individuals for their extensive research and administrative support: Andrew Altsman, Amanda Emma, and Megan Taylor.

With additional funding from:

Americans for the Arts
www.americansforthearts.org

Maine Center for Creativity
www.mainecenterforcreativity.org

Massachusetts Executive Office
of Housing and Economic Development
www.mass.gov/hed/economic/industries/creative/createmass.html

North Carolina Arts Council
www.ncarts.org

South Arts
www.southarts.org

WESTAF
www.westaf.org

Wisconsin Economic Development Corporation
www.inwisconsin.com

ACKNOWLEDGEMENTS

CEC National Research Advisory Council

David Baldwin*
The Creative Collaborative Ohio

Allen Bell
South Arts
Atlanta, GA

Regina Chavez*
Creative Albuquerque
New Mexico

Dennis Cheek*+
National Creativity Network
Jacksonville, Florida

Randy Cohen
Americans for the Arts
Washington, DC

Margaret Collins+*
Center for Creative Economy
North Carolina

Robert Donnan
Robert Donnan Consulting
North Carolina

Helena Fruscio*
Creative Economy Industry Director
Executive Office of Housing and Economic Development
Massachusetts

Christine Harris*+
Christine Harris Connections
Wisconsin

Michael Kane
Michael Kane Consulting
Massachusetts

Wendy Liscow
Geraldine R. Dodge Foundation
New Jersey

Jean Maginnis*
Maine Center for Creativity

Susan McCalmont*
Creative Oklahoma

Stephanie McGarrah
Labor & Economic Analysis
North Carolina Department of Commerce

Bryce Merrill
Western States Arts Foundation
Colorado

Deidre Meyers
Policy & Research
Oklahoma Department of Commerce

Elizabeth Murphy*
Creative New Jersey

Dee Schneidman
New England Foundation for the Arts
Massachusetts

George Tzougros
Wisconsin Arts Board & National Creativity Network
Wisconsin

Ardath Weaver
North Carolina Arts Council
-a Division of Cultural Resources

!

The Executive Summary and Full Report is available at www.nationalcreativitynetwork.org

* Members of the Creative Economy Coalition (CEC) of the National Creativity Network

\+ Administrative Leadership of CEC

TABLE OF CONTENTS

AMERICA'S CREATIVE ECONOMY: A Study of Recent Conceptions, Definitions, and Approaches to Measurement across the USA

EXECUTIVE SUMMARY

The Creative Economy Coalition or CEC, a Working Group of the National Creativity Network, decided to inaugurate a project that directly led to the creation of this report. As organizations charged with responsibility for serving the creative economy in their respective regions came together starting in 2010 to discuss common issues, challenges and opportunities, they increasingly found it difficult to share a common language around both definition and measurement.

This research project was designed to profile and analyze how the creative economy is currently being defined, segmented and quantified throughout the United States of America. We assessed what we can learn from aggregating creative economy profiles, and whether there is the possibility of producing a 'core' national profile definition and accompanying data descriptors.

The following research questions were posed:

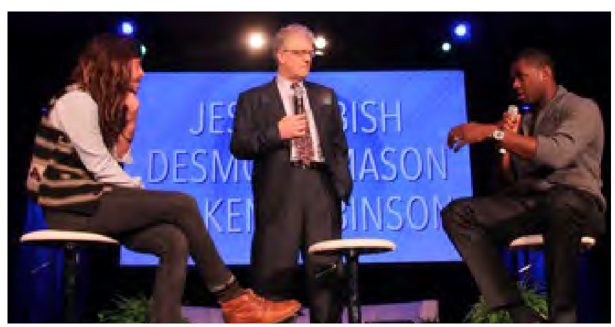
<u>1) How are 'creative economy/industries' currently being defined around the United States by those entities that have articulated a mission to serve the creative industries?</u> The words creative economy/industries are used together because this nomenclature is used interchangeably across the country. This report gives an overview of the written definitions being used for the creative economy as well as the actual descriptors and datasets used to measure them.

<u>2) What position and value do nonprofit arts organizations have in this profiling, and how are they being impacted by the creative economy?</u> Whether organizations which have produced a creative economy profile did or did not address the nonprofit arts sector directly was unknown until the information was collected and collated. Therefore, it was unclear whether or not this question could be answered from this research.

RESEARCH METHODOLOGY

The research questions were purposely designed to locate and analyze creative economy/industries profiling from those organizations that had articulated a mission to serve their creative communities. Study inclusion criteria required that the research be already completed and available in a published report, rather than any work in progress. The research team focused on how the profiling in the respective report could be useful in supporting and growing local creative economy clusters. We were therefore primarily interested in the utility and applicability of the approaches used rather than a more theoretically grounded academic analysis. The primary audiences for our study were persons and organizations responsible for measuring and advancing the creative economy. A total of 27 reports became the research corpus for this study. Reports used in the study met the following criteria:

- defined, segmented and economically quantified the creative industries and/or creative occupations in a specific city, state or region;
- populated their creative economy profile with reputable secondary data; and
- defined the "creative economy" as inclusive of at least two of the following three categories: for-profit creative service businesses, nonprofit arts groups, and independent creative businesses (e.g., self-employed, so-called "creatives").



1 How are 'creative economy/industries' currently being defined around the United States by those entities that have articulated a mission to serve the creative industries?

The following research questions were posed:

2 What position and value do nonprofit arts organizations have in this profiling, and how are they being impacted by the creative economy?

Sir Ken Robinson facilitates a student session at State of Creativity Forum, 2012; photo courtesy of Creative Oklahoma.

EXECUTIVE SUMMARY

A DEFINITIONAL CONTEXT

Since its inception as a term, the creative economy and its sibling, "creative industries," has generated an enormous body of literature worldwide that includes extensive discussion of definitions, purpose, philosophy, measurement, impact, utility, and history. Six distinct models worldwide represent the major ways people have conceptualized the creative economy. There remain deep divides among informed persons about who or what is entailed in the concept of the creative economy, whether such a concept is viable and useful, the degree to which it reflects particular philosophical, political, and value positions, how it relates more broadly to the economy, human societies and cultures, as well as how it relates to non- or less-creative elements.

The 27 documents that comprise our study sample amply demonstrate that organizations and regions within the United States, like their counterparts worldwide, come at this task of definition and measurement with quite different ideas about what constitutes creativity, the means by which it can be identified, where it can be found, and exactly what elements, specific actions, behaviors, jobs, and professions lie within its boundaries.

Across the documents there seems to be reasonably strong congruence around the idea that the creative economy involves both individuals and entities who engage in activities that add value to society in one or more ways through the provision of goods and/or services that are inextricably linked to human creativity manifesting itself in one or more dimensions throughout the process of ideation, creation, production, distribution, and use.

Since its inception as a term, the creative economy and its sibling, "creative industries," has generated an enormous body of literature worldwide that includes extensive discussion of definitions, purpose, philosophy, measurement, impact, utility, and history.

Commercial photographer Chuy Benitez; photo courtesy of Houston Arts Alliance.

EXECUTIVE SUMMARY

PARTICIPANT PROFILE

The documents we obtained for this study are not a random sample. They represent complete data for one or more years between 2003-2012 from 20 states plus 15 regions and the District of Columbia. In all, 28 non-duplicated states were represented in the research, in whole or in part. Some states participated in regional studies in addition to their own statewide efforts.

Student painter; photo courtesy of Montserrat College of Art in Massachusetts.

THE MAIN STUDY RESULTS

All but one of the participants used some combination of the North American Industry Classification System (NAICS) and the Standard Occupational Classification (SOC) systems. Separate analyses were produced for both NAICS and SOC systems.

A total of 264 NAICS codes were represented within their aggregate creative economy profiles. Seventy codes were common to 50% or more of the reports indicating that their community had a business that would be classified under those respective NAICS codes. These 70 codes represent 26% of all codes used by the 25 reports that used NAICS codes. Thirty-nine NAICS codes were common to 75% or more of the reports. These 39 codes represent 15% of all of the NAICS codes found in our sample. The reduction of codes from 70 to 39 between the 50% and 75% or more designations is spread proportionately throughout with no marked differences. The industry categories that are the most common are:

- Advertising
- Architectural and related
- Culture and heritage, including libraries
- Design
- Film, video and sound
- Independent artists
- Internet broadcasting and publishing
- Music production, distribution and sales
- Performing arts and entertainment
- Printing and publishing
- Television and radio

Derek Thompson with WALL-E; Thompson is a Pixar storyboard artist and alumnus of Otis College of Art and Design in Los Angeles.

4

ONLY FOUR NAICS CODES WERE SELECTED BY ALL REPORTS:

- 541410 Interior Design Services
- 541430 Graphic Design Services
- 711110 Theatre Companies and Dinner Theaters
- 711130 Musical Groups and Artists

EXECUTIVE SUMMARY

THE MAIN STUDY RESULTS (CONTINUED)

Only four NAICS codes were selected by all reports:

- 541410 Interior Design Services
- 541430 Graphic Design Services
- 711110 Theatre Companies and Dinner Theaters
- 711130 Musical Groups and Artists

Thirteen NAICS codes were used by 24 or more of the 25 reports; i.e., all or virtually all participants. Nine of these 13 additional codes add the motion picture and sound recording categories to the design and performing arts categories used by all reports.

Our research suggests that the 39 NAICS codes used by 75% or more of the reports (i.e., 18 or more of the 25) could be considered a strong concurrence set of NAICS codes, while the additional 31 codes used when looking at the 50% or more designation (i.e., 13 or more of the 25 reports) could be considered a moderate concurrence set of NAICS codes. Both sets would be worthy candidates for inclusion within a national definition of a creative economy data set.

Seventeen reports used the Standard Occupational Classification (SOC) system to classify workers into occupational categories employing a total of 187 SOC codes. Forty-seven codes were common to 50% or more of the reports reflecting that their community had a business that would be classified under the selected SOC codes. These 47 codes represent 25% of all codes used within the reports. There are 8 occupational categories represented at 50% or more and 7 occupational categories represented at 75% or more of the reports.

The 16 codes represented by 60% or more of the geopolitical units (represented in 3 or 4 of the participant types) are:

- Actors
- Architects, except landscape
- Art directors
- Choreographers
- Commercial and industrial designers **
- Craft artists
- Fashion designers
- Fine artists **
- Graphic designers
- Interior designers
- Landscape architects
- Multi-media artists and animators
- Music directors and composers
- Producers and directors
- Set and exhibit designers
- Writers and authors

This research suggests that the 35 codes used by 75% or more of the participants (i.e., 12 or more of the 17 reports) could be considered the strong concurrence set of SOC codes while the additional 13 codes used when looking at 50% or more of the participants (i.e., 8 or more of the 16 reports) could be considered a moderate concurrence set of additional SOC codes. Both sets of SOC codes would be worthy candidates for inclusion within a national definition of a creative economy data set.

** Codes used by ALL reports

Our research suggests that the 39 NAICS codes used by 75% or more of the reports (i.e., 18 or more of the 25) could be considered a strong concurrence set of NAICS codes.

Work displayed at designer Suzanne Perron's store in the Magazine Street Cultural District of New Orleans; photo courtesy of Louisiana Department of Culture, Recreation, and Tourism.

EXECUTIVE SUMMARY

OTHER TOPICS EXPLORED

The role of geographic size and location, industry segmentation and the ways in which nonprofit arts are included in studies of the creative economy throughout the USA were explored. Our study described the major features, similarities, and differences between the approaches of the Americans for the Arts national data programs and the Creative Vitality Index of Western States Arts Federation (WESTAF). We also considered the relationship between the creative placemaking and the creative economy movements.

CONCLUSIONS AND RECOMMENDATIONS

The reports and organizations behind them indicate quite clearly that they:

- are looking at the bigger picture of collaborating and connecting across their nonprofit and for profit sectors
- respect and value their national colleagues in this area; many reached out to understand what others had done and asked consultants for comparable community data
- want to embrace their creative assets and ground their efforts in the local economic context; an effort viewed as considerably more important than academic understanding or international comparison
- realize that time is of the essence as they grapple with positioning their creative assets as a sustainable, measurable, and relevant contributor to growing their respective communities

The participants in this study came into this research wanting a measurable, practical understanding of the value of their creative businesses and workforce so that they could communicate a cohesive economic message to their community. Some specific conclusions include:

- Among the participants, there is a sense of shared purpose in understanding the economic value of profiling their creative economies and participating in this national creative economy research.
- Participants were not primarily interested in a national or international literature review of creative economy/industry definitions, but rather, describing their local economic picture.
- A case for a national data-based definition of the creative economy can begin to be constructed.
- A case for the language-based definition is more challenging because of the wide variety of definitions across participants and more research would be helpful.
- More data review and research must be done to understand the full picture of the nonprofit arts within the creative economic analysis.
- All participants were using their studies to advocate for and enhance the awareness of the value of the creative economy as well as coordinate and strengthen support for the creative industries.
- This research will be useful to any consultant or researcher in this field.

Industrial Design is evident in Art All Around®, a creative place-making project to transform oil tanks in the Portland harbor; photo courtesy of Maine Center for Creativity.

Volunteer leaders of the award-winning Art All Around® project at Sprague oil tanks. Photo by Matthew Robbins; photo courtesy of Maine Center for Creativity.

EXECUTIVE SUMMARY

CONCLUSIONS AND RECOMMENDATIONS (CONTINUED)

It will be important to support multi-agency briefings on the findings of this research. The opportunity for broad understanding of the economic and community development potential of this work is significant. Suggested recommendations as next steps are:

- Convene the practitioners, consultants and researchers to discuss these findings, the criteria for common ground, and how this work can better inform the growth of the creative economy sector.
- Agree upon a preliminary set of core common metrics for the purpose of moving the conversation forward.
- Develop a model(s) of the US creative economy in relation to the best and most recent international research.
- Enter into conversations with national economic policymaking and research bodies that will lead to a large-scale study of the creative economy across the US by well-regarded economists that have no direct involvement with creative industries and arts bodies in order to provide a more dispassionate and rigorous portrait that can be the basis for further work on the part of policy makers, funders, advocates, researchers, and practitioners.
- Commission further research on understanding the full picture of the nonprofit arts within the creative economy analysis.

As the first national inventory and profile of how the creative economy is being defined by organizations that serve these industries, this research has yielded productive information both for organizations who serve the creative industries as well as those who support and execute research in the field. This work has produced a reasonable sample size of participant experiences, and a robust data definition based on the almost exclusive use of the NAICS and SOC data sets. The research revealed a solid understanding of how and why these organizations undertook these profiles, and some perspective on what their next steps were in terms of supporting their creative industries. With this information a core national definition could be considered, and the organizations and researchers engaged in this work should be convened to discuss the important next steps as outlined above.

Cycropia Aerial Dance Company of Madison, Wisconsin; photo courtesy of Wisconsin Arts Board.

Award winning Furnishings Designs; photos courtesy of Phillips Collection, High Point, NC.

CHAPTER 1: SAMPLING STATES AND REGIONS FOR WORKING DEFINITIONS

1.0 INTRODUCTION

The story of this research endeavor starts with those organizations around the country that have the mission of serving the "creative economy" in their communities. A provisional working definition of the creative economy would be a segment of the larger economy whose principal orientation is to apply creative ideas and processes to generate goods, services and innovations that provide both economic and aesthetic value.

In the United States, the idea of a creative economy and its importance gained attention with the publication in 2002 of a book by urban theorist Richard Florida on The Rise of the Creative Class (see Florida, 2012 for a revised and substantially updated, data-rich edition). Florida made a case for the importance of creative professionals from the arts and related areas to urban economies. He argued that the future of metropolitan areas throughout the USA would be significantly linked to the degree to which regions could attract and retain these "creative professionals" who would generate substantial economic growth while also improving the quality of life for all inhabitants. His thesis, while controversial from the outset, spawned a movement and began to focus the attention of the policy community, urban and economic developers, and even arts communities themselves on the economic value that arts and cultural industries engender, drawing upon their core competencies.

Recent work illustrates the continuing debate about the exact nature of the relationship that Florida advances and the overall economic and urban development advantages that are realized (e.g., Grant, 2013 for a look at 16 Canadian cities and Krätke, 2010 for a critical view from a study of cities in Germany). Regardless of where this debate finally settles, it is increasingly clear to many leaders, researchers, policy makers, and the general public that better understanding the economic value and impact of aesthetic and cultural resources within communities in terms of directly providing livelihoods to many people, enriching neighborhoods and regions as a whole, and helping to create a sociocultural environment that makes a region attractive to companies, organizations, families, and individuals of varying ages and sizes is important. As organizations charged with responsibility for serving the creative economy in their respective regions came together starting in 2010 to discuss common issues, challenges and opportunities, they increasingly found it difficult to share a common language around both definition and measurement. Most organizations developed a local definition and a quantified profile of their creative industries and found when connecting with similar colleagues that while there were many similarities there was not a shared, core definition that would be useful in collaboration, comparative benchmarking, and community goal setting.

The story of this research endeavor starts with those organizations around the country that have the mission of serving the "creative economy" in their communities.

!

In the United States, the idea of a creative economy and its importance gained attention with the publication in 2002 of a book by urban theorist Richard Florida on *The Rise of the Creative Class.*

Traditional potter Ben Owen, Seagrove, NC; photo courtesy of North Carolina Arts Council and photographer Cedric Chatterly.

CHAPTER 1: SAMPLING STATES AND REGIONS FOR WORKING DEFINITIONS

1.0 INTRODUCTION (CONTINUED)

The *Creative Economy Coalition or CEC*, a Working Group of the National Creativity Network, decided to inaugurate a project that directly led to the creation of this report. The CEC comprises organizations that are leading efforts to implement projects and stimulate jobs in the creative economy throughout the United States. The CEC formed in the fall of 2011, and it soon became clear there was an opportunity to seek a common language to discuss this industry sector. It was agreed that a logical place to begin was to gather published reports on the creative economy that had been produced over the past few years in the USA and elsewhere, to obtain funding to analyze these reports, and form a CEC National Research Advisory Council to guide this effort. The results from this effort will provide information to benefit small, medium and large creative enterprises and individuals as well as informing policy makers about this sector of the economy by determining how best to measure, benchmark, support, and grow jobs that are rooted in creativity and generating innovation across the nation.

This research project was designed to profile and analyze how the creative economy is currently being defined, segmented and quantified throughout the United States of America. This leading edge research will assess what we can learn from aggregating creative economy profiles, and whether there is the possibility of producing a 'core' national profile definition and accompanying data descriptors. If some sort of national definition reveals itself, this would enable tools to be developed to assist organizations to more easily identify, measure, benchmark, and track trends in the creative economy as an important economic industry cluster.

The following research questions have guided our efforts:

1) <u>How are 'creative economy/industries' currently being defined around the United States by those entities that have articulated a mission to serve the creative industries?</u> The words creative economy/industries are used together because this nomenclature is used interchangeably across the country. This report gives an overview of the written definitions being used for the creative economy as well as the actual descriptors and datasets used to measure them.

2) <u>What position and value do nonprofit arts organizations have in this profiling, and how are they being impacted by the creative economy?</u> Whether organizations which have produced a creative economy profile did or did not address the nonprofit arts sector directly was unknown until the information was collected and collated. Therefore, it was unclear whether or not this question could be answered from this research.

It should be noted that most of the reports in this study used the phrases 'creative economy' and 'creative industries' interchangeably. This collective quantifiable set of terms most often reflects the combination of local creative industries and creative occupations. While this resulting combination can be translated into a creative economic industry cluster, the definitions and measurements were based on the composition of the respective creative industries and creative occupations that were the subject of the various local, state, and regional reports used in this study.

The participating organizations who published the reports, and the CEC as a whole, have been on a journey to understand the value and impact of their creative economic assets. This is new work and the opportunity to share, compare notes, and think about the longer term implications is only now underway across the country. The goal of those organizations serving these businesses is to promote awareness of the value of these assets, develop comparable industry analytical tools for their communities and constituencies, and ultimately, to ensure the growth and development of these assets for the greater good.

Graphic designers Jake Stephenson and Marian Bell at work on this report.

1 **How are 'creative economy/industries' currently being defined around the United States by those entities that have articulated a mission to serve the creative industries?**

The following research questions have guided our efforts:

2 **What position and value do nonprofit arts organizations have in this profiling, and how are they being impacted by the creative economy?**

CHAPTER 1: SAMPLING STATES AND REGIONS FOR WORKING DEFINITIONS

1.1 OUR RESEARCH APPROACH

The detailed methodology and data collection process can be found in Appendix I: Research Methodology and Data Collection. For the purposes of this introductory chapter, we will briefly describe our approach.

The research questions were purposely designed to locate and analyze creative economy profiling from those organizations that had articulated a mission to serve their creative communities. Study inclusion criteria required that the research be already completed and available in a published report, rather than any work in progress. The research team focused on how the profiling in the respective report could be useful in supporting and growing local creative economy clusters. We were therefore primarily interested in the utility and applicability of the approaches used rather than a more theoretically grounded academic analysis. The primary audiences for our study were persons and organizations responsible for measuring and advancing the creative economy.

Eligible participants in the study needed to meet the following criteria:

- defined, segmented and economically quantified the creative industries and/or creative occupations in a specific city, state or region;
- populated their creative economy profile with reputable secondary data; and
- defined the "creative economy" as inclusive of at least two of the following three categories: for-profit creative service businesses, nonprofit arts groups, and independent creative businesses (e.g., self-employed, so-called "creatives").

We used our collective contacts and mailing lists, as well as an internet search, to locate organizations who had undertaken this profile work. Requests for printed reports in electronic format were made and a total of 27 reports (described in Appendix II) became the research corpus for this study.

While it was not part of the original research design, it became clear that setting an intellectual and international context for this work would be valuable for framing and positioning these results in a wider academic and economic environment. It is to this task that we now turn.

New music ensemble, "Present Music," performs world premier by composer Kamran Ince as a part of their WATER concert, a collaboration of artistic, scientific, technological, business and ecological partners at the Marcus Center for the Performing Arts in Milwaukee. Photo courtesy of Wisconsin Arts Board.

CHAPTER 1: SAMPLING STATES AND REGIONS FOR WORKING DEFINITIONS

1.2 DEFINING THE CREATIVE ECONOMY AND CREATIVE INDUSTRIES

The late twentieth century witnessed express recognition of the importance of "cultural and creative spaces" within human societies and economies arising from some research in the United Kingdom; one of the earliest works to employ the term "creative space" (Lash and Urry, 1994). The term 'creative economy' appears to have been coined by Peter Coy (2000) in the lead article written for a special double issue of BusinessWeek focused on the 21st century corporation. He noted that:

> *". . . the Industrial Economy is giving way to the Creative Economy, and corporations are at another crossroads . . . . with the most important force of all: the growing power of ideas . . . . ideas, like germs . . . can spread to a huge population seemingly overnight. And once the idea – say, a computer program – has been developed, the cost of making copies is close to zero and the potential profits enormous. With the possibility of gargantuan returns, it's no wonder that ideas-based corporations have easy access to capital." (Coy, 2000: 76)*

These ideas-based corporations, he believed, would be the vanguard of the new creative economy that would steadily erode the economic impact and sociocultural power of the industrial economy. A year later, John Howkins from the United Kingdom, solidified the use of the creative economy as a moniker in his now classic The Creative Economy: How People Make Money from Ideas (Howkins, 2001). The central feature of the creative economy as conceived by both writers was the generation and promulgation of ideas, especially those that could generate and sustain economic activity on a reasonably large scale. Many of these ideas tended to originate in the very cultural and creative spaces that had been explicitly recognized almost a decade earlier.

Since its inception as a term, the creative economy and its sibling, "creative industries," has generated an enormous body of literature worldwide that includes extensive discussion of definitions, purpose, philosophy, measurement, impact, utility, and history. There remain deep divides among informed persons about who or what is entailed in the concept of the creative economy, whether such a concept is viable and useful, the degree to which it reflects particular philosophical, political, and value positions, how it relates more broadly to the economy, human societies and cultures, as well as how it relates to non- or less-creative elements (e.g., Galloway and Dunlop, 2007). Similarly, the term "creative industries" which grew out of selected European discussions about cultural industries in the 1980s and 1990s, has generated enormous diversity in opinions and approaches around the world (e.g., Flew and Cunningham, 2010; Lazzaretti, 2013).

The 27 documents that comprise our study sample amply demonstrate that organizations and regions within the United States, like their counterparts worldwide, come at this task of definition and measurement with quite different ideas about what constitutes creativity, the means by which it can be identified, where it can be found, and exactly what elements, specific actions, behaviors, jobs, and professions lie within its boundaries.

"Work is judged creative, at least by knowledgeable judges, only when it presupposes in the creator three attributes: first, a complex awareness of a problem presented by certain material; second, mastery of methods of setting to work that material to solve the problem; and third, talent for generating the kinds of patterning of the elements of the material that constitute satisfactory solutions of the problem." (Perkins in Singer, 2011: 276)

Students work on printing at Immersive Art Workshop; photo courtesy of Montserrat College of Art in Massachusetts.

CHAPTER 1: SAMPLING STATES AND REGIONS FOR WORKING DEFINITIONS

1.2 DEFINING THE CREATIVE ECONOMY AND CREATIVE INDUSTRIES (CONTINUED)

The documents we obtained for this study are not a random sample. They represent complete data for one or more years between 2003-2012 from 20 states plus 15 regions and the District of Columbia **(Figure 1.1 and Table 1.1).**

Green in Figure 1.1 represents states that analyzed the creative economy throughout the entire state, either conducting their own study or collaborating in a regional effort (see Chapter 2 for further details). Gold represents states where the creative economy was analyzed by a city, county or regional geographies rather than the entire state.

We can note a reasonably balanced distribution in terms of geographic region (locales from 28 non-duplicated states plus the District of Columbia, Table 1.1), population, diversity, and medium and large metropolitan areas. Some states and regions participated in more than one of the 27 studies that formed our collection, including participating in studies across an entire region of states, and in the next chapter and Appendix II we will describe the particulars in regards to this varied participation.

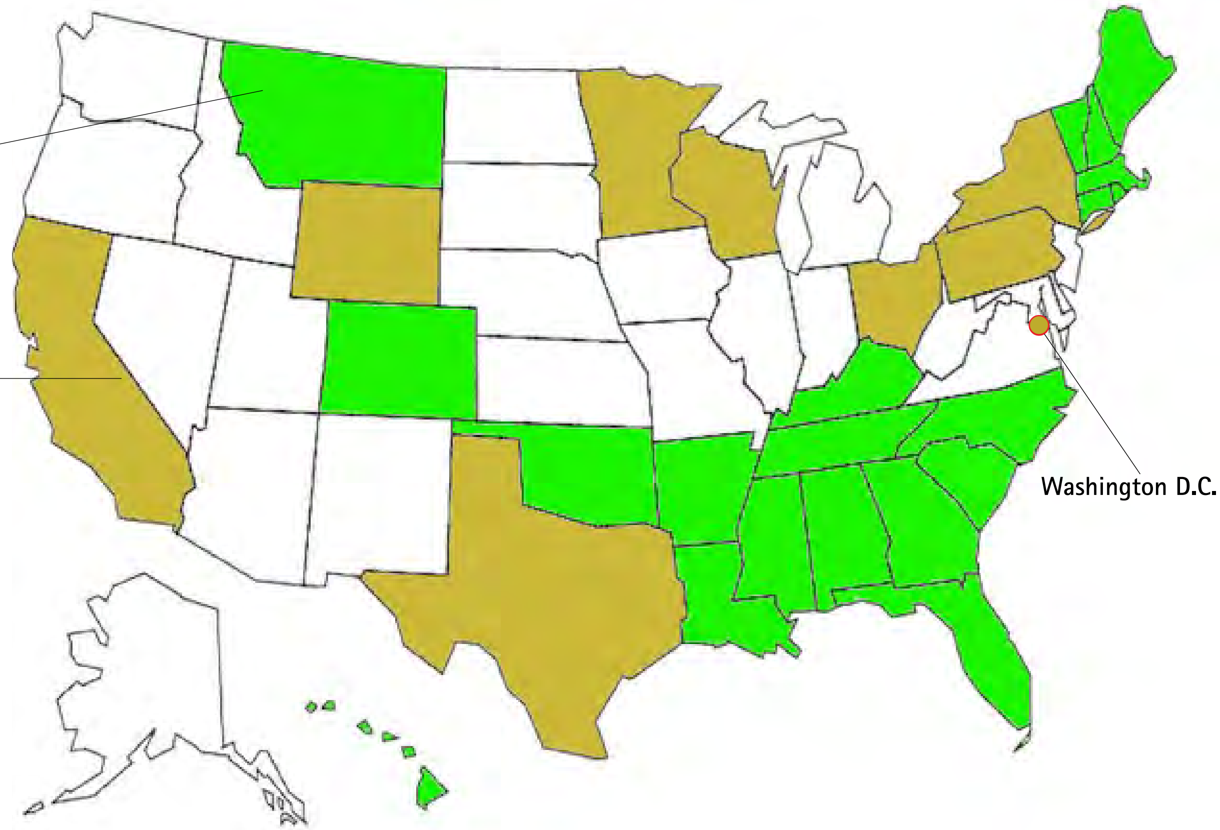


Figure 1.1: States and Regions Represented in the Current Study which Analyzed their Creative Economy between the Years 2003 and 2012

!

At this point, we can simply note that the broad spread within our sample is especially heartening since many U.S. states and regions have never or only recently formally taken up consideration of the creative economy within their locales.

The documents we obtained for this study are not a random sample. They represent complete data for one or more years between 2003-2012 from 20 states plus 15 regions and the District of Columbia.

CHAPTER 1: SAMPLING STATES AND REGIONS FOR WORKING DEFINITIONS

1.2 DEFINING THE CREATIVE ECONOMY AND CREATIVE INDUSTRIES (CONTINUED)

We will first review the content of the various definitions within these documents, propose a consensual composite definition, and then briefly consider how these definitions and approaches relate to wider global conversations and efforts.

". . . defining and measuring the creative economy is not straightforward. Not only does it require data to be consistently gathered over time, but the definitions must also be capable of responding to genuine structural shifts in the composition of the creative economy, such as those stemming from digitization." (Bakhski, Hargreaves, and Mateos-Garcia, 2013: 26)

[1] Dates indicate the publication dates of the respective studies that formed our sample. See Appendix II for a complete listing of the relevant documents, the organizations which published them, the definitions they employed, and other summary information. This chart does not contain a comprehensive, chronological listing of all studies which a state or region conducted between 2003 and 2012. North Carolina, for example, conducted additional studies in 2004 and 2007. This table only lists studies used for the purpose of our analysis and report.

STATES AND REGIONS REPRESENTED IN THE CURRENT STUDY

Statewide Studies	County, Metropolitan, Rural or Other Regional Studies
Alabama (2012)	Berkshires, MA (2007)
Arkansas (2009)	Boston, MA (2002)
Colorado (2008)	Charleston SC MSA (2010)
Connecticut (2007)	Columbus, OH (2009)
Florida (2012)	Houston, TX (2012)
Georgia (2012)	Los Angeles & Orange County, CA (2011)
Hawaii (2012)	Parts of Maine, ME (2003)
Kentucky (2012)	Milwaukee, WI (2011)
Louisiana (2005, 2012)	Montgomery County, PA (2012)
Maine (2006, 2007)	New York City, NY(2005)
Massachusetts (2007)	Philadelphia, PA (2012)
Mississippi(2011, 2012)	Piedmont Triad, NC (2009)
Montana (2003)	Red Wing & Goodhue County, MN (2012)
New Hampshire (2007)	San Antonio, TX (2011)
North Carolina (2009, 2010, 2012)	Sheridan & Johnson Counties, WY (2008)
Oklahoma (2011)	District of Columbia (2010)
Rhode Island (2007)	TOTAL: 15 REGIONS ACROSS 12 STATES PLUS THE DISTRICT OF COLUMBIA
South Carolina (2012)	
Tennessee (2012)	
Vermont (2007)	
TOTAL: 20 STATES	

Table 1.1: States and Regions Represented in the Current Study

[2] All state studies with a 2007 date were part of a federated study of six New England states. All state studies with a 2012 date, with the exception of Hawaii, were part of a federated study of nine Southern states. Further details of these two studies are found in the next chapter and Appendix II.

CHAPTER 1: SAMPLING STATES AND REGIONS FOR WORKING DEFINITIONS

1.3 DEFINITIONS AMONG JURISDICTIONS IN OUR SAMPLE

A great variety of definitions are employed among the 27 documents collected for this study. A semantic mapping of the content of the various definitions was undertaken to better understand the exact nature of this diversity and to probe for patterns. It should be noted that a few of the documents did not have a specific definitions section so in some cases a working definition that represents their conception had to be ferreted out and created. Some definitions attempted to delineate a "dictionary type" of definition that specified the exact nature of what is encompassed by the term "creative economy." This *a priori* definition was then applied to various disciplines and areas to determine which ones met its criteria.

Other documents defined the creative economy in an operational manner, usually by explaining the method by which particular job occupations and/or job sectors were determined to be included within the broad concept of the creative industries that collectively make up a "creative economy." Still other documents worked from the judgments of others (e.g., the Occupational Information Network Occupational Study's rating of the amount of "thinking creatively" required for that occupation) and then set a cut-score or other process for what was included and what was excluded. The definition(s) in this approach then emerge from what was counted and what was excluded. Across the documents, the work of certain well-known consulting firms within the field was evident as states or regions with which they worked tended to adopt similar definitions and approaches.

A working list of words was created by reading through the explicit and implicit definitions of the "creative economy" provided within the documents. This word list was then organized and all 27 definitions were read carefully again to look for any additional words that needed to be added or ones for which no clear justification for its inclusion could be found. After a few modifications, the list was judged to constitute all of the key words found within the documents related to the matter of definition.

The words themselves were then sorted into five categories:

1) What disciplines and areas are included?

2) Who is included in the creative economy?

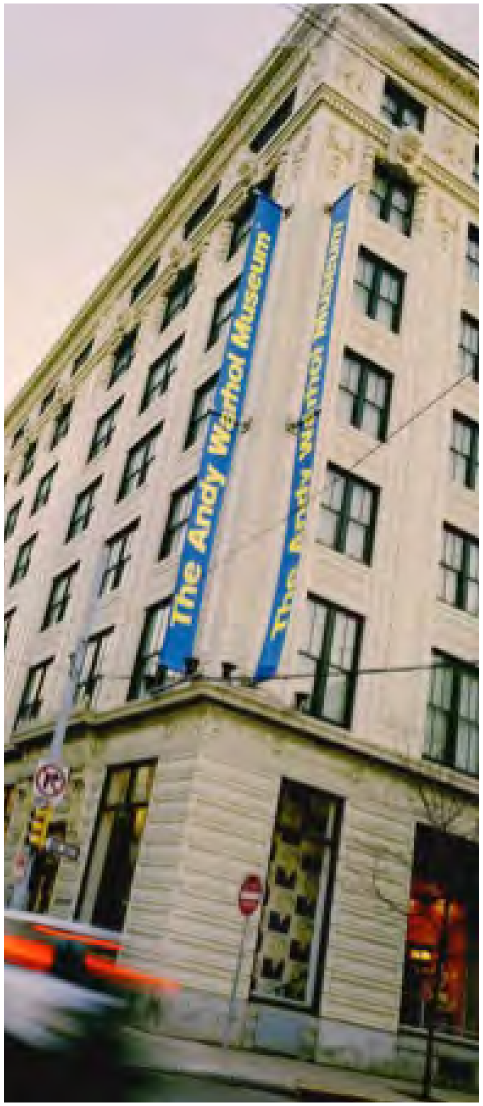
3) How does one work to advance the creative economy?

4) What general functions or spheres of activity are found in the creative economy?

5) Why does society value the creative economy?

Other categorization schemes (e.g., creation, production, dissemination, inputs, and support) could be created in lieu of the ones employed here but these five categories were believed sufficient for our purposes.

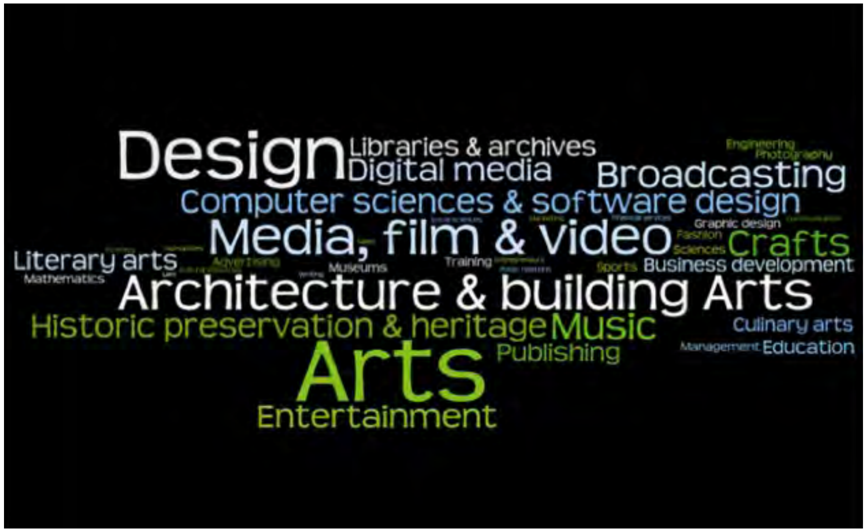
The definitions were carefully read through once and a corresponding letter for each document was placed next to each and every word concept that was explicitly mentioned or very strongly implied (the latter judgments were made sparingly throughout the task). The definitions were read a second time in reverse order and then double checked to ensure that appropriate judgments and accurate entries were made. The resultant tables below presents the full semantic map along with the percentage of total documents (rounded to the nearest whole number) within the sample that mentioned this particular word concept.



The Andy Warhol Museum, Pittsburgh, ©2004 Ric Evans; photo courtesy of The Andy Warhol Museum.

CHAPTER 1: SAMPLING STATES AND REGIONS FOR WORKING DEFINITIONS

1.4 SEMANTIC MAPPING ACROSS 27 DOCUMENTS IN OUR STUDY



1) What disciplines and areas are included?

WHAT disciplines and areas are included?	
Advertising	7%
Architecture / building arts	30%
Arts (visual & performing)	52%
Broadcasting (TV, radio)	22%
Business development	11%
Communication	4%
Computer sciences & software design	19%
Crafts	22%
Culinary arts	11%
Cultural industries	4%
Design (generic)	41%
Digital media	19%
Education	11%
Engineering	7%
Entertainment	19%
Entrepreneurs	4%
Fashion	7%
Financial services	4%
Graphic design	7%
Historic preservation & heritage	19%

WHAT disciplines and areas are included?	
Humanities	4%
Law	4%
Libraries and archives	15%
Literary arts	15%
Management	7%
Marketing	4%
Mathematics	7%
Media (film & video)	30%
Museums	7%
Music	22%
Photography	7%
Public relations	4%
Publishing	15%
Sales	4%
Sciences	7%
Social sciences	4%
Sports	7%
Strategy	4%
Training	7%
Writing	4%

[2] All state studies with a 2007 date were part of a federated study of six New England states. All state studies with a 2012 date, with the exception of Hawaii, were part of a federated study of nine Southern states. Further details of these two studies are found in the next chapter and Appendix II.

Landscape architecture display in East Hampton, New York; photo courtesy of Gunn Landscape Architecture.

1 CHAPTER 1: SAMPLING STATES AND REGIONS FOR WORKING DEFINITIONS

1.4 SEMANTIC MAPPING ACROSS 27 DOCUMENTS IN OUR STUDY (CONTINUED)

The large variation within the sample regarding all five aspects delineated in the semantic mapping is fairly self-evident. Only 5 out of a total of 75 word concepts were invoked by more than half of the documents. The parallel between this observation related to definitions and the presentation and analysis later in this document of the specific codes that various entities used to catalogue and track their creative economies appear to be intertwined.

Some variation within this tabulation is readily accounted for by the different approaches taken to the matter of definition. More generic definitions often did not provide the level of specific details that would enable a particular word concept to be identified, yet it could well be that the particular word concept would in fact be perfectly compatible with such a broad definition and find ready assent from the originators of the respective documents. In other cases, specific industries are mentioned by way of example while indicating that they are not intended to be exhaustive.

An interesting mental exercise is to read each of the definitions and ask oneself whether the following activities would be "in" or "out" employing this screen: 1) the work of a theoretical physicist, 2) the work of a field archaeologist, 3) the work of a historian of class and gender, and 4) the work of a federal judge (cf. Singer, 2011). It is reasonably apparent that each of the four would be included under some definitions and excluded under others.

2) WHO is included in the creative economy?

WHO is included in the creative economy?	
Businesses	52%
Creative professions	33%
Individuals	52%
Nonprofits (incl. foundations, educational, community, service)	33%

North Carolina's Design Link team facilitating a community design workshop in High Point, NC; photo courtesy of Center for Creative Economy.

3D sketch from Design Link's workshop in High Point, NC; rendering courtesy of Center for Creative Economy.

CHAPTER 1: SAMPLING STATES AND REGIONS FOR WORKING DEFINITIONS

1.4 SEMANTIC MAPPING ACROSS 27 DOCUMENTS IN OUR STUDY (CONTINUED)

One could continue in this vein along the lines of . . . what about an artist who has never sold a painting or a musician who has never made a living from her music? This line of questioning is problematic since several documents make economic activity the mandatory core of their definition – no associated economic activity places the product, service, or "creation" in the non-creative category. Similarly, there has been considerable debate among philosophers and psychologists about the degree to which others' imputed valuation of an object is what renders the actions that brought it into being as creative. Yet some paintings failed to sell during the lifetime of the creator only later to command millions of dollars at public auctions and become world famous. In this scenario, it went from being non-creative in its creator's lifetime to highly creative years later.

A similar set of examples can be generated about inventions and innovations with both commercial and non-commercial "value." The fluid nature of creativity and when something gets "counted" as a creative act by an individual, organization, corporation, nation, or by other societies beyond one's own, is often not obvious or easily discerned (see the thoughtful appendix by Moreland Perkins in Singer, 2011). Some definitions within our sample are so broad that one is hard pressed to see how almost any type of job or activity could justifiably be excluded.

Across the documents there seems to be reasonably strong congruence around the idea that the creative economy involves both individuals and entities who engage in activities that add value to society in one or more ways through the provision of goods and/or services that are inextricably linked to human creativity manifesting itself in one or more dimensions throughout the process of ideation, creation, production, distribution, and use.

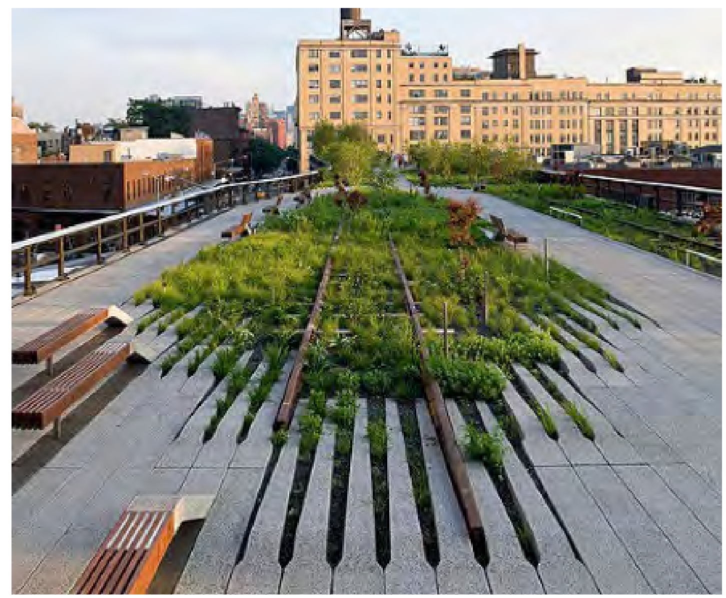
However, many jobs or career fields could qualify under this definition. This suggests that another core aspect is

HOW does one work to advance the creative economy?	
Applying creativity	37%
Artistic skills/artistry	19%
Cultural skills and knowledge	15%
Engaging customer/consumer	15%
Imagination	4%
Innovation	11%
Original (novel) ideas	15%
Relationships	4%
Symbolic meaning	4%
Systems	4%
Transformations	19%

WHAT general functions or spheres of activity are found in the creative economy?	
Design	15%
Distribution	26%
Equipment	4%
Goods or products	63%
Intellectual property (especially copyright)	26%
Marketing	15%
Places	11%
Production	33%
Raw materials	11%
Sales	19%
Services	63%

There has been considerable debate among philosophers and psychologists about the degree to which others' imputed valuation of an object is what renders the actions that brought it into being as creative.

Landscape architecture in Highline Park, NewYork; photo courtesy of The Coolist.



1.4 SEMANTIC MAPPING ACROSS 27 DOCUMENTS IN OUR STUDY (CONTINUED)

that creativity is, in some way, a matter of degree along a continuum from 'not in the least bit creative' to 'inextricably and highly creative;' although how that is determined, by whom, and with what duration are just some of the questions that require answers.

What about an artist who has never sold a painting or a musician who has never made a living from her music?

WHY does society value the creative economy?	
Aesthetics	30%
Adds value	44%
Creates income or jobs	19%
Influence choice of where to live, learn, and/or work	7%
Creates or serves markets (near & far)	30%
Preserve & maintain viability of prac-tices	4%
Profits	19%
Tax revenues	7%
Wealth	4%

Student painter; photo courtesy of Montserrat College of Art in Massachusetts.

Display advertising is a sector of the creative economy. Photo courtesy of Sharan Cheema of The Wall.

CHAPTER 1: SAMPLING STATES AND REGIONS FOR WORKING DEFINITIONS

1.5 THE CREATIVE ECONOMY IN AN INTERNATIONAL CONTEXT

The variability in definitions and the difficulties of creating and applying a definition of the creative economy and/or creative industries that commands broad appeal across diverse regions and economies is not unique to the United States (Flew and Cunningham, 2010). Globally, there have been numerous approaches created and implemented over the past 15 years with none of them commanding universal accord. This observation holds true even if we look at earlier efforts to define "cultural industries" in Europe in the late 1970s and early 1980s – a term that gradually faded in usage due to its perceived elitist connotations but that still has not entirely disappeared on the global landscape, especially in social democracies, e.g., those in Scandinavia (Galloway and Dunlop, 2007; cf. Fleming, 2007).

The various definitions that have been put forward address in different ways five distinct criteria: creativity, intellectual property, symbolic meaning, use value, and methods of production with different definitions emphasizing one or more of these criteria and minimizing in some manner the importance of one or more of the other criteria (Galloway and Dunlop, 2007). Six distinct models or approaches can be identified worldwide, with regional variations within several of the models. Four of the models were identified in an initial report on the global creative economy by the United Nations Conference for Trade and Development (UNCTAD) and have been carried forward in its further activities (UNCTAD, 2008, 2010):

1. The Department of Culture, Media, and Sports (DCMS) Model developed in the United Kingdom in the late 1990s identified 13 distinct industries (that were formerly viewed as "cultural" in nature but were now christened "creative" by the UK government).
2. The World Intellectual Property Organization (WIPO) model which focused on copyright recognition and protection of creative goods and services.
3. The Symbolic Texts model that arose from the critical-cultural studies tradition in the UK and Europe more broadly which moves away from traditionally privileged arts and cultural activities viewed as a by-product of power elites and instead focuses on the production, dissemination, and consumption of symbolic materials within popular culture.
4. The Concentric Circles model, favored particularly by the European Commission (KEA European Affairs, 2012; for an example elsewhere see Hamilton, Arbic, and Baeker, 2009), which views classic creative arts as the core circle from which sounds, texts and images originate and ripple outwards through concentric circles of industries that produce, amplify, disseminate, or utilize those materials with most of the creativity aspect residing within the core and marginal "additional" creativity manifesting itself at the periphery.

Two additional models or approaches round out the set of options (Cruz and Teixeira, 2012):

1. The Upstream/Downstream model, favored by UNCTAD (2008, 2010) among others, which sees classic cultural activities as the upstream portion cascading downstream to market-driven activities/industries like publishing and advertising which promote, disseminate, amplify, and repurpose the upstream content – in many ways a 'less tidy' variation of the Concentric Circles model.
2. The Systemic and Social Networks model which views creative industries as evolving, dynamic systems arising from and always embedded within social networks and their many interactions. Deriving from social network analysis, the emphasis is on flow rates, density gradients within the network, and the many cross linkages that form, dissolve, and re-form over time.

"Our baseline estimates show that [UK] creative economy employment is now a highly significant and growing component of the workforce as a whole, accounting for 8.7 per cent of it by 2010 as compared to 8.4 per cent in 2004." (Bakhski, Freeman, and Higgs, 2013: 4)

Newspaper publishing formats span the traditional to the digital age. Photo taken by ScaarAT and courtesy of Ed Sutherland of cultofmac.com.

1.5 THE CREATIVE ECONOMY IN AN INTERNATIONAL CONTEXT (CONTINUED)

It appears that virtually any existing definition and classification scheme can be associated with one of these six models or approaches. Each possesses distinct advantages and disadvantages (tradeoffs) associated with their use and when they are applied to a large body of economic data, they lead to fairly different estimates of the size, extent, and impact of the creative economy.

For example, Cruz and Teixeira (2012) applied models 1-4 discussed above to a large Portuguese employment dataset from 2009. They found that the relative weight of the creative economy in total economy employment varied among the models from a low of 2.5% to a high of 4.6%; in other words the creative economy was almost twice as large in some of the models. A US-based study by Markusen, Wassall, DeNatale, and Cohen (2008) found the Boston metro area creative economy comprised from 1% to 49% of the total economy depending on the different industry and occupational-based creative economy definitions that were applied to standard industry and occupational datasets. When they applied classical cultural-based definitions, it yielded a size for cultural industries within a range of 1-4% of the total Boston metro area economy.

The various models have also influenced in subtle and not so subtle ways, public policy decisions and actions across regions as a recent set of studies of creative industries and innovation within Europe readily demonstrates (Lazzeretti, 2013).

Each of the models changes over time. For example, since the launch of the DCMS model in 1998, the UK has adjusted its model over the years to reflect the evolution of the field as well as what it has learned through the efforts of the British Council to support its application in various Commonwealth nations. A new classification scheme was recently proposed by Creative Skill Set (2013). The new scheme was a product of the collaborative work of DCMS, The National Skills Academy, and Nesta. It aligns with a new manifesto for the UK creative economy released by Nesta (Bakhshi, Hargreaves, and Mateos-Garcia, 2013), who also released a slightly earlier paper that built on the work of Alan Freeman to produce a dynamic mapping approach to the DCMS classifications to determine the creative intensity of particular occupations and sectors of the economy (Bakhski, Freeman, and Higgs, 2013).

A set of five criteria are employed to ascertain that an occupation is creative:

1. novel process,
2. mechanization resistant,
3. a non-repetitive or non-uniform function,
4. makes a creative contribution to the value chain, and
5. involves interpretation not merely a transformation in the service or artifact (Bakhski, Hargreaves, and Mateos-Garcia, 2013: 29).

One of the key findings in the first iteration of this new scheme was that some occupations turned out to be either more or less creative than previously imagined, particularly in fields like computer and information sciences whose in-field variation among specific occupations was considerable. Despite these advances, exactly how validly and reliably creativity can be identified and measured remains an issue. Just as beauty is often in the eye of the beholder, creativity may depend on one's vantage point, content knowledge, experience, and presuppositions. A recent study that focused on London, generally acknowledged to be one of the world's most creative cities, concluded that creative industries appear to be no more or less creative than other sectors within the economy (Lee and Drever, 2012). As is often the case, the devil may be in the details and it is exactly those details that are frequently difficult to operationally define and to measure accurately and reliably.

"Colorful...busy...fun...outrageous"... are some of the usual reactions to the artwork of Columbus, Mississippi's Elayne Goodman. Her work consists of found objects, all brightly painted with a special flair that is all her own. Photo courtesy of Mississippi Arts Commission.

!

5

A SET OF FIVE CRITERIA ARE EMPLOYED TO ASCERTAIN THAT AN OCCUPATION IS CREATIVE:

1. NOVEL PROCESS,
2. MECHANIZATION RESISTANT,
3. A NON-REPETITIVE OR NON-UNIFORM FUNCTION,
4. MAKES A CREATIVE CONTRIBUTION TO THE VALUE CHAIN, and
5. INVOLVES INTERPRETATION not merely a transformation in the service or artifact (Bakhski, Hargreaves, and Mateos-Garcia, 2013: 29).

CHAPTER 1: SAMPLING STATES AND REGIONS FOR WORKING DEFINITIONS

1.5 THE CREATIVE ECONOMY IN AN INTERNATIONAL CONTEXT (CONTINUED)

UNCTAD, while consistently acknowledging that defining both the creative economy and creative industries commands no universal agreement, has posited and refined the following two definitions that probably are the most widely cited and influential as various regions around the world grapple with these two concepts. While the Upstream/Downstream approach commands less concurrence, its work on framing definitions at the very least serves as a useful starting point for almost all discussions about both the creative economy and creative industries. UNCTAD (2010: 10) asserts that: "The 'creative economy' is an evolving concept based on creative assets potentially generating economic growth and development.

- It can foster income generation, job creation and export earnings while promoting social inclusion, cultural diversity and human development.
- It embraces economic, cultural and social aspects interacting with technology, intellectual property and tourism objectives.
- It is a set of knowledge-based economic activities with a development dimension and cross-cutting linkages at macro and micro levels to the overall economy.
- It is a feasible development option calling for innovative, multidisciplinary policy responses and interministerial action.
- At the heart of the creative economy are the creative industries."

In a similar vein, UNCTAD (2010: 8) asserts that: "The creative industries:

- are the cycles of creation, production and distribution of goods and services that use creativity and intellectual capital as primary inputs;
- constitute a set of knowledge-based activities, focused on but not limited to arts, potentially generating revenues from trade and intellectual property rights;
- comprise tangible products and intangible intellectual or artistic services with creative content, economic value and market objectives;
- stand at the crossroads of the artisan, services and industrial sectors; and
- constitute a new dynamic sector in world trade."

Some CEC National Research Advisory Council members, report participants, and funders meet in Pittsburgh in June 2013 to discuss the research findings; photo courtesy of Center for Creative Economy.

A collection of words used in the definitions of the creative industries in the U.S.

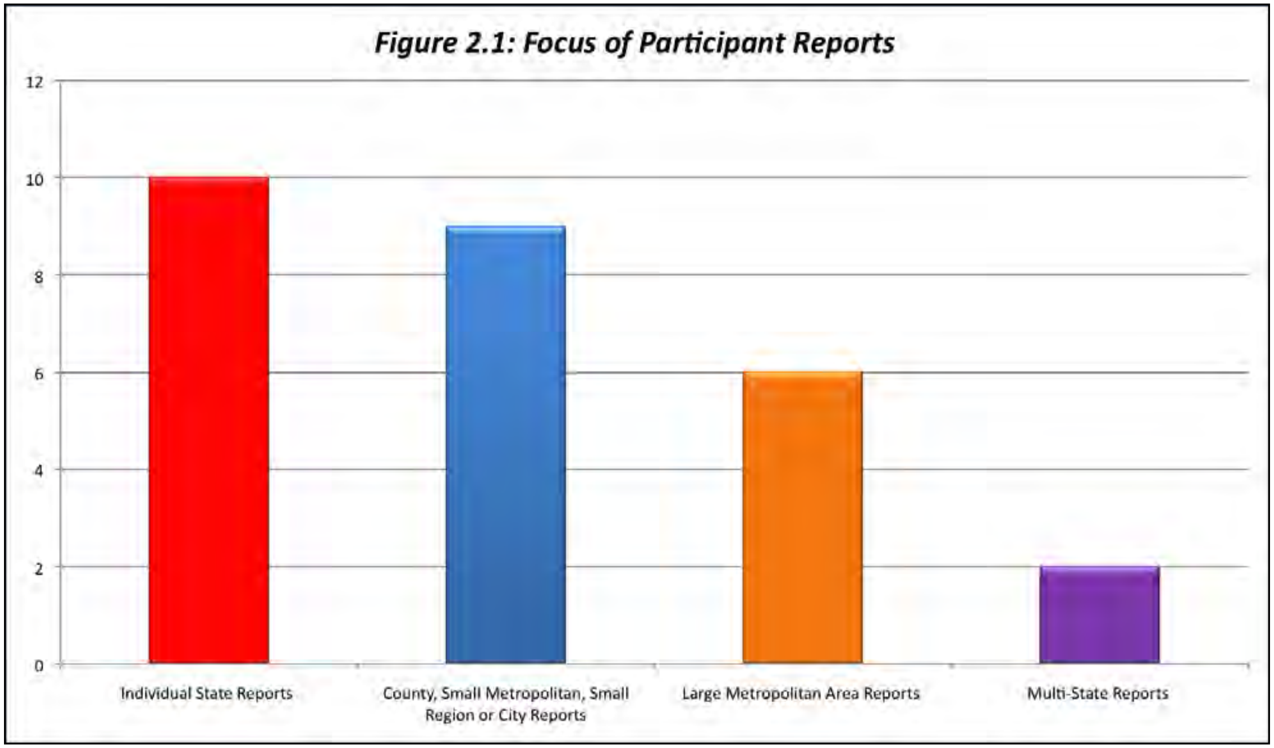
CHAPTER 2: DETAILS OF THE REPORTS IN OUR SAMPLE

2.0 PROFILE OF THE PARTICIPANT REPORTS[1]

The 27 reports used in our study (see Appendix II) comprised ten individual state reports; nine county, small metropolitan, small region or city reports; six large metropolitan area reports; and two multi-state reports which collectively included 15 states (some of which also produced individual state reports on other occasions). The graphics provided in this chapter illustrate the locations, coding systems, origination and funding resources found in the 27 different reports that formed our study sample.

The graphics provided in this chapter illustrate the locations, coding systems, origination and funding resources found in the 27 different reports that formed our study sample.

FIGURE 2.1: FOCUS OF PARTICIPANT REPORTS



[1]Where a state had an individual report(s) in our sample as well as being part of either the NEFA or South Arts studies (2007 and 2012 respectively), any specific data was taken from their individual reports rather than the regional reports (see Figure 2.5 below). A compilation of detailed profiles of the reports and their publishers can be found in Appendix II.

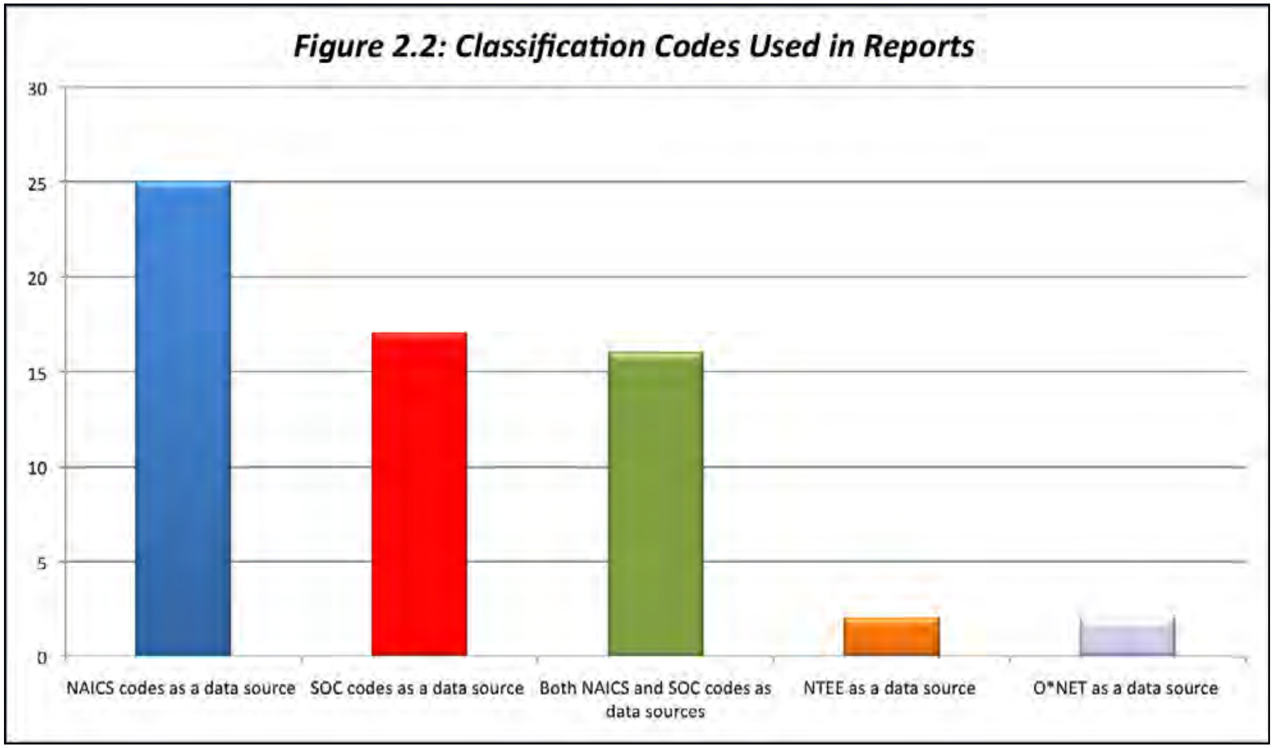
CHAPTER 2: DETAILS OF THE REPORTS IN OUR SAMPLE

2.0 PROFILE OF THE PARTICIPANT REPORTS[1] (CONTINUED)

A total of 25 out of the 27 reports used NAICS codes as a data source while 17 reports used SOC codes as a data source. Sixteen reports used both NAICS and SOC codes as data sources. Only two reports used NTEE as a source data while another two reports used O*NET as a data source. Quite a number of reports used multiple sources for their codes.

A compilation of detailed profiles of the reports and their publishers can be found in Appendix II.

FIGURE 2.2: CLASSIFICATION CODES USED IN REPORTS



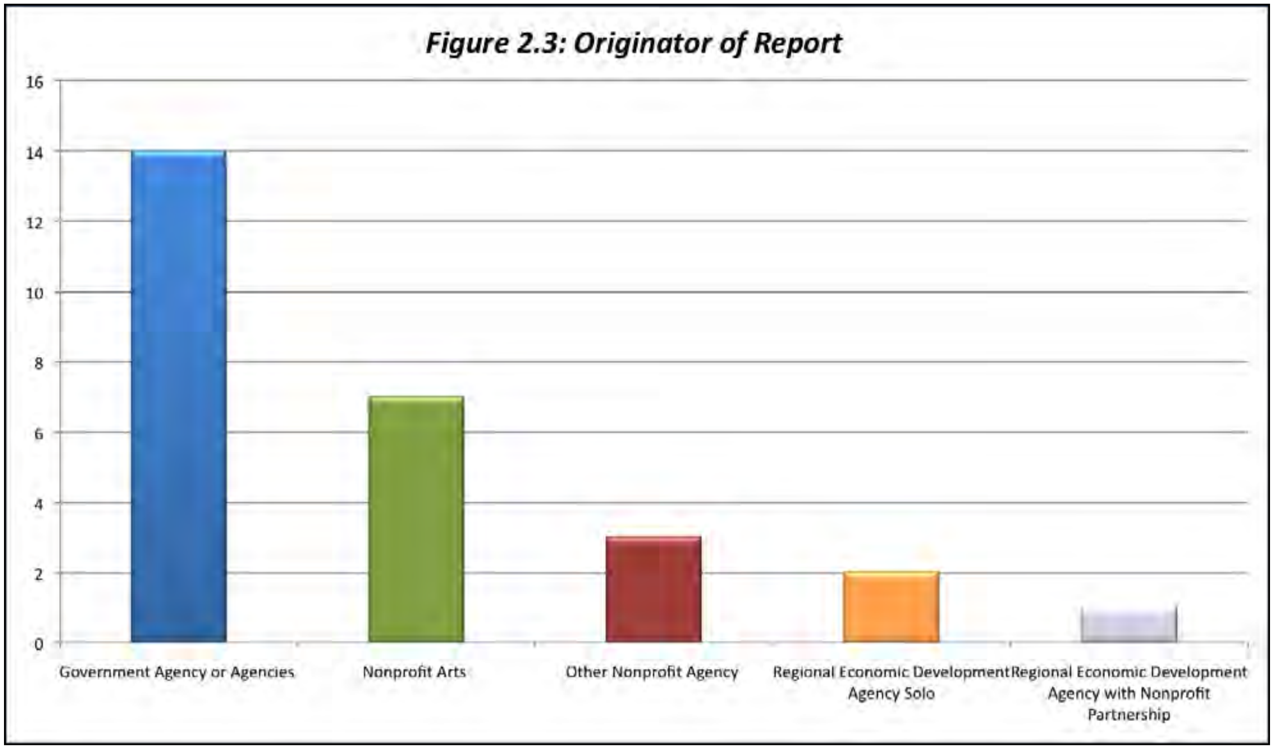
[1]Where a state had an individual report(s) in our sample as well as being part of either the NEFA or South Arts studies (2007 and 2012 respectively), any specific data was taken from their individual reports rather than the regional reports (see Figure 2.5 below). A compilation of detailed profiles of the reports and their publishers can be found in Appendix II.

CHAPTER 2: DETAILS OF THE REPORTS IN OUR SAMPLE

2.0 PROFILE OF THE PARTICIPANT REPORTS[1] (CONTINUED)

Fourteen reports originated in government agency or agencies while seven originated in nonprofit arts organizations. Three reports originated in other nonprofit agencies while two originated in a sole regional economic development agency. A lone report originated in a regional economic development agency with a nonprofit arts partnership. Interestingly, a total of 18 reports state that they contracted with external consultants outside of their immediate areas; the most frequently used out-of-region consultants were Mt. Auburn Associates and RTS, Inc. Often these two companies collaborated on a report in our sample.

FIGURE 2.3: ORIGINATOR OF REPORT



Fourteen reports originated in government agency or agencies while seven originated in non-profit arts organizations.

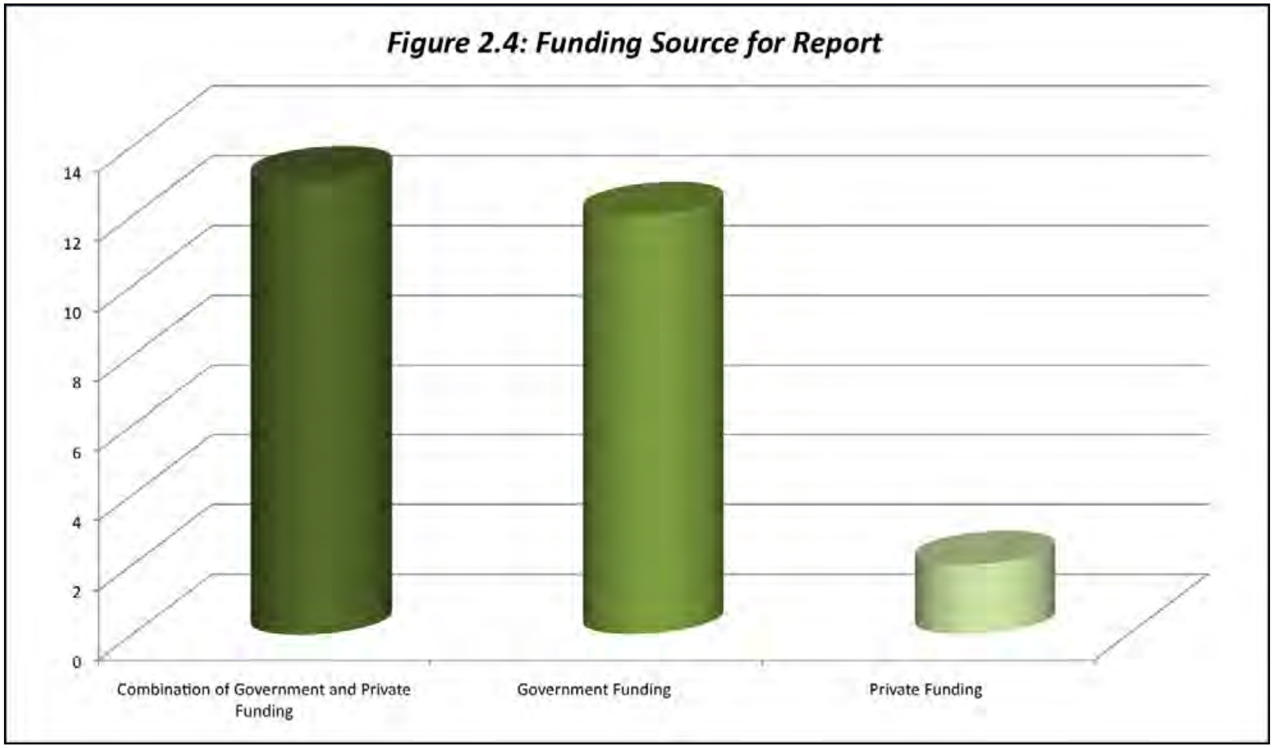
[1]Where a state had an individual report(s) in our sample as well as being part of either the NEFA or South Arts studies (2007 and 2012 respectively), any specific data was taken from their individual reports rather than the regional reports (see Figure 2.5 below). A compilation of detailed profiles of the reports and their publishers can be found in Appendix II.

CHAPTER 2: DETAILS OF THE REPORTS IN OUR SAMPLE

2.0 PROFILE OF THE PARTICIPANT REPORTS[1] (CONTINUED)

Thirteen reports were funded by a combination of government and private sources. Twelve reports were primarily funded by a local, regional, or state government. Only two of the 27 reports in our sample reflected private sources as their primary funders.

FIGURE 2.4: FUNDING SOURCE FOR REPORT



Thirteen reports were funded by a combination of government and private sources. Twelve reports were primarily funded by a local, regional, or state government.

[1]Where a state had an individual report(s) in our sample as well as being part of either the NEFA or South Arts studies (2007 and 2012 respectively), any specific data was taken from their individual reports rather than the regional reports (see Figure 2.5 below). A compilation of detailed profiles of the reports and their publishers can be found in Appendix II.

CHAPTER 2: DETAILS OF THE REPORTS IN OUR SAMPLE

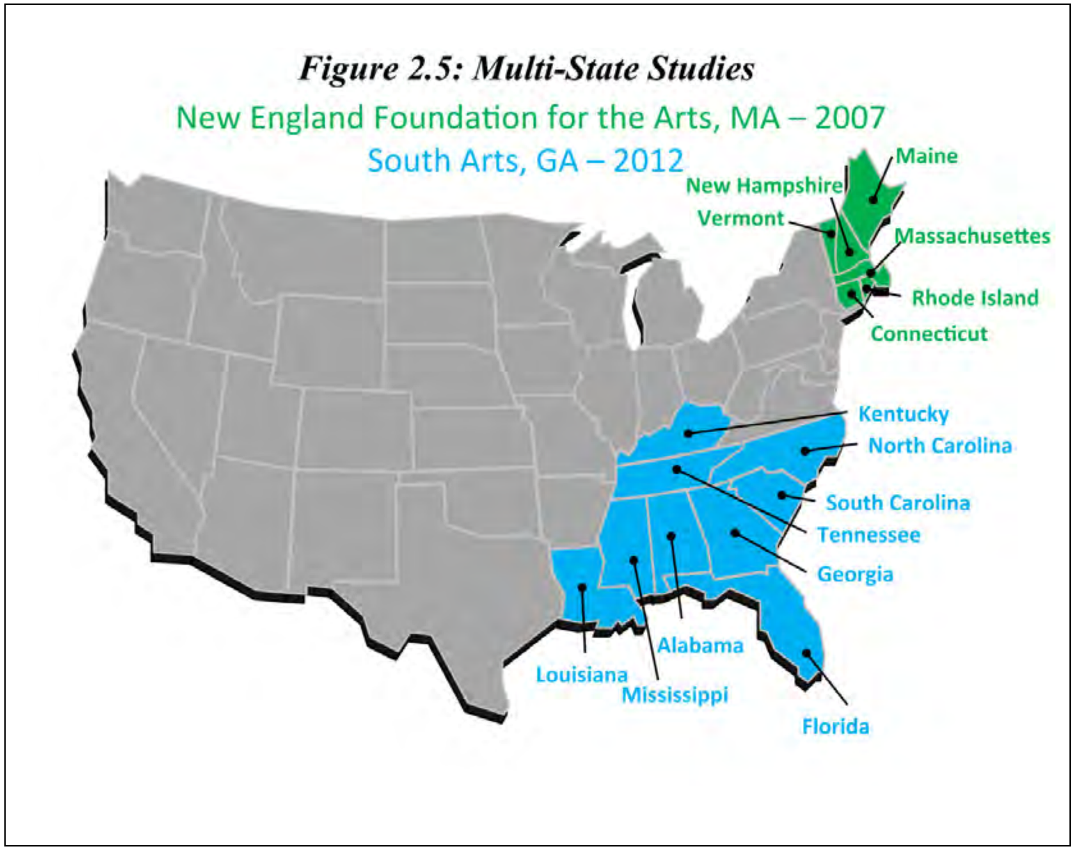
2.1 RESEARCH PARTICIPANTS AND DATA SETS

Figure 2.5 provides a graphic presentation of the only two, multi-state regional report publications within our study sample. These two multi-state federated studies involved a total of 15 states throughout the Northeast and the South.

The three major sources of descriptors for their studies are the North American Industry Classification System (NAICS), the Standard Occupational Classification (SOC) and the National Taxonomy of Exempt Entities (NTEE).

These two multi-state federated studies were the only ones in our sample and involved a total of 15 states throughout the Northeast and the South.

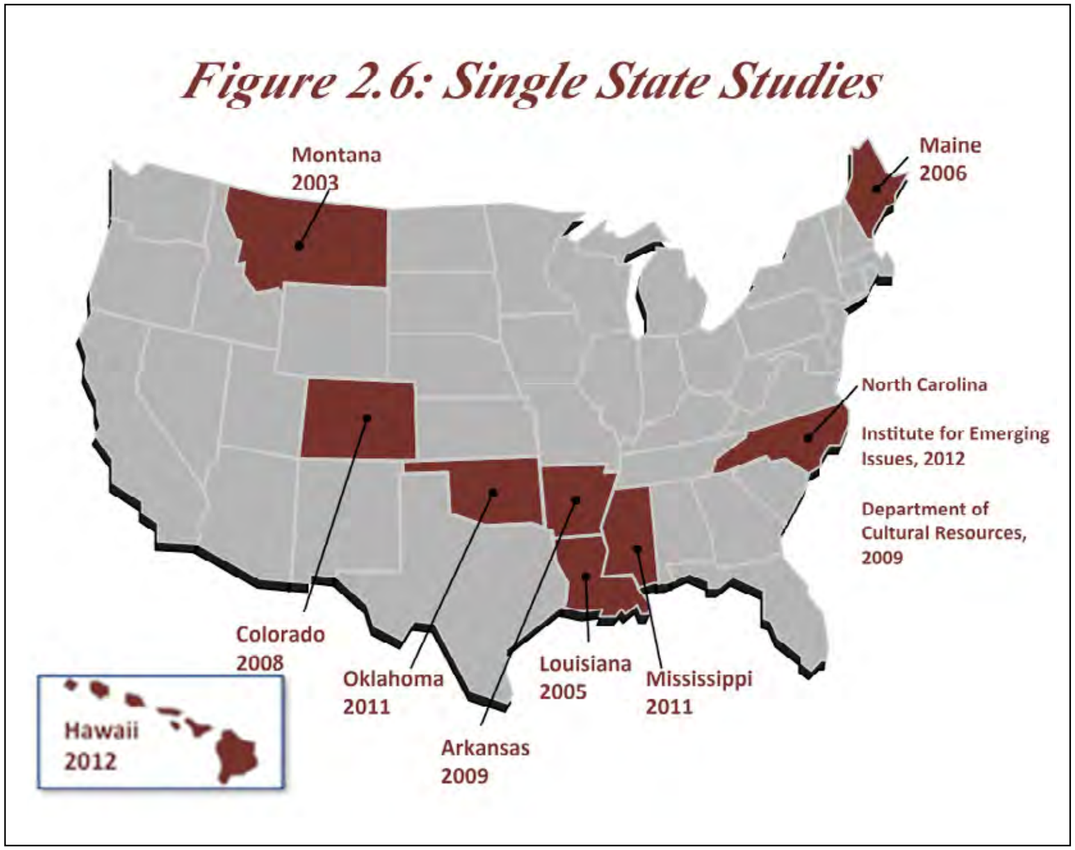
FIGURE 2.5: MULTI-STATE STUDIES MAP



NEW ENGLAND FOUNDATION FOR THE ARTS, MA	
6 STATES, 2007	
Connecticut Maine Massachusetts New Hampshire Rhode Island Vermont	NAICS SOC NTEE

SOUTH ARTS, GA	
9 STATES, 2012	
Alabama Florida Georgia Kentucky Louisiana Mississippi North Carolina South Carolina Tennessee	NAICS NTEE

FIGURE 2.6: SINGLE STATE STUDIES



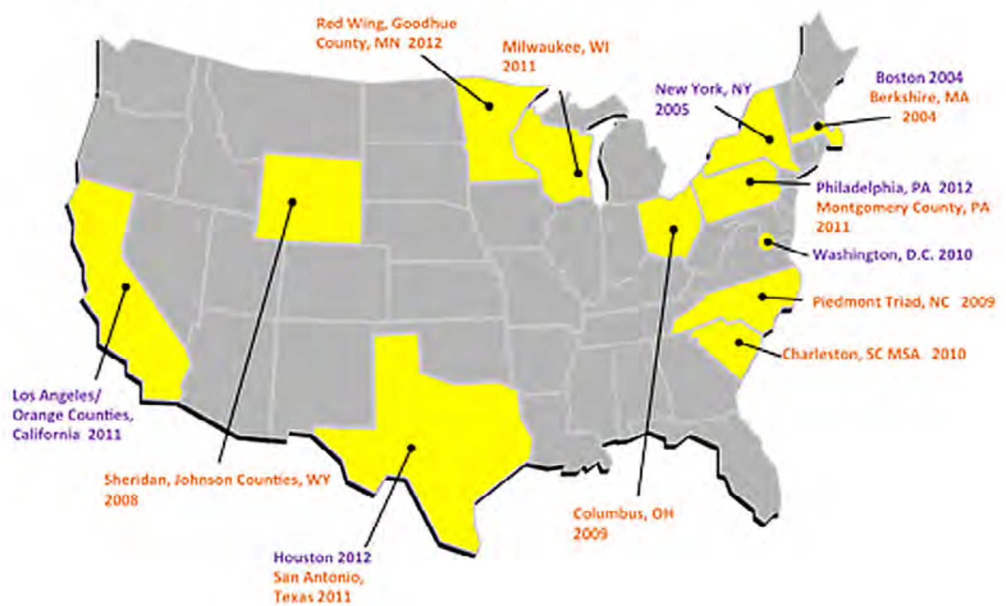
TOTAL: 9 STATES, 10 REPORTS	
ARKANSAS 2009	NAICS
COLORADO 2008	NAICS, SOC
HAWAII 2012	NAICS
LOUISIANA 2005	NAICS, SOC
MAINE 2006	NAICS, SOC
MISSISSIPPI 2011	NAICS, SOC
MONTANA 2003	NAICS
NORTH CAROLINA INSTITUTE FOR EMERGING ISSUES 2012	NAICS, SOC
NORTH CAROLINA DEPARTMENT OF CULTURAL RESOURCES 2009	NAICS, SOC
OKLAHOMA 2011	SOC

CHAPTER 2: DETAILS OF THE REPORTS IN OUR SAMPLE

2.1 RESEARCH PARTICIPANTS AND DATA SETS (CONTINUED)

FIGURE 2.7: LARGE CITY STUDIES AND COUNTY, METRO., LOCAL REGION

Figure 2.7: Large City Studies
County, Metropolitan, Small Local Region, & Other Studies



COUNTY, METROPOLITAN, SMALL LOCAL REGION, OTHER STUDIES	
9 REPORTS	
BERKSHIRE, MA 2004	NAICS
CHARLESTON, SC MSA 2010	NAICS, SOC
COLUMBUS, OH 2009	NAICS, SOC
MILWAUKEE, WI 2011	NAICS, SOC
MONTGOMERY COUNTY, PA 2011	NAICS, SOC
PIEDMONT TRIAD, NC 2009	NAICS, SOC
RED WING & GOODHUE COUNTY, MN 2012	US LABOR OCCUPATIONS
SAN ANTONIO, TX 2011	NAICS, SOC
SHERIDAN & JOHNSON COUNTIES, WY 2008	NAICS

LARGE CITY STUDIES	
6 REPORTS	
BOSTON, MA 2004	NAICS
HOUSTON, TX 2012	NAICS, SOC
LOS ANGELES & ORANGE COUNTIES, CA 2011	NAICS
NEW YORK, NY 2005	NAICS, SOC
PHILADELPHIA, PA 2012	NAICS, SOC
WASHINGTON, DC 2010	NAICS

"The creative industries have an enormous impact on the number of businesses, number of employees, annual payroll, and annual revenues throughout the economy of the South, and they represent one of the largest industry clusters in the region." (Bell, 2012: 197)

CHAPTER 3: CODE-BASED DEFINITIONS, GEOGRAPHY, AND INDUSTRY SEGMENTATION

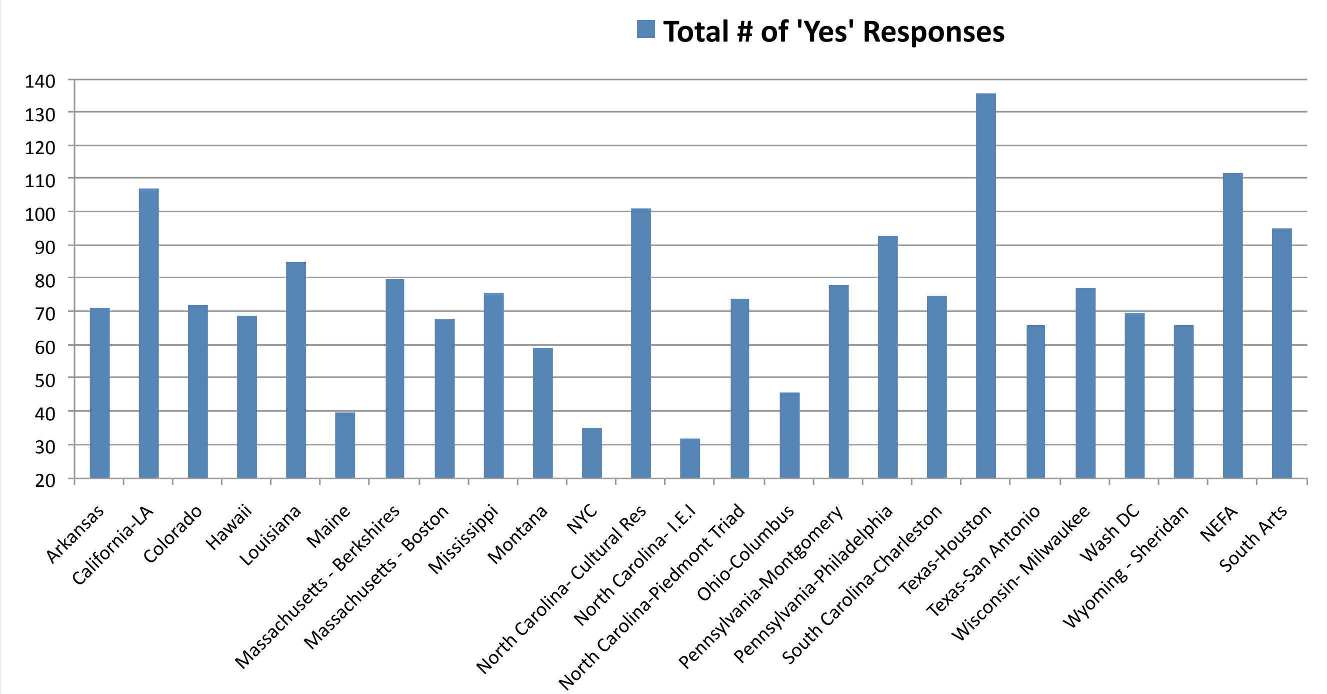
3.0 NAICS CODES ANALYSIS

This chapter reviews the published data sources used by the reports to quantitatively define their creative economies. The purpose of this research was to inventory and profile only the data sources the participants used to define their creative economy and not the actual numeric or economic results. Therefore the research did not attempt to aggregate the actual results of these studies.

It transpired that all but one of the participants used some combination of the North American Industry Classification System (NAICS) and the Standard Occupational Classification (SOC) systems. For specific definitions of these systems, please refer to Appendix III. This chapter is broken down into a NAICS Code Analysis and the SOC Code Analysis. The chapter concludes with a profile of the only participant (Red Wing, MN) who did not use the traditional approach with NAICS and SOC codes.

Among the 264 NAICS codes used across our sample, 70 codes were common to 50% or more of the reports.

FIGURE 3.1: TOTAL # OF NAICS CODES USED BY EACH PARTICIPANT



3.0 NAICS CODES ANALYSIS

Twenty-five (25) of the twenty-seven reports utilized the North American Industry Classification Codes (NAICS) to help define their creative economy. NAICS codes are the standard used by Federal statistical agencies in classifying business establishments for the purpose of collecting, analyzing, and publishing statistical data related to the U.S. economy. It was developed by the Office of Management and Budget (OMB) and replaced the old Standard Industrial Classification (SIC) system. NAICS codes have been the most common method for defining creative industries, and can be used in comparison with other industry sectors.

The following information was derived from analyzing the NAICS codes provided by reports from 25 participating communities. A total of 264 NAICS codes were represented within their aggregate creative economy profiles. Figure 3.1 portrays the total number of NAICS codes used within each report.

FIGURE 3.2: THE 70 NAICS CODES COMMON TO 50% OR MORE OF THE REPORTS 1 OF 2 (ARRAYED BY DESCENDING CODE NUMBERS)

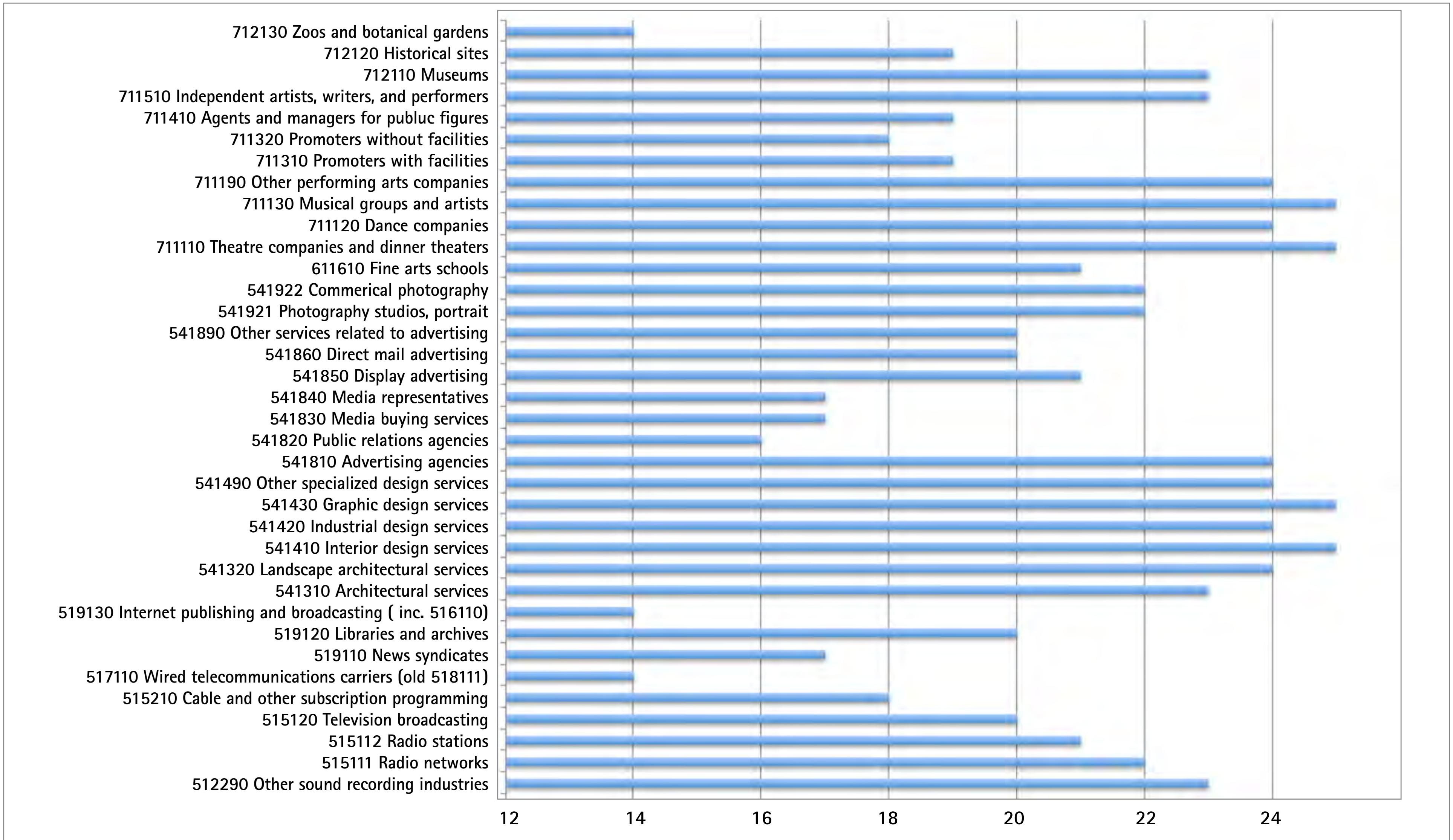


Figure 3.2, Chart 1 of 2 (arrayed by descending code numbers). The multi-state federations have 88 codes in common. They were clearly including many more codes than the individual participants.

FIGURE 3.2: THE 70 NAICS CODES COMMON TO 50% OR MORE OF THE REPORTS 2 OF 2 (ARRAYED BY DESCENDING CODE NUMBERS)

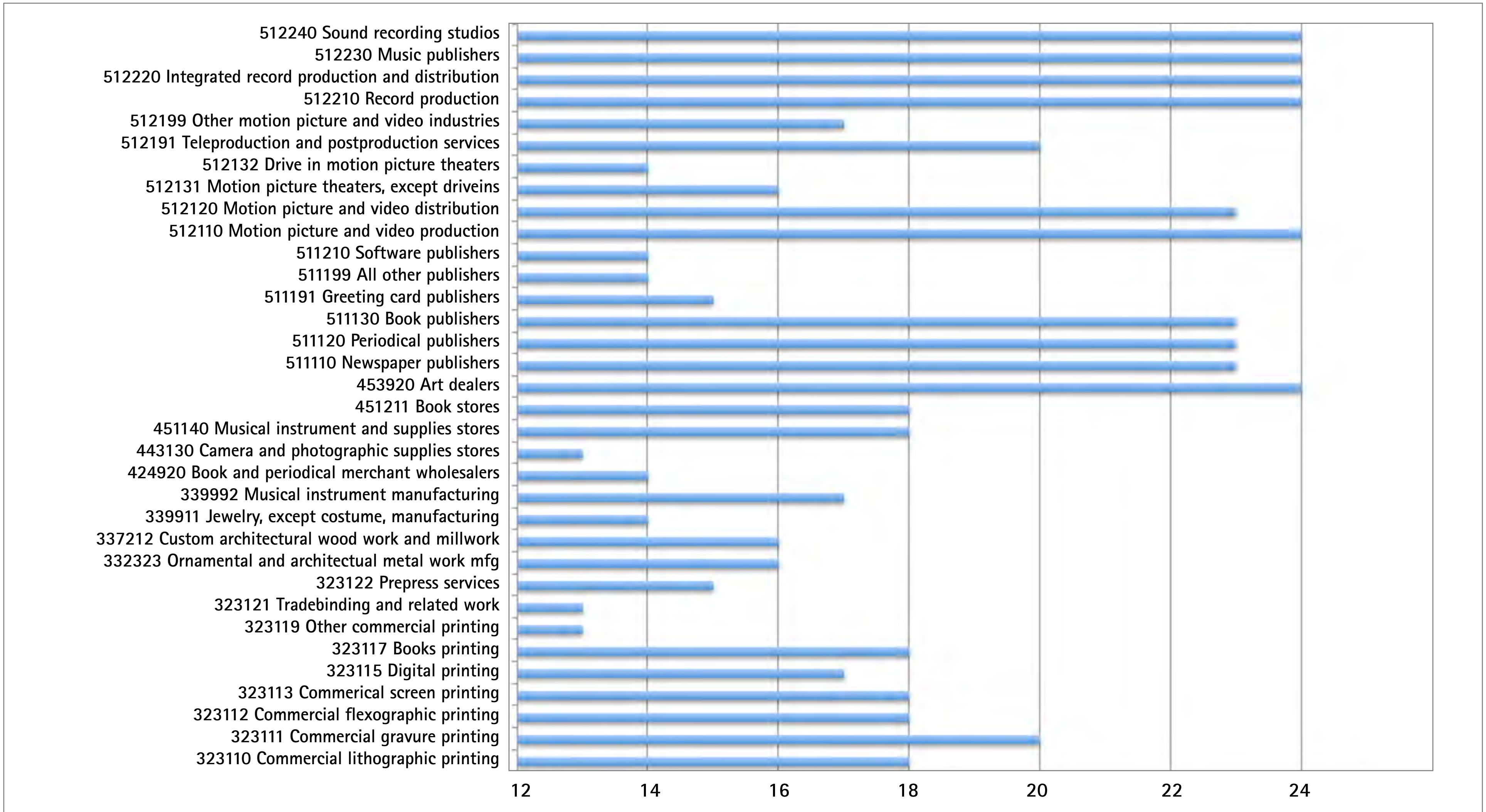


Figure 3.2, Continued, Chart 2 of 2 (arrayed by descending code numbers).

3.0 NAICS CODES ANALYSIS

One definition of a creative occupation: "A role within the creative process that brings cognitive skills to bear to bring about differentiation to yield either novel, or significantly enhanced products whose final form is not fully specified in advance." (Bakhshi, Freeman and Higgs, 2013: 24)

FIGURE 3.3: NAICS CODE SEGMENTS FOR 50% OR MORE OF THE REPORTS

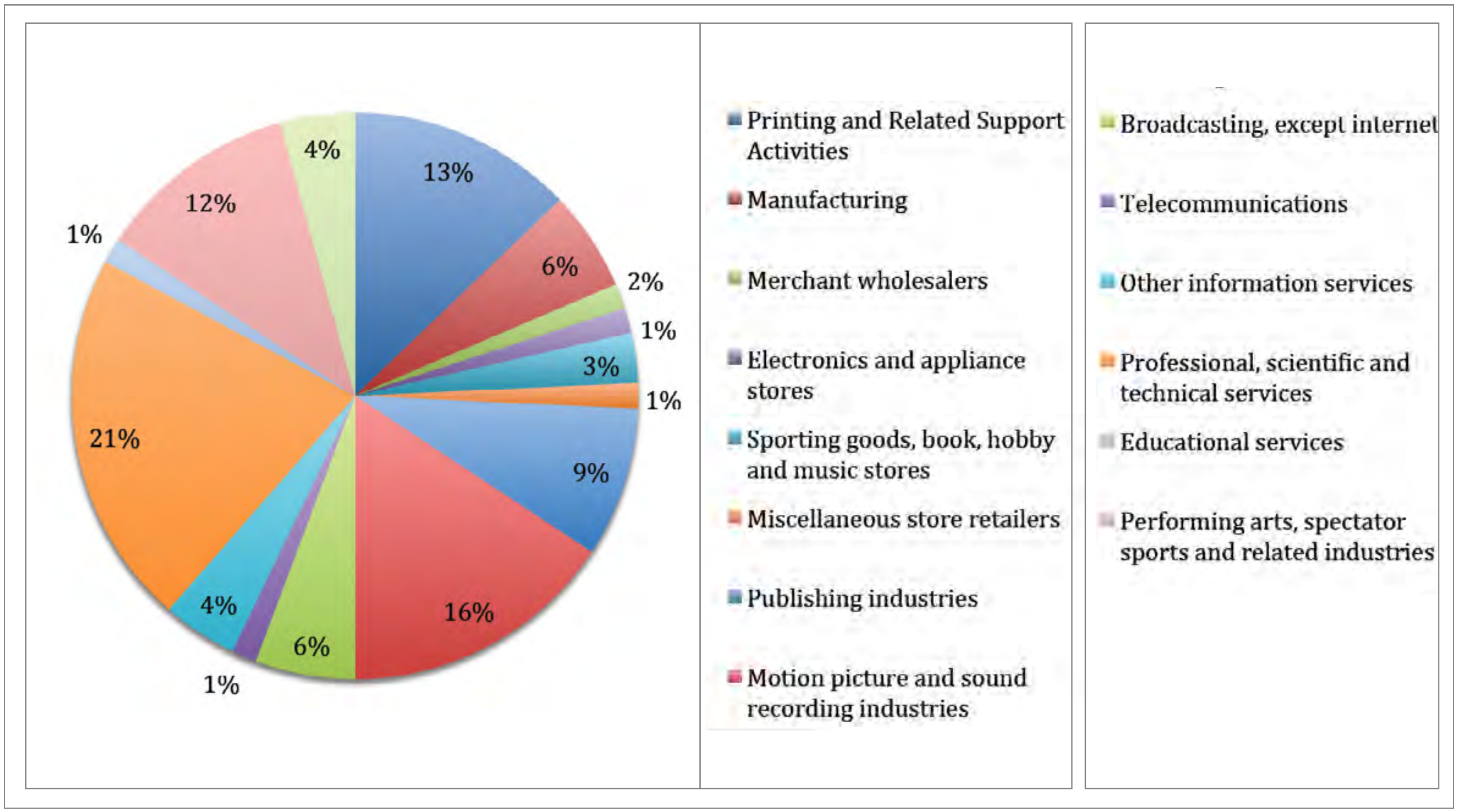


Figure 3.3 shows how the 70 NAICS codes used by 50% or more of the reports are divided into enterprise segments.

FIGURE 3.4: THE 39 NAICS CODES COMMON TO 75% OR MORE OF THE REPORTS 1 OF 2 (ARRAYED BY DESCENDING NUMBERS)

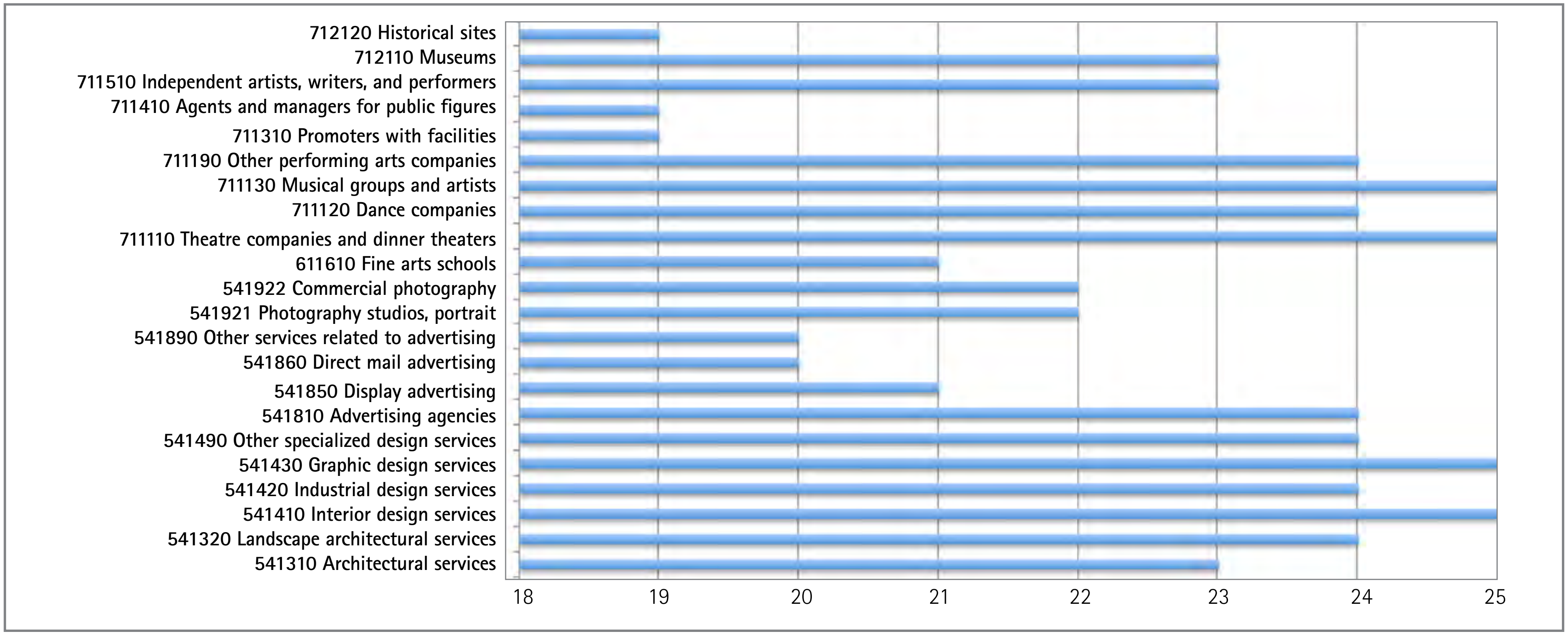


Figure 3.4, Continued, Chart 1 of 2: The 39 NAICS Codes common to 75% or more of the reports (arrayed by descending numbers)

CHAPTER 3: CODE-BASED DEFINITIONS, GEOGRAPHY, AND INDUSTRY SEGMENTATION

3.0 NAICS CODES ANALYSIS

"It is important to acknowledge that any effort to estimate the size of a particular creative economy and its sub-cluster industries always will result in an undercount. The shortfall is due to difficulties in obtaining precise data and interpreting what was reported." (Regional Technology Strategies, Inc., 2010: 5)

FIGURE 3.4: THE 39 NAICS CODES COMMON TO 75% OR MORE OF THE REPORTS 2 OF 2 (ARRAYED BY DESCENDING NUMBERS)

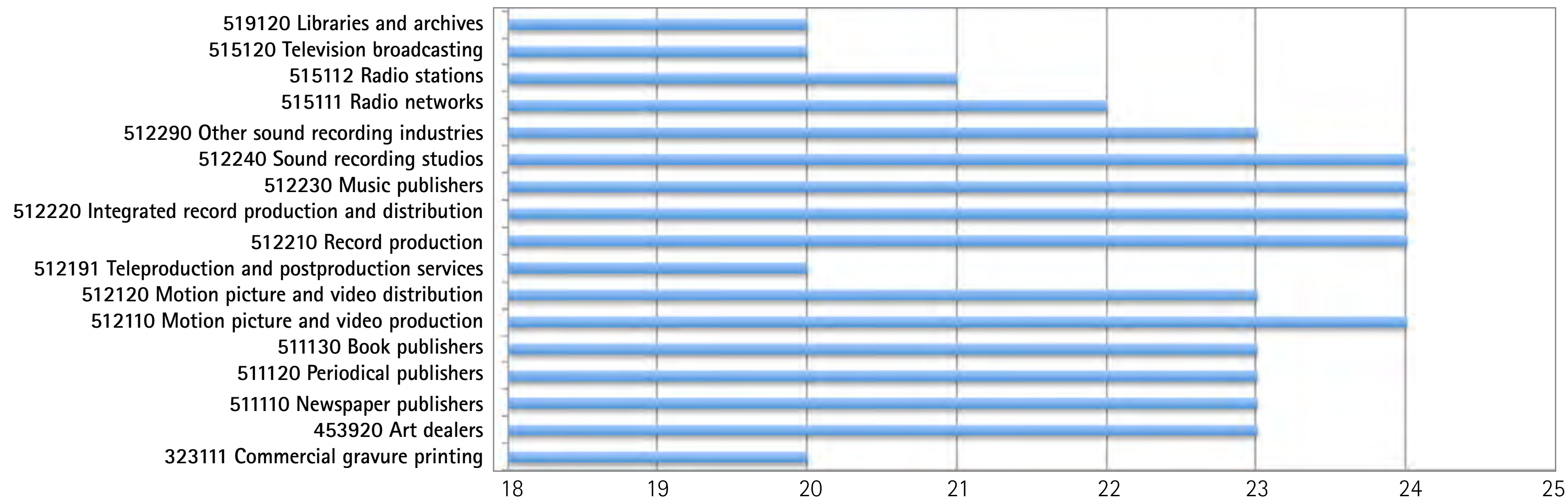


Figure 3.4, Continued, Chart 2 of 2: The 39 NAICS Codes common to 75% or more of the reports (arrayed by descending numbers)

3.0 NAICS CODES ANALYSIS

"... we learned that business and civic leaders don't understand the importance of the creative economy and that a persuasive, cogent argument backed by data and information is needed. We also found that widespread dissemination has to reach even the smallest and most remote communities – communities that may have the most to gain from it." (Arkansas Arts Council, et al., 2009: 12)

FIGURE 3.5: NAICS CODES USED BY 75% OR MORE OF THE REPORTS

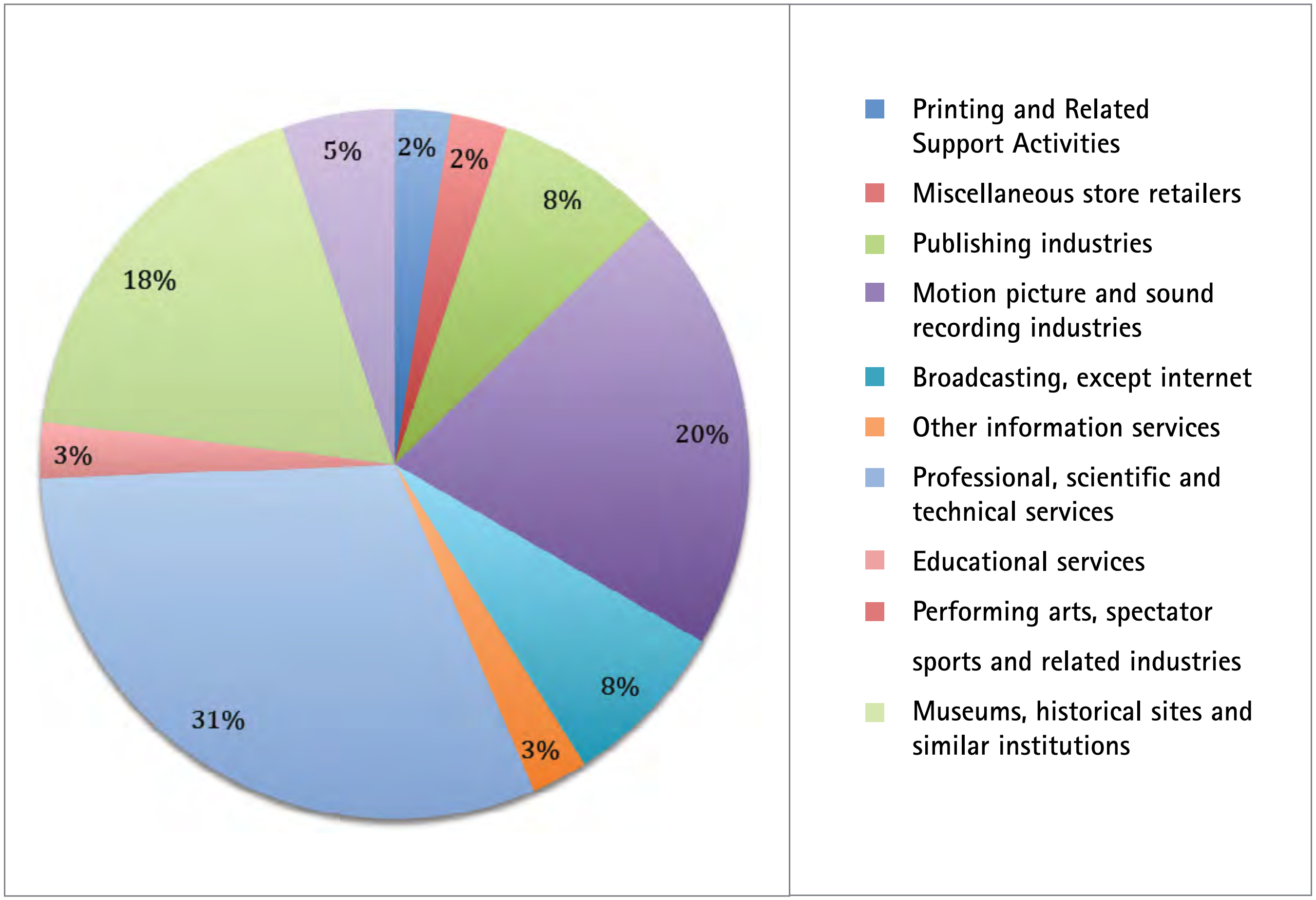


Figure 3.5 shows how the 39 codes used by 75% or more of the reports are divided into enterprise segments.

3.0 NAICS CODES ANALYSIS

FIGURE 3.6: NAICS CATEGORIES AND CODES REPRESENTED IN 50% OR MORE AND 75% OR MORE OF THE PARTICIPANTS

Figure 3.6: The individual codes represented by the categories for one-half or more of the reports or three quarters or more of the reports.

CODE	PARTICIPANTS IN CATEGORY	75%	50%
Printing and related support activities		1	9
323110	Commercial lithographic printing		x
323111	Commercial gravure printing	x	x
323112	Commercial flexographic printing		x
323113	Commercial screen printing		x
323115	Digital printing		x
323117	Books printing		x
323119	Other commercial printing		x
323121	Tradebinding and related work		x
323122	Prepress services		x
Percentage of total		2%	13%
Manufacturing		0	4
332323	Ornamental and architectural metal work		x
337212	Custom architectural wood work and millwork		x
339911	Jewelry, exc costume, manufacturing		x
339992	Musical instrument manufacturing		x
Percentage of total		0%	6%
Merchant wholesalers		0	1
424920	Book and periodical merchant wholesalers		x
Percentage of total		0%	2%
Electronics and appliance stores		0	1
443130	Camera and photographic supplies stores		x
Percentage of total		0%	1%
Sporting goods, book, hobby and music stores		0	2
451211	Book stores		x
451140	Musical instrument and supplies stores		x
Percentage of total		0%	3%

CODE	PARTICIPANTS IN CATEGORY	75%	50%
Miscellaneous store retailers		1	1
453920	Art dealers	x	x
Percentage of total		2%	1%
Publishing industries		3	6
511110	Newspaper publishers	x	x
511120	Periodical publishers	x	x
511130	Book publishers	x	x
511191	Greeting card publishers		x
511199	All other publishers		x
511210	Software publishing		x
Percentage of total		8%	9%
Motion picture and sound recording industries		8	11
512110	Motion picture and video production *	x	x
512120	Motion picture and video distribution	x	x
512131	Motion picture theaters, exc driveins		x
512132	Drive in motion picture theaters		x
512191	Teleproduction and post production services	x	x
512199	Other motion picture and video industries		x
512210	Record production *	x	x
512220	Integrated record production and distribution *	x	x
512230	Music publishers *	x	x
512240	Sound recording studios *	x	x
512290	Other sound recording industries	x	x
Percentage of total		20%	16%

Thirteen NAICS codes* (in Figure 3.6) were used by 24 or more of the 25 reports; i.e., all or virtually all participants.

(TABLE CONTINUES ON NEXT PAGE 1 / 2)

FIGURE 3.6: NAICS CATEGORIES AND CODES REPRESENTED IN 50% OR MORE AND 75% OR MORE OF THE PARTICIPANTS

Figure 3.6: The individual codes represented by the categories for one-half or more of the reports or three quarters or more of the reports.

CODE	PARTICIPANTS IN CATEGORY	75%	50%
Broadcasting, except internet		3	4
515111	Radio networks	x	x
515112	Radio stations	x	x
515120	Television broadcasting	x	x
515210	Cable and other subscription programming		x
Percentage of total		8%	6%
Telecommunications		0	1
517110	Wired telecommunications carrier		x
Percentage of total		0%	1%
Other information services		1	3
519110	News syndicates		x
519120	Libraries and archives	x	x
519130	Internet publishing and broadcasting		x
Percentage of total		3%	4%
Professional, scientific and technical services		12	15
541310	Architectural services	x	x
541320	Landscape architectural services	x	x
541410	Interior design services **	x	x
541420	Industrial design services *	x	x
541430	Graphic design services **	x	x
541490	Other specialized design services	x	x
541810	Advertising agencies *	x	x
541820	Public relations agencie		x
541830	Media buying services		x
541840	Media representatives		x
541850	Display advertising	x	x
541860	Direct mail advertising	x	x
541890	Other services related to advertising	x	x

CODE	PARTICIPANTS IN CATEGORY	75%	50%
541921	Photography studios, portrait	x	x
541922	Commercial photography	x	x
Percentage of total		31%	21%
Educational services		1	1
611610	Fine arts schools	x	x
Percentage of total		3%	1%
Performing arts, spectator sports and related industries		7	8
711110	Theatre companies and dinner theatres **	x	x
711120	Dance companies *	x	x
711130	Musical groups and artists **	x	x
711190	Other performing arts companies *	x	x
711310	Promoters with facilities	x	x
711320	Promoters without facilities		x
711410	Agents and managers for public figures	x	x
711510	Independent artists, writers and performers	x	x
Percentage of total		18%	12%
Museums, historical sites and similar institutions		3	3
712110	Museums	x	x
712120	Historical sites	x	x
712130	Zoos and botanical gardens		x
Percentage of total		5%	4%
TOTAL NAICS CODES		39	70

Thirteen NAICS codes* (in Figure 3.6) were used by 24 or more of the 25 reports; i.e., all or virtually all participants.

(TABLE 2 / 2)

3 CHAPTER 3: CODE-BASED DEFINITIONS, GEOGRAPHY, AND INDUSTRY SEGMENTATION

FINDINGS BASED ON NAICS CODES USED BY 50% OR MORE AND 75% OR MORE

There are 15 categories represented at 50% or more and 10 categories represented at 75% or more. Moving to 75% or more eliminates manufacturing, merchant wholesalers, retailers (except art dealers), and telecommunications codes. The total number of codes used between one-half and three-quarters or more of the participants reduces almost in half from 70 codes down to 39 codes. While the number of the codes in the categories below goes up between 75% or more and 50% or more designations, their percentage contribution to the total decreases:

- Motion picture and sound recording studios
- Broadcasting
- Professional, scientific and technical services
- Performing arts
- Museum and other historical sites

The largest three sectors are the same at 50% or more and 75% or more designations:

- 50% or more: Professional services, motion picture/ sound industries and performing arts (49% of the total)
- 75% or more: Professional services, motion picture/ sound industries, and performing arts (69% of the total)

The reduction of codes from 70 to 39 between the 50% and 75% or more designations is spread proportionately throughout with no marked differences. The industry categories that are the most common are:

- Advertising
- Architectural and related
- Culture and heritage, including libraries
- Design
- Film, video and sound
- Independent artists
- Internet broadcasting and publishing
- Music production, distribution and sales
- Performing arts and entertainment
- Printing and publishing
- Television and Radio

Only four NAICS codes (** in Figure 3.6) were selected by all reports:

- 541410 Interior Design Services
- 541430 Graphic Design Services
- 711110 Theatre Companies and Dinner Theaters
- 711130 Musical Groups and Artists

Thirteen NAICS codes (* in Figure 3.6) were used by 24 or more of the 25 reports; i.e., all or virtually all participants. Nine of these 13 additional codes add the motion picture and sound recording categories to the design and performing arts categories used by all reports.

"Creative sector jobs are important to a city's economy, future growth and identity in the world community. Houston's creative job picture is big news, with more employees than the Medical Center and more than $12 billion in sales activity." (Houston Arts Alliance and University of Houston, 2012: 41)

!

"... this new data provides more proof of the critical importance of the creative sector to our city ... with 1 in every 15 workers, 48,900 jobs, 6.3% growth over the last ten years, $5 billion in direct output and $2.7 billion in employee earnings, the findings are a powerful case for the value of the creative sector." (City of Philadelphia, 2012: i)

"The challenge for the community will be to maintain the dialogue and to find new avenues for cooperation and collaboration once the project has ended." (Berkshire Economic Development Corporation, 2007: 36)

3.0 NAICS CODES ANALYSIS

As the reports cover smaller geopolitical units, the number of codes in common increases.

FIGURE 3.7: SHARED NAICS CODES ACROSS GEOGRAPHIC LOCI OF REPORTS (TABLE CONTINUES ON NEXT PAGE 1 / 3)

CODE	DESCRIPTION OF COMMON NAICS CODES	ALL	MULTI STATE	STATE	LARGE CITIES	OTHER METRO	# OF TOTAL GROUPS
	NUMBER OR PARTICIPANTS IN CATEGORY	25	2	9	6	8	LISTED
323110	Commercial lithographic printing		X				1
323111	Commercial gravure printing		X				1
323112	Commercial flexographic printing		X				1
323113	Commercial screen printing		X				1
323115	Digital printing		X				1
323117	Books printing		X				1
323119	Other commercial printing		X				1
323121	Tradebinding and related work		X				1
323122	Prepress services		X				1
325992	Photographic film, paper, place and chem mfg		X				1
327112	Vitreous china, fine earth-enware, pottery mfg		X				1
327212	Other pressed, blown glass and glassware mfg		X				1
332323	Ornamental and architec-tual metal work mfg		X				1
334310	Audio and visual equipment		X				1
334612	Prerecorded compact disc, tape, record reprod		X				1
337212	Custom architectual wood work and millwork		X				1
339911	Jewlery, exc. Costume, manufacturing		X				1
339912	Silverware and holloware manufacturing		X				1
339913	Jewelers material and lapidary work mfg		X				1
339942	Lead pencil and art goods		X				1
339992	Musical instrument manu-facturing		X				1
423410	Photographic eqjipment and supplies wholesa		X				1
423940	Jewelry, watch, precious stone and metal whol		X				1
424920	Book and periodical mer-chant wholesalers		X				1
443112	Radio, TV and other elec-tronics stores		X				1
443130	Camera and photographic supplies stores		X				1
448310	Jewelry stores		X				1
451130	Sewing, needlework and piece goods stores		X				1
451140	Musical instrument and supplies stores		X				1
451211	Book stores		X				1
451212	News dealers and news-stands		X				1
451220	Prerecorded tape, CD and record stores		X				1
453920	Art dealers		X		X	X	3
511110	Newspaper publishers		X			X	2
511120	Periodical publishers		X			X	2
511130	Book publishers		X			X	2
511191	Greeting card publishers		X				1

What does the above portrayal reveal? First, it is important to note that there are 20 states fully represented, with the multi-state grouping representing a total of 15 states. Four of these states were also represented in our sample as individual state reports done at a different time by a different organization. It is interesting that as the reports cover smaller geopolitical units, the number of codes in common increases. Individual state reports only have

Figure 3.7: It is interesting that as the reports cover smaller geopolitical units, the number of codes in common increases.

SHARED NAICS CODES ACROSS PARTICIPANT TYPE

(TABLE CONTINUES ON NEXT PAGE 2 / 3)

CODE	DESCRIPTION OF COMMON NAICS CODES	ALL	MULTI STATE	STATE	LARGE CITIES	OTHER METRO	# OF TOTAL GROUPS
	NUMBER OR PARTICIPANTS IN CATEGORY	25	2	9	6	8	LISTED
511199	All other publishers		X				1
511210	Software publishers		X				1
512110	Motion picture and video production		X		X	X	3
512120	Motion picture and video distribution		X		X		2
512131	Motion picture theatres, exc drive-ins		X				1
512132	Drive in motion picture theaters		X				1
512191	Teleproduction and post-prod services		X			X	2
512199	Other motion picture and video industry		X				1
512210	Record production		X		X	X	3
512220	Integrated record production and distrib		X		X	X	3
512230	Music publishers		X		X	X	3
512240	Sound recording studios		X		X	X	3
512290	Other sound recording industries		X			X	2
515111	Radio networks		X			X	2
515112	Radio stations		X				1
515120	Television broadcasting		X			X	2
515210	Cable and other subscription progrmming		X				1
517110	Wired telecommunications carriers		X				1
519110	News syndicates		X				1

CODE	DESCRIPTION OF COMMON NAICS CODES	ALL	MULTI STATE	STATE	LARGE CITIES	OTHER METRO	# OF TOTAL GROUPS
	NUMBER OR PARTICIPANTS IN CATEGORY	25	2	9	6	8	LISTED
519120	Libraries and archives		X			X	2
519130	Internet publishing and broadcasting		X				1
532230	Video tape and disc rental		X				1
541310	Architectual services		X		X	X	3
541320	Landscape architectural services		X		X	X	3
541340	Drafting services		X				1
541410	Interior design services	X	X	X	X	X	5
541420	Industrial design services		X	X		X	3
541430	Graphic design services	X	X	X	X	X	5
541490	Other specialized design services		X		X	X	3
541810	Advertising agencies		X		X	X	3
541820	Public relations agencies		X				1
541830	Media buying services		X				1
541840	Media representatives		X				1
541850	Display advertising		X				1
541860	Direct mail advertising		X				1
541890	Other services related to advertising		X				1
541921	Photography studios, portraits		X			X	2
541922	Commerical photography		X				1
611610	Fine arts schools		X				1
711110	Theatre companies and dinner theatres	X	X	X	X	X	5

‹ Figure 3.7, Table 2 of 3 Continued

seven codes in common while cities have 18 codes in common and the other metro areas 26 codes in common. By way of contrast, the multi-state federations (i.e., the largest geopolitical units) have 88 codes in common. They were clearly including many more codes than the individual participant sites as well as the smaller geopolitical units.

3 CHAPTER 3: CODE-BASED DEFINITIONS, GEOGRAPHY, AND INDUSTRY SEGMENTATION

3.0 NAICS CODES ANALYSIS

The following 17 codes are represented by 60% or more of the reports in our sample:

- Advertising agencies
- Architectural services
- Art dealers
- Dance companies
- Graphic design services **
- Industrial design services
- Integrated record production and distribution
- Interior design services **
- Landscape architectural services
- Motion picture and video production
- Museums
- Musical groups and artists**
- Music publishers
- Other performing arts companies
- Other specialized design services
- Record production
- Sound recording studios
- Theater companies and dinner theaters**

** Codes used by ALL reports

MULTI-STATE AGENCIES PROFILE

The two multi-state agencies, New England Foundation for the Arts, and South Arts represented six states and nine states respectively. NEFA used 112 codes, of which 84 were what NEFA terms "Core" and 28 met their "Periphery" designation. South Arts used 95 codes. There are 88 codes in common and a large degree of congruency between NEFA's Core codes and South Arts' chosen codes.

STATE COMPARISON

The 20 participating states (including two different reports from different organizations in NC) were reviewed together – both the individual states as well as the NEFA and South Arts multi-state representation.

These states are:

- Alabama (95)
- Arkansas (71)
- Colorado (72)
- Connecticut (112)
- Florida (95)
- Georgia (95)
- Hawaii (69)
- Kentucky (95)
- Louisiana (85) Maine (40)
- Massachusetts (112)
- Mississippi (76)
- Montana (59)
- New Hampshire (112)
- North Carolina (101,32)
- Rhode Island (112)
- South Carolina (95)
- Tennessee (95)
- Vermont (112)

!

"This study is not just the tallying of pastry chefs, musicians, and broadcast journalists. It is a window into the below-the-radar community of business-people and professionals of all stripes who have not been well represented in our research until now."
(DC Office of Planning and Washington, DC Economic Partnership, 2010: 4)

SHARED NAICS CODES ACROSS PARTICIPANT TYPE (3/3)

CODE	DESCRIPTION OF COMMON NAICS CODES	ALL	MULTI STATE	STATE	LARGE CITIES	OTHER METRO	# OF TOTAL GROUPS
	NUMBER OR PARTICIPANTS IN CATEGORY	25	2	9	6	8	LISTED
711120	Dance companies		X	X	X		3
711130	Musical groups and artists	X	X	X	X	X	5
711190	Other performing arts companies		X		X	X	3
711310	Promoters with facilities		X				1
711320	Promoters without facilities		X				1
711410	Agents and managers for public figures		X				1
711510	Independent artists, writers, performers		X	X			2
712110	Museums		X		X	X	3
712120	Historical sites		X				1
712130	Zoos and botanical gardens		X				1
812921	Photofinishing laboratories		X				1
	TOTAL	4	88	7	18	26	

Figure 3.7, Table 3 of 3 Continued

CHAPTER 3: CODE-BASED DEFINITIONS, GEOGRAPHY, AND INDUSTRY SEGMENTATION

3.0 NAICS CODES ANALYSIS

The purpose was to see if there is congruency in the state make-up – either regionally or industry distinctions. Highlights include the following NAICS codes:

- Advertising and Public Relations: represented across all states
- Arts, Entertainment, Museums: all states
- Building Construction and Remodeling: Louisiana and North Carolina
- Design Services: all states
- Food: only Louisiana included a wide range of food
- Glass and Pottery Manufacturing: North Carolina, Connecticut, Maine, Massachusetts, New Hampshire, Rhode Island, Vermont, Alabama, Florida, Georgia, Kentucky, Louisiana, South Carolina, Tennessee
- Jewelry Manufacturing: North Carolina, Connecticut, Maine, Massachusetts, Mississippi, New Hampshire, Rhode Island, Vermont, Alabama, Florida, Georgia, Kentucky, Louisiana, South Carolina, Tennessee, Mississippi, Arkansas
- Leather Manufacture: Montana
- Motion Picture, Sound Recording, Record Production, Music Publishing: all states
- Newspaper, Periodical and Book Publishing: all states
- Printing: all except Hawaii included some aspect of their printing industry
- Radio, TV, Camera and Electronic Stores: North Carolina, Connecticut, Maine, Massachusetts,
- Mississippi, New Hampshire, Rhode Island, Vermont, Alabama, Florida, Georgia, Kentucky,
- Louisiana, South Carolina, Tennessee, Mississippi
- Radio and TV Broadcasting: all states except Maine

Some regional distinctions can be seen with food included in Louisiana, and the artisan manufacturing in the New England and South Arts states. It is no surprise that all states would include publishing, broadcasting and entertainment. Hawaii's focus on indigenous culture did not include printing.

Some regional distinctions can be seen with food included in Louisiana, and the artisan manufacturing in the New England and South Arts states.

"Development of the creative sector is an important, complicated and timely subject. For many countries, the cultural industries have been promoted as a leading export sector and a source of jobs in the 'new economy.' Creative industry development is also becoming an increasingly common strategy for urban and regional development. Furthermore, the cultural industries can function as both global players [and] as bulwarks of local identity." (Wyszomirski, 2004: 1)

". . . the focus has shifted toward whether creative industries are loci of innovation and employment growth in increasingly knowledge-based economies: cultural policy is moving from arts subsidy and advocacy to the center stage of economic growth policies in postindustrial economies, at the level of cities, regions, or nation." (Flew and Cunningham, 2010: 118)

CHAPTER 3: CODE-BASED DEFINITIONS, GEOGRAPHY, AND INDUSTRY SEGMENTATION

3.0 NAICS CODES ANALYSIS

LARGE CITY COMPARISON

The largest cities were reviewed together because of their size, and the particular make-up of what distinguishes their economy. Industry segments tend to congregate in various large metropolitan areas. Analyzing the large cities and their respective number of NAICS codes reveals Boston (68), Houston (136), Los Angeles (107), Philadelphia (93), New York (35), and Washington, D.C. (70). With the exception of New York, the number of codes used was between about 70 and 130. The following highlights regarding NAICS codes are evident:

- Advertising and Media Relations – strongest representation in Boston, Philadelphia and Washington, DC
- Arts, Entertainment, Museums – representation across all cities
- Design Services – represented in all cities
- Fashion and Furniture – Los Angeles and Houston were the only cities to use a wide range of fashion and clothing manufacturing, wholesaling and retailing (including footwear and furniture)
- Historical Sites, Nature Parks, Zoos – represented in Philadelphia and Washington, DC
- Metal and Glass Manufacturing – Philadelphia and Houston were the only cities with a concentration in these areas
- Motion Picture, Sound Recording, Music Publishing – all cities used a wide range of these codes
- Newspaper and Book Publishing – dominant across all cities except Los Angeles
- Printing – Boston, Pennsylvania and Washington, DC were the only cities to use a wide range of these codes
- TV and Radio Broadcasting - represented in all cities
- The dominance of historical and natural amenities is strongly evident in Philadelphia and Washington, DC reports.

OTHER METROPOLITAN AREAS COMPARISON

These areas with their respective number of NAICS codes include Berkshire, MA (80); Charleston, SC MSA (75); Columbus, OH (46); Milwaukee, WI (77); Montgomery County, PA (78); Piedmont Triad, NC (74); San Antonio, TX (66); and Sheridan, Johnson Counties, WY (66). There was quite strong congruency on the number of codes utilized in these profiles with the following highlights:

- Advertising, Media Relations, and Photography – all communities had some representation in these codes
- Art Dealers – all except San Antonio
- Art, Entertainment, Museums – all communities represented in these codes
- Art Goods and Musical Instrument Manufacturing – included in all except Columbus, San Antonio, and Sheridan
- Book Stores – included in all except Columbus and San Antonio
- Design Services – all communities are well represented in these codes
- Fashion/Clothing/Leather – none of these communities used any of these codes
- Food Stores – only included in Charleston MSA
- Historical Sites, Nature Parks, Zoos – all had historical sites, Columbus and Sheridan did not include zoos, and nature parks were represented in Berkshire and Columbus
- Jewelry Manufacturing – included in Berkshire, Montgomery County, Charleston, Milwaukee
- Printing – all communities except Columbus had strong representation in these codes
- Publishing and Broadcasting – all communities are well represented in these codes

It is quite logical that the local counties and regions would include some sampling of the predominant codes, and include all of their artistic and cultural assets. Many of these communities seemingly were more focused on cultural assets in their strategies whereas the states and major cities were more economically focused in their assessment.

Although there was great variety in the specific codes employed, there was some marked consistency across the reports on the most relevant code classifications to define their creative economies.

CHAPTER 3: CODE-BASED DEFINITIONS, GEOGRAPHY, AND INDUSTRY SEGMENTATION

3.0 NAICS CODES ANALYSIS

CONCLUSION

Although there was great variety in the specific codes employed, there was some marked consistency across the reports on the most relevant code classifications to define their creative economies. The predominant codes fell into these seven categories from highest to lowest frequency:

- Professional Services: design, media, advertising, architectural services
- Motion Picture, Sound and Music: film and video production/distribution, music production/publishing
- Performing Arts: arts companies, artists, promoters, independent artists
- Printing: commercial, digital, books
- Publishing: books, periodicals, software, newspaper
- Broadcasting: internet, radio and TV
- Independent artists

The comparison of type of community (i.e., state, large city, or other metropolitan area) reveals the reports from states and large cities appear to be dominated by economic strategy as well as highlighting distinguishing industry clusters. The other regional/metropolitan communities seemed to focus more heavily on an artistic and cultural asset base strategy while ensuring representation across most industry segments.

Even though there are a variety of reasons motivating each community's creative economy research, there is a common and shared understanding that the creative sector is a critical component of economic development strategy and thus measuring the economic impact of this sector is important. It would be useful for further comparison and benchmarking purposes across the country if some national framework could be utilized in future creative economy studies. Our research suggests that the 39 NAICS codes used by 75% or more of the reports (i.e., 18 or more of the 25) could be considered a strong concurrence set of NAICS codes, while the additional 31 codes used when looking at the 50% or more designation (i.e., 13 or more of the 25 reports) could be considered a moderate concurrence set of NAICS codes. Both sets would be worthy candidates for inclusion within a national definition of a creative economy data set.

!

Both sets of NAICS codes would be worthy candidates for inclusion within a national definition of a creative economy data set.

The 39 NAICS codes used by 75% or more of the reports (i.e., 18 or more of the 25) could be considered a strong concurrence set of NAICS codes, while the additional 31 codes used when looking at the 50% or more designation (i.e., 13 or more of the 25 reports) could be considered a moderate concurrence set of NAICS codes. Both sets would be worthy candidates for inclusion within a national definition of a creative economy data set.

CHAPTER 3: CODE-BASED DEFINITIONS, GEOGRAPHY, AND INDUSTRY SEGMENTATION

3.1 SOC CODES ANALYSIS

Seventeen reports used the Standard Occupational Classification (SOC) system to classify workers into occupational categories. SOC Codes are produced by the US Bureau of Labor Statistics. They are used by Federal statistical agencies to classify workers into occupational categories and widely used by other entities at federal, state, and regional levels. The following information was derived from analyzing the SOC codes provided by the 17 reports. A total of 187 SOC codes were represented within the aggregate creative economy profiles. Below is the total number of SOC codes used by each report.

Forty-seven codes were common to 50% or more of the reports reflecting that their community had a business that would be classified under the selected SOC codes. These 47 codes represent 25% of all codes used within the reports.

FIGURE 3.8: TOTAL NUMBER OF SOC CODES USED BY EACH REPORT

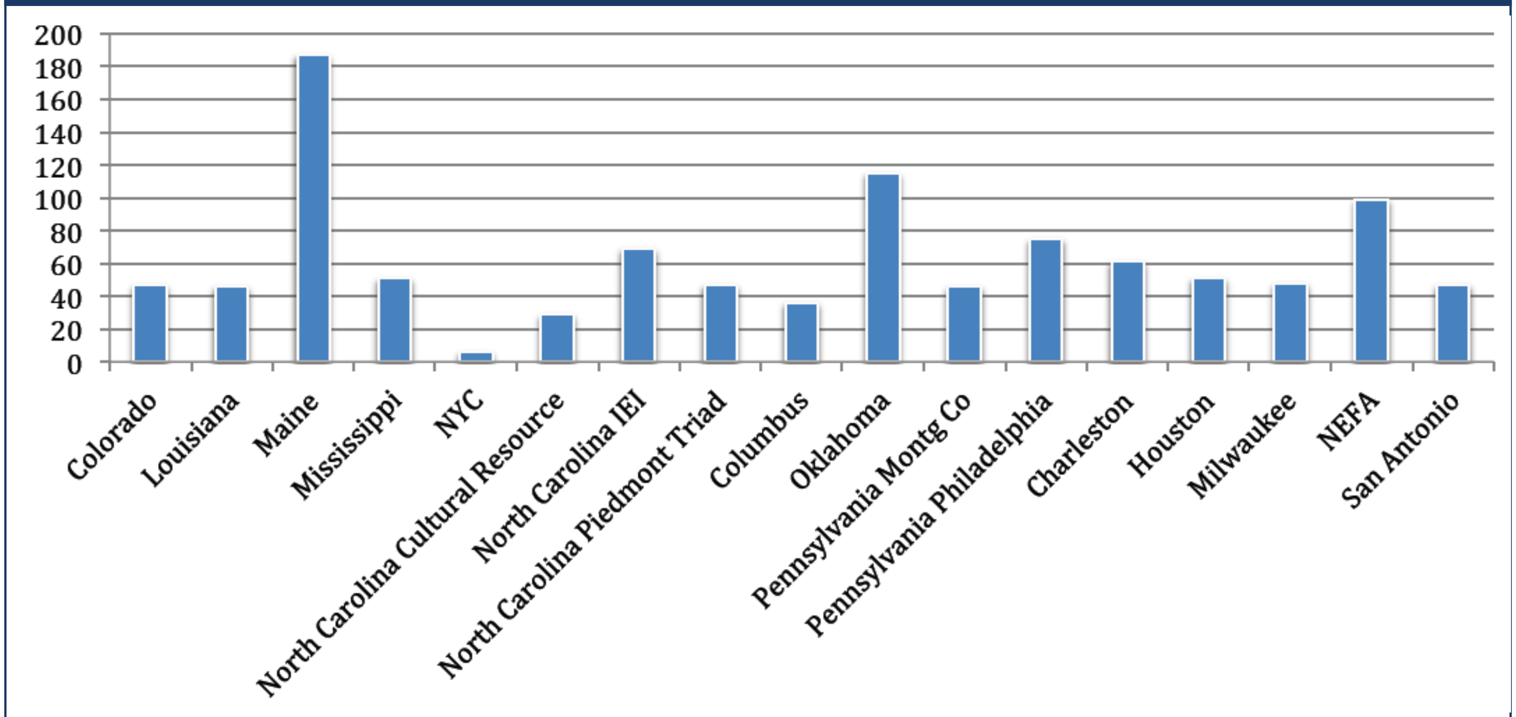


Figure 3.8: Total Number of SOC Codes Used by Each Report

CHAPTER 3: CODE-BASED DEFINITIONS, GEOGRAPHY, AND INDUSTRY SEGMENTATION

3.1 SOC CODES ANALYSIS

Seventeen reports used the Standard Occupational Classification (SOC) system to classify workers into occupational categories. SOC Codes are produced by the US Bureau of Labor Statistics. They are used by Federal statistical agencies to classify workers into occupational categories and widely used by other entities at federal, state, and regional levels. The following information was derived from analyzing the SOC codes provided by the 17 reports. A total of 187 SOC codes were represented within the aggregate creative economy profiles. Below is the total number of SOC codes used by each report.

Forty-seven codes were common to 50% or more of the reports reflecting that their community had a business that would be classified under the selected SOC codes. These 47 codes represent 25% of all codes used within the reports.

FIGURE 3.9: THE 47 CODES COMMON TO 50% OR MORE OF THE REPORTS (BY DESCENDING SOC CODES) 1 OF 2

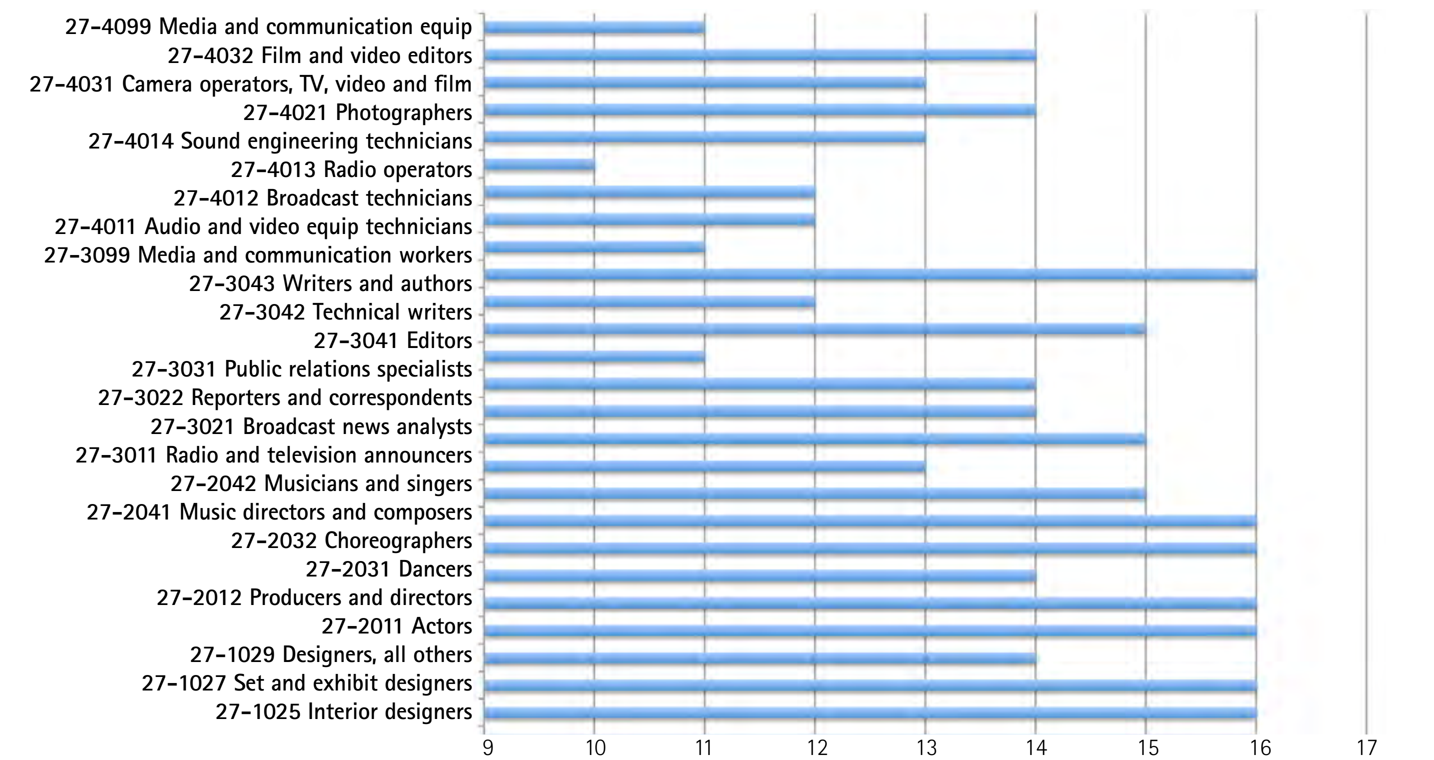


Figure 3.9, Table 1 of 2: The 47 codes common to 50% or more of the reports (by descending SOC codes). Table continues on next page.

3.1 SOC CODES ANALYSIS

FIGURE 3.9: THE 47 CODES COMMON TO 50% OR MORE OF THE REPORTS (BY DESCENDING SOC CODES) 2 OF 2

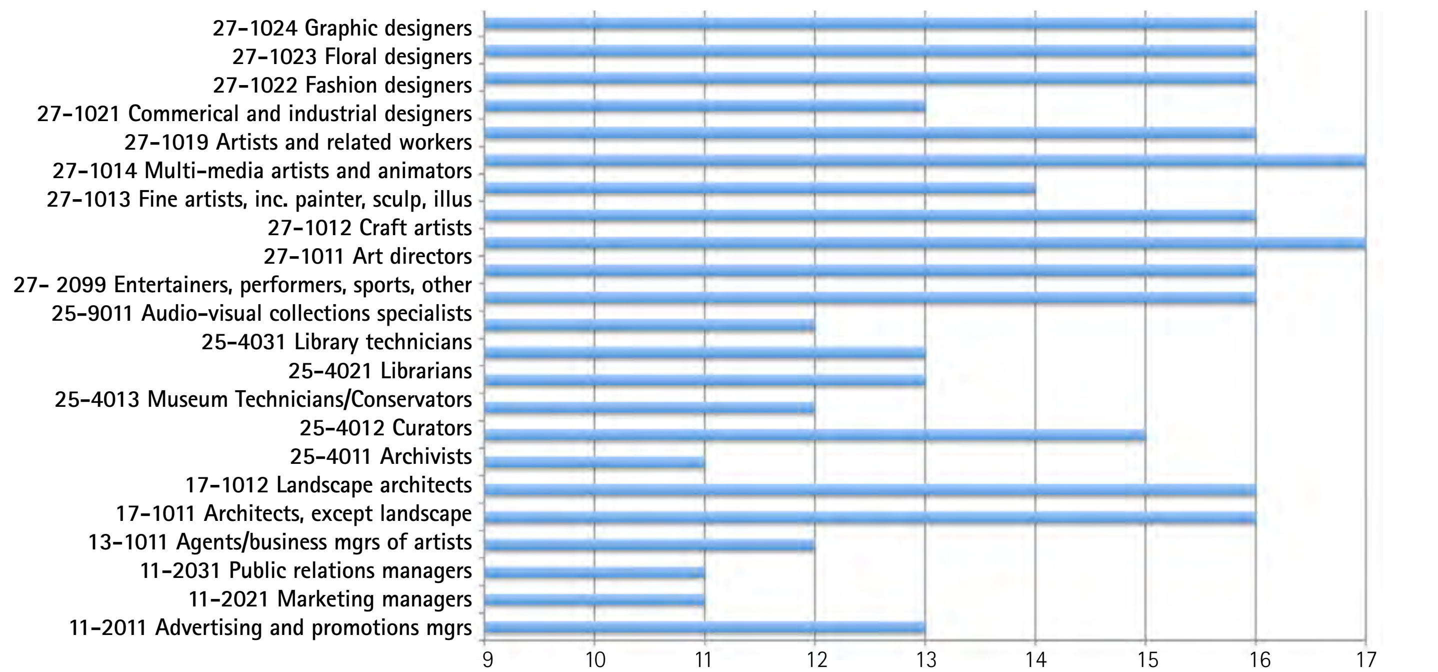


Figure 3.9, Table 2 of 2: The 47 codes common to 50% or more of the reports (by descending SOC codes)

CHAPTER 3: CODE-BASED DEFINITIONS, GEOGRAPHY, AND INDUSTRY SEGMENTATION

3.1 SOC CODES ANALYSIS

"Creativity is a native strength of Southern California . . . . our policy makers and economy advocates should value and invest in creative enterprises and professionals for expeditious growth, and in arts education and cultural participation for long-term sustainable talent cultivation. The current economy mandates smart solutions. Creativity has to be part of our big picture." (Otis College of Art and Design, 2011: 1)

FIGURE 3.10: SOC GROUPS REPRESENTED BY CODES USED IN 50% OR MORE OF THE REPORTS

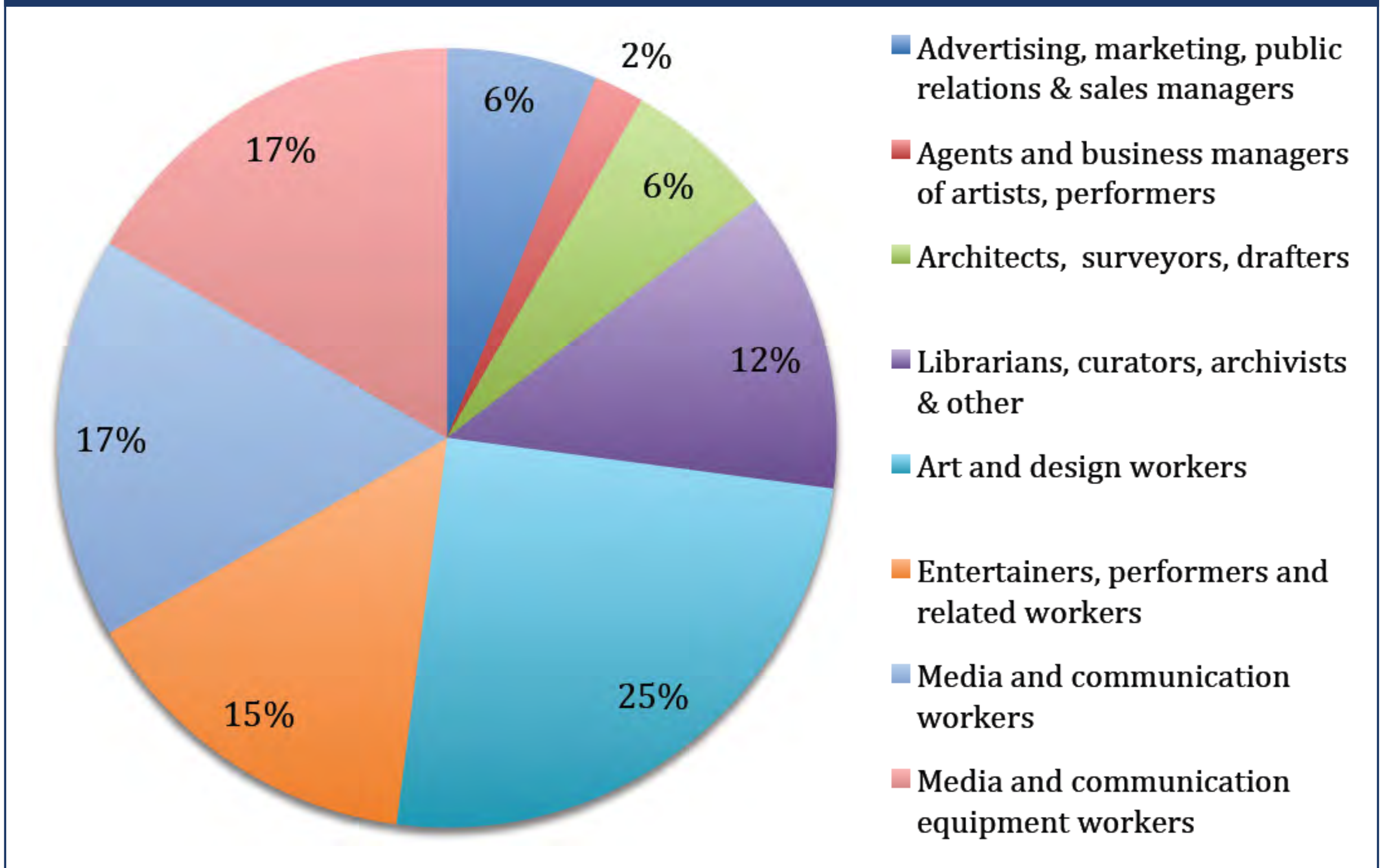


Figure 3.11, Table 1 of 2:
The 34 SOC codes common to
75% or more of the reports
(by descending SOC codes).
Table continues on next page.

FIGURE 3.11: SOC CODES USED BY 75% OR MORE OF THE REPORTS (TABLE 1 OF 2).

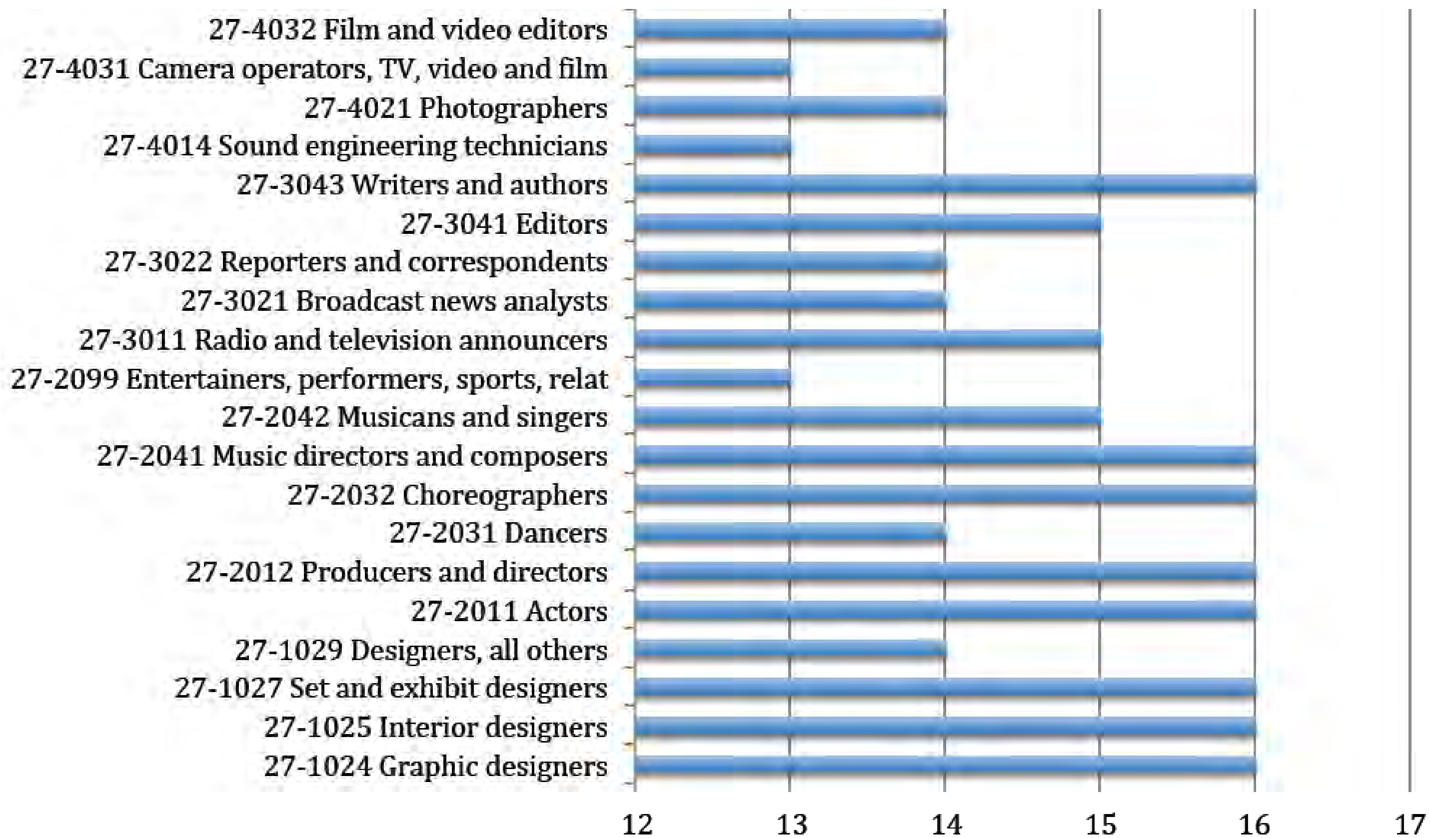
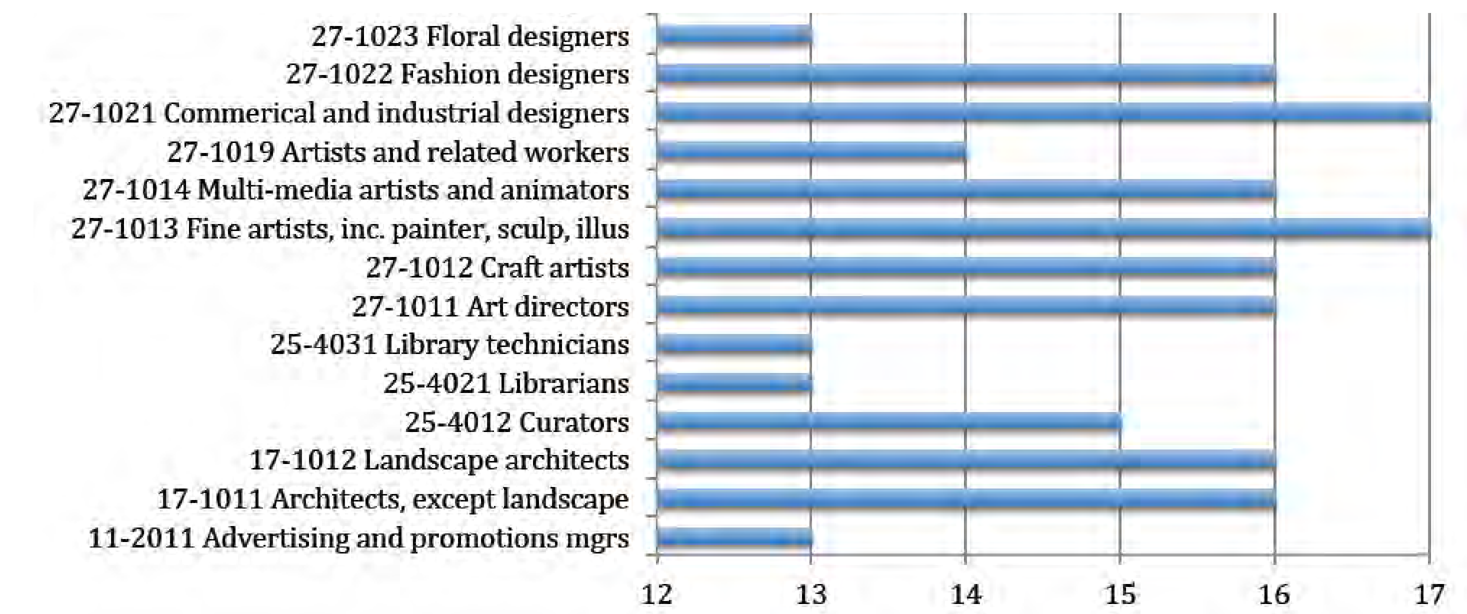


Figure 3.11, Table 2 of 2:
The 34 SOC codes common to 75% or more of the reports (by descending SOC codes).

FIGURE 3.11: SOC CODES USED BY 75% OR MORE OF THE REPORTS (TABLE 2 OF 2).



3.1 SOC CODES ANALYSIS

Figure 3.12 shows the seven SOC groups the 34 codes lie within, and the percentage based on the number of codes within the segment.

FIGURE 3.12: SOC GROUPS REPRESENTED BY CODES IN TOP 75% OF THE REPORTS

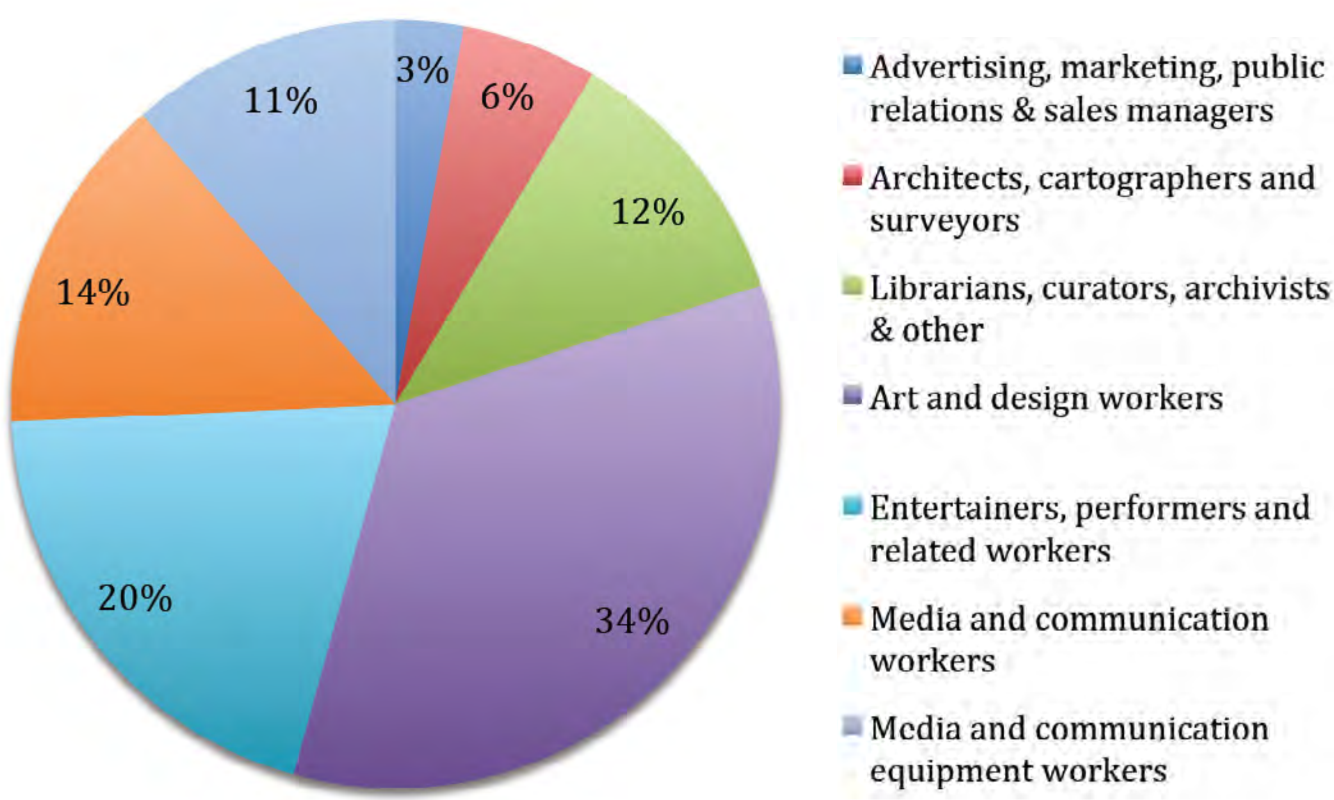


Figure 3.12 shows the seven SOC groups the 34 codes lie within, and the percentage based on the number of codes within the segment.

FIGURE 3.13: SOC CATEGORIES AND CODES REPRESENTED IN 50% OR MORE AND 75% OR MORE OF THE PARTICIPANTS

Figure 3.13, Table 1 of 2: These are the codes common to 50% or more and 75% or more of the reports.

CODE	PARTICIPANTS IN CATEGORY	50% PLUS	75% PLUS
Advertising, Marketing, Public Relations, Promotions and Sales Managers		3	1
11-2011	Advertising and promotions managers	x	x
11-2021	Marketing managers	x	
11-2031	Public relations managers	x	
Percentage of Total		6%	3%
Agents and Business Managers of Artists, Performers		1	0
13-1011	Agents and business managers of artists	x	
Percentage of Total		2%	0%
Architects, Surveyors, Cartographers, Drafters		3	2
17-1011	Architects, except landscape	x	x
17-1012	Landscape architects	x	x
Percentage of Total		6%	6%
Librarians, Curators, and Archivists and Other Library		6	3
25-4011	Archivists	x	
25-4012	Curators	x	x
25-4013	Museum Technicians/Conservators	x	
25-4021	Librarians	x	x
25-4031	Library technicians	x	x
25-9011	Audio-visual collections specialists	x	
Percentage of Total		12%	9%
Art and Design Workers		12	12
27-1011	Art directors	x	x
27-1012	Craft artists	x	x
27-1013	Fine artists	x	x
27-1014	Multi-media artists and animators	x	x
27-1019	Artists and related workers	x	x
27-1021	Commercial and industrial designers	x	x

CODE	PARTICIPANTS IN CATEGORY	50%	75%
27-1022	Fashion designers	x	x
27-1023	Floral designers	x	x
27-1024	Graphic designers	x	x
27-1025	Interior designers	x	x
27-1027	Set and exhibit designers	x	x
27-1029	Designers, all others	x	x
Percentage of Total		25%	35%
Entertainers, Performers, Sports and Related Workers		7	7
27-2011	Actors	X	x
27-2012	Producers and directors	x	x
27-2031	Dancers	x	
27-2032	Choreographers	x	x
27-2041	Music directors and composers	x	x
27-2042	Musicians and singers	x	x
27-2099	Entertainers, performers, etc.	x	x
Percentage of Total		15%	20%
Media and Communication Workers		8	5
27-3011	Radio and television announcers	x	x
27-3021	Broadcast news analysts	x	x
27-3022	Reporters and correspondents	x	x
27-3031	Public relations specialists	x	
27-3041	Editors	x	x
27-3042	Technical writers	x	
27-3043	Writers and authors	x	x
27-3099	Media and communications	x	
Percentage of Total		17%	15%

These are the codes common to 50% or more and 75% or more of the reports.

(TABLE CONTINUES ON NEXT PAGE 1 / 2)

CHAPTER 3: CODE-BASED DEFINITIONS, GEOGRAPHY, AND INDUSTRY SEGMENTATION

3.1 SOC CODES ANALYSIS: FINDINGS BASED ON CODES COMMON TO 50% OR MORE OR 75% OR MORE OF THE REPORTS:

Figure 3.13, Table 2 of 2: These are the codes common to 50% or more and 75% or more of the reports.

FIGURE 3.13: TABLE 2 OF 2

CODE	PARTICIPANTS IN CATEGORY	50% PLUS	75% PLUS
Media and Communication Equipment Workers		8	4
27-4011	Audio and video equipment technicians	x	
27-4012	Broadcast technicians	x	
27-4013	Radio operators	x	
27-4014	Sound engineering technicians	x	x
27-4021	Photographers	x	x
27-4031	Camera operators, TV, video and film	x	x
27-4032	Film and video editors	x	x
27-4099	Media and communication equipment	x	
Percentage of Total		17%	12%
TOTAL		47	34

These are the codes common to 50% or more and 75% or more of the reports.

(TABLE 2 / 2)

From the perspective of the total percentage of codes used by each level of participation, the top three categories of codes were respectively:

- THE 50% OR MORE LEVEL

  · Art and Design Workers 25%
  · Media and Communication Workers 17%
  · Media and Communication Equipment Workers 17%

- THE 75% OR MORE LEVEL

  · Art and Design Workers 35%
  · Entertainers, Performers and Related Workers 20%
  · Media and Communication Workers 15%

- There are 8 occupational categories represented at 50% or more and 7 occupational categories represented at 75% or more of the reports.
- There is remarkably little difference between the two levels of code participation.
- 13 additional codes get included when moving from the 75% or more to the 50% or more designation.
- The total number of codes used by 50% or more participants was 47, and the total number of codes used by 75% or more participants was 34.
- Art and Design Workers (the largest category), and Entertainers and Performers stayed the same between both levels of participation.
- The codes that were eliminated when moving from 50% to 75% include marketing and public relations managers, agents, drafters, archivists and museum curators, and several each in media and communications.
- The largest group in terms of codes and percentage of total codes used was the same for both designations: Art and Design Workers.

!

It's interesting that the 'artistic' workers (art and design as well as entertainers) are the two highest percentages within the 75% or more level, perhaps indicating that the placement of these workers in the creative economy is considered vitally important.

Only two codes were used by all 17 reports:

- **27-1013 Fine artists, including painter, sculptor, illustrator**
- **27- 1021 Commercial and industrial designers**

FIGURE 3.14: SHARED SOC CODES ACROSS REPORTS BY GEOPOLITICAL FOCUS (BY ASCENDING SOC CODES) TABLE 1 OF 2

Figure 3.14: Shared SOC codes across reports by geopolitical focus (by ascending SOC codes)

Code	Description of common SOC codes	All	State	Large Cities	Other Metro	Multi State	# of Total Participants
	Number or participants in category	17	7	3	6	1	
11-2011	Advertising and promotions mgrs				X	X	2
11-2031	Public relations managers					X	1
13-1011	Agents/business mgrs of artists					X	1
17-1011	Architects, except landscape		X		X	X	3
17-1012	Landscape architects		X		X	X	3
17-3011	Architectural and civil drafters					X	1
19-3091	Antrhopoligists and archaeologists					X	1
19-3093	Historians					X	1
25-1031	Architecture teachers, post-secondary					X	1
25-1061	Antrhopology and archaeology teach					X	1
25-1062	Area, ethnic and cultural teachers					X	1
25-1082	Library science teachers					X	1
25-1121	Art, drama and music teachers					X	1
25-1122	Communications teachers					X	1
25-1123	English language and literature teach					X	1
25-1124	Foreign language/literature teachers					X	1
25-1125	History teachers					X	1
25-4011	Archivists					X	1
25-4012	Curators				X	X	2
25-4013	Museum technicians/conservators					X	1
25-4021	Librarians					X	1
25-4031	Library technicians					X	1
25-9011	Audi-visual collections specialists					X	1
27-1011	Art directors			X	X	X	2
27-1012	Craft artists		X		X	X	3
27-1013	Fine artists, inc. painter, sculp, illus	X	X	X	X	X	3
27-1014	Multi-media artists and animators		X		X	X	3
27-1019	Artists and related workers				X	X	2
27-1021	Commercial and industrial designers	X	X	X	X	X	3

Code	Description of common SOC codes	All	State	Large Cities	Other Metro	Multi State	# of Total Participants
	Number or participants in category	17	7	3	6	1	
27-1022	Fashion designers			X	X	X	2
27-1023	Floral designers				X	X	2
27-1024	Graphic designers		X		X	X	3
27-1025	Interior designers		X		X	X	3
27-1027	Set and exhibit designers			X	X	X	2
27-1029	Designers, all others				X	X	2
27-2011	Actors		X		X	X	3
27-2012	Producers and directors		X		X	X	3
27-2031	Dancers				X	X	2
27-2032	Choreographers		X		X	X	3
27-2041	Music directors and composers		X		X	X	3
27-2042	Musicians and singers				X	X	2
27-2099	Entertainers, performers, sports, rel				X	X	2
27-3011	Radio and television announcers				X	X	2
27-3012	Public address system announcers					X	1
27-3021	Broadcast news analysts				X	X	2
27-3022	Reporters and correspondents				X	X	2
27-3031	Public relations specialists					X	1
27-3041	Editors		X			X	2
27-3042	Technical writers					X	1
27-3043	Writers and authors		X		X	X	3
27-3099	Media and communication workers					X	1
27-4011	Audio and video equip technicians					X	1
27-4012	Broadcast technicians					X	1
27-4013	Radio operators					X	1
27-4014	Sound engineering technicians					X	1
27-4021	Photographers				X	X	2
27-4031	Camera operators, TV, video and film					X	1
27-4032	Film and video editors				X	X	1

FIGURE 3.14: SHARED SOC CODES ACROSS REPORTS BY GEOPOLITICAL FOCUS (BY ASCENDING SOC CODES) TABLE 2 OF 2

Figure 3.14: Shared SOC codes across reports by geopolitical focus (by ascending SOC codes)

Code	Description of common SOC codes	All	State	Large Cities	Other Metro	Multi State	# of Total Participants
	Number or participants in category	17	7	3	6	1	
27-4099	Media and communication equip					X	1
29-1125	Recreational Therapists					X	1
35-1011	Chefs and head cooks					X	1
35-2013	Private household cooks					X	1
35-2014	Cooks, restaurant					X	1
39-3021	Motion picture projectionists					X	1
39-3031	Ushers, lobby attendants, ticket takers					X	1
39-3092	Costume attendants					X	1
39-5091	Makeup artists, theatrical/perform					X	1
39-6021	Tour guides and escorts					X	1
39-6022	Travel guides					X	1
39-9032	Recreation workers					X	1
41-3011	Advertising sales agents					X	1
43-4121	Library assistants, clerical					X	1
43-9031	Desktop publishers					X	1
49-2097	Electronic home entertain install/rep					X	1
49-9061	Camera and photographic equip rep					X	1
49-9063	Musical instrument repairers					X	1
49-9064	Watch repairers					X	1
51-3011	Bakers					X	1
51-4061	Model makers, metal and plastic					X	1
51-4062	Patternmakes, metal and plastic					X	1
51-5011	Bindery workers					X	1
51-5012	Bookbinders					X	1
51-5021	Job printers					X	1
51-5022	Prepress technicians and workers					X	1
51-5023	Printing machine operators					X	1
51-6050	Tailors, dressmakers, custom sewers					X	1
51-6051	Sewers, hand					X	1

Code	Description of common SOC codes	All	State	Large Cities	Other Metro	Multi State	# of Total Participants
	Number or participants in category	17	7	3	6	1	
51-6092	Fabric and apparel patternmakers					X	1
51-7011	Cabinetmakers and bench carpenter					X	1
51-7021	Furniture finishers					X	1
51-7031	Model makers, wood					X	1
51-7032	Patternmakers, wood					X	1
51-7099	Woodworkers, all other					X	1
51-9071	Jewelers, precious stone/metal worke					X	1
51-9123	Painting, coating and decorating work					X	1
51-9131	Photographic process workers					X	1
51-9132	Photographic processing machine oper					X	1
51-9195	Molders, shapers and casters					X	1
TOTAL		2	14	6	28	97	

What does Figure 3.14 reveal? Thirteen states are represented, with the multi-state grouping from NEFA representing 6 states. One of the NEFA states is also represented with their individual state report. Unlike the NAICS codes reviewed earlier, there does not seem to be a pattern of an increase in common codes as the metro size gets smaller.

Unlike the NAICS codes reviewed earlier, there does not seem to be a pattern of an increase in common codes as the metro size gets smaller.

CHAPTER 3: CODE-BASED DEFINITIONS, GEOGRAPHY, AND INDUSTRY SEGMENTATION

3.1 SOC CODES ANALYSIS

There are more common codes between states and other metro areas while the three large cities represented share just six codes in common. The creative occupation agendas of these cities are indeed very different. New York only selected six codes in total whereas both Philadelphia and Houston used 75 and 51 respectively. So, New York shares all of its codes with the other cities represented. Philadelphia and Houston shared a majority of their codes, with 41 common codes.

The 16 codes represented by 60% or more of the geopolitical units (represented in 3 or 4 of the participant types) are:

- Actors
- Architects, except landscape
- Art directors
- Choreographers
- Commercial and industrial designers **
- Craft artists
- Fashion designers
- Fine artists **
- Graphic designers
- Interior designers
- Landscape architects
- Multi-media artists and animators
- Music directors and composers
- Producers and directors
- Set and exhibit designers
- Writers and authors

** codes used by ALL participants

MULTI-STATE AGENCY

New England Foundation for the Arts was the only multi-state agency study to use SOC codes. They used 99 codes, of which 76 were Core and 23 were Periphery under the NEFA designations.

STATE COMPARISON

There are 11 states (2 participants from NC) represented in the SOC code data base with the following number of SOC codes: Colorado (58); Connecticut (114); Louisiana (61); Maine (202, some were percentages); Massachusetts (114); Mississippi (66); New Hampshire (114); North Carolina Department of Cultural Resources (44); North Carolina Institute of Emerging Issues (84); Oklahoma (130); Rhode Island (114); and Vermont (114). There was quite a wide range in number of SOC codes used – from 58 in Colorado to over 200 in Maine. Most were in the low 100's. The following highlights can be found in terms of dispersion among the codes:

- Design Workers: all states included architects and landscape architects
- Archivists, Curators, Librarians: all states included these categories
- Art and Design Workers: all states included these categories
- Mathematical , Engineering, Scientists and Computer Workers: only Oklahoma, Maine and North Carolina's Institute for Emerging Issues included these workers, which makes sense given their industry clusters.
- Teachers: some representation in all but Colorado, Louisiana, and Mississippi
- Media and Communication Workers: represented across all states
- Food Preparation and Serving: representation in all states except Colorado and North Carolina
- Office and Admin Support Workers: Maine, Connecticut, New Hampshire, Rhode Island, Vermont, Oklahoma, and North Carolina
- Electronic Installation and Repair: all New England states
- Production Workers – publication, fabric, wood, artisan, photography: all New England states and some representation in North Carolina and Oklahoma

It makes sense that the communities would take a very broad based look at their creative occupations – to make sure all of their assets are included.

CHAPTER 3: CODE-BASED DEFINITIONS, GEOGRAPHY, AND INDUSTRY SEGMENTATION

3.1 SOC CODES ANALYSIS

LARGE CITIES COMPARISON

There are three large cities that used SOC codes: Philadelphia (90), Houston (66), and New York (21). Philly used about one-third more codes than Houston in its profile; and Houston used two-thirds more than New York. The code groups where there was congruency between all three cities were:

- Design Workers
- Media and Communication Workers

Codes groups where there was congruency between Houston and Philadelphia were:

- Librarians, Curators and Archivists
- Entertainers and Performers
- Make-Up Artists
- Jewelers and Precious Stone Workers

Code categories of distinction for Philadelphia were:

- Anthropologists, historians, teachers, tour guides – perhaps related to the large historical component of their community culture
- Recreation workers, models, tailors, sewers, pattern makers

There were no categories of distinction for Houston or New York separate from representation in Philadelphia.

OTHER METROPOLITAN AREAS COMPARISON

These areas include: Charleston, SC MSA (76) Columbus, OH (51); Milwaukee, WI (63); Montgomery County, PA (61); and Piedmont Triad, NC (62). The number of codes each used were in the same general range. The code categories shared by all communities are:

- Advertising Managers
- Architects and Landscape Designers
- Curators
- Art and Design Workers
- Entertainers and Performers
- Media and Communication Workers

There was significant congruity across these communities. The only distinguishing codings to point out are:

- Computer Programmers – only Charleston MSA
- Architectural Drafters – NOT North Carolina or Columbus
- Market Research, Urban Planning and Teachers – only Columbus, except that South Carolina included Art/Drama/Music teachers

As indicated for the NAICS code analysis in these metropolitan areas, it makes sense that the communities would take a very broad based look at their creative occupations to ensure all of their assets are included.

CONCLUSION

Generally, there was significant consistency of creative occupation coding across the seventeen reports. The top three code groups represented are:

- Art and Design Workers
- Entertainers and Performers
- Media and Communication Workers

There were certainly differences among the codes used when reviewing size of regions studied but the review indicates that these differences were distinctive to that participant's industry worker profile. Similar to the NAICS codes analysis, the states and large cities seem focused on their economic and political strategy while the other metropolitan areas take the widest swath to ensure including all of their cultural and creative assets. Defining the creative economy is, at the end of the day, localized to reflect its indigenous make-up.

This research suggests that the 35 codes used by 75% or more of the participants (i.e., 12 or more of the 17 reports) could be considered the strong concurrence set of SOC codes while the additional 13 codes used when looking at 50% or more of the participants (i.e., 8 or more of the 16 reports) could be considered a moderate concurrence set of additional SOC codes. Both sets of SOC codes would be worthy candidates for inclusion within a national definition of a creative economy data set.

!

The 35 codes used by 75% or more of the participants (i.e., 12 or more of the 17 reports) could be considered the strong concurrence set of SOC codes while the additional 13 codes used when looking at 50% or more of the participants (i.e., 8 or more of the 16 reports) could be considered a moderate concurrence set of additional SOC codes. Both sets of SOC codes would be worthy candidates for inclusion within a national definition of a creative economy data set.

CHAPTER 3: CODE-BASED DEFINITIONS, GEOGRAPHY, AND INDUSTRY SEGMENTATION

3.2 THE REPORT OF RED WING, GOODHUE COUNTY, MN

This community, which published the The Red Wing Creative Economy in Sept 2012 did not use the NAICS and SOC code data analyses that the other reports used, so this is a profile of their work. It was funded by Southern MN Initiative Foundation and incorporated a Project Core Leadership Team, which was sponsored by the City of Red Wing.

As related in their report, "In recent years . . . Red Wing has experienced weak economic growth and must find a way to strengthen its economic development initiatives to take advantage of its valuable assets. We are suggesting that the active "creative community" of Red Wing merge into the Creative Economy business model as a way of expanding current economic development and infuse a spirit of entrepreneurship within the community." The purpose of their project was to present specific recommendations on how to expand Red Wing's existing "creative community" and connect it to an emerging Creative Economy business model.

Red Wing elected to employ the Creative Index, a unit-less index value that measures the ratio of the number of occupations against the overall number of jobs in a given county. Their data is a by-product of work that economists David McGranahan and Timothy Wojan conducted in 2007 entitled "Recasting the creative class to examine growth processes in rural and urban counties" and their more recent "The rural growth trifecta: Outdoor amenities, creative class and entrepreneurial context" (McGranahan, Wojan, and Lambert, 2011).

McGranahan and Wojan attempted a physical count of creative occupations drawing upon 1,000 detailed job definitions and functional job requirements collected from the U.S. Department of Labor Occupational Information Network (Oklahoma also used the O Net database). They combined their resultant job designations with reported occupation headcounts, census data, and data sampling techniques to construct a "Creative Index," which is a representation of the total creative workforce as a percentage of the overall workforce. The types of occupations included in the count were:

- Management
- Business and financial operations occupations
- Computer and mathematical occupations
- Architecture and engineering occupations
- Life, physical and social science occupations
- Legal occupations
- Education, training and library occupations
- Arts, design, entertainment, sports, and media occupations
- High-end sales
- Entrepreneurs

Their stricter definition approach eliminated process-oriented occupations that might falsely be included as creative occupations. This is a common challenge when evaluating legal occupations or technical fields. (For instance, lawyers are included, but judges or legal support workers are not). Further narrowing occurred when occupations that are a consequence of a population threshold were eliminated. These are occupations that every community has and where the community's population determines the number of workers.

Using this finer-grained filter and further differentiating between metro versus non-metro data, McGranahan and Wojan (2007) determined that there was a 16.6 percent non-metro creative occupation share versus a 26.8 percent metro creative occupation share in 2003. This value is the Creative Index (CI).

The portion of the creative occupations that includes purely artistic endeavors (art, design, entertainers and performers) was also separated to measure the pure art occupational share. This value is the Fine Arts Index (FAI). They also attached landscape, climate and lifestyle attributes to both indices to see if there was a correlation to the CI and FAI values. We explore additional approaches to measuring the creative economy in Chapter 4.

Overall, there was a consensus that the creative industries are both under-recognized and undercounted, and that they offer new economic advantages.

3.3 GEOGRAPHIC SIZE AS AN IMPORTANT VARIABLE

This section summarizes the reports by the geographic size of participants – the multi-state agencies, individual states, large cities, and other metropolitan areas. We reviewed their published reports to understand how they structured their profile, why they decided to do the report, the purpose or goal of their profile, challenges they faced, whether or not they singled out their nonprofit sector, and what they identified as their next steps.

3.31: SUMMARY OF MULTI-STATE REPORTS

New England Foundation for the Arts – The Creative Economy: A New Definition, 2007

STRUCTURE

NEFA and six state arts agencies were the study participants. The report was an analysis of what had happened since a study that Mt Auburn Associates released in 2000. The report utilized outside researchers for the data collection and analysis.

PURPOSE

NEFA wanted to update the study as various definitions had come along and they wanted to advance the availability and usefulness of the creative economy model. The research definition recommended in this document is drawn from a comprehensive white paper written by Douglas DeNatale and Gregory Wassall titled "Creative Economy Research in New England: A Reexamination" (2006).

GOAL

The goal was to update New England's creative economy data and analysis using a more consistent framework focused on the production and distribution of cultural goods and services, and to collaborate with others engaged in this research at local, state, regional, national and international levels. They hoped to develop a creative economy model to be used nationwide. They believe that a shared framework for examining economic processes and relationships is necessary in order to evaluate the findings of individual assessments, and build analysis in a way that can reliably inform public policy. Within this New England model, the hypothesis is that a relatively higher concentration of creative enterprises and creative workers in a geographic area yields a competitive edge by elevating the area's quality of life and improving its ability to attract economic activity.

DEFINITIONS

At least two distinct traditions inform creative economy research models:

- one emphasizes the production of cultural goods and services — however defined — as a valuable contributor to society;
- the other emphasizes the role of intellectual innovation as an economic driver of particular value during periods of societal transition.

NEFA focused on the first concept. The model that emerged from this Creative Economy Initiative assessment of New England's creative economy identified three primary and interrelated components as shown in Figure 3.15: The Creative Cluster, the Creative Workforce and Creative Communities. The Creative Cluster refers to industry (both commercial and non-profit); the Creative Workforce refers to occupation; and Creative Communities refers to geography.

The report provides the following two-part definition of the creative economy: The cultural core – occupations and industries that focus on the production and distribution of cultural goods, services, and intellectual property. The cultural periphery – Industries and occupations that are not wholly representative of the cultural component of the creative economy (some subcategories of these industries and occupations produce cultural goods and services, but they are combined with others that do not.)
For standardized information about creative workers in the U.S., the only option is to rely on federal and state aggregate data about the status of workers in the economy. NEFA used NAICS and SOC codes and

FIGURE 3.15: THE CREATIVE ECONOMY

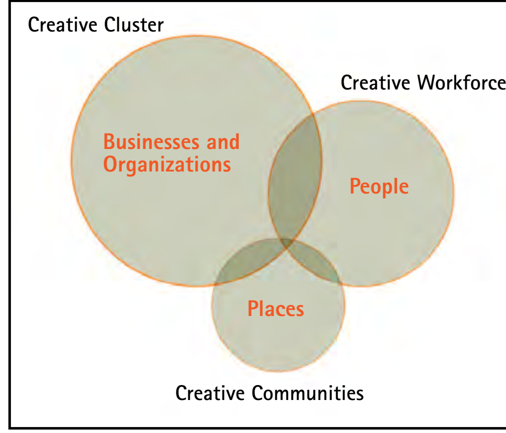


Figure 3.15 (Reproduced from DeNatale and Wassall, 2007: 5)

3.3 GEOGRAPHIC SIZE AS AN IMPORTANT VARIABLE

incorporated NTEE statistics for the nonprofit arts. The report stated in part: "The definition we advance is presented in relation to the major classification systems used in the United States. For each classification system [Standard Occupation Classification (SOC), Census Occupational Codes, North American Industry Classification System (NAICS), and the National Taxonomy of Exempt Entities (NTEE)] a set of groupings is provided: a CORE grouping and a set of categories allowable for a PERIPHERAL extension. In each case, only the CORE group should be considered a consistent part of the cultural component of the creative economy definition.

WHERE NEXT?

Cultural enterprises play an important role in New England's economy and is a strength that should be built upon. The research effort supported by NEFA has made significant progress in building an organization-level data resource for nonprofit creative enterprises, as well as an organization-level listing of commercial creative enterprises, through its online cultural database, CultureCount (www.culturecount.org). Nonetheless, federal and state aggregate data remain an essential resource for analyzing the status of creative industries in the region.

NEFA recommended mapping the research definition according to a core formula that could be applied consistently on a national level using standard, readily available data sources in the U.S. They have identified a set of core categories for each data source.

NEFA also felt the need to provide the following protocols for researchers of the creative economy which are supplied here verbatim (DeNatale and Wassall, 2007: 13):

- *Researchers should always make explicit the data categories and sources included in their report of creative economy research.*
- *Researchers should report on the CORE component of the creative economy as a distinct set of findings. This does not limit researchers to only those elements defined within the core, provided they make adaptations according to the principles outlined below.*
- *Researchers should develop modifications of the definition related to specific geographies that are limited to the PERIPHERAL group of categories listed. In given geographies, the entire composition of the industries within a particular category listed in the peripheral group may belong to the creative economy, but in most geographic areas they will not. Researchers should extend the local definition by selecting appropriate categories within the peripheral group and provide a clear basis for this decision and a clear rationale for the percentage of activity that they are claiming to be part of creative economic activity. In reporting the findings of such modifications, researchers should break out this component from the core component.*
- *Researchers should never report aggregate data from secondary sources in relation to any of the categories not listed as part of the CORE or PERIPHERAL groups. Because no categorical distinction can be made here, there is no reliable basis for deriving data from secondary sources related to industries outside of these groups, no matter how related the categories may seem. Creative economy researchers should only claim economic activity related to non-CORE or PERIPHERAL categories if it is derived from entity-level data sources — that is, information that can be linked.*

Graphic photography student; photo courtesy of Montserrat College of Art in Massachusetts.

3.3 GEOGRAPHIC SIZE AS AN IMPORTANT VARIABLE

SOUTH ARTS, GA - CREATIVE INDUSTRIES IN THE SOUTH, 2012

STRUCTURE

A research publication of South Arts, a nonprofit regional arts organization serving nine state arts agencies. This report was part of pursuing a new research agenda to study the creative economy. They aggregated data for the nine-state federation as well as each individual state. South Arts used RTS Inc. for advice and counsel. They had a South Arts Creative Economies Advisory Committee.

DEFINITION

The creative economy includes for-profit businesses, nonprofits, and the self-employed who are engaged in creative activity that involves the arts and artists, or involves applying artistic skills and creativity that may not result in a work of art, per se, but rather, results in a product or output that is viable because of the value added by creative genesis or aesthetic transformation. They used NAICS codes and the National Center for Charitable Statistics (NTEE) classification.

PURPOSE

Lays the ground work for studying the creative economy of the region by taking a basic survey of the industries.

GOAL

Provide substantial, objective and reliable data about the creative economy in the South Arts region.

NEXT STEPS

Policy recommendations:

- connect education and workforce development policies to needs of creative industries
- include creative industries in economic development discussions
- include creative entrepreneurial businesses in these discussions
- acknowledge the essential role of the nonprofit arts in the creative industries
- support funding policies that allow local arts agencies and nonprofits to be more effective partners
- fund continuing creative economy research
- expand the research agenda to answer many questions raised – more extensive reports on the highlighted industries, the nonprofit arts, etc.

The Aspen Santa Fe Ballet appearing at the American Dance Festival in Durham, North Carolina; photo courtesy of NC Arts Council.

3.3 GEOGRAPHIC SIZE AS AN IMPORTANT VARIABLE

3.32: SUMMARY OF STATE REPORTS

There were nine state participants, with North Carolina having two state reports, resulting in a total of ten state reports from the following states: Arkansas, Colorado, Hawaii, Louisiana, Maine, Mississippi, Montana, North Carolina, and Oklahoma.

STRUCTURES FOR THE ANALYSIS

Nine of the state reports originated within a state agency – most often, the department of commerce – and the other state report originated within a university. Half of the reports included the state's nonprofit arts agency as a partner in the project. Six of the nine states utilized an outside consultant, most often RTS, Inc. or Mt. Auburn Associates. Only two of the states reported having an overarching
advisory council, and half of the states were affiliated with a state college or university for research and / or analysis. The following structures were used by the listed number of reports:

- Advisory Council - 2
- Government entities – 9
- University/college involvement - 4
- Nonprofit entities (state arts commissions)- 4
- Outside consultant for data – 6

WHY DID YOU DECIDE TO DO IT?

The majority of answers fit within the following rationales:

- the talent base and creative amenities of our state might give us a new economic development opportunity and we want to better understand the potential of this economic industry cluster
- a creative industries cluster can help us find or produce a more creative and innovative workforce which is needed for the times in which we live
- smaller creative enterprises can be better leveraged for a greater economic contribution to the state
- we can take advantage of increasing trends in cultural tourism to maximize and differentiate our cultural heritage
- we want to assess the scale, distribution and value of the state's creative enterprises, connect arts and culture to economic development, and to understand this emerging sector.

PURPOSE/GOAL OF THE STUDY

The main purpose or goal of these studies across these states can be summarized as below. Primarily, these studies were seen as providing a resource to both understand the breadth and value of their state's creative economy and determine where it fit in their overall economic development strategies.

- understanding the scale of the creative economy by defining and inventorying the creative enterprises and workforce in terms of economic impact and distribution
- articulating a strategy for supporting and developing this sector
- identifying leveraging opportunities for this industry cluster both within the cluster and across other clusters
- developing a cultural brand differentiator
- measuring performance of the creative economy industry cluster over time (e.g., Hawaii's performance mapping)
- linking this industry cluster to the state's overall economic development plan, including full recognition of the creative cluster at the economic development table

DEFINITIONS

All of the states in some way or another included the nonprofit arts/culture, for profit creative businesses, and independent creatives in their definition of the creative economy. Two of the states focused primarily on arts

Participants at cSchool, a pre-forum offering at Oklahoma's State of Creativity Forum in 2012; photo courtesy of Creative Oklahoma.

Hosted by Charleston SC's Creative Parliament at the American Theatre; photo courtesy of Charleston Regional Development Alliance.

and culture businesses and occupations (Maine and North Carolina).

All states except Oklahoma used both NAICS codes to identify creative businesses and SOC codes to identify creative workers across industries. Oklahoma used a U.S. Department of Labor database that ranks 'thinking creatively' to identify creative industry occupations (O*Net). Across the states, the definition of creative economy usually included the following elements:

- businesses that produce and distribute goods and services through the value chain
- originating in aesthetic, intellectual, cultural content
- transforming the above content into commercial production
- rooted in emotional and aesthetic appeal and
- utilizing copyrighted intellectual property

CHALLENGES FACING SECTOR ANALYSIS

Overall, there was a consensus that the creative industries are both under-recognized and undercounted, and that they offer new economic advantages. The following challenges were specifically named:

- Undercounting this sector because government data is not able to provide detailed self-employment data or identify rapidly emerging new creative businesses
- Determining which NAICS and SOC codes were most accurate for the state
- Lack of recognition for the creative industry cluster as an equal economic contributor
- Perception that the creative industry cluster is not an export industry

NONPROFIT ANALYSIS

The government data used in all of the states' analyses does not break out nonprofit and for-profit entities or workforce. Only one of the states attempted to analyze employment in the nonprofit sector by estimating a percentage across the typical nonprofit categories of grantmaking, social advocacy, civic/social organizations, and professional organizations. Several other states articulated the importance and role of the nonprofit arts and culture sector but did not attempt any quantification or bringing in nonprofit data analyses, such as the NTEE structure.

WHERE ARE YOU GOING? NEXT STEPS

So, given the research and analyses, where did the states say this was leading them? How did these studies shape and influence their development strategies? The main next steps or goals articulated across the states were:

- greater statewide coordination of resources and services to support the creative industries, along with making them readily available and accessible; a one stop resource center
- establish statewide policies that support the creative industries infrastructure and provide equal access to financial investment and business support programs
- more emphasis on creative economy career paths through technical and university institutions
- leverage the creative industries to increase the competitiveness of other businesses where aesthetic content is critical to market share
- develop strategies for attracting and retaining creative talent
- ensure the sustainability of the arts and cultural assets
- develop marketing and branding to promote creative assets both to businesses and as cultural tourism
- develop a support and networking structure that includes convening leadership and building collaborative connections across the industries

Student game designer; photo courtesy of Montserrat College of Art in Massachusetts.

CHAPTER 3: CODE-BASED DEFINITIONS, GEOGRAPHY, AND INDUSTRY SEGMENTATION

3.3 GEOGRAPHIC SIZE AS AN IMPORTANT VARIABLE

3.33: SUMMARY OF LARGE CITY REPORTS

There were six large cities included in this section:
- Boston, MA
- Houston, TX
- Los Angeles, CA
- New York, NY
- Philadelphia, PA
- Washington, DC

STRUCTURE FOR THE ANALYSIS

The origination of the city analyses were evenly divided between local government and nonprofit organizations. One of the nonprofits was an arts alliance, one was a college, and one was a local think tank. Four outside consultant organizations were used; two were Mt. Auburn Associates. These were the organizations that also used an Advisory Committee. Three of the six cities had done previous reports but were making significant changes, such as going beyond arts and culture or measuring change over time.

PURPOSE

For all of these cities, this profiling was related to furthering their economic development by defining and quantifying this creative cluster. Two were very intent on comparing their creative economy with similar communities. Exploring whether their creative economy could be an economic differentiator was also a motivating factor. Another stated purpose was putting 'numbers on their creativity' and making sure that nonprofits and for profits were included. Finally, most participants wanted to understand how they could make sure this cluster flourished. These cities all believed they have strong creative communities and some felt they were potentially losing ground to other cities, which they wanted to change.

DEFINITIONS

All of these cities included the nonprofit arts, for profit businesses and independent creatives in their definition. All also acknowledged that the total of such organizations and individuals is likely undercounted because of the difficulty in obtaining accurate numbers of the self-employed and free lance creatives – either as individuals or small start-up businesses.

All of the six city participants used NAICS codes to identify their creative enterprises and three of the six also used SOC codes to identify their creative workers within creative and non-creative businesses.

Each of these cities also started their profiling with pre-determining the enterprise segments that they believed made up their creative economy and then applying the numbers.

Museums are an important place for visitors to experience history; photo courtesy of The American Textile History Museum in Lowell, Massachusetts.

NONPROFIT ARTS

Only one city separately profiled the nonprofit sector in their report. This nonprofit sector was serious about building bridges between the arts and other segments of the creative. They also reviewed the support system of arts education teachers in K-12 and post-secondary education.

CHALLENGES

The common challenges listed by these cities included:
1. Lack of resources to support growing the businesses
2. Cost of affordable space for creatives
3. Need for more business skill training
4. Economic insecurity

3.3 GEOGRAPHIC SIZE AS AN IMPORTANT VARIABLE

NEXT STEPS

All participants saw this profiling as a next step in a continuing dialogue on the role of the creative economy in their community's economic planning. The following were more specific next steps generally outlined by five of the six participants:

- provide a central resource for services and tools that help creative businesses
- brand the creative community and provide market development
- support education of youth to choose creative careers
- One of the cities clearly outlined economic forecasts for what their creative economy, by industry segment.

3.34: SUMMARY OF METROPOLITAN, COUNTY, SMALL-REGION, AND CITY REPORTS

There were nine participants in this segment comprised of county, metropolitan, small region or city studies:

- Berkshire, MA
- Charleston, SC MSA
- Columbus, OH
- Milwaukee, WI
- Montgomery County, PA
- Piedmont Triad, NC
- Red Wing, Goodhue County, MN
- San Antonio, TX
- Sheridan, Johnson Counties, WY

STRUCTURE FOR THE ANALYSIS

Virtually all participants incorporated a steering/advisory council or leadership team. All used a research consultant – either local or non-local or both. There was a pretty even split in the projects originating from a local government office versus an economic development agency. The following structures were used by the respective number of reports:

- Advisory council, steering council or leadership team...7
- Non-local research consultant..8
- Economic development agency..2
- City/County office..2
- Nonprofit...4
- Economic development and nonprofit arts.......................1
- Local research consultant...2

Tom's Fiddle and Bow Shop in Deux Bayou Cultural District in Arnaudville, Louisiana; photo courtesy of Louisiana Department of Culture, Recreation, and Tourism.

Off Beat Magazine brings the latest news in the music scene to New Orleans and surrounding areas; photo courtesy of Louisiana Department of Culture, Recreation, and Tourism.

3.3 GEOGRAPHIC SIZE AS AN IMPORTANT VARIABLE

WHY DID YOU DECIDE TO DO IT?

The majority of responses fit within the following rationales:

- Strengthen and expand economic development potential
- Measure the value and impact of the cultural economy
- Define and understand the creative economy
- Inventory and measure its economic contribution
- Gain better understanding of the magnitude and characteristics of the local creative economy
- Provides a measuring tool for community, policy makers and businesses to identify return on investment in this economic cluster over time
- Set a baseline for development goals
- Recognize an opportunity and assess potential

PROJECT STRATEGY

Generally, the participants employed a consultant and worked under the auspices of a steering or leadership committee. The strategies were generally an iterative process – somewhat because many used the same consultant, either Mt. Auburn Associates or RTS, Inc. Most employed some combination of interviews, focus groups, surveys, stakeholder meetings across all segments of the creative economy and finally, multiple community gatherings to summarize research and provide ongoing feedback.

PURPOSE / GOAL OF THE STUDY

Primarily, these studies were seen as providing a resource to both understand the breadth and value of their local creative economy and to determine where it fit in their overall economic development strategies. Named reasons included:

- present specific recommendations on how to expand creative economy
- elevate the status of the creative economy in economic development
- integrate the various business segments of the creative economy
- increase awareness of the wide reaching economic value of the creative economy
- understand the depth and breadth of business composition in the cluster
- understand the magnitude and characteristics of the sector
- provide a snapshot of the economic impact and significance

In these local studies, raising awareness of the breadth and depth of creative economy value seemed more important than for the larger state projects. In one study, they identified reasons why this was important to them. This likely rang true in other studies as well:

- Anchors downtown revitalization
- Contributes to creative workplaces
- Attracts new businesses
- Enhances the competiveness of key industries
- Develops small businesses

DEFINITIONS

Generally, these local community studies incorporated all three of the business segments – nonprofit arts, for profit creative businesses, and independent creatives. Creative MontCo and Milwaukee represent the majority of these studies by defining the 'creative economy' to include the organizations, individuals and businesses whose products and services have their origin in artistic, cultural, creative and / or aesthetic content. These definitions include all workers in creative businesses as well as workers who hold creative occupations in 'non-creative' businesses and sole proprietors / freelancers.

All of these communities except Red Wing used the basic NAICS code structure. Red Wing (see section 3.2 above) used these US Department of Labor statistics and put them in a 'creative index' format. With the exception of Berkshire and Sheridan, all of the communities used SOC codes.

Triad Stage of Greensboro, NC helps boost the economy by encouraging downtown revitalization. Photo courtesy of North Carolina Arts Council.

3.3 GEOGRAPHIC SIZE AS AN IMPORTANT VARIABLE

CHALLENGES FACING SECTOR ANALYSIS

Those communities who did articulate the challenges of their work identified the following:

- finding all of the businesses and workers as some communities conducted a deeper dive to locate the freelance worker beyond the Federal statistics
- identifying the full matrix of businesses and workers that make up this cluster
- recognizing that this cluster is often not even recognized as a valid economic cluster, it is underre-sourced, and is unconnected as a cluster

NONPROFIT ANALYSIS

The government data used in all of these analyses does not break out nonprofit and for-profit entities or workforce. None of these communities attempted to analyze employment in the nonprofit sector.

WHERE ARE YOU GOING? NEXT STEPS

Given the research and analyses, where did these communities say this was leading them? How did these studies shape and influence their development strategies? The main next steps or goals articulated across these participants were:

Support the development of the creative economy cluster

- develop creative business incubators
- develop new products that capitalize on a collabora-tive creative culture
- increase market access for local creative products
- provide oversight and coordination at the cluster level
- link, leverage and grow assets within the educational system
- develop accessible funding support
- measure progress on a regular basis

Increase awareness and commitment to the role of the creative economy cluster in overall economic development planning

- attract new creative economy businesses
- develop support system for creative businesses
- integrate creative economy into full economic development plan
- better leverage talent and assets
- attract more creative talent and businesses to the community

3.35: CONCLUSIONS

All of the participants shared a similar purpose of want-ing to understand the breadth, depth and some form of economic value for their creative business community. Their motivations varied and the contexts they set were correlated to where the study originated and what they were going to do with the information revealed. It was clear that there were politically, culturally and economi-cally driven reasons for each participant going in their particular direction.

Interestingly, the multi-state agencies drew some conclu-sions on what they wanted to include that in some cases were different than what the individual states wanted to reveal. How these approaches were reconciled across the four states (Louisiana, Maine, Mississippi, and North Carolina) was not easily apparent in the review of their reports and beyond the scope of this research.

All participants wanted their creative industries to have:

- more general recognition and awareness for the contribution of the creative economy
- more legitimacy in their community's economic development strategies
- a pathway in which these industries could be better resourced and supported for longer term growth.

Digital fabrication Metalab owned by Andrew Vrana and Joe Meppelink of Metalab Studio. Photo courtesy of photographer Chuy Benitez and Houston Arts Alliance.

Jewelry by Massachusetts designer Angela Gerhard; photo courtesy of photographer, Jeff Bianchine, Planning and Economic Development, City of Holyoke, MA.

CHAPTER 3: CODE-BASED DEFINITIONS, GEOGRAPHY, AND INDUSTRY SEGMENTATION

3.4 ANALYSIS OF INDUSTRY SEGMENTATION AND NONPROFIT ARTS REVIEW

This section looks at how some of the participants further segmented their NAICS and SOC codes into meaningful categories that helped them better understand and communicate the make-up of their creative economy, and how the nonprofit arts were analyzed in the studies.

3.41: INDUSTRY SEGMENTATION

The NAICS and SOC codes are classified into fairly broad-based industry sectors. Because it is usually necessary to drill down into the six digit codes to accurately reflect creative businesses or occupations, often the NAICS and SOC standard classifications themselves are not directly suitable for the communication of meaning by the reports themselves or among individual and organizational participants in studies like these. So, 18 of the 26 reports who used these codes collated their NAICS and/or SOC codes into their own business-type or occupation-type categories. This process enabled the participants to look at how their creative enterprises and creative occupations fit within business classifications relevant to their economic industry structure.

NAICS CODES

NAICS codes, for example, clustered in the Printing sector were collated into these various subclusters: Design, Literary Arts & Publishing, Media & Communication, and Core Production. Other significant categorizations included:

- Arts and entertainment – Performing Arts, Visual Arts, Entertainment
- Book, music, news stores – Performing or Visual Arts, Film & Media, Literary & Publishing, Media & Communication
- Design – Design, Design Services, Applied Design, Design Built
- Manufacturing – Design, Production, Visual Arts & Crafts
- Media services – Marketing, Design, Media & Communications, Film & Media
- Motion picture and sound recording – Film & Media, Film/TV/Video, Film & Digital Media, Media & Communication
- Printing – Design, Literary Arts, Publishing, Media & Communication, Core Production

A few participants, the largest of which is New England Foundation for the Arts representing six states, used some combination of intellectual property, core/periphery, and production/distribution categorization. These individual categorizations were designed to reflect the manner in which each participant presented the profile most appropriately for their purposes. Clearly, participants were using Design and Media/Communication; Film/Media and Literary Arts; Media/Communications and Marketing categories interchangeably.

SOC CODES

There is considerably more congruency across the participants using SOC codes because there are fewer occupational codes. In reviewing an all-participant code, Graphic Designers, all participants used the code, Designers, with the exception of NEFA which used Visual Arts/Core. The main sub-clusters were:

- Artist (performing and visual)
- Designer
- Cultural/Heritage
- Librarian/Archive
- Media/Communication
- Media/Literature.

These individual categorizations were designed to reflect how each community desired to present their findings.

CONCLUSION

These sub-clusters were often suggested by the consultants who did the data analysis, and then further refined based on local research. In the case of Mt. Auburn Associates, they were based on significant analysis across many communities, including creative industry practices around the globe. Also, as more and more communities followed in the path of Louisiana, Berkshire, Piedmont Triad, NC, Milwaukee, etc., new participants used research protocols from their forerunners.

Award-winning author, Rick Riordan, speaks to 1200 attendees at Wake Forest University in a special event sponsored by BOOKMARKS, WFU, Reynolda House Museum of American Art, and Forsyth County Public Library in Winston-Salem, NC; photo courtesy of BOOKMARKS in North Carolina.

3.4 ANALYSIS OF INDUSTRY SEGMENTATION AND NONPROFIT ARTS REVIEW

While it will always be important to ensure that any creative economy profile is locally relevant, it is also clear that there is an opportunity for participants in this work to review the creative industries and creative occupations used and look for congruence that could lead to a national set of core and secondary sub-clusters. This is an approach that South Arts used in its regional study grouped into six categories: Design, Film & Media, Heritage & Museums, Literary & Publishing, Performing Arts, and Visual Arts.

3.42: NONPROFIT ARTS ANALYSES

This report intended to review how the nonprofit arts are being included and analyzed within the participants' creative economy research. The overall research finding is that the only specific inclusions of nonprofit data were within the New England Foundation for the Arts and South Arts reports, both multistate agencies serving their regional arts and culture sectors. Both NEFA and South Arts included relevant categories of the National Taxonomy of Exempt Entities (NTEE) from the National Center for Charitable Statistics which enabled such a distinction (Figure 3.15). The reason the other reports did not make this separation is that the primary data definitions utilized by the individual studies were the NAICS and SOC codes which do not differentiate between types of business organizations; contrary to the Economic Census that does distinguish at least some of the nonprofit from the for-profit data. It was thus not possible to determine the inclusion of the nonprofit arts as the NAICS and SOC codes do not allow for this review.

The emergence of a group of leaders across a state, region, and the nation who understand and invest in the development of the creative economy is key to the impact of this work.

FIGURE 3.15: NTEE CODES THAT BOTH NEFA AND SOUTH ARTS UTILIZED

NTEE	Description	South Arts	NEFA-core
A01	Alliances and advocacy	X	X
A02	Management and Tech Assistance	X	X
A03	Professional societies and assoc	X	X
A05	Research institutes/public policy	X	X
A11	Single organization support	X	X
A12	Fundraising and fund distribution	X	X
A19	Support N.E.C.	X	X
A20	Arts and culture	X	X
A23	Cultural and ethnic awareness	X	X
A24	Folk arts	X	
A25	Arts Education	X	X
A26	Arts councils and agencies	X	X
A27	Community celebrations	X	
A30	Media and communications	X	X
A31	Film and video	X	X
A32	Television	X	X
A33	Printing and publishing	X	X
A34	Radio	X	X
A40	Visual arts	X	X
A50	Museums	X	X
A51	Art museums	X	X
A52	Children's museums	X	X
A53	Folk arts museums	X	
A54	History museums	X	X
A56	Natural history/science museums	X	X
A57	Science and technology museums	X	X
A60	Performing arts	X	X
A61	Performing arts centers	X	X
A62	Dance	X	X
A63	Ballet	X	X

NTEE	Description	South Arts	NEFA-core
A65	Theater	X	X
A68	Music	X	X
A69	Symphony Orchestras	X	X
A6A	Opera	X	X
A6B	Singing and choral groups	X	X
A6C	Bands and ensembles	X	X
A6E	Performing arts schools	X	X
A70	Humanities	X	X
A80	Historical societies and related	X	X
A82	Historical societies and preservation	X	
A84	Commemorative events	X	X
A90	Arts services	X	X
A99	Arts, culture and humanities NEC	X	X
B70	Libraries		X
C41	Botanical gardens and arboreta		X
D32	Bird sanctuaries		X
D34	Wildlife sanctuaries		X
D50	Zoos and aquariums		X
N52	Fairs		X
Q21	International cultural exchange		X
V31	Black studies		X
V32	Women's studies		X
V33	Ethnic studies		X
V35	International studies		X
X80	Religious media and communications		X
X81	Religious film and video		X
X82	Religious television		X
X83	Religious printing and publishing		X
X84	Religious radio		X

[1] A19 – Support N.E.C. is defined on the NTEE website as "Organizations that provide all forms of support except for financial assistance or fund raising for other organizations within the Arts, Culture, and Humanities"

3.4 ANALYSIS OF INDUSTRY SEGMENTATION AND NONPROFIT ARTS REVIEW

HOW THE RESEARCH INCLUDED THE IMPACT ON THE NONPROFIT ARTS SECTOR

Follow-up interviews of selected participants were conducted to understand their response to the two questions below. A summary of the responses is provided under each question.

HOW ARE YOU USING THE NONPROFIT ARTS INFORMATION TO PROMOTE YOUR GOALS AND INITIATIVES?

In giving presentations or writing articles about the creative economy research, the participants start with the complete creative industries data and recognize that the nonprofit arts, a separate data set, is included within the initial creative industries data. Organizations separate and share the nonprofit arts data to give listeners and readers an idea about how the nonprofit arts industry compares to the total creative industries, and to demonstrate the impact of the nonprofit arts industry. Also, it is very valuable to show the breadth of the entire creative cluster of which the nonprofit arts is a part.

In addition, arts advocacy organizations have used the nonprofit arts data to help make the case for public arts funding, citing this data as part of a case to highlight the impact of the arts on communities and states. A significant aspect of this advocacy is helping to establish economic impact as a viable, if limited, measure of the efficacy of funding the arts.

WHAT HAS BEEN THE IMPACT OF THE USE OF THIS NON-PROFIT ARTS DATA?

It is difficult to measure the direct impact of this research; however, constituents have used the nonprofit arts research to help their audiences, members, boards, and advocates to understand the size and scope of the nonprofit arts industry in the region and their respective states. Still others have used this data to jump-start conversations among community leaders about the role of the arts and creative industries in their communities. This research continues to have an impact on the participant's geographic region, well beyond what has been measured or tracked to date.

Reenactors at the Duke Homestead Historical Site; photo courtesy of North Carolina Department of Cultural Resources.

This research has raised the profile of the Creative Economy cluster. It also has provided aggregate raw financial data for the nonprofits, the improvement of the research methodology for economic impact, and early stage development of a pilot economic impact calculator that allows individual organizations to estimate their local economic impact, similar to the AFTA economic prosperity indicator. It was also noted that the emergence of a group of leaders across a state, region, and the nation who understand and invest in the development of the creative economy is key to the impact of this work.

CHAPTER 4: CONNECTING OUR STUDY TO NATIONAL RESEARCH

4.0 AMERICANS FOR THE ARTS NATIONAL DATA PROGRAMS

This chapter includes an overview of two national data base systems as well as an overview comparison of the creative economy versus creative placemaking. In addition to inventorying and profiling the local creative economy research studied in this research project (Chapters 2 & 3), the researchers are including this overview of two national data base systems that currently measure creative industries in the USA. These database systems are national in development and scope, and can be configured locally. This report will summarize the efforts of Americans for the Arts and WESTAF. A review of how these national studies may impact what has been learned from this research and vice versa will be provided in Chapter 5.

4.0: AMERICANS FOR THE ARTS NATIONAL DATA PROGRAMS

Americans for the Arts (AFTA) is a national nonprofit organization serving, advancing, and leading the network of organizations and individuals who cultivate, promote, sustain, and support the arts in America. Under the direction of Vice President of Research and Policy Randy Cohen, it has taken a leading role in developing a cultural data system that measures the impact being made by the arts – nationally and locally.

The purpose of their multi-faceted data system is to provide rational information that can both inform public policy at the national and local levels as well as support resourceful organizational leadership. AFTA is dedicated to helping arts researchers, advocates, administrators, patrons, and the general public access the most current information on research regarding arts policy and practice. Annually, more than 5,000 arts leaders tap into their up-to-date reports, surveys, online databases, and one-on-one technical assistance. The target market for this research is to position the AFTA agency to effectively educate the government and legislators on the value and impact of the arts, as well as to help practitioners across the country understand contextualized national data along with their local data to inform and educate their communities on the value of supporting the arts.

Tribute for blues musician, Robert Johnson, in Clarksdale, Mississippi; photo courtesy of Mississippi Arts Commission.

CHAPTER 4: CONNECTING OUR STUDY TO NATIONAL RESEARCH

4.0 AMERICANS FOR THE ARTS NATIONAL DATA PROGRAMS

The resources offered by AFTA include:

- arts research reports: one page subject oriented research papers
- research services: expertise and technical assistance on topics related to arts policies and practices. This is the area where AFTA undertakes its cultural data base work.
- national arts policy database: a repository of abstracts, articles, documents related to arts policy
- arts research sources: a comprehensive list of arts research services
- Institute for Community Development and the Arts: research based understanding of how the arts are being used to address social, educational, and economic development issues in communities across the country.

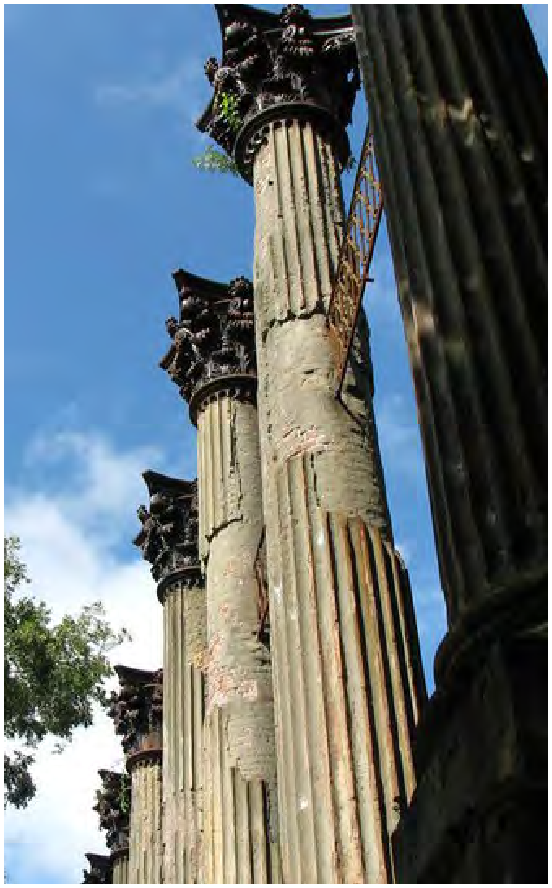
AFTA has been committed to provide information, research and practical application to any community that wants to measure and communicate the impact of their arts activity. Major components of the national data measurements are:

- The National Arts Index – first published in 2010, providing an annual measure of the vitality of arts and culture in the United States 1998-2010 with 83 indicators. The year 2003 was established as the 'base' year.
- The Local Arts Index – developed in 2011 to better understand the characteristics of the cultural life of individual communities as measured at the county level using 71 indicators. Any county can be accessed at the Arts Index website.
- Creative Industries Reports – started in 2004 and provided for every county and state/federal legislative district (11,000 reports available online); these reports document business and employment data for both the nonprofit and for profit sectors. They are focused solely on businesses involved in the production and distribution of the arts, i.e., 'arts-centric' businesses.
- Arts and Economic Impact Studies – conducted every five years; 2012 was the 4th national economic impact study. The most comprehensive study of its kind ever conducted, it provides a quantifiable economic impact of nonprofit arts and culture organizations and their audiences using four variables – full time equivalent employment, resident household income, and revenue to both local and state governments. Input-output models are customized for each of the study regions - representing all 50 states and the District of Columbia. (There were 182 study regions in the 2012 AEPIV.) From these findings, national economic impact findings are estimated. It is important to note that only ten states did statewide studies in the 2012 administration; the remaining states had only various local regions participating. The study overall is limited to NTEE 'A' code organizations and can be seen as a nonprofit companion to the Creative Industries Reports because it provides employment data.

The research studies most relevant to the scope of this study are the National and Local Index and the Creative Industries Reports. More specific information on each of these studies follows. Links to full details of these studies and reports will be found at the end of this section.

NATIONAL ARTS INDEX

The National Arts Index is composed of 83 national-level indicators—the latest available data produced by the federal government and private research organizations—and covers a 13-year span from 1998-2010. The Index is set to a base score of 100 in 2003; every point difference is a one percent change from that year. There is no uppermost Index score, although higher is better.



Mississippi Windsor Plantation once covered 2,600 acres in Port Gibson, MS. The home survived the Civil War, but succumbed to a fire in 1890. The only remnants are 23 haunting columns and outstanding folklore; photo courtesy of Mississippi Arts Commission.

CHAPTER 4: CONNECTING OUR STUDY TO NATIONAL RESEARCH

4.0 AMERICANS FOR THE ARTS NATIONAL DATA PROGRAMS

AFTA identified 125 indicators and winnowed the list down to 83 (2 were added in 2012). They were chosen with the criteria of what would meaningfully measure the health and ability of the arts to be sustainable over time. The intention was for the National Arts Index to be descriptive and stimulate conversations about engagement in the arts – rather than to be prescriptive. Criteria for inclusion of indicators were:

- The indicator has at its core a meaningful measurement of arts and culture activity.
- The data are national in scope.
- The data are produced annually by a reputable organization.
- Seven years of data are available, beginning no later than 2003 and available at least through 2009.
- The data are measured at a ratio level (not just rankings or ratings).
- The data series is statistically valid, even if based on a sample.
- The data are expected to be available for use in the Index in future years.
- The data are affordable within project budget constraints.

These indicators include a sampling from financial – wages, royalties, product sales, ticket sales, and contributed income sources; capacity – workers, union membership, number of establishments, stores, and independent artists; arts participation – products published, listenership, personal creativity experiences, and attendance; and competitiveness – share of overall giving, share of federal grants, and population attendance share.

The Arts and Culture Balanced Scorecard: AFTA used a systems approach for the National Arts Index and categorized the 83 indicators into four different components of the arts system – financial flows, organizational capacity, arts participation and competitiveness of the arts. This is designed to place indicators into a systematic relationship with each other. The scoreboard provides a more fine-grained picture of the health of the sector and facilitates an easily digestible reporting format.

LOCAL ARTS INDEX

The Local Arts Index is a newly developed complement to the National Index and was piloted in partnership with 100 local arts organizations. It is comprised of 71 arts indicators measured on the county level, and drawn from over 25 secondary sources including the U.S. Census Bureau, Claritas Research, Scarborough Research, the National Center of Charitable Statistics, and other sources, some proprietary just for AFTA. There are 21 primary and 50 secondary indicators. The NAICS, SOC and NTEE codes used in the National and Local Index can be found in Appendix VI.

There are four dimensions comprising the local index indicators: Arts activity, available resources, local cultural character, and competitiveness. The index can be a point of reference for understanding how one community stands in relation to similar communities. The Index scores are not a judgment, only a set of facts that can be used in each community as it pursues its own local priorities.

CREATIVE INDUSTRIES REPORTS

AFTA has taken a conservative approach to defining the Creative Industries by focusing solely on businesses involved in the creation or distribution of the arts. For the purposes of the reports, the Creative Industries are composed of arts-centric businesses that range from nonprofit museums, symphonies, and theaters to for-profit film, architecture, and advertising companies. AFTA advises that they have guarded against overstatement of the sector by excluding industries such as computer programming and scientific research—both creative, but not focused on the arts.

A view of the 2012 Festival of Books in downtown Winston-Salem, North Carolina. Photo courtesy of BOOKMARKS.

CHAPTER 4: CONNECTING OUR STUDY TO NATIONAL RESEARCH

4.0 AMERICANS FOR THE ARTS NATIONAL DATA PROGRAMS

The source of AFTA's data is Dun & Bradstreet, which provides very specific and reliable data about employment and the number of arts-centric businesses in both the nonprofit and for-profit arts. AFTA analysis demonstrates an under-representation of nonprofit arts organizations in the Dun & Bradstreet database, and consequently, in the data for our study too. Additionally, many individual artists are not included, as not all are employed by a business. The more businesses and sole creator proprietors that have a registered Dun and Bradstreet number, the more comprehensive these reports will become. The state of North Carolina, for example, has required a DUNS number from applicants for state grant funds in recent years and thereby significantly expanded the scope and comprehensiveness of the reports for NC at both local and state levels as a result. In a similar manner at the national level, the NEA has required DUNS numbers from grant applicants. Requiring DUNS numbers from grant applicants is a low cost strategy that if embraced nationally by all arts funders would substantially increase over time the comprehensiveness, quality, and reliability of sector information.

FUTURE PLANS

AFTA indicates that future plans include the following:

- National Arts Index – using this data to help build more demand for supporting the arts, increasing active participation in the arts, and facilitating more focused conversation on the sustainability of the arts
- Local Arts Index - develop a multi-year pilot to review results over time, combine multiple counties, and develop tools to assist communities in using the index.
- Creative Industries – developing trend analyses

MORE INFORMATION

Detailed information on the methodology and results of these research measurements can be readily accessed online:

- National Arts Index - http://www.artsindexusa.org/
- Local Arts Index - http://www.artsindexusa.org/
- Creative Industries - http://www.artsusa.org/information_services/research/services/creative_industries/default.asp
- Information on all of the above research programs of the Americans for the Arts can be accessed through the main www.artsusa.org website or direct to http://www.artsusa.org/information_services/research/services/default.asp

AFTA has taken a conservative approach to defining the *Creative Industries* by focusing solely on businesses involved in the creation or distribution of the arts.

Musicians from Mockingbird: a five-piece string band; photo courtesy of the Arkansas Arts Council.

CHAPTER 4: CONNECTING OUR STUDY TO NATIONAL RESEARCH

4.1 CREATIVE VITALITY INDEX OF WESTAF

The Creative Vitality Index (CVI) is an index and research tool that measures annual changes in the economic health of an area's creative economy by integrating economic data streams from both the for-profit and non-profit sectors. This tool was developed by the Western States Arts Federation (WESTAF), a regional nonprofit arts service organization dedicated to the creative advancement and preservation of the arts. The CVI is led by Dr. Bryce Merrill, Senior Associate Director at WESTAF. The CVI was developed in 2002 in a year-long collaborative research project that included WESTAF researchers, consultants at Hebert Research, the senior staff of the Washington State Arts Commission and the director of the Seattle Office of Arts and Culture.

The purpose of the CVI is:

- To provide the highest quality data possible on the arts to the arts field. WESTAF uses Economic Modeling Specialists International (EMSI) and the Urban Institute's National Center for Charitable Statistics to collect the for-profit and non-profit data.
- Make data available at a low cost since many organizations do not have budgets for research. WESTAF leverages partnerships with national research providers to acquire high quality data and analyses.
- To provide data that is geographically comparable across state lines. The same data is collected at the zip code level in every county, region, and state. CVI does not provide data based on population but collects actual data from the region. What is measured in Denver is the same as what is measured in Winston-Salem. This enables "apples to apples" comparisons of communities.
- To provide a longitudinal perspective. The same data is measured each year. The data must be annually available or it is not measured.
- To recognize and measure the for-profit Creative Economy and its relationship to the non-profit arts. It is included annually in the research and is used as a tool to connect the non-profit and for-profit communities.

Dan Workman, President of Sugar Hill Recording Studios; photo courtesy of photographer Chuy Benitez and Houston Arts Alliance.

CHAPTER 4: CONNECTING OUR STUDY TO NATIONAL RESEARCH

4.1 CREATIVE VITALITY INDEX OF WESTAF

THE MEASUREMENT

The CVI measures a carefully selected set of economic inputs related to the arts and creativity in a given geographic area in both for-profit and non-profit creative activities. Components of the national data measurements include:

- Full, part-time, and sole proprietor employment in 36 creative occupations (by SOC codes)
- Revenues from ten creative industries (by NAICS codes)
- Number, type, and revenues from nonprofit arts and arts-active organizations (by NTEE codes)
- Population

Six categories of Creative Goods and Services are included in the CVI. This data is modeled from federal, state and local sources and combined with data from the US Census Bureau through NAICS codes:

- Photography Store Sales- Establishments primarily engaged in retailing new cameras, photographic equipment, and supplies, repair services and film developing.
- Music Instrument Sales- Establishments primarily engaged in retailing new musical instruments, sheet music, and related supplies, or retailing new products in combination with musical instrument repair, rental, or music instruction.
- Book and Record Store Sales- Establishments primarily engaged in retailing new books as well as establishments primarily engaged in retailing new prerecorded audio and videotapes, CDs and records.
- Art Gallery/Dealer Revenues- Establishments primarily engaged in retailing original and limited edition art works.
- Individual Artist, Writer, and Performer Revenues- Independent, freelance individuals primarily engaged in performing artistic productions, creating artistic works or providing technical expertise for these productions.
- Performing Arts Participation- Theater companies and dinner theaters, musical groups and artists, and other performing arts companies primarily engaged in producing live theatrical productions.

Grady Champion, a young blues singer and harmonica player from Mississippi. Photo courtesy of Mississippi Arts Commission.

CHAPTER 4: CONNECTING OUR STUDY TO NATIONAL RESEARCH

4.1 CREATIVE VITALITY INDEX OF WESTAF

The CVI measures 36 selected occupational categories that have been defined by the Employment and Training Administration's O*NET occupational network database as measuring very high in creative thinking, originality, and fine-arts knowledge. Creative occupations included in the CVI include:

- Actors
- Advertising and promotions managers
- Agents and business managers of artists, performers, and athletes
- Architects (not including naval)
- Art Directors
- Audio and video equipment technicians
- Broadcast technicians
- Television, video, and motion picture camera operators
- Choreographers
- Commercial and industrial designers
- Dancers
- Directors of religious activities
- Editors
- Fashion designers
- Film and video editors
- Fine artists including painters, sculptors, and illustrators
- Floral designers
- Graphic designers
- Interior designers
- Landscape architects
- Librarians
- Media and communication workers
- Multi-media artists and animators
- Music directors and composers
- Musical instrument repairers and tuners
- Musicians and singers
- Photographers
- Producers and directors
- Public relations managers
- Public relations specialists
- Radio and television announcers
- Set and exhibit designers
- Sound engineering technicians
- Technical writers
- Writers and authors

Models and photographers come together for a fashion/photo meet-up in Holyoke, Massachusetts. Photo courtesy of Jeff Bianchine, Paper City Pictures.

CHAPTER 4: CONNECTING OUR STUDY TO NATIONAL RESEARCH

4.1 CREATIVE VITALITY INDEX OF WESTAF

CVI data inputs were selected to be highly reliable, nationally vetted, annually updatable measures of arts participation (demand for arts products and services) and occupational employment in the arts. The data used to count these occupations are NAICS, SOC, and NTEE codes for non-profits. The CVI measures industry revenues, occupation and employment. Earnings (wages, benefits, etc.) are not included in the indexing methodology, but are offered to clients upon request.

The target market for the CVI is constituents- state and local arts agencies, including cities and municipalities. Their constituents are boards, artists, business leaders, and politicians. WESTAF engages researchers all over the country; however, CVI does not draw national conclusions with the data; it is more focused on local research policy and development. Growth can be seen in some areas and decline in others. It does not look at a rational picture, but is more interested in local benchmarking, policymaking and advocacy.

Actress and producer, Glenn Close and social and business entrepreneur, David Shaw were the first recipients of the Creative Industries Award established by the Maine Center for Creativity. Photo courtesy of Maine Center for Creativity.

The Creative Vitality™ Index is a resource for informing public policy and supporting the work of advocates for creative economies. CVI reports have been used as a way to define the parameters of an area's creative economy and as a means of educating communities about the components and dynamics of a creative economy. The CVI is frequently used as a source of information for arts advocacy messaging and to call attention to significant changes in regional creative economies. This research has also been used to underscore the economic relationships between the for-profit and non-profit sectors and as a mechanism for diagnosing a region's creative strengths and weaknesses.

COMMUNITIES THAT HAVE USED THE INDEX:

- 60 communities have used the CVI since 2002.
- Currently, there are 40+ communities engaged in using the data in 20 states

FUTURE PLANS

WESTAF has plans to offer more data in future versions of the CVI. It plans to expand to 60 jobs, 90 industries, and include wage and salary data and workforce demographic data. The plan is to launch an improved user interface with new data streams and enhanced reporting in 2013. It will provide creative opportunities to visualize the data, and allow integration with other data sets. WESTAF is partnering with EMSI to populate the datasets and upgrade the system. Current CVI clients are also using an input-output methodology to further ascertain the economic impact of creative industries on industry and employment activities.

Detailed information on the methodology can access to the CVI and be found at: https://cvi.westaf.org.

4.2 COMPARISON OF THE AFTA AND WESTAF INDICES

SIMILARITIES

Both of these indices wish to serve the purpose of offering local communities data to inform public policy and support the advocacy work of the arts community. AFTA provides resources to support advocacy activity at the national, state, and local level whereas WESTAF currently provides resources solely for state and local levels. AFTA draws national conclusions and WESTAF does not.

Both organizations are using accessible secondary, nationally recognized and well-established data sources. In some cases they are using the same sources, such as NAICS, NTEE and O*NET government data, although they sometimes use it differently. AFTA and WESTAF are committed to providing relevant, high quality research data at low cost to anyone who is interested.

Each organization provides data that is geographically comparable. In AFTA's case, there is information for every county in the country. In WESTAF's case, the comparability is across the communities that have purchased the CVI. Finally, both AFTA and WESTAF are committed to continuing to develop the research protocol and ensure that it is useful to researchers furthering this work as well as practitioners in the field.

DIFFERENCES

AFTA and WESTAF differ in fee structure. Most of AFTA's information is free for the National and Local Index and Creative Industries, whereas there is a fee to participate in the Arts and Economic Prosperity research. WESTAF charges a variety of fees for its services depending on the complexity of the data request. These fees are considered reasonable by most communities.

AFTA and WESTAF differ in the specific kinds of information they compile, which is based on differing philosophies of what information is relevant to whom. AFTA's primary research has been focused on the arts and cultural sector while WESTAF has been increasingly interested in the broader creative economy.

NEXT STEPS

Both organizations are actively developing the next iteration of their work. They are interested in adding more data that is relevant to their missions. AFTA in particular, wants to ensure more widespread, knowledgeable and relevant use of the data for local and national advocacy. Additionally, they are interested in articulating trends over time and ensuring multi-year assessment within their research protocols.

4.3: COMMENTARY ON THE RELATIONSHIP BETWEEN CREATIVE PLACEMAKING AND THE CREATIVE ECONOMY

The National Endowment for the Arts (NEA) has been invested in both the development of creative placemaking and the creative economy through their grantmaking and research projects. The NEA has been particularly aggressive in supporting and actively advocating for creative placemaking projects – both with its deepening partnerships with other Federal departments

The National Endowment for the Arts (NEA) has been invested in both the development of creative placemaking and the creative economy through their grantmaking and research projects.

4.2 COMPARISON OF THE AFTA AND WESTAF INDICES

and it's co-founding of ArtPlace America, a non-profit coalition of funders dedicated to creative placemaking. Therefore, it makes sense for our study to take a brief look at the two activities.

Creative economy analysis began in the United Kingdom, Europe and Australia more than a decade ago, and here in this country around 2000, with the first large-scale analysis conducted for the New England Council by Mt. Auburn Associates.

Creative placemaking is generally understood to have commenced in earnest about two years ago, based on the research monograph commissioned by the NEA and produced by Ann Markusen and Anne Gadwa titled Creative Placemaking in 2010. Since then, both approaches have found robust followings.

CREATIVE PLACEMAKING

The NEA report states: *In creative placemaking, public, private, not-for-profit, and community sectors partner to strategically shape the physical and social character of a neighborhood, town, tribe, city, or region around arts and cultural activities. Creative placemaking animates public and private spaces, rejuvenates structures and streetscapes, improves local business viability and public safety, and brings diverse people together to celebrate, inspire and be inspired.*

The research sees creative placemaking as the intersection of businesses and workers in the creative economy and community development. In the words of Markusen and Gadwa, "creative placemaking serves livability, diversity, and economic development goals." Their research shows that through creative placemaking arts and culture make substantial contributions to local economic development and cultural industry competitiveness. Generally, the core creative businesses of placemaking strategies have been the nonprofit cultural organizations.

Creative placemaking is working to prove the power of arts and culture as economic and social catalysts. One of the greatest challenges to this development is the lack of metrics. ArtPlace has made the case that what's important is to understand what happens to 'place,' what changes in such projects when there is an investment in the arts. While ArtPlace has been working on developing 'vibrancy indicators' to show measurable impact of their projects, there are no generally accepted econometrics directly linked to creative placemaking activities.

Proponents make the case that creative placemaking emphasizes public benefit over private enrichment. Economic arguments couched in terms of vibrant communities resonate more with people than dollar impacts and jobs created.

CREATIVE ECONOMY

Mt. Auburn Associates and RTS, Inc. are leaders in creative economy industry sector analysis. They identify that over the past decade, economic development researchers, practitioners, and policymakers have come to identify and recognize

Industrial Design is evident in Art All Around®, a creative place-making project to transform oil tanks in the Portland harbor; photo courtesy of Maine Center for Creativity.

Display Advertising at the Art All Around® international tank design competition; photo courtesy of Maine Center for Creativity.

4.2 COMPARISON OF THE AFTA AND WESTAF INDICES

the crucial role of creative enterprises and creative workers as significant to local and regional economic strength. They go on to say in the Milwaukee report, 'Creativity Works: Milwaukee Regional Creative Industries Project' that these enterprises have served as a catalyst for change and growth, contributing to the identity of place, leveraging a competitive advantage, creating new employment opportunities, and in turn impacting the overall economic well-being of cities, regions and states.

Mt. Auburn Associates has been in business more than 25 years, with an established national reputation for its strategic economic and workforce development, economic evaluation, and industry cluster expertise. RTS, Inc., a nonprofit led by Stu Rosenfeld, helps accelerate regional competitive advantage by encouraging value-added commerce. They both support the general notion that the creative economy includes those organizations, individuals and businesses whose products and services originate in aesthetic, cultural, and artistic content.

The creative economy profiling work being done around the country has resulted in the arts and culture sector having a seat at the economic development table, policies and programs allocating resources to the creative industries, and recognizing the value of a strong creative economy as an integral part of an overall economic development strategy.

Creative economy analysis focuses on the economic value of the cluster; as measured alongside other industry clusters. This enables comparative economic contributions among other industry sectors – for example, manufacturing, retailing, finance/insurance, healthcare, and construction.

COMPARING THE TWO ACTIVITIES

A comparison between these two activities shows:

CREATIVE PLACEMAKING – is comprised of community social and economic development that places arts and culture activities at the strategic center. This arts and culture-centric strategy is designed to create more vibrant place.

CREATIVE ECONOMY – is a strategically identified industry cluster based on the economic value of the products and services of creative industries and workers. It uses various industry sector metrics to analyze the economic contribution of the businesses and occupations producing goods and services from aesthetic or cultural content.

The similarities are:

- they help foster the economic development of a community
- they are committed to the growth of the identified creative industries, with primary emphasis on arts and culture businesses

The differences are:

- creative placemaking is a community and economic development activity that does not yet have nationally recognized economic metrics for measuring direct impact or results of the activity
- creative economy is an economic identification of an industry cluster which does not, by itself, generate economic development policies or strategies

There are opportunities to look at the natural synergies between Creative Placemaking and the Creative Economy to determine how their interface can both strengthen the impact measurement of creative placemaking as well as develop better policy integration of the creative industries for strategic economic development.

!

There are opportunities to look at the natural synergies between Creative Placemaking and the Creative Economy to determine how their interface can both strengthen the impact measurement of creative place-making as well as develop better policy integration of the creative industries for strategic economic development.

Glass artist; photo courtesy of Shelby Brewer, Arkansas Arts Council.

5

CHAPTER 5: FINDINGS, CONCLUSIONS AND RECOMMENDATIONS

5.0 SUMMARY OF FINDINGS

So what has this journey told us? We have discovered that 27 reports representing 20 states, 6 large cities, and 9 other metropolitan areas care deeply about the make-up and direction of their creative businesses and talent. With most of the profiles originating in a government agency and looking at the stated goals of all of the participants, the driving impetus is measuring and understanding the economic value of these businesses and the creative workforce. This final chapter contains a summary of findings, key conclusions, and recommendations.

5.0 SUMMARY OF FINDINGS

DEFINITION

- There seems to be reasonably strong congruence from the participants that the creative economy involves both individuals and entities who engage in activities that add value to society in one or more ways through the provision of goods and/or services that are inextricably linked to human creativity manifesting itself in one or more dimensions throughout the process of ideation, creation, production, distribution, and use. The challenge of this collective definition is that the description is so generic it could be applied to many occupations and enterprises.

- Many of the participants were clearly influenced by their contracted consultant as well as the connections they had to other communities who developed creative economy profiles. Other than references provided by the consultant in their reports, there was only modest direct evidence that most participants engaged in a rigorous literature review of the international work and models defining the creative economy in order to inform their own research. It is possible that these discussions were held orally or presented in other formats and simply did not appear in the final reports. We know of at least two instances where that was the case. North Carolina extensively considered international models and its 2007 technical report contains an itemized bibliography that includes impact studies. South Arts also made considerable use of various models and research in its study. However, it seemed that for most study sites, participants were less interested in understanding the nuances of how they were defining and comparing their creative economies than the fact that they were producing a valuable economic research product for dissemination and discussion in support of their creative businesses.

- There is an opportunity to reflect the results of this study into one or more of the recognized international models. For example, most if not all of the studies in our sample fall into just two of the six models articulated in the first chapter of this report. Such an effort would provide an overarching context for this US-based research and perhaps elevate it to a higher level of strategic discussion, which in turn could provide the underpinnings for national economic policy development.

PARTICIPANT PROFILES

- All of the reports revealed a similar purpose of wanting to understand the breadth and depth of the economic value of the creative economy within their locale.

- The underlying motivations varied and were not mutually exclusive. The contexts they set were seemingly correlated to where the study originated and what they were going to do with the information revealed. It was clear that there were political, cultural and economic reasons for each participant going in their chosen direction.

The High Museum of Art located in Atlanta, Georgia; photo courtesy of South Arts.

Musician Doc Watson tunes at festival in North Carolina; photo courtesy of Doc Watson, taken by Cedric Chatterley.

CHAPTER 5: FINDINGS, CONCLUSIONS AND RECOMMENDATIONS

5.0 SUMMARY OF FINDINGS

- States agencies seemed politically driven to both demonstrate growth potential through this new economic cluster and define distinguishing assets for state investment.
- Large cities were looking to understand the economic intersection of the nonprofit arts and for-profit creative businesses and make a strong case for the value of their creative businesses.
- Other metropolitan areas were committed to raising the awareness of the wide variety of their creative industries and cultural offerings and providing a different lens for seeing the community and economic value of the creative economy.
- The multi-state agencies were committed to supporting the growth and sustainability of their constituent state and regional arts industries. They demonstrated a strong dedication to understanding their challenges and potential.

All participants wanted their creative industries to have:

- more general recognition and awareness for the contributions of the creative economy,
- more legitimacy in their community's economic development strategies, and
- a pathway in which these industries could be better resourced and supported for longer term growth.

Other relevant points on participation:

- Over 70% of the participants' reports were located in the eastern U.S., influenced by the multi-state agencies being located in New England and the Southeastern region and perhaps WESTAF's coverage of the western states with its index work.
- There was a strong representation of states, with statewide data from 20 of the 50 states in our sample.
- Over 75% of the studies originated within a government department.

Many, but not all, participants were interested in and reported on comparing their creative economy statistics with other communities. This appears to be driven by interest in identifying competitive industry opportunities as well as seeing relative positioning within this economic sector.

Finally, it is of value to summarize what the participating organizations outlined as their next steps following publication of their creative economy profiles. Here are some of the highlights:

- Coordination of resources, services and tools to support the creative industries; provide a one-stop shop, primarily online
- Influence policy changes to ensure creative industry equal access to financial investment and business support programs
- Improve awareness of the value of the creative industries
- Develop brand/marketing programs to leverage and promote creative industries
- Generate a networking and support structure for sharing and collaboration; including incubator development
- Support arts and creative education in schools

DATA ANALYSIS – CREATIVE BUSINESS ENTERPRISES (NAICS CODES)

All but two of the research participants analyzed their creative economy businesses through selecting industry NAICS codes and then measuring the economic value of those businesses (revenue and/or wages and/or the number of workers). With over 264 NAICS codes selected across all reports, we focused our analysis on the common codes of one-half or more of the reports and three-quarters or more of the reports.

Student printmaker; photo courtesy of Montserrat College of Art in Massachusetts.

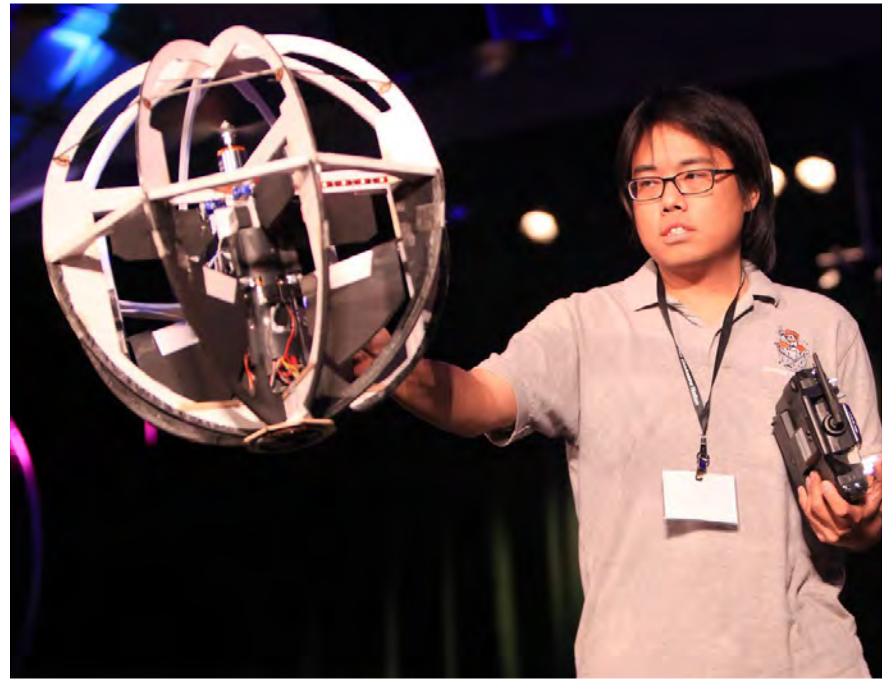
CHAPTER 5: FINDINGS, CONCLUSIONS AND RECOMMENDATIONS

5.0 SUMMARY OF FINDINGS

Because we were interested in finding commonality in order to facilitate a shared conversation about the creative economy, we sought to understand where there was congruency among the participants.

- The number of codes common to 50% or more of the reports is 70; and the number of codes common to 75% or more of the reports is 39. In both cases, this means that less than 20% of the codes used across all reports were shared – a somewhat startling result.
- Although there was huge variety in the specific six digit codes, there was some marked consistency across the participants on the most relevant code classifications used in defining their creative economy. The predominant codes fell into these categories, in priority order:
    - Professional Services: design, media
    - Motion Picture and Sound Recording: film and video production/distribution, and music publishing
    - Performing Arts: arts companies, artists, promoters, and independent artists
    - Printing: commercial, digital, and books
    - Publishing: books, periodicals, software, newspaper, and greeting cards
    - Broadcasting: internet, radio and TV
    - Independent Artists
- The six digit NAICS codes used by all participants are:
    - 541410 Interior Design Services
    - 541430 Graphic Design Services
    - 711110 Theater Companies and Dinner Theaters
    - 711130 Musial Groups and Artists
- Given the consistency across creative industry categories, a case could be made for considering the top 39 shared codes (75% or more) as a strong concurrence set of NAICS codes and the top 70 shared codes (50% or more) as a modest concurrence set of NAICS codes to be jointly considered in the framing of a national definition.

Sixty-nine percent of the participants collated their individual codes into business sector categories (e.g., design, media, arts, and heritage) that reflected the economic profile of their community. Because there are no nationally established creative business sectors, each participant determined their own categories. This process enabled the participants to look at how their creative enterprises and creative occupations fit within business classifications relevant to their local economic industry infrastructure.



Presentation on drone technology at Oklahoma's State of Creativity Forum in 2012; photo courtesy of Creative Oklahoma.

While there was little congruence regarding category segmentation across the study, it was clear that participants were using the Design and Media/Communication; Film/Media and Literary Arts; Media/Communications and Marketing categories interchangeably. These sub-clusters were often suggested by the consultants who did the data analysis, and then further refined based on local research.

DATA ANALYSIS – CREATIVE OCCUPATIONS (SOC CODES)

Seventeen of the research participants analyzed their creative occupations through selecting standard occupational SOC codes and then measuring the workers and wage values of those occupations. With 187 SOC codes selected across all reports, we focused our analysis on the common codes of one-half or more of the reports and three-quarters or more of the reports.

CHAPTER 5: FINDINGS, CONCLUSIONS AND RECOMMENDATIONS

5.0 SUMMARY OF FINDINGS

As with the NAICS codes analysis, because we were interested in finding commonality in order to facilitate a shared conversation about the creative economy, we sought to understand where there was congruency among the reports.

- The number of codes common to 50% or more of the reports was 47; and the number of codes common to 75% or more of the reports was 34. The common codes used by half or more participants represents 25% of all codes used while the common codes used by three-quarters or more participants represents 18% of all codes.
- Similar to the NAICS codes, there was a large variety of codes along with congruence on the code categories. Over 80% of the occupational codes are located in the Art, Design, Entertainment, Sports and Media category. The top three sectors were:
    - Art and Design Workers
    - Entertainers and Performers
    - Media and Communication Workers
- The SOC Codes used by all participants are:
    - 27-1013 Fine Artist, including painter, sculpture, and illustrator
    - 27-1021 Commercial and Industrial Designers
- Given the consistency across creative occupations, a case could be made for considering the top 34 shared codes (75% or more) as a strong concurrence set of SOC codes and the top 47 shared codes (50% or more) as a moderate concurrence set of SOC codes to be jointly considered in framing a national definition.

Similarly to the NAICS coding, some participants categorized their SOC codes. Because there are fewer occupational codes, there is considerably more congruency across the participants using SOC codes.

The main sub-clusters were: Artist (performing and visual); Designer; Cultural/Heritage; Librarian/Archive; Media/Communication; and Media/Literature. These sub-clusters were often suggested by the consultants who did the data analysis, and then further refined based on local research.

THE NON-PROFIT ARTS

The overall research finding is that very few reports included specific nonprofit data, with the exception being New England Foundation for the Arts and South Arts reports, both multi-state agencies existing to serve their regional arts and culture sectors. The reason for this is that the primary data definitions utilized by the individual participants were the NAICS and SOC codes which do not differentiate between types of business organizations. Both NEFA and South Arts included relevant categories of the National Taxonomy of Exempt Entities (NTEE) from the National Center for Charitable Statistics, and there was strong alignment between these two organizations.

HOW IS THIS RESEARCH INFORMING YOUR GOALS?

We asked the nonprofit participants to inform us how they are using their creative economy research to inform their goals and initiatives and a small number responded. Because they generally undertook this study to demonstrate the economic value of their aggregate creative assets, most used this information to communicate a new economic value message – both to inform their business development leadership and to support advocacy for increased investment in the arts. In a few cases, organizations drilled down into the specific nonprofit information and provided a larger economic context to understand the nonprofit arts.

Less than 20% of the codes used across all reports were shared – a somewhat startling result.

Graphic designers create visual concepts to communicate ideas that inspire, inform, or captivate consumers; photo courtesy of U.S. Bureau of Labor Statistics.

5 CHAPTER 5: FINDINGS, CONCLUSIONS AND RECOMMENDATIONS

5.0 SUMMARY OF FINDINGS

<u>WHAT HAS BEEN THE IMPACT OF USING NONPROFIT DATA FROM YOUR STUDY?</u>

Participants have used the research to help their audiences, members, boards, and advocates understand the size and scope of the nonprofit arts industry in the region and their respective states and within the context of the larger creative business sector.

This research has raised the profile of this economic cluster. It also has provided aggregate raw financial data for the nonprofits and the improvement of the research methodology for economic value measurement.

OTHER RELEVANT NATIONAL RESEARCH

In order to provide some national context for this research, we reviewed the index work of two esteemed national organizations, Americans for the Arts, and the Western States Arts Federation's (WESTAF) Creative Vitality Index.

The similarities are that both:

- serve the purpose of offering local communities data to inform public policy and support the advocacy work of the arts community
- use accessible secondary, nationally recognized and well-established data sources
- are committed to providing relevant, high-quality research data at low cost
- provide data that is geographically comparable
- are committed to continuing to develop the research protocol and ensure that it is useful to researchers furthering this work as well as practitioners in the field

The differences are that they:

- offer different fee structures
- compile different kinds of information, which is based on differing philosophies on what information is relevant to whom

We also compared the creative economy approach with creative placemaking. This was not designed to be an in depth comparison, but rather, an overview of the differences because our main grantor, National Endowment for the Arts, is involved in supporting both approaches.

The similarities are that they:

- help foster the economic development of a community
- are committed to the growth of the identified creative industries, with primary emphasis on arts and culture businesses

The differences are:

- creative placemaking is a community and economic development activity that does not yet have nationally recognized economic metrics for measuring direct impact or results of the activity
- the creative economy is an existing economic sector whose regular economic measurement could generate additional economic development policies or strategies to positively influence its further development

Design Link team members plan strategy for community design workshop in Yanceyville, NC; photo courtesy of Center for Creative Economy.

The home of CNN Broadcasting in Atlanta, Georgia; photo courtesy of South Arts.

Among the participants, there is a sense of shared purpose in understanding the economic value of profiling their creative economies and participating in this national creative economy research.

CHAPTER 5: FINDINGS, CONCLUSIONS AND RECOMMENDATIONS

5.1 KEY CONCLUSIONS

What is the narrative of this journey? This study has reviewed participant submitted data, international research and the current context for the creative economy in the U.S. The story of these research participants as documented within their reports and in conversations is that they:

- are looking at the bigger picture of collaborating and connecting across their nonprofit and for profit sectors
- respect and value their national colleagues in this area; many reached out to understand what others had done and asked consultants for comparable community data
- want to embrace their creative assets and ground their efforts in the local economic context; an effort viewed as considerably more important than academic understanding or international comparison
- realize that time is of the essence as they grapple with positioning their creative assets as a sustainable, measurable, and relevant contributor to growing their respective communities

The participants in this study came into this research wanting a measurable, practical understanding of the value of their creative businesses and workforce so that they could communicate a cohesive economic message to their community. Some specific conclusions include:

- *Among the participants, there is a sense of shared purpose in understanding the economic value of profiling their creative economies and participating in this national creative economy research.* All participants want to understand the breadth and depth of the economic value of their creative business community. Further, all participants were interested in developing communication, services, and resources that support the business growth of their creative industries – locally and nationally.

- The research suggests the *participants were not primarily interested in a national or international literature review of creative economy/industry definitions, but rather, describing their local economic picture.* In most cases, they looked to their research consultant to provide a verbal definition and any contextual setting. Their highest motivation was understanding bottom line economic value.

- *A case for a national data-based definition of the creative economy can begin to be constructed.* We have identified a set of NAICS and SOC codes that could be classified as reflecting strong concurrence and modest concurrence in support of the framing of a national definition, particularly considering similarities across the broader code categories. However, more work must be done for the following reasons:
  - The wide variety and relatively small overlap of common data codes suggests that stronger common ground needs to be explored.
  - Linkages and modeling with the robust international creative economy research might be a next step in order to have industry research and policy credibility.

- *A case for the language based definition is more challenging because of the wide variety of definitions across participants and more research would be helpful.* However, general similarities emerged which are closely aligned with the code based definition.
  - The most frequently mentioned disciplines were Arts, Design, Media, Architecture
  - The most frequently mentioned general functions were services and goods/products.

Given the consistency across creative industry categories, a case could be made for considering the top 39 shared codes (75% or more) as a strong concurrence set of NAICS codes and the top 70 shared codes (50% or more) as a modest concurrence set of NAICS codes to be jointly considered in the framing of a national definition.

CHAPTER 5: FINDINGS, CONCLUSIONS AND RECOMMENDATIONS

5.1 KEY CONCLUSIONS

- *More data review and research must be done to understand the full picture of the nonprofit arts within the creative economic analysis.* This particular research has not been helpful in understanding the role and opportunity of the nonprofit arts within the creative economy, either because participants did not choose to more deeply dissect the data or because making the larger, more inclusive argument was more important. It is important to recognize that there are likely other factors as well such as the relative size differences between the for-profit and non-profit segments so that separation can lead to charges of insignificance. There remain significant issues with the available datasets at present since no one except the Economic Census collects payroll and employee totals within the non-profit sector and the census only does it for selected parts of the sector.

- *All participants were using their studies to advocate for and enhance the awareness of the value* of the creative economy as well as *coordinate and strengthen support for the creative industries.*

- *This research will be useful to any consultant or researcher in this field*. The collation of this data will support understanding the breadth of perspectives across the country, understanding the implications for a potential emerging national definition, and providing input to anyone indexing the growth of the creative economy.

It is important to say that this research was done at the behest of and on behalf of those organizations whose mission it is to support and resource their local creative economy. We sought to understand if there could be a common conversation based on a shared definitional data base. These organizations are interested in developing a shared understanding and exploring how best to find common ground in order to grow a sustainable, credible and recognized creative economy industry in their different locales.

We had the opportunity to gather a small grouping of participants and Advisory Council members at the Americans for the Arts convention in Pittsburgh, PA on June 15, 2013 – including a representative from the NEA research office. There is significant interest in this national collation of definition and data sets as it reflects their desire for connected conversation.

A highlight of their comments include:

- utilizing this report in their communities to track our national and local creative economies over time versus just a snapshot
- most wanted a national definition but some were more cautious about being too definitive without further review from academics as well as practitioners. This included interest in understanding the reasons for the chosen definitions as it would be helpful to know what motivated and informed these choices.
- do we desire to be a 'field or industry sector' taken seriously or not; this conversation is just getting underway so let's help it develop and mature
- it is so important to develop a tool for comparison that is useful across the nation
- might a national definition build a bridge to further development of the value of personal and business creativity
- it would be very important to discuss creative industries versus creative economy versus creative placemaking; what does it all mean

The meeting in Pittsburgh demonstrated the necessity to better understand the goals and direction of the people and organizations that are engaged in this work.

"Literature on the creative industries has barely come to a common agreement on what constitutes and delimits the creative and cultural activities, whether in terms of their conceptual definition or empirical methodologies." (Cruz and Teixeira, 2012: 34)

"There is no one-size-fits-all solution to reach better measuring methods, and people are likely to disagree on the best approach. But everyone can agree that we need to measure the 21st century creative economy by 21st century metrics so that today's policies do not stand in the way of tomorrow's innovation and growth." (Slater and Wruuck, 2012: 189)

CHAPTER 5: FINDINGS, CONCLUSIONS AND RECOMMENDATIONS

5.1 KEY CONCLUSIONS

What are the 'boots on the ground' implications of the local work as it relates to this research? Participants were also clear that providing a forum for sharing this work would be highly valuable for the future development of these industries. Ensuring that all of a community's creative assets are at the table when determining broad-based development is of particular importance because of the statement it will make.

5.2 RECOMMENDATIONS

It will be important to support multi-agency briefings on the findings of this research. The opportunity for broad understanding of the economic and community development potential of this work is significant.

Suggested recommendations as next steps are:

Convene the practitioners, consultants and researchers to discuss these findings, the criteria for common ground, and how this work can better inform the growth of the creative economy sector. Those that are living and breathing this work along with their research consultants and other interested researchers need to compare their work with these results and determine the potential for developing some common definition that will be useful to growing their creative economies.

- There was a suggestion from a member of the Advisory Council that it will be important to share these findings with the leading academic researchers in this area for review and critique.
- Review who else should be included in further work that is presently not involved such as key thought leaders, notable researchers whose work immediately commands an audience, and prominent organizations not part of this study.
- There is significant outcry from practitioners to continue the dialogue at a national level.
- Determine necessary steps to establish the creative economy as an industry sector and as a field of both sustained study and endeavor.

Agree upon a preliminary set of core common metrics for the purpose of moving the conversation forward. This may just be a starting point but it helps maintain momentum. Use this research to frame the next layer of conversation. Start a conversation with agencies that collect data to begin work towards the collection of high quality data as a routine part of the federal government's data collection efforts such as has been achieved at both the US federal and OECD levels in regards to business start-ups as they relate to entrepreneurship research and policy.

Develop a model(s) of the US creative economy in relation to the best and most recent international research. Given the history of this work being done around the world, and particularly the leadership of the U.K., constructing an intellectually rigorous model would enable cross-national dialogue and comparison. Stage a serious gathering of researchers from many different disciplines from around the globe in the US at a suitable forum to present, debate, and discuss matters related to the creative economy, creative industries, creative placemaking, and creative occupations.

Enter into conversations with national economic policy-making and research bodies that will lead to a large-scale study of the creative economy across the US by well-regarded economists that have no direct involvement with creative industries and arts bodies in order to provide a more dispassionate and rigorous portrait that can be the basis for further work on the part of policy makers, funders, advocates, researchers, and practitioners. Seek to elevate the visibility and worth of such research for the research community and more effectively tap highly regarded thought leaders to undertake such work – thereby increasing its reach and its importance.

More data review and research must be done to understand the full picture of the nonprofit arts within the creative economic analysis.

Musical performance at Oklahoma's State of Creativity Forum in 2012; photo courtesy of Creative Oklahoma.

"... needing closer study is the link between specific creative activity and emerging technologies in information, communication, entertainment, and the broad range of commercial applications that are being driven by innovation."
(State of Hawaii, 2012: 39)

5.2 RECOMMENDATIONS

Commission further research on understanding the full picture of the nonprofit arts within the creative economy analysis. Given the involvement of nonprofit arts groups in developing creative economy studies, it remains unclear how and where the nonprofit arts business model is benefitting from this association. Anecdotal evidence from the participants in this research indicates that the nonprofit arts have found it difficult to engage in this conversation and that the nonprofit business model is a barrier to deeper connections to other creative enterprises.

As the first national inventory and profile of how the creative economy is being defined by organizations that serve these industries, this research has yielded productive information both for organizations who serve the creative industries as well as those who support and execute research in the field. This work has produced a reasonable sample size of participant experiences, and a robust data definition based on the almost exclusive use of the NAICS and SOC data sets. The research revealed a solid understanding of how and why these organizations undertook these profiles, and some perspective on what their next steps were in terms of supporting their creative industries. With this information a core national definition could be considered, and the organizations and researchers engaged in this work should be convened to discuss the important next steps as outlined above.

Creative Economy Coalition members (l-r) Christine Harris, Margaret Collins, and Helena Fruscio.

"Ironically, what's left unsaid is what to do with the findings. What we learned is that the creative economy here is larger than one might realize and robust in ways that have heretofore gone unmeasured. It seems incumbent on all of us to leverage these assets." (Columbus College of Art & Design, Community Research Partners, 2009: iii)

REFERENCES

All references marked with an asterisk (*) were part of the corpus of 27 reports used in our study. Fuller details are available in Appendix II.

Alliance for Creative Advantage* (2008). The State of Colorado's Creative Economy. Carrboro, NC: Regional Technology Strategies and Mt. Auburn Associates, Inc., December.

Arkansas Arts Council*, Arkansas Science and Technology Authority, Arkansas Association of Two-Year Colleges (2009). Unveiling the Creative Economy: Strategies to Increase Creative Capacity and Competitive Advantage. Creativity in the Natural State, Vol. 4, March. Little Rock, AR: Author. Report prepared by Regional Technology Strategies with Mt. Auburn Associates.

Bakhshi, Hasan, Hargreaves, Ian, and Mateos-Garcia, Juan (2013). A Manifesto for the Creative Economy. London: Nesta.

Bakhshi, Hasan, Freeman, Alan and Higgs, Peter (2013). A Dynamic Mapping of the UK's Creative Industries. London: Nesta, ARC Centre of Excellence for Creative Industries and Innovation.

Bell, Allen* (2012). Creative Industries in the South. A South Arts Research Publication. Atlanta, GA: South Arts, January.

Berkshire Economic Development Corporation* (2007). Berkshire Creative Economy: A Report to the Berkshire Economic Development Corporation. Pittsfield, MA: Creative Economy Steering Committee, Berkshire Economic Development Corporation, March. Report prepared by Mt. Auburn Associates, Inc.

Boston Redevelopment Authority* (2005). Boston's Creative Economy. Boston, MA: Create Boston, October. Report prepared by Boston Redevelopment Authority Research Division.

Center for an Urban Future* (2005). Creative New York. NY: Center for an Urban Future, a project of City Futures, Inc., December. Report produced in association with Mt. Auburn Associates.

Center for Creative Economy* (2009). Creative Enterprises in the Piedmont Triad Economy. A Report to the Piedmont Triad Partnership. Winston-Salem, NC: Author, February.

City of Philadelphia*, Office of Arts, Culture and the Creative Economy (2012). Research Brief: Philadelphia's Creative Sector Employment. Philadelphia, PA: Author, June. Report prepared by Econsult Corporation.

City of Red Wing* (2012). The Red Wing Creative Economy Project. Red Wing, MN: Author, September. A study of nine counties in Minnesota.

City of San Antonio*, Office of Cultural Affairs (2011). San Antonio Creative Industry 2011 Report: Economic Impact and Significance. San Antonio, TX: Author. Research conducted by the SABÉR Institute of St. Mary's University & Hispanic Chamber of Commerce. Additional partners were Hispanic Chamber of Commerce, SA Arts, and SA2020.

Columbus College of Art & Design*, Community Research Partners (2009). Creative Columbus: A Picture of the Creative Economy in Central Ohio. Columbus, OH: Author, June. Additional research provided by Columbus Chamber of Commerce.

Coy, Peter (2000). The creative economy. BusinessWeek, August 28 special double issue on The 21st Century Corporation, pp. 76-82.

Creative Alliance of Greater Milwaukee* (2011). Creativity Work$. Creative Industries: A New Economic Growth Opportunity for the Milwaukee 7 Region. A Joint Project of the Cultural Alliance of Greater Milwaukee and the Greater Milwaukee Committee. Milwaukee, WI: Author, January. [Note that the Cultural Alliance of Greater Milwaukee subsequently became the Creative Alliance of Greater Milwaukee and is now called Creative Alliance Milwaukee.]

Creative Skill Set (2013). Classifying and Measuring the Creative Industries. London: Author in collaboration with The National Skills Academy, UK Department for Culture, Media, and Sport, and Nesta, February.

DC Office of Planning and Washington*, DC Economic Partnership (2010). Creative Capital: The Creative DC Action Agenda. Washington, DC: Author, May. Research was conducted by Mt. Auburn Associates.

DeNatale, Douglas and Wassall, Gregory H. (2006). Creative Economy Research in New England: A Reexamination. Boston, MA: New England Foundation for the Arts.

DeNatale, Douglas and Wassall*, Gregory H. (2007). The Creative Economy: A New Definition. A Research Framework for New England and Beyond, Including an Economic Analysis of New England's Cultural Industries and Workforce. Boston, MA: New England Foundation for the Arts, November.

Fleming, Tom (2007). A Creative Economy Green Paper for the Nordic Region. Oslo, Norway: Nordic Innovation Centre. November.

REFERENCES (CONTINUED)

Flew, Terry, and Cunningham, Stuart D. (2010). Creative industries: After the first decade of debate. The Information Society, 26(2): 113-123.

Florida, Richard (2012). The Rise of the Creative Class Revisited. New York: Basic Books.

Galloway, Susan, and Dunlop, Stewart (2007). A critique of definitions of the cultural and creative industries in public policy. International Journal of Cultural Policy, 13(1): 17-31.

Giles, David (2012). Designing New York's Future. New York: Center for an Urban Environment.

Grant, Jill, Ed. (2013). Seeking Talent for Creative Cities: The Social Dynamics of Innovation. Toronto, Ontario: University of Toronto Press.

Hamilton, Leah, Arbic, Andrea, and Baeker, Greg (2009). Nova Scotia CAN: Building the Creative Economy in Nova Scotia. Prepared for the Research and Strategy Group of the Nova Scotia Cultural Action Network. Virtual effort, no specific location in Nova Scotia. February.

Houston Arts Alliance* and University of Houston (2012). The Creative Economy of Houston: A Comprehensive Study of Creative-Sector Industries and their Impact on the Houston Economy. Houston, TX: Author, July. Conducted in partnership with the Greater Houston Partnership with research conducted by EMSI.

Howkins, John (2001). The Creative Economy: How People Make Money from Ideas. NY: Penguin.

Institute for Emerging Issues*, North Carolina State University (2010). New Thinking, New Jobs. Raleigh, NC: Author, January.

Krätke, Stefan (2010). 'Creative cities' and the rise of the dealer class: A critique of Richard Florida's approach to urban theory. International Journal of Urban and Regional Research, 34(4): 835-853.

Lash, Scott, and Urry, John (1994). Economies of Sign and Space. London: TCS/Sage Publications.

Lazzeretti, Luciana, Ed. (2013). Creative Industries and Innovation in Europe: Concepts, Measures, and Comparative Case Studies. London: Routledge.

Lee, Neil, and Drever, Emma (2012). The creative industries, creative occupations, and innovations in London. European Planning Studies, 1-21, doi: 10.1080/09654313.2012.722969.

Maine's Creative Economy Council* (2006). Maine's Creative Economy: Connecting Creativity, Commerce & Community. Augusta, ME: Maine Department of Economic and Community Development, Maine Department of Labor, and Margaret Chase Smith Policy Center, University of Maine.

Markusen, Ann, Wassall, Gregory H., DeNatale, Douglas, and Cohen, Randy (2008). Defining the creative economy: Industry and occupational approaches. Economic Development Quarterly, 22(1): 24-45.

Markusen, Ann, and Gadwa, Anne (2010). Creative Placemaking. Washington, DC: National Endowment for the Arts.

McGranahan, David A. and Wojan, Timothy Richard (2007). Recasting the creative class to examine growth processes in rural and urban counties. Regional Studies, 41(2): 197-216.

McGranahan, David A., Wojan, Timothy Richard, and Lambert, Dayton M. (2011). The rural growth trifecta: Outdoor amenities, creative class and entrepreneurial context. Journal of Economic Geography, 11(3): 529-557.

Mississippi Development Authority* & Mississippi Arts Commission (2011). Mississippi's Creative Economy: Realizing the Economic Potential of Creativity in Mississippi. Jackson, MS: Author. Report prepared by Regional Technology Strategies, Inc. and Alliance for Creative Advantage.

Mt. Auburn Associates* (2012). Montco's Creative Edge: A Creative Report for Montgomery County, Pennsylvania. Auburn, MA: Author, May.

NG, Aik Kwang (2013). Psychology of Creativity. Singapore: The Idea Resort.

North Carolina Arts Council*, Department of Cultural Resources (2009). Economic Contribution of the Creative Industry in North Carolina. Creative Economy: The Creative Industry in North Carolina. Raleigh, NC: Author, June.

Northern Wyoming Community College District* (2008). Arts and Culture: Economic Inventory, Assessment, Strategy, and Work Plan for Sheridan, Wyoming 2008. Sheridan, WY: Author.

Oklahoma Department of Commerce* (2011). Creativity in Oklahoma. Oklahoma City, OK: Author, May. Report prepared by Policy, Research & Economic Analysis unit.

Otis College of Art and Design* (2011). 2011 Otis Report on the Creative Economy of the Los Angeles Region: Investing in our Creative Capital. Los Angeles, CA: Report prepared by Los Angeles County Economic Development Corporation.

REFERENCES (CONTINUED)

Regional Technology Strategies, Inc.* (2003). Clusters of Creativity: Innovation and Growth in Montana. A Report to the Montana Governor's Office of Economic Opportunity on the Creative Cluster. Carrboro, NC: Author.

Regional Technology Strategies, Inc.* (2010). The Charleston Region's Creative Economy. Carrboro, NC: Author, May. Prepared for the Charleston Regional Development Alliance.

Singer, Irving (2011). Modes of Creativity. Cambridge, MA: The MIT Press.

Slater, Derek, and Wruuck, Patricia (2012). We are all content creators now: Measuring creativity and innovation in the digital economy. In The Global Innovation Index 2012: Stronger Innovation Linkages for Global Growth. Ed. Soumitra Dutta. Fontainbleau, France: INSEAD and WIPO, pp. 163-169.

State of Hawaii* (2012). Hawaii's Creative Industries. Update Report 2012. Honolulu, HI: Department of Business, Economic Development & Tourism, July.

State of Louisiana* (2005). Louisiana: Where Culture Means Business. Baton Rouge, LA: Office of the Lt. Governor, Department of Culture, Recreation, and Tourism, Office of Cultural Development, Louisiana Division of the Arts, July. Report prepared by Mt. Auburn Associates.

UNCTAD (2008). Creative Economy Report 2008. The Challenge of Assessing the Creative Economy: Towards Informed Policy-Making. Geneva, Switzerland: United Nations Conference for Trade and Development (UNCTAD).

UNCTAD (2010). Creative Economy Report 2010. Creative Economy: A Feasible Development Option. Geneva, Switzerland: United Nations Conference for Trade and Development (UNCTAD).

Wyszomirski, Margaret J. (2004). Defining and Developing Creative Sector Initiatives. Occasional Paper No. 34. Columbus, OH: Arts Policy and Administration Program, The Ohio State University. September. (retrieved 7/24/2013 from http://arted.osu.edu/sites/arted.osu.edu/files/paper34.pdf)

APPENDIX I: Research Methodology and Data Collection

The research questions were purposely designed to locate and analyze creative economy profiling from those organizations that had articulated a mission to serve their creative communities. Study inclusion criteria required that the research be already completed and available in a published report, rather than any work in progress. The research team focused on how the profiling in the respective report could be useful in supporting and growing local creative economy clusters. We were therefore primarily interested in the utility and applicability of the approaches used rather than a more theoretically grounded academic analysis. The primary audiences for our study were persons and organizations responsible for measuring and advancing the creative economy.

Eligible participants in the study needed to meet the following criteria:

- defined, segmented and economically quantified the creative industries and/or creative occupations in a specific city, state or region;
- populated their creative economy profile with reputable secondary data; and
- defined the "creative economy" as inclusive of at least two of the following three categories: for-profit creative service businesses, nonprofit arts groups, and independent creative businesses (e.g., self-employed, so-called "creatives").

Data source examples within our sample include NAICS codes from the U.S. Census, USA Economic Census, American Community Survey, Nonemployee Statistics, SOC codes from the Bureau of Labor Statistics, Dun & Bradstreet, Bureau of Economic Analysis, National Center for Charitable Statistics, or other reputable, regularly updated data sources.

The research methodology developed was as follows:

1) Located those organizations that have profiled their creative economy with the intention of supporting and serving their creative economy.

   a. Mt. Auburn Associates provided their client list
   b. Communicated through Americans for the Arts' various networks, such as United Arts Fund Council, Urban Arts Federation Council, and their research network asking for leads or reports
   c. Communicated through the National Association of State Arts Agencies
   d. Sent invitations to participate from all members of the NCN's Creative Economy Coalition (CEC)
   e. Conducted an internet search
   f. National Creativity Network released a national press release describing the project and inviting participation

2) Posted a video describing the project and how to participate on the website of Creative Alliance Milwaukee which can be viewed at: http://creativealliancemke.org/about/initiatives

The data collection process proceeded in the following manner:

1) Participants were asked to complete an online survey on *Survey Monkey* (attached at the end of this Appendix) that provided the publishing details of their study as well as details on the source, date, and compilation of their data. This survey was developed by Creative Alliance Milwaukee and monitored by Christine Harris.

2) Participants were asked to submit a copy of their published research report (or a link to a website with the report) along with a copy of the actual listing and any categorization of data used, in an email to Christine Harris.

3) An Excel workbook was created to record the data used by each participant. Development of this workbook and subsequent analysis of the collated data was completed by Christine Harris.

It is useful to note that the research team did not know what kinds of data collection would be submitted. Since several members of the research team used NAICS and SOC code systems for their creative economy profiling and many participants had connections with Mt. Auburn Associates; thus it was expected that these data sources would be predominant. While the vast majority of reports did indeed use these data sources, there were two reports that made use of the National Taxonomy of Exempt Entities (NTEE) and one report that used the research of David McGranahan and Timothy Wojan.

APPENDIX II: Profiles of Reports and their Publishers[1]

Arkansas

Arkansas Arts Council
Address: 323 Center, Suite 1500 Little Rock, AR 72201
Website: www. Arkansasarts.org and www.facebook.com/arkansasartscouncil
Contact: Joy Pennington Executive director
Contact's Telephone: (501) 324-9766
FAX: (501) 324-9207
Contact's Email: joy@arkansasheritage.org
Title: Creativity in the Natural State, April 2007; Unveiling the Creative Economy in Arkansas, March 2009*
Geographic boundaries: State of Arkansas
Date of Data Source: 2005
Data source: U.S. Census, U.S. Bureau of Labor Statistics, Arkansas Manufacturers' Register, U.S. Department of Agriculture Economic Research Service
Organization that initiated study: Arkansas Arts Council, Arkansas Association of Two-Year colleges, Arkansas Science and Technology Authority
Organization/person that paid for study: Winthrop Rockefeller Foundation, Little Rock, AR
Organization responsible for data collection and compilation & lead person: Stu Rosenfeld, Regional Technology Strategies, Inc. www.rtsinc.org
Organization responsible for data analysis & lead person: Stu Rosenfeld, RTS
Definition of creative economy: A selective class of businesses that produce and distribute goods and services for which the aesthetic, intellectual, and emotional engagement of the consumer adds value to products in the marketplace.

California

Otis Art Institute
Address: Otis College of Art and Design
9045 Lincoln Boulevard Los Angeles, CA 90045
Telephone: (800) 527-6847
Website: www.otis.edu
Contact: Sarah Russin, Assistant Vice President, Institutional Advancement
Contact's Email: srussin@otis.edu
Contact's Telephone: (310) 665-T6937
Title: Otis Report on the Creative Economy of the Los Angeles Region, November, 2011
Geographic boundaries: Los Angeles County and Orange County
Data source: California EDDm ES202 data; Bureau of the Census. California EDD, Labor Market Division, ES202 data. U.S. Department of Commerce, Census Bureau, 2002 and 2007 Economic Census
Date of data source: 2010 based on 2007 NAICS codes
Organization that initiated study: Otis College of Art and Design commissioned the Los Angeles County Economic Development Corporation and faculty member Kathleen Milnes to complete the study.
Organization/person that paid for study: Otis College of Art and Design paid for the study. Sponsors include The James Irvine Foundation, The Getty Foundation, City of Los Angeles Department of Cultural Affairs, California Community Foundation, Mattel, National Endowment for the Arts, City National Bank, Nike, Carol Anderson by Invitation (CAbi), Sony Pictures, and Boeing
Organization responsible for data collection and compilation & lead person: Los Angeles County Economic Development Corporation, Kyser Center for Economic Research, Dr. Nancy D. Sidhu, Chief Economist
Organization responsible for data analysis & lead person: Los Angeles County Economic Development Corporation, Kyser Center for Economic Research, Dr. Nancy D. Sidhu, Chief Economist
Definition of creative economy: The creative economy is defined as the market impact of businesses and individuals involved in producing cultural, artistic and design goods and services. It consists of creative professions and enterprises that take powerful, original ideas and transform them into practical and often beautiful goods or inspire us with their artistry.

Colorado

Creative Industries
Address: Division of the Colorado Office of Economic Development and International Trade aka Colorado Creative Industries, 1625 Broadway Suite 2700
Denver, CO 80202
Telephone: (303) 892-3802 FAX: (303) 892-3848
Website: www.coloradocreativeindustries.org
Contact: Margaret Hunt Director
Contact's Telephone: (303) 892-3870
Contact's Email: margaret.hunt@state.co.us
Title: The State of Colorado's Creative Economy, 2008
Geographic boundaries: State of Colorado
Data source: EMSI
Date of data source: 2002 and 2007
Organization that initiated study: Our agency, formerly known as Colorado Council on the Arts
Organization/person that paid for study: Colorado Council on the Arts
Organization responsible for data collection and compilation & lead person: Stuart Rosenfeld, Regional Technology Strategies and Mount Auburn Associates
Organization responsible for data analysis of the study & lead person: Stuart Rosenfeld, Regional Technology Strategies and Mount Auburn Associates
Definition of creative economy: The creative economy includes any company for which the primary value of its products or services is rooted in its emotional and aesthetic appeal to the customer. Using that definition in the context of an "industry cluster" means that all companies in the value chain, from materials to distribution, are part of the creative economy. This report focuses on six sectors: design, film/media/TV, literary/publishing, performing arts, visual arts/crafts, heritage

[1] – If more than one document is listed, the one with the asterisk is (are) the one(s) used in the analysis of industry codes for our study.

APPENDIX II: Profiles of Reports and their Publishers[1]

Georgia

South Arts
Address: 1800 Peachtree St NW, Suite 808, Atlanta, GA 30309
Telephone: (404) 874-7244 FAX: 404-873-2148
Website: www.southarts.org
Contact: Allen Bell, Program Director: Arts Education, Research & Information
Contact's Email: abell@southarts.org
Contact's Telephone: (404) 874-7244 ext. 22
Title: Creative Industries in the South, January 2012
Geographic boundaries: The nine-state region served by South Arts, including Alabama, Florida, Georgia, Kentucky, Louisiana, Mississippi, North Carolina, South Carolina, and Tennessee
Data Source: 2007 Economic Census, U.S. Census Bureau; 2007 Non-Employer Statistics, U.S. Census Bureau; 2007 National Center for Charitable Statistics, The Urban Institute
Date of Data Source: 2007
Organization that initiated study: South Arts
Organization/person that paid for study: South Arts
Organization responsible for data collection and compilation & lead person: South Arts, Allen Bell
Organization responsible for data analysis & lead person: South Arts, Allen Bell
Definition of creative economy:
The creative economy includes for-profit businesses, nonprofits, and the self-employed who are engaged in creative activity that involves the arts and artists, or involves applying artistic skills and creativity that may not result in a work of art, per se, but rather, results in a product or output that is viable because of the value added by creative genesis or aesthetic transformation. In addition, the creative economy includes all aspects of the value chain related to creative products, including design, development, production, distribution, marketing, sales, and equipment. The creative economy is made up of two overlapping halves – the creative industries, which is comprised of businesses that produce, distribute, or sell goods and services that result from the application of artistic knowledge, skills and creative ingenuity; and the creative workforce, which includes those who are engaged in occupations that require artistic knowledge, skills or creative ingenuity, working in industries that may or may not be considered creative.

Hawaii

Hawaii's Creative Industries Division
Address: No. 1 Capitol District Building -250 South Hotel Street, 5th Floor, Honolulu, Hawaii 96813/ Mailing address: P.O. Box 2359, Honolulu, Hawaii 96804
Telephone: (808) 586-2355 FAX: (808) 586-2377
Website: http://cid.hawaii.gov/
Contact: Richard C. Lim, Director
Contact's Telephone: (808) 586-2355
Title: Hawaii's Creative Industries, Update Report, July 2012
Geographic boundaries: state of Hawaii (Maui, Kauai)
Data source: EMSI data using North American Industrial Classification System (NAICS) codes compiled by the Department of Business, Economic Development & Tourism
Date of data source: 2011
Organization that initiated study: Department of Business, Economic Development and Tourism
Organization/ person that paid for study: Department of Business, Economic Development and Tourism
Organization responsible for data analysis & lead person: State of Hawaii's Research and Economic Analysis Division and Creative Industries Division
Definition of Creative Economy:
The primary and core sectors of Hawaii's Creative Economy consists of Copyright Based Industries, with a focus on businesses that create/design exportable products and services and depend on the protection of their Intellectual Property in order to market to a global community. IP protection is a crucial base to profitability and survival. These are the core businesses that contribute to our economy with job creation and tax revenue. This cluster is comprised of producers and service providers in film, video and digital media production, commercial and applied design firms and diverse range of creative (visual and performing) and cultural businesses in Hawaii. Surrounding this core sector are a great variety of arts and cultural organizations, service organizations, educational institutions, foundations, community groups and a variety of individual artisans.

Louisiana

Louisiana Office of Cultural Development
Address: PO Box 44247; Baton Rouge, LA 70804
Telephone: (225) 342-8161 FAX: 225-342-8173
Website: www.crt.la.gov/culturaldistricts
Contact: Gaye Hamilton, Cultural District Manager
Contact's Email: ghamilton@crt.la.gov
Contact's Telephone: (225) 342-8161
Title: 1) Louisiana: Where Culture Means Business (2005)*, 2) Louisiana Cultural Economy: 2007 Status Report, 3) The Economic Importance of Louisiana's Cultural Economy: An Update (2010)
Geographic boundaries: Louisiana
Data source: 1) 2000 US Census; US Dept. of Commerce 2002 County Business Patterns; US Labor Statistics Industry-Occupation Matrix; Louisiana Department of Labor, Occupations and Information System, Occupational Employment and Wages 2004; Artist Labor Force by State 2000 (NEA) 2) US Dept. of Commerce 2005; Louisiana Department of Labor; Arts Council of New Orleans; IATSE County Business Patterns and Non-employer data; Louisiana Department of Labor 2007; Economic Modeling Specialists, a national company that

[1] – If more than one document is listed, the one with the asterisk is (are) the one(s) used in the analysis of industry codes for our study.

provides specialized economic and demographic data
Date of data source: 2007
Organization that initiated study: Louisiana Office of Cultural Development, Department of Culture Recreation and Tourism
Organization/person that paid for study: Louisiana Office of Cultural Development, Department of Culture Recreation and Tourism with NEA grant
Organization responsible for data analysis & lead person: Mt. Auburn Associates Michael Kane and Beth Siegel
Definition of creative economy: The people, enterprises, and communities that transform cultural skills knowledge, and ideas into economically productive goods, services, and places. It includes culinary arts, design, entertainment, literary arts and humanities, preservation, and visual arts and crafts

Maine

Maine Arts Commission
Address: 193 State Street, 25 State House Station, Augusta, Maine 04333-0025
Telephone: 207-287-2724
Website: www.mainearts.maine.gov/
Contact: Julia Richard, Executive Director
Contact's Telephone: 207-287-2710
Contact's Email: Julie.richard@maine.gov
Title: Maine's Creative Economy: Connecting Creativity, Commerce and Community, 2006
Geographic boundaries: State of Maine
Organization that initiated study: Maine's Creative Economy Council
Organization/person paid for study: the Maine Department of Economic and Community Development and the Maine Department of Labor with contributions from the Maine Arts Commission, Eaton Peabody, WBRC Architects & Engineers, Image Works, The Jackson Laboratory, Maine Community Foundation, and Camden National Corporation
Organization responsible for data collection and compilation & lead person: Produced in partnership with the Margaret Chase Smith Policy Center at the University of Maine; the research was conducted by Caroline Noblet and Tom Allen.
Data source: U.S. Department of Commerce, Bureau of Economic Analysis, and U.S. Census Bureau
Date of data source: 2003
Organization responsible for data analysis & lead person: (same as above)
Definition of Creative Economy: Creative workers are defined as anyone involved in creative work- developing, designing, or creating new applications, ideas, relationships, systems, or products, including artistic contributions, etc. Maine aims, by outlining a strategy in their report, to increase creativity amongst all workers as it transitions toward a 'creative economy', and to recognize the arts and cultural industries as influential contributions to the economy.

Massachusetts

Create Boston
Address: One City Hall Square, Boston, MA 02201
Telephone: 617-635-500
Website: www.bostonredevelopmentauthority.org/createboston/flash/overview.htm
Contact: Carole Walton, Manager
Contact's Telephone: 617-918-4259
Contact's Email: Carole.Walton.bra@cityofboston.gov
Title: Boston's Creative Economy, 2002
Geographic boundaries: City of Boston
Organization that initiated study: Create Boston
Data source: U.S. Census County Business Patterns 1998 and 2002; U.S. Census Bureau Non-employer Statistics for 1998 and 2002
Date of data source: 1998 and 2002
Organization/person paid for study: Boston Redevelopment Authority
Organization responsible for data collection and compilation & lead person: BRA Research Division Analysis
Organization responsible for data analysis & lead person: Mark Maloney, Director
Definition of Creative Economy: The "Creative Economy" is defined, broadly, as those activities which have their origin in individual creativity, skill and talent and which have a potential for wealth and job creation. These include direct activities in which individual creativity and skills is brought to bear, and which is characterized by innovation and originality. This leads to the creation of intellectual property in the form of copyright. Also any activity (upstream and downstream) which directly contributes to create activities such that the product would not exist in the same form without it.

Berkshire Creative
Address: 1 Berkshire Alliance Headquarters, 66 Allen St., Pittsfield, MA 01201
Telephone: 413-499-1600
Website: www.Berkshirecreative.org
Contact's Email: info@berkshirecreative.org
Contact's Telephone:
Title: Berkshire Creative Economy: A Report to the Berkshire Economic Development Corporation, 2004
Geographic boundaries: Berkshire County, MA
Organization that initiated study: Berkshire Creative Economy Council
Data Source: County Business Patterns, U.S. Bureau of the Census, 2003, Census of Employment and Wages (202 data) 2004, Non-employer Statistics, U.S. Bureau of the Census, 2003
Date of data source: 2004
Organization/person paid for study: Grant from the Massachusetts Cultural Council
Organization responsible for data collection and compilation & lead person: Mt. Auburn Associates, Beth Siegel

[1] – If more than one document is listed, the one with the asterisk is (are) the one(s) used in the analysis of industry codes for our study.

APPENDIX II: Profiles of Reports and their Publishers[1]

Definition of creative Economy: The enterprises and people involved in the production and distribution of goods and services in which the aesthetic, intellectual, and emotional engagement of the consumer gives the product value in the marketplace. The creative sector includes non-profit cultural institutions, commercial businesses, and individual artists.

New England Foundation for the Arts (NEFA)
Address: 145 Tremont Street 7th Floor Boston, MA 02111
Telephone: (617) 951-0010
Website: www.nefa.org
Contact: Dee Schneidman, Research Manager
Contact's Email: dschneidman@nefa.org
Contact's Telephone: (617) 951-0010 x530
Title: The Creative Economy: A New Definition, 2007
Geographic boundaries: State level – Connecticut, Maine, Massachusetts, New Hampshire. Rhode Island and Vermont
Organization that initiated study: NEFA
Data source: U.S. Commerce Department 2000 Census Public Use File
Date of Data Source: 2000
Organization/person that paid for study: NEFA (with funding from the NEA, Connecticut Commission on Culture and Tourism, Maine Arts
Organization responsible for data analysis & lead person: New England's Creative Economy: Nonprofit Sector Impact – September 2011. Planning Decisions, Inc. (PDI) The Maine Center for Creativity (MCC) Professor Charles Colgan, Ph.D. Lead person: Charles Lawton at Planning Decisions; The Creative Economy: A New Definition – November 2007. Douglas DeNatale, Ph.D., Cultural Logic, Inc.; Gregory H. Wassall, Ph.D., Department of Economics Northeastern University (lead)
Definition of creative economy: The cultural core – occupations and industries that focus on the production and distribution of cultural goods, services, and intellectual property. The cultural periphery – Industries and occupations that are not wholly representative of the cultural component of the creative economy (some subcategories of these industries and occupations produce cultural goods and services, but they are combined with other that do not.)

Minnesota

Red Wing Downtown Main Street, Inc.
Address: 207 East Avenue Red Wing, MN 55066
Telephone: (651) 385-7850
Website: www.DowntownRedWing.org
Contact: John Becker, President, Red Wing Downtown Main Street, Inc. CEO, Engineering Arts, Inc.
Contact's mail: jbecker@e-arts.com
Contact's Telephone: (651) 380-1501
Title: The Red Wing Creative Economy Project, September 1, 2012
Geographic boundaries: The City of Red Wing, Minnesota, & Goodhue County, Minnesota
Data Source: "Recasting the Creative Class to Examine Growth Processes in Rural and Urban Counties" by David McGranahan and Timothy Wojan (USDA), 2007
Date of data source: 2007
Organization that initiated study: Red Wing Downtown Main Street, Inc.
Organization that paid for study: Southern Minnesota Initiative Foundation Red Wing Downtown Main Street, Inc. Red Wing Association ArtReach (Red Wing, MN) Anderson Center at Tower View Sheldon Theatre of Performing Arts red Wing Framing & Fine Art Printing
Organization responsible for data collection and compilation & lead person: Red Wing Downtown Main Street, Inc. John Becker
Definition of creative economy: The Creative Economy includes those individuals, industries and businesses, which value and benefit from individual creativity, skill and talent. Specifically this relates to occupations that use innovative solutions for open-ended opportunities. This typically includes employment in design, education, arts, music, entertainment, engineering, science, literature, business development and media." Specifically, we counted these types of occupations: Management, Business and financial operations occupations, Computer and mathematical occupations, Architecture and engineering occupations, Life, physical and social science occupations, Legal occupations, Education, training and library occupations, Arts, design, entertainment, sports, and media occupations, High-end sales, and Entrepreneurs

Mississippi

Mississippi Arts Commission
Address: 501 North West Street, Suite 1101A Woolfolk Building, Jackson, Mississippi 39201 Office
Telephone: (601) 359-6030 FAX: 601-359-6008
Website: www.arts.state.ms.us
Contact: Allison Winstead, Director of Community Development
Contact's Email: awinstead@arts.state.ms.us
Contact's Telephone: (601) 359-6546
Title: Mississippi's Creative Economy: Realizing the Economic Potential of Creativity in Mississippi, 2011
Geographic boundaries: The state of Mississippi
Data source: Economic Modeling Specialists, Inc., EMSI, Economic Modeling Specialists, EMSI Complete Employment
Date of data source: 2010
Organization that initiated study: Mississippi Arts Commission (MAC) and Mississippi Development Authority (MDA)
Organization/person that paid for study: MAC & MDA
Organization responsible for data collection and compilation & lead person: Regional Technology Strategies, Inc. – Stuart Rosenfeld

[1] – If more than one document is listed, the one with the asterisk is (are) the one(s) used in the analysis of industry codes for our study.

APPENDIX II: Profiles of Reports and their Publishers[1]

Definition of creative economy: Mississippi's Creative Economy is the sum of all wealth generated by the state's cultural and creative enterprises, institutions, people and places. It also adds value to traditional economic sectors like manufacturing, agriculture, service, service and tourism, while influencing where people choose to live, work, and learn. Includes both individuals employed by creative business enterprises and those who work in creative occupations for other companies.

Montana

Montana Arts Council
Address: PO Box 202201, Helena, MT 59620-2201
Telephone: (406) 444-6430 FAX: 406-444-6548
Website: www.art.mt.gov
Contact: Study author: Stu Rosenfeld, Regional Technology Strategies
Address: 205 Lloyd St., Suite 210, NC 27510
Contact's Telephone: (919) 933-6699
Contact's Email: rosenfeld@rtsinc.org
Title: Clusters of Creativity: Innovation and Growth in Montana. A Report to the Montana Governor's Office of Economic Opportunity on The Creative Cluster, 2003.
Geographic boundaries: State of Montana
Data Source: NAICS codes on Table II-1. ES-202, non-employer statistics, state directories, and associations. Sources: 2001 County Business Patterns, 2000 Non-employer Statistics from the U.S. Census Bureau, 2002 Montana Manufacturers Directory, Montana Associations and Councils. 1997 study of "Economic Activity of Non-Profit Arts Industry," Montana Arts Council.
Date of data source: 2002
Organization that initiated study: Montana Governor's Office of Economic Opportunity
Organization/person paid for study: State of Montana
Organization responsible for data collection and compilation & lead person: Regional Technology Strategies, Stu Rosenfeld
Organization responsible for data analysis & lead person: Regional Technology Strategies, Stu Rosenfeld
Definition of creative economy: The creative economy includes those individuals (and enterprises) who derive their income from the art, craft and words they produce with their hands or from their minds; those firms that convert them into commercial products or ventures; those enterprises that apply art, design and creative writing to other areas of commerce.
This cluster consists of all enterprises in the state whose principal competitive advantage are derived from appearance, form, or content that either distinctively define or are embedded in products or services.

New York

Center for an Urban Future
Address: 120 Wall Street, Fl 20 New York, NY 10005
Telephone: (212) 479-3344
Website: www.nycfuture.org
Contact: David Giles Research Director
Contact's Email: dgiles@nycfuture.org
Contact's Telephone: (212) 479-3353
Title: Designing New York's Future (March 2012), Growth by Design (June 2011), Creative New York (December 2005)*
Geographic boundaries: New York City and New York Metro
Data source: County Business Patterns, Non-employers Statistics, U.S. Census, Equal Employment Opportunity, Occupational Employment Statistics, Bureau of Labor Statistics
Date of data source: 2002
Organization that initiated study: Center for an Urban Future, funders included Rockefeller, Revson
Organization/person that paid for study: Rockefeller, Deutsche Bank, the New York Community Trust, the Rockefeller Brothers Fund, the Robert Sterling Clark Foundation and the Independence Community Foundation
Organization responsible for data collection and compilation & lead person: Center for an Urban Future, David Giles
Organization responsible for data analysis & lead person: CUF, David Giles
Definition of Creative Economy: The creative core refers to industries in which the creative element is central to the cultural and economic values of what they provide. This includes businesses and individuals involved in all stages of the creative process. As New York defines it, the creative core consists of nine industries- advertising, film/video, broadcasting, publishing, architecture, design, music, visual arts and performing arts.

North Carolina

Center for Creative Economy
Address: 119 Brookstown Ave., Suite 304 Winston-Salem, NC 27101
Telephone: (336) 580-1037
Website: www.centerforcreativeeconomy.com
Contact: Margaret H. Collins, Executive Director
Contact's Email: mcollins@centerforcreativeeconomy.com
Contact's Telephone: (336) 580-1037
Title: Creative Enterprises in the Piedmont Triad Economy, A Report to the Piedmont Triad Partnership, February 2009
Geographic boundaries: Piedmont Triad, NC- A 12 County region with Winston-Salem, Greensboro and High Point at the center
Data source: EMSI Complete Employment – Spring 2008 Release v. 2. U.S. Census Bureau
Date of data source: 2007
Organization that initiated study: Piedmont Triad Partnership Greensboro, NC
Organization that paid for study: Piedmont Triad Partnership Greensboro, NC

[1] – If more than one document is listed, the one with the asterisk is (are) the one(s) used in the analysis of industry codes for our study.

APPENDIX II: Profiles of Reports and their Publishers[1]

Organization responsible for data collection and compilation & lead person: Regional Technology Strategies Carrboro, NC, Stuart Rosenfeld
Organization responsible for data analysis & lead person: Regional Technology Strategies Carrboro, NC, Stuart Rosenfeld; Mt. Auburn Associates-Beth Siegel
Definition of creative economy: Businesses and organizations that make or market products and services associated with innovation, aesthetics, design or culture. The sectors included in the creative economy include, but are not limited to, advertising, design, architecture, interactive digital media, games, software, technology, publishing, art, crafts, fashion, film, performing arts, TV and radio.

Institute for Emerging Issues
Address: 1070 Partner's Way Raleigh, NC 27606
Contact: Diane Cherry, Institute for Emerging Issues Environments, Policy Manager
Contact's Email: diane_cherry@ncsu.edu
Contact's Telephone: (919) 513-7072
Title: New Thinking New Jobs, January 2010
Geographic boundaries: State of North Carolina
Data Source: Economic Modeling Systems Inc. (EMSI) and the U.S. Department of Labor's O*NET database
Date for data source: 2009
Organization that initiated study: Institute for Emerging Issues, NC Department of Commerce
Organization/person that paid for study: Institute for Emerging Issues, NC Department of Commerce
Organization responsible for data collection and compilation & lead person: NC Department of Commerce, Christa Wagner Vinson
Organization responsible for data analysis & lead person: NC Department of Commerce, Christa Wagner Vinson
Definition: This study used federal work activity data to identify "creative workers"-those holding the top 10% of jobs that routinely require creative thinking and at high levels. We identified creative industries as the fifteen with the highest concentrations of creative workers.

NC Department of Cultural Resources, North Carolina Arts Council
Address: Raleigh, NC 27699-4632
Telephone: (919) 807-6500 FAX: 919-807-6532
Website: www.ncarts.org and www.ncarts.org/economic-development/creativity-at-work
Contact: Ardath Weaver Research Director
Contact's Telephone: (919) 807-6522
Contact's Email: ardath.weaver@ncdcr.gov
Title: Creative Economy: The Arts Industry in North Carolina 2007, Economic Contribution of the Creative Industry in North Carolina 2009*
Geographic boundaries: State of North Carolina
Data source: Labor Market Information Division, NC Department of Commerce, ES-202 3rd qtr 2008 and 3rd qtr 2004, 2006, as well as corresponding Census non-employer data
Date of data source: 2008
Organization that initiated study: North Carolina Arts Council
Organization/person that paid for study: North Carolina Arts Council
Organization responsible for data collection and compilation & lead person: Regional Technology Strategies, Stu Rosenfeld 2004-2007 NC Department of Commerce, Policy, and Planning & Research Division
Organization responsible for data analysis & lead person: Regional Technology Strategies, Stu Rosenfeld, NC Department of Commerce, Policy, and Planning & Research Division
Definition of creative economy: The segment of the state's economy driven by aesthetic content, originating unique creative intellectual property and the supply chain that produces, delivers, supplies and facilitates its access. The 2005 definition of creative enterprises in North Carolina included most of the culture industries. Libraries and archives, museums, heritage festivals, and architects were integral to the creative enterprise economy. The definition was expanded for the Department of Commerce analysis to include the degree to which cultural resources were interwoven into a given industry's products and services. The categories for inclusion allowed the addition of specialized craftsmen working in historic preservation trades. Industries and occupations fall under creation, production, dissemination, inputs and support for creative activity.

Ohio

Community Research Partners
Address: 300 E. Broad St, Suite 490 Columbus, OH 43215
Telephone: (614) 224-5917 FAX: 614-224-8132
Website: www.researchpartners.org
Contact: Yvonne Olivares, PhD, Director of Research and Data Services
Contact's Telephone: (614) 737-2934
Contact's Email: yolivares@researchpartners.org
Title: Creative Columbus: a picture of the creative economy in Central Ohio, June 2009
Geographic boundaries: 8 County Columbus MSA
Data source: U.S. Census Bureau, Quarterly Census of Employment and Wages, Community Research Partners, Creative Columbus online survey, The Creative Economy: Leveraging the Arts, Culture and Creative Community for a Stronger Columbus (Creative Columbus Policy Steering Committee), U.S. Department of Labor, Bureau of Labor Statistics, Occupational Employment Statistics, CRP, Creative Columbus online survey, Economic Census, County Business Patterns, Columbus Chamber of Commerce, Ohio Department of Taxation, Zip Code Business Patterns,
Date of data source: 2007
Organization that initiated study: Columbus College of Art & Design

[1] – If more than one document is listed, the one with the asterisk is (are) the one(s) used in the analysis of industry codes for our study.

APPENDIX II: Profiles of Reports and their Publishers[1]

Organization/person that paid for study: Columbus College of Art & Design, The Columbus Foundation, Compete Columbus, Franklin County Commissioners, Greater Columbus Arts Council, and The Ohio State University
Organization responsible for data collection and compilation & lead person: Former Director of Community Data Services, Community Research Partners
Organization responsible for data analysis & lead person: Former Director of Community Data Services, Community Research Partners
Definition of creative economy: The Creative Columbus definition of "creative economy" includes arts, design, marketing and strategy industries and occupations. This definition yields a figure of over 11,800 persons working in creative occupations and about 18,300 working in creative industries within Central Ohio.

Oklahoma

Oklahoma Department of Commerce
Address: 900 N Stiles Ave Oklahoma City, OK 73104
Telephone: (405) 815-5383
Website: www.okcommerce.gov
Contact: Deidre D. Myers, Director Policy, Research & Economic Analysis
Contact's Email: deidre_myers@okcommerce.gov
Contact's Telephone: (405) 815-5383
Title: Creativity in OK, May 2011
Geographic boundaries: the state of OK
Data source: EMSI Complete Employment, 1Q2011
Date of data source: 2011
Organization that initiated study: OK Dept. of Commerce
Organization/ person paid for study: OK Dept. of Commerce
Organization responsible for data compilation & lead person: OK Dept. of Commerce Deidre D. Myers
Organization responsible for data analysis & lead person: OK Dept. of Commerce Deidre D. Myers
Definition of creative Economy: Creative workers are found in a variety of occupations including education, training, library, arts, design, entertainment, sports, media, as well as management, computer/mathematical jobs, science and engineering. The U.S. Department of Labor's O*NET database was used to identify "creative workers"- those occupations that routinely require the highest levels of creative thinking. The Occupational Information Network Occupation Study has a particular item for "Thinking Creatively". Each occupation is rated both in the importance of thinking creatively and the level of thinking creatively required for that occupation.

Pennsylvania

Creative Montco
Address: Montgomery County, Norristown, PA
Telephone: not listed
Website: www.creativemontco.org
Contact 1: Laura Burnham
Contact 1 Email: lburnham@abingtonartcenter.org
Contact 2: Nancy Delucia
Contact 2 Email: NancyD@philaculture.org
Title: Montco's Creative Edge: A Creative Report for Montgomery County, PA, 2011
Geographic boundaries: Montgomery County, Pennsylvania
Data source: EMSI and Reference USA
Date of data source: 2011
Organization that initiated study: Creative Economy Sub-Committee of Creative MontCo
Organization/person that paid for study: Creative MontCo., 2011
Organization responsible for data collection and compilation & lead person: Mt. Auburn Associates, INC.
Organization responsible for data analysis & lead person: Mt. Auburn Associates, INC.
Definition of Creative Economy: The organizations, individuals and businesses whose products and services have their origin in artistic, cultural, creative and/or aesthetic content. The county's creative sector includes a robust collection of nonprofit arts and cultural organizations, creative businesses, individual artists, and other "creatives."

City of Philadelphia Office of Arts, Culture and the Creative Economy
Address: City Hall, Room 116 Philadelphia, PA 19107
Telephone: (215) 686-8446 FAX: 215-686-2189
Contact 1: Moira Baylson, Deputy Cultural Officer
Contact 1 Email: moira.baylson@phila.gov
Contact 1Telephone: (215) 686-2186
Contact 2: Michael Brown, Research & Policy Assistant
Contact 2 Email: Michael.p.brown@phila.gov
Contact 2 Telephone: (215) 686-4591
Title: Research Brief: Philadelphia's Creative Sector Employment, June 2012
Geographic boundaries: Philadelphia City/County
Data source: Economic Modeling Specialists, Intl. (EMSI) 2011
Date of data source: 2012
Organization that initiated study: City of Philadelphia Office of Arts, Culture and the Creative Economy
Organization/person that paid for study: City of Philadelphia Office of Arts, Culture and the Creative Economy with the generous support of the William Penn Foundation
Organization responsible for data collection and compilation & lead person: Data was purchased from EMSI, which was responsible for its collection and compilation
Organization responsible for data analysis & lead person: Econsult Corporation was responsible for data analysis and Lee Huang was the lead person

APPENDIX II: Profiles of Reports and their Publishers[1]

Definition of creative economy: Philadelphia's creative sector includes the people and the products that make up the for-profit and nonprofit arts- related creative industries such as visual and performing arts, graphic design, music, fashion, public relations, and architecture. Creative workers in non-creative enterprises, non-creative workers in creative enterprises and creative workers in creative enterprises are all included.

South Carolina

Charleston Regional Development Alliance
Address: 5300 International Blvd,
Suite 103 N Charleston SC 29418
Telephone: (843) 767-9300 FAX: 843-760-4535
Contact: Stephen C. Warner VP Global Marketing/ Regional Competitiveness
Title: The Charleston Region's Creative Economy, May 2010, conducted by Regional Technology Strategies Inc.
Contact's Telephone: (843) 760-4539
Contact's Email: swarner@crda.org
Geographic boundaries: Charleston-North Charleston-Summerville SC MSA; i.e., Berkely, Charleston and Dorchester counties
Data source: EMSI Complete Employment – 4th Qtr 2009
Date of data source: 2009
Organization that initiated study: Charleston's Creative Parliament; New Carolina, SC's Council on Competitiveness; CRDA
Organization/person that paid for study: 50% of funds were raised by New Carolina from 35 individuals and organizations; 50% of funds were provided by CRDA from a state of SC matching funds program allocated to regional EDO's
Organization responsible for data collection and compilation & lead person: New Carolina/Beth Meredith and CRDA/Steve Warner
tt Regional Technology Strategies, Inc. Dan Broun and Jenna Bryant
Definition of Creative Economy: The term "creative enterprises" is used to describe firms that produce and/or distribute products and services for which the aesthetic, intellectual, and emotional engagement of the consumer represents the chief component of value for those goods and services in the marketplace. We also use the term "creative workers" to include occupations with job requirements that require imagination and/or artistic expression. This definition moves beyond what might be traditionally thought of as the "arts" to include such design-intensive activities as architecture, interactive design, and software design."

Texas

Houston Arts Alliance (HAA)
Address: 3201 Allen Parkway – Suite 250 Houston, Texas
Telephone: (713) 527-9330 FAX: 713-581-6124
Website: www.HoustonArtsAlliance.com
Contact: Jonathon Glus, CEO
Contact's Email: Jonathon@haatx.com
Contact's Telephone: (713) 527-9330 ext. 11
Title: The Creative Economy of Houston, July 2012
Geographic boundaries: 10-county Greater Houston region
Data source: Information used in the findings was provided by Economic Modeling Specialists, Inc. (EMSI). EMSI selected the industries and narrowed the field by referencing creative reports prepared for similar cities as well as a list of creative industries developed by Dunn & Bradstreet. The list developed is based on the North American Industrial Classification System (NAICS), the primary coding system used by most federal and state government sources
Date of data source: 2011
Organization that initiated study: Houston Arts Alliance (HAA)
Organization/ person that paid for study: Houston Arts Alliance and the University of Houston
Organization responsible for data collection and compilation & lead person: EMSI – Hamilton Galloway and Brian Points
Organization responsible for data analysis & lead person: EMSI – Hamilton Galloway HAA – Marie Jacinto, Director of Communications
Definition of creative economy: Creative industries are those in which a creative or artistic element is an integral part of the delivery of its product or service, e.g. "photography." Creative businesses are those individuals and companies working within that industry, e.g. "recording studio." And a creative job is any occupation having, as its primary purpose, a task which requires the use of creative or artistic skills, regardless of industry, e.g. "writer." The economic activity generated from these groups combines to form a creative economy.

San Antonio Creative Industry
Address: LLC 140 Old Antonio Road Boerne, Texas 78006
Telephone: (830)249-1200
Website: n/a
Contact: Steve Nivin
Contact's Email: snivin@stmarytx.edu
Contact's Telephone: (210) 431-2058
Title: San Antonio Creative Industry 2011 Report: Economic Impact and Significance, 2011
Geographic boundaries: Metropolitan San Antonio
Data source: The San Antonio Creative Industry 2011,

Economic Impact Assessment Study
Date of data source: 2011
Organization that initiated study: The Office of Cultural Affairs (OCA), SABER Institute and Chief Economist Dr. Steve Nivin, the San Antonio Hispanic Chamber of Commerce and Ramiro Cavazos

APPENDIX II: Profiles of Reports and their Publishers[1]

Organization/person that paid for study: The Office of Cultural Affairs (OCA), SABER Institute and Chief Economist Dr. Steve Nivin, San Antonio Hispanic Chamber of Commerce, Ramiro Cavazos and the City of San Antonio
Organization responsible for data collection and compilation & lead person: Steve Nivin and Maya Halebic
Organization responsible for data analysis & lead person: The San Antonio Creative Industry 2011, Economic Impact Assessment Study and Steve Nivin
Definition of creative economy:
In a broad sense, the industry can be defined either by creative occupations or by the different sectors that comprise the industry. the former captures creative workers regardless of what industry they work in. For example, a graphic designer who works for a trucking company would be captured in such a definition. That the activities concerned involve some form of creativity in their production, that they are concerned with the generation and communication of symbolic meaning; and that their output embodies, at least potentially, some form of intellectual property.

Washington, DC

DC Office of Planning
Address: 1100 4th Street SW, Suite E650, Washington, DC 20024
Website: www.planning.dc.gov
Contact: Sakina Khan, Senior Economic Planner DC Office of Planning
Contact's Telephone: (202) 442-8708
FAX: 202-442-7638
Contact's Email: sakina.khan@dc.gov
Title: Creative Capital: The Creative DC Action Agenda, 2010
Geographic boundaries: Washington, DC
Data source: U.S. Department of Labor, Quarterly Census of Employment and Wages, Average Annual, U.S. Census Nonemployer Statistics, EMSI, Census of Employment and Wages, District of Columbia Annual Operating Budgets and estimates based on current budget proposals, Green Door Advisors & DC Department of Housing and Community Development, CoStar, Green Door Advisors
Date of data source: 2007
Organization that initiated study: DC Office of Planning
Organization/person paid for study: DC Office of Planning and the Washington DC Economic Partnership
Organization responsible for data collection and compilation & lead person: Mount Auburn Associates, Beth Siegel; reviewed by DC Office of Planning
Organization responsible for data analysis & lead person: Mount Auburn Associates, Beth Siegel; reviewed by DC Office of Planning
Definition of creative economy: Enterprises in and for which creative content drives both economic and cultural value, including businesses, individuals, and organizations engaged in every stage of the creative process—acts as a local economic driver creating a significant number of jobs, income, and revenues for the city and its residents. The creative economy also includes creative talent and creative neighborhoods that together contribute to making a community a more vital and competitive place. The District's creative base includes building arts, design, film and media, communications, performing and visual arts, museum management and culinary arts.

Wisconsin

Creative Alliance Milwaukee, Inc.
Address: 648 N. Plankinton Ave Suite 425 Milwaukee, WI 53203
Telephone: 414-347-0131 FAX: 414-273-5596
Website: www.creativealliancemke.org
Contact: Maggie Kuhn Jacobus
Contact's Email: mjacobus@creativealliancemke.org
Contact's Telephone: (414) 347-0131
Title: Creativity Work$ Milwaukee Regional Creative Industries Project, 2011
Geographic boundaries: The seven county area of Southeast Wisconsin – Milwaukee, Ozaukee, Washington, Waukesha, Racine, Kenosha, Walworth
Data source: 2009 EMSI information combining employment data from Dept. of Labor's Quarterly Census with data from Bureau of Economic Analysis, County Business Patterns and Non-Employer Statistics from UC Census
Date of data source: 2009
Organization that initiated study: Cultural Alliance of Greater Milwaukee
Organization/person paid for study: Cultural Alliance of Greater Milwaukee
Organization/person responsible for data collection and compilation & lead person: Mt. Auburn Associates, with Beth Siegel
Organization responsible for data analysis & lead person: Mt. Auburn Associates – Beth Siegel
Definition of creative economy: Those organizations, individuals and companies whose products and services originate in artistic, cultural, creative and/or aesthetic content. This includes all jobs in commercial and nonprofit enterprises in the defined creative industry segments, jobs in creative occupations that fall outside the creative industry segments, jobs associated with freelance work and self-employment.

APPENDIX II: Profiles of Reports and their Publishers[1]

Wyoming

Northern Wyoming Community College District
Address: Sheridan College PO Box 1500
Sheridan, WY 82801
Telephone: (307) 674-6446
Website: www.sheridan.edu
Contact: Dr. Susan Bigelow Vice President for Development
Contact's Telephone: (307) 674-6446 ext. 2861
Contact's Email: sbigelow@sheridan.edu
Title: Arts and Culture: Economic Inventory, Assessment, I Strategy and Work Plan for Sheridan, Wyoming 2008
Geographic boundaries: Sheridan and Johnson Counties
Data source: Arts and Culture: Economic Inventory, Assessment, I Strategy and Work Plan for Sheridan, Wyoming 2008
Date of data source: 2008
Organization that initiated study: NWCCD – Sheridan College
Organization/person that paid for study: The primary funding sources were two grants: A Community Development Block Grant which was from pass-through funds managed by the Wyoming Business Council (a state agency) to the City of Sheridan and a grant to NWCCD/Sheridan College from the U.S. Dept. of Commerce – Economic Development administration (EDA). Local partners contributed both cash and in-kind to make the local match
Organization responsible for data collection and compilation & lead person: Dr. Cindi Thiede, NWCCD, facilitated the study partners and the contracted consultant. The college no longer employs her.
Organization responsible for data analysis & lead person: Stuart Rosenfeld, Regional Technology Strategies
Definition of creative economy: The creative economy of Sheridan and Johnson was defined as people who earn their living from the creative content of what they produce, support and or sell. Sub-clusters include visual and performing arts, media and digital arts, product and environmental design, and cultural heritage and preservation.

Total Number of Reports: 27

Appendix III: Definitions of NAICS and SOC Codes

NAICS Codes Definition
www.census.gov/eos/www/naics/index.html

The North American Industry Classification System (NAICS, pronounced "Nakes") was developed under the direction and guidance of the Office of Management and Budget as the standard for use by Federal statistical agencies in classifying business establishments for the collection, tabulation, presentation, and analysis of statistical data describing the US Economy. Use of the standard provides uniformity and comparability in the presentation of these statistical data. NAICS is based on a production-oriented concept, meaning that it groups establishments into industries according to similarity in the processes used to produce goods or services. NAICS replaced the Standard Industrial Classification (SIC) system in 1997.

NAICS is a 2 through 6 digit hierarchical classification system, offering five levels of detail. Each digit in the code is part of a series of progressively narrower categories, and more digits in the code signify greater classification detail. Here is an example for the arts, entertainment and recreation arena:

First 2 digits designate the economic industry sector.
71- arts, entertainment and recreation

The 3rd digit designates the industry sub-sector
711 – performing arts, spectator sports and related industries

The 4th digit represents the industry group
7111 – performing arts companies

The 5th digit represents the specific NAICS industry
711111 – theater companies

The 6th digit represents the national industry
(U.S., Canada, Mexico) 7111110

If you start with our six digit example, then theatre companies and dinner theaters is part of a larger industry of theatre companies, which is part of an industry group of performing arts companies, which is part of an even larger sub-sector of the economy that includes the performing arts, spectator sports and related industries, which is part of an even larger economic sector comprised of the arts, entertainment, and recreation.

The 5 digit NAICS code is the level at which there is comparability in code and definitions for most of the NAICS sectors across the three countries participating in NAICS - United States, Canada and Mexico. The 6 digit level allows for the US, Canada, and Mexico each to have country-specific detail. A complete and valid NAICS code contains 6 digits.

Unfortunately, NAICS is strictly a production-oriented, supply-side classification system, meaning that it is focused on firms and industries not markets. For that reason NAICS data does not clearly identify major commercial markets for creative sector products such as digital media, computer animation and games.

SOC Codes Definition
www.bls.gov/soc/

The 2010 Standard Occupational Classification (SOC) system is used by Federal statistical agencies to classify workers into occupational categories for the purpose of collecting, calculating, or disseminating data. All workers are classified into one of 840 detailed occupations according to their occupational definition. To facilitate classification, detailed occupations are combined to form 461 broad occupations, 97 minor groups, and 23 major groups.

APPENDIX IV: Compilation of All NAICS Codes Used among Individual Reports in our Sample

Appendix IV uses abbreviated NAICS codes nomenclature to keep its size manageable.
This table translates the abbreviated codes of the table into their full designation as used in the reports.

TABLE CODING	FULL DESCRIPTION
Applied or Appl Des	Applied Design
Arch/Interio	Architecture and Interior Design
Architect	Architecture
ArchiteUrb	Architecture and Urban Design
Built Environ	Built Environment
Bus Consu	Business Consulting
CGPro Core	Cultural Goods Production – Core
CGPro Periph	Cultural Goods Production – Peripheral
CGDist Core	Cultural Goods Distribution – Core
CGDist Periph	Cultural Goods Distribution – Peripheral
CommArts	Communication Arts
CompDigiM	Computer and Digital Media Products
Cult Herita	Cultural Heritage
DigitalMed	Digital Media
DigMedDes	Digital Media and Design
EngResDev	Engineering Research and Development
FilDigMePh	Film, Digital, Media and Photography
Film,TV,Vid	Film, TV, Video Production & Distribution
FilmVideo	Film and Video Arts
Fil/Vid/Pho	Film, Video and Photography
Furn/Home	Furniture and Home Furnishings
Intellprop	Intellectual Property
InteProp Core	Intellectual Property Production & Core
InteProp Periph	Intellectual Property Production & Peripheral
LitArtsHum	Literary Arts and Humanities
LitArtsPubl	Literary Arts and Publishing
MarkPhoto	Marketing, Photography and Related
Media/Com	Media Communications
Muse/Heri	Museum and Heritage
PerfCreaArts	Performing and Creative Arts
Perfor Arts	Performing Arts
Prod Design	Product Design
Pro/IndDe	Product/Industrial Design
PublishInfor	Publishing and Information
Publis/Print	Publishing and Printing
Radio/TVBr	Radio and Television Broadcasting
Sou/RecPub	Sound Recording and Music Publishing
Vis/Craf/Fas	Visual Arts, Crafts and Fashion
Vis/PerArt	Visual and Performing Arts

APPENDIX IV: Compilation of All NAICS Codes Used among Individual Reports in our Sample

APPENDIX IV: COMPILATION OF ALL NAICS CODES USED AMONG INDIVIDUAL REPORTS IN OUR SAMPLE																												
NAICS	BUSINESS ENTERPRISE CODES FROM NAICS	COUNT	%	AK	CA	CO	HW	LA*	ME	MA	MA	MS	MT	NYC	NC	NC	NC	OH	PA	PA	SC	TX	TX	WI	WASH DC	WY	NEFA	SOUTH ARTS
		25			L.A.					BERK-SHIRES	BOS-TON				CUL-TURAL RES	I.E.I.	PIED-MONT TRIAD	COLUM-BUS	MONT-GOMERY	PHILA-DEL-PHIA	CHARLES-TON	HOU-STON	SAN ANTO-NIO	MIL-WAU-KEE		SHERIDAN	6 STATES	9 STATES
111422	Floriculture Production	2	8%	Design	no	no	no	no	no	no	no	no	no	no	yes	no	no	no	no	no	no	no	no	no	no	no	no	no
236115	New single family general contractors	1	4%	no	no	no	no	yes	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no
236118	Addition, alteration, renovation, remodel residential	2	8%	no	no	no	no	yes	no	no	no	no	no	no	yes - 7.3%	no	no	no	no	no	no	no	no	no	no	no	no	no
236210	Industrial building construction	2	8%	no	no	no	no	yes	no	no	no	no	no	no	yes **	no	no	no	no	no	no	no	no	no	no	no	no	no
236220	Addition, alteration, renovation, remodel commercial	2	8%	no	no	no	no	yes	no	no	no	no	no	no	yes **	no	no	no	no	no	no	no	no	no	no	no	no	no
238140	Specialty: masonry	2	8%	no	no	no	no	yes	no	no	no	no	no	no	yes **	no	no	no	no	no	no	no	no	no	no	no	no	no
238150	Specialty: glass and glazing	2	8%	no	no	no	no	yes	no	no	no	no	no	no	yes **	no	no	no	no	no	no	no	no	no	no	no	no	no
238160	Specialty: roofing	2	8%	no	no	no	no	yes	no	no	no	no	no	no	yes **	no	no	no	no	no	no	no	no	no	no	no	no	no
238310	Specialty: plaster	2	8%	no	no	no	no	yes	no	no	no	no	no	no	yes **	no	no	no	no	no	no	no	no	no	no	no	no	no
238320	Specialty: painting	2	8%	no	no	no	no	yes	no	no	no	no	no	no	yes **	no	no	no	no	no	no	no	no	no	no	no	no	no
238340	Specialty: terrazzo and tile	2	8%	no	no	no	no	yes	no	no	no	no	no	no	yes **	no	no	no	no	no	no	no	no	no	no	no	no	no
238912	Nonresidential site preparation contractors	2	8%	no	no	no	no	yes	no	no	no	no	no	no	yes **	no	no	no	no	no	no	no	no	no	no	no	no	no
238990	Specialty: housemoving	1	4%	no	no	no	no	no	no	no	no	no	no	no	yes **	no	no	no	no	no	no	no	no	no	no	no	no	no
311811	Retail bakeries	1	4%	no	no	no	no	yes	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no
311812	Commerical bakeries	1	4%	no	no	no	no	yes	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no

APPENDIX IV: Compilation of All NAICS Codes Used among Individual Reports in our Sample

APPENDIX IV: COMPILATION OF ALL NAICS CODES USED AMONG INDIVIDUAL REPORTS IN OUR SAMPLE

NAICS	BUSINESS ENTERPRISE CODES FROM NAICS	COUNT	%	AK	CA	CO	HW	LA*	ME	MA	MA	MS	MT	NYC	NC	NC	NC	OH	PA	PA	SC	TX	TX	WI	WASH DC	WY	NEFA	SOUTH ARTS
		25			L.A.					BERK-SHIRES	BOS-TON				CUL-TURAL RES	I.E.I.	PIED-MONT TRIAD	COLUM-BUS	MONT-GOMERY	PHILA-DEL-PHIA	CHARLES-TON	HOU-STON	SAN ANTO-NIO	MIL-WAU-KEE		SHERIDAN	6 STATES	9 STATES
311821	Cookie and cracker manufac-turing	1	4%	no	no	no	no	yes	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no
312120	Breweries	2	8%	no	no	no	no	no	no	no	no	no	no	no	yes	no	no	no	no	no	no	no	no	no	no	yes	no	no
312130	Wineries	2	8%	no	no	no	no	no	no	no	no	no	no	no	yes	no	no	no	no	no	no	no	no	no	no	yes	no	no
313	Textile Mills manufac-turing	1	4%	no	Fash-ion	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no
313111	Yarn spin-ning mills	2	8%	no	sub	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	yes	no	no	no	no	no	no
313112	Yarn texturing, throwing and twisting mills	2	8%	no	sub	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	yes	no	no	no	no	no	no
313113	Thread mills	2	8%	no	sub	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	yes	no	no	no	no	no	no
313210	Broadwoven fabric mills	2	8%	no	sub	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	yes	no	no	no	no	no	no
313222	Schif-flil machine embroidery	2	8%	no	sub	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	yes	no	no	no	no	no	no
313230	Nonwoven fabric mills	2	8%	no	sub	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	yes	no	no	no	no	no	no
313241	Weft knit fabric mills	2	8%	no	sub	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	yes	no	no	no	no	no	no
313312	Textile and fabric finishing	2	8%	no	sub	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	yes	no	no	no	no	no	no
313311	Broadwo-ven fabric finishing mills	2	8%	no	sub	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	yes	no	no	no	no	no	no
313320	Fabric coat-ing mills	2	8%	no	sub	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	yes	no	no	no	no	no	no
314	Textile product mills	1	4%	no	Furn/ Home	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no
314110	Carpet and rug mills	2	8%	no	sub	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	yes	no	no	no	no	no	no
314121	Curtain and drapery mills	2	8%	no	sub	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	yes	no	no	no	no	no	no

APPENDIX IV: Compilation of All NAICS Codes Used among Individual Reports in our Sample

APPENDIX IV: COMPILATION OF ALL NAICS CODES USED AMONG INDIVIDUAL REPORTS IN OUR SAMPLE																												
NAICS	BUSINESS ENTERPRISE CODES FROM NAICS	COUNT	%	AK	CA	CO	HW	LA*	ME	MA	MA	MS	MT	NYC	NC	NC	NC	OH	PA	PA	SC	TX	TX	WI	WASH DC	WY	NEFA	SOUTH ARTS
		25			L.A.					BERKSHIRES	BOSTON				CULTURAL RES	I.E.I.	PIEDMONT TRIAD	COLUMBUS	MONTGOMERY	PHILADELPHIA	CHARLESTON	HOUSTON	SAN ANTONIO	MILWAUKEE		SHERIDAN	6 STATES	9 STATES
314129	Other household textile product mills	2	8%	no	sub	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	yes	no	no	no	no	no	no
314911	Textile bag mills	2	8%	no	sub	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	yes	no	no	no	no	no	no
314912	Canvas and related product mills	2	8%	no	sub	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	yes	no	no	no	no	no	no
314991	Rope, cordage, and twine mills	2	8%	no	sub	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	yes	no	no	no	no	no	no
314992	Tire cord and tire fabric mills	2	8%	no	sub	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	yes	no	no	no	no	no	no
314999	All other misc textile product mills	2	8%	no	sub	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	yes	no	no	no	no	no	no
315	Apparel manufacturing	1	4%	no	Fashion	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no
315111	Sheer hosiery mills	2	8%	no	sub	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	yes	no	no	no	no	no	no
315119	Other hoisery and sock mills	2	8%	no	sub	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	yes	no	no	no	no	no	no
315191	Outerwear knitting mills	2	8%	no	sub	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	yes	no	no	no	no	no	no
315192	Underwear and nightwear knitting mills	2	8%	no	sub	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	yes	no	no	no	no	no	no
315211	Mens and boys cut and sew apparel contractors	2	8%	no	sub	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	yes	no	no	no	no	no	no
315212	Womens, girls and infants cut/sew apparel contract	2	8%	no	sub	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	yes	no	no	no	no	no	no

APPENDIX IV: Compilation of All NAICS Codes Used among Individual Reports in our Sample

APPENDIX IV: COMPILATION OF ALL NAICS CODES USED AMONG INDIVIDUAL REPORTS IN OUR SAMPLE

NAICS	BUSINESS ENTERPRISE CODES FROM NAICS	COUNT	%	AK	CA	CO	HW	LA*	ME	MA	MA	MS	MT	NYC	NC	NC	NC	OH	PA	PA	SC	TX	TX	WI	WASH DC	WY	NEFA	SOUTH ARTS
		25			L.A.					BERK-SHIRES	BOS-TON				CUL-TURAL RES	I.E.I.	PIED-MONT TRIAD	COLUM-BUS	MONT-GOMERY	PHILA-DEL-PHIA	CHARLES-TON	HOU-STON	SAN ANTO-NIO	MIL-WAU-KEE		SHERIDAN	6 STATES	9 STATES
315222	Mens and boys cut and sew suitcoat manufact	2	8%	no	sub	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	yes	no	no	no	no	no	no
315223	Mens and boys cut and sew shirt manu-facturing	2	8%	no	sub	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	yes	no	no	no	no	no	no
315224	Mens and boys cut and sew trouser/ slack/jean man	2	8%	no	sub	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	yes	no	no	no	no	no	no
315225	Mens and boys cut and sew work clothing manufac	2	8%	no	sub	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	yes	no	no	no	no	no	no
315228	Mens and boys cut and sew other outerwear manu	2	8%	no	sub	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	yes	no	no	no	no	no	no
315231	Womens and girls cut and sew lin-gerie/night manuf	2	8%	no	sub	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	yes	no	no	no	no	no	no
315232	Womens and girls cut and sew blouse/shirt manuf	2	8%	no	sub	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	yes	no	no	no	no	no	no
315233	Womens and girls cut and sew dress manu-facture	2	8%	no	sub	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	yes	no	no	no	no	no	no
315234	Womens and girls cut and sew suit coat manufact	2	8%	no	sub	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	yes	no	no	no	no	no	no
315239	Womens and girls cut and sew other outer manufa	2	8%	no	sub	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	yes	no	no	no	no	no	no

APPENDIX IV: Compilation of All NAICS Codes Used among Individual Reports in our Sample

APPENDIX IV: COMPILATION OF ALL NAICS CODES USED AMONG INDIVIDUAL REPORTS IN OUR SAMPLE

NAICS	BUSINESS ENTERPRISE CODES FROM NAICS	COUNT	%	AK	CA	CO	HW	LA*	ME	MA	MA	MS	MT	NYC	NC	NC	NC	OH	PA	PA	SC	TX	TX	WI	WASH DC	WY	NEFA	SOUTH ARTS
		25			L.A.					BERKSHIRES	BOSTON				CULTURAL RES	I.E.I.	PIEDMONT TRIAD	COLUMBUS	MONTGOMERY	PHILADELPHIA	CHARLESTON	HOUSTON	SAN ANTONIO	MILWAUKEE		SHERIDAN	6 STATES	9 STATES
315291	Infants cut and sew apparel manufacturing	2	8%	no	sub	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	yes	no	no	no	no	no	no
315299	All other cut and sew apparel manufacturing	2	8%	no	sub	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	yes	no	no	no	no	no	no
315991	Hat, cap and millinary manufacturing	2	8%	no	sub	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	yes	no	no	no	no	no	no
315999	Other apparel accessories and manufacturing	2	8%	no	sub	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	yes	no	no	no	no	no	no
316	Leather and applied product manufacturing	1	4%	no	no	no	no	no	no	no	no	no	yes	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no
3162	Footwear manufacturing	2	8%	no	Fashion	no	no	no	no	no	no	no	sub	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no
316213	Mens footwear, exc athletic, manufacturing	3	12%	no	sub	no	no	no	no	no	no	no	sub	no	no	no	no	no	no	no	no	yes	no	no	no	no	no	no
316214	Womens footwear, exc athletic, manufacturing	3	12%	no	sub	no	no	no	no	no	no	no	sub	no	no	no	no	no	no	no	no	yes	no	no	no	no	no	no
316219	Other footwear manufacturing	3	12%	no	sub	no	no	no	no	no	no	no	sub	no	no	no	no	no	no	no	no	yes	no	no	no	no	no	no
316992	Womens handbag manufacturing	2	8%	no	Fashion	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	yes	no	no	no	no	no	no
316993	Personal leather good, exc women purse, manufac	1	4%	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	yes	no	no	no	no	no	no

APPENDIX IV: Compilation of All NAICS Codes Used among Individual Reports in our Sample

APPENDIX IV: COMPILATION OF ALL NAICS CODES USED AMONG INDIVIDUAL REPORTS IN OUR SAMPLE

NAICS	BUSINESS ENTERPRISE CODES FROM NAICS	COUNT	%	AK	CA	CO	HW	LA*	ME	MA	MA	MS	MT	NYC	NC	NC	NC	OH	PA	PA	SC	TX	TX	WI	WASH DC	WY	NEFA	SOUTH ARTS
		25			L.A.					BERKSHIRES	BOSTON				CULTURAL RES	I.E.I.	PIEDMONT TRIAD	COLUMBUS	MONTGOMERY	PHILADELPHIA	CHARLESTON	HOUSTON	SAN ANTONIO	MILWAUKEE		SHERIDAN	6 STATES	9 STATES
32311	Printing and related support activities	2	8%	no	no	no	no	no	no	no	no	no	yes	no	no	no	no	no	no	no	no	no	yes	no	no	no	no	no
323110	Commercial lithographic printing	18	72%	Design/arts	no	yes	no	yes	no	production	no	LitArtsPubl	sub	no	yes	yes	Lit/Publish	no	Design	Design com	LitArtsPubl	no	yes	Design com	Media/Com	yes	CGPro Core	Lit/Publish
323111	Commercial gravure printing	20	80%	Design	no	yes	no	yes	Appl Design	production	Publis/Print	LitArtsPubl	sub	no	yes	yes	Lit/Publish	no	Design	Design com	LitArtsPubl	no	yes	Design com	Media/Com	yes	CGPro Core	Lit/Publish
323112	Commercial flexographic printing	18	72%	Design	no	yes	no	yes	Appl Design	no	no	LitArtsPubl	sub	no	yes	yes	Lit/Publish	no	Design	Design com	LitArtsPubl	no	yes	Design com	Media/Com	yes	CGPro Core	Lit/Publish
323113	Commercial screen printing	18	72%	Design	no	yes	no	yes	no	production	Publis/Print	LitArtsPubl	sub	no	yes	yes	Lit/Publish	no	Design	Design com	LitArtsPubl	no	yes	Design com	Media/Com	no	CGPro Core	Lit/Publish
323114	Quick printing	5	20%	no	no	no	no	no	no	no	Publis/Print	no	sub	no	no	no	no	no	no	no	no	no	yes	No	Media/Com	no	CGPro Periph	No
323115	Digital printing	17	68%	no	no	yes	no	no	no	production	Publis/Print	LitArtsPubl	sub	no	yes	yes	Lit/Publish	no	Design	Design com	LitArtsPubl	yes	yes	Design com	Media/Com	no	CGPro Core	Lit/Publish
323117	Books printing	18	72%	Art/Ent/New	no	yes	no	yes	no	production	no	LitArtsPubl	sub	no	yes	yes	Lit/Publish	no	Design	Design com	LitArtsPubl	no	yes	Design com	Media/Com	yes	CGPro Core	Lit/Publish
323119	Other commercial printing	13	52%	no	no	yes	no	no	no	no	Publis/Print	LitArtsPubl	sub	no	no	no	Lit/Publish	no	Design	Design com	LitArtsPubl	no	yes	Design com	Media/Com	no	CGPro Core	Lit/Publish
323121	Tradebinding and related work	13	52%	no	no	yes	no	no	no	production	no	LitArtsPubl	sub	no	no	no	Lit/Publish	no	Design	Design com	LitArtsPubl	no	yes	Design com	Media/Com	no	CGPro Core	Lit/Publish
323122	Prepress services	15	60%	no	no	yes	no	no	no	production	no	LitArtsPubl	sub	no	yes	yes	Lit/Publish	no	Design	Design com	LitArtsPubl	no	yes	Design com	Media/Com	no	CGPro Core	Lit/Publish
32562	Cosmetics manufacturing	1	4%	no	Fashion	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no
325620	Toilet preparation manufacturing	2	8%	no	sub	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	yes	no	no	no	no	no	no
325910	Printing ink manufacturing	1	4%	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	No	no	no	CGPro Periph	No

APPENDIX IV: Compilation of All NAICS Codes Used among Individual Reports in our Sample

APPENDIX IV: COMPILATION OF ALL NAICS CODES USED AMONG INDIVIDUAL REPORTS IN OUR SAMPLE																												
NAICS	BUSINESS ENTERPRISE CODES FROM NAICS	COUNT	%	AK	CA	CO	HW	LA*	ME	MA	MA	MS	MT	NYC	NC	NC	NC	OH	PA	PA	SC	TX	TX	WI	WASH DC	WY	NEFA	SOUTH ARTS
		25			L.A.					BERKSHIRES	BOSTON				CULTURAL RES	I.E.I.	PIEDMONT TRIAD	COLUMBUS	MONTGOMERY	PHILADELPHIA	CHARLESTON	HOUSTON	SAN ANTONIO	MILWAUKEE		SHERIDAN	6 STATES	9 STATES
325992	Photographic film, paper, plate and chemical mfg	8	32%	no	no	no	no	no	no	production	Fil/Vid/Pho	no	no	no	yes	yes	no	no	no	Design com	no	yes	no	No	no	no	CGPro Core	Vis Art/Craf
327112	Vitreous china, fine earthenware, other pottery mfg	10	40%	Design/arts	no	no	no	no	no	no	no	no	yes	no	yes	yes	no	no	no	Design prod	no	yes	yes	No	no	yes	CGPro Core	Vis Art/Craf
327212	Other pressed, blown glass and glassware mfg	8	32%	Design/arts	no	no	no	no	no	no	no	no	no	no	yes	yes	Vis Art/Crafts	no	no	Design prod	no	yes	no	No	no	no	CGPro Core	Vis Art/Craf
327215	Glass product manufacturing made of purch glass	1	4%	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	No	no	no	CGPro Periph	No
327420	Gypsum product manufacturing	1	4%	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	No	no	no	CGPro Periph	No
327991	Cut stone and stone product manufacturing	1	4%	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	No	no	no	CGPro Periph	No
327999	All other misc nonmetallic mineral product mfg	2	8%	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	yes	no	No	no	no	CGPro Periph	No
332323	Ornamental and architectual metal work mfg	16	64%	Design	no	yes	no	yes	no	production	no	Design	no	no	yes	yes	Design	no	Design	Design built	ArchiteUrb	yes	no	Design built	no	yes	CGPro Core	Design
333293	Printing machinery and equipment mfg	3	12%	no	no	no	no	no	no	production	no	no	no	no	no	no	no	no	no	Design com	no	no	no	No	no	no	CGPro Core	No
333315	Photographic and photocopying equipment mfg	2	8%	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	yes	no	No	no	no	CGPro Periph	No

APPENDIX IV: Compilation of All NAICS Codes Used among Individual Reports in our Sample

APPENDIX IV: COMPILATION OF ALL NAICS CODES USED AMONG INDIVIDUAL REPORTS IN OUR SAMPLE																												
NAICS	BUSINESS ENTERPRISE CODES FROM NAICS	COUNT	%	AK	CA	CO	HW	LA*	ME	MA	MA	MS	MT	NYC	NC	NC	NC	OH	PA	PA	SC	TX	TX	WI	WASH DC	WY	NEFA	SOUTH ARTS
		25			L.A.					BERK-SHIRES	BOS-TON				CUL-TURAL RES	I.E.I.	PIED-MONT TRIAD	COLUM-BUS	MONT-GOMERY	PHILA-DEL-PHIA	CHARLES-TON	HOU-STON	SAN ANTO-NIO	MIL-WAU-KEE		SHERIDAN	6 STATES	9 STATES
334100	Compu-ter and peripheral equipment mfg	1	4%	no	no	no	no	no	no	no	no	no	no	no	no	yes	no	no	no	no	no	no	no	no	no	no	no	no
334220	Radio and TV broad-casting and wireless equip mfg	1	4%	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	No	no	no	CGPro Periph	No
334310	Audio and visual equipment	7	28%	no	no	no	no	yes	no	produc-tion	no	no	no	no	no	no	no	no	Med/Fil/Lit	Film/Media	no	no	no	Film/Media	no	no	CGPro Core	Film/Med-ua
33461	Manufac-turing and reproducing optical media	1	4%	no	no	no	no	no	no	no	Sou Rec/Pub	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no
334612	Prerecorded compact disc, tape, record reproduce	6	24%	no	no	no	Film, TV, Vid	no	no	produc-tion	sub	no	no	no	no	no	no	no	no	Film/Media	no	no	no	No	no	no	CGPro Core	Film/Me-dia
334613	Magnetic and optical record-ing media manufac-ture	2	8%	no	no	no	no	no	no	no	sub	no	no	no	no	no	no	no	no	no	no	no	no	No	no	no	CGPro Periph	No
33512	Electric lighting fixtures	1	4%	no	Furn/Home	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no
335121	Residential electric lighting fixture manufac	1	4%	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	yes	no	no	no	no	no	no
335122	Commerical, industrial and institu-tional light manf	1	4%	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	yes	no	no	no	no	no	no
335129	Other lighting equipment manufac-turing	1	4%	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	yes	no	no	no	no	no	no

APPENDIX IV: Compilation of All NAICS Codes Used among Individual Reports in our Sample

NAICS	BUSINESS ENTERPRISE CODES FROM NAICS	COUNT	%	AK	CA	CO	HW	LA*	ME	MA	MA	MS	MT	NYC	NC	NC	NC	OH	PA	PA	SC	TX	TX	WI	WASH DC	WY	NEFA	SOUTH ARTS
		25			L.A.					BERK-SHIRES	BOS-TON				CUL-TURAL RES	I.E.I.	PIED-MONT TRIAD	COLUM-BUS	MONT-GOMERY	PHILA-DEL-PHIA	CHARLES-TON	HOU-STON	SAN ANTO-NIO	MIL-WAU-KEE		SHERIDAN	6 STATES	9 STATES
3366	Ship and boat build-ing	1	4%	no	no	no	no	no	no	no	no	no	yes	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no
336612	Boat build-ing	2	8%	no	no	no	no	no	no	no	no	no	sub	no	no	no	no	no	no	no	no	no	no	No	no	no	CGPro Periph	No
337	Furniture and related product manufac-turing	1	4%	no	Furn/ Home	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no
337110	Wood kitchen cabinet and countertop manuf	2	8%	no	sub	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	yes	no	no	no	no	no	no
337121	Upholstered household furniture manufac-turing	2	8%	no	sub	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	yes	no	no	no	no	no	no
337122	Nonu-pholsered wood house-hold furn manufac	2	8%	no	sub	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	yes	no	no	no	no	no	no
337124	Metal household furniture manufac-turing	2	8%	no	sub	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	yes	no	no	no	no	no	no
337125	Household furniture, exc wood and metal, manuf	2	8%	no	sub	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	yes	no	no	no	no	no	no
337127	Institutional furniture manufac-turing	2	8%	no	sub	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	yes	no	no	no	no	no	no
337129	Wood tv, dario and sewing machine manufac	2	8%	no	sub	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	yes	no	no	no	no	no	no
337211	Wood office furniture manufac-turing	2	8%	no	sub	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	yes	no	no	no	no	no	no

APPENDIX IV: Compilation of All NAICS Codes Used among Individual Reports in our Sample

APPENDIX IV: COMPILATION OF ALL NAICS CODES USED AMONG INDIVIDUAL REPORTS IN OUR SAMPLE																												
NAICS	BUSINESS ENTERPRISE CODES FROM NAICS	COUNT	%	AK	CA	CO	HW	LA*	ME	MA	MA	MS	MT	NYC	NC	NC	NC	OH	PA	PA	SC	TX	TX	WI	WASH DC	WY	NEFA	SOUTH ARTS
		25			L.A.					BERKSHIRES	BOSTON				CULTURAL RES	I.E.I.	PIEDMONT TRIAD	COLUMBUS	MONTGOMERY	PHILADELPHIA	CHARLESTON	HOUSTON	SAN ANTONIO	MILWAUKEE		SHERIDAN	6 STATES	9 STATES
337212	Custom architectural wood work and millwork	16	64%	Design	sub	yes	no	yes	no	production	no	Design	no	no	yes	no	Design	no	Design	Design built	ArchiteUrb	yes	no	Design built	no	yes	CGPro Core	Design
337214	Office furniture, exc wood	2	8%	no	sub	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	yes	no	no	no	no	no	no
337215	Showcase, partition, shelving and locker manufac	2	8%	no	sub	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	yes	no	no	no	no	no	no
337910	Mattress manufacturing	2	8%	no	sub	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	yes	no	no	no	no	no	no
337920	Blind and shade manufacturing	2	8%	no	sub	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	yes	no	no	no	no	no	no
339911	Jewelry, except costume, manufacturing	14	56%	Design	Fashion	no	no	no	Vis Art/Craf	production	no	Vis/Per-Art	yes	no	yes	no	no	no	VisArt/Craft	Design prod	Vis/PerArts	yes	no	Vis Art/Craf	no	no	CGPro Core	Vis Art/Craf
339912	Silverware and holloware manufacturing	5	20%	no	no	no	no	no	no	production	no	no	no	no	no	no	no	no	no	Design prod	no	no	no	No	no	yes	CGPro Core	Vis Art/Craf
339913	Jewelers material and lapidary work mfg	7	28%	Design	no	no	no	no	no	production	no	no	no	no	yes	no	Vis Art/Crafts	no	no	Design prod	no	no	no	No	no	no	CGPro Core	Vis Art/Craf
339914	Costume jewelry and novelty manufacturing	10	40%	Design	no	no	no	no	no	production	no	Vis/Per-Art	no	no	yes	no	Vis Art/Crafts	no	no	Design prod	Vis/PerArts	yes	no	No	no	no	CGPro Core	No
33993	Toy manufacturing	1	4%	no	Toys	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no
339931	Doll and stuffed toy manufacturing	2	8%	no	sub	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	yes	no	no	no	no	no	no
339932	Game, toy and kids vehicle manufacturing	2	8%	no	sub	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	yes	no	no	no	no	no	no

APPENDIX IV: Compilation of All NAICS Codes Used among Individual Reports in our Sample

APPENDIX IV: COMPILATION OF ALL NAICS CODES USED AMONG INDIVIDUAL REPORTS IN OUR SAMPLE																												
NAICS	BUSINESS ENTERPRISE CODES FROM NAICS	COUNT	%	AK	CA	CO	HW	LA*	ME	MA	MA	MS	MT	NYC	NC	NC	NC	OH	PA	PA	SC	TX	TX	WI	WASH DC	WY	NEFA	SOUTH ARTS
		25			L.A.					BERKSHIRES	BOSTON				CULTURAL RES	I.E.I.	PIEDMONT TRIAD	COLUMBUS	MONTGOMERY	PHILADELPHIA	CHARLESTON	HOUSTON	SAN ANTONIO	MILWAUKEE		SHERIDAN	6 STATES	9 STATES
339942	Lead pencil and art goods	10	40%	Art/ Ent/ New	no	no	no	no	Vis Art/ Craf	production	Fil/Vid/ Pho	no	no	no	no	no	no	no	VisArt/ Craft	Vis Art/ Craf	no	yes	no	Vis Art/ Craf	no	no	CGPro Core	Vis Art/ Craf
339992	Musical instrument manufacturing	17	68%	Media	Vis/ Per-Art	yes	no	yes	Per-for-mArts	production	Perfor Arts	Vis/ Per-Art	no	no	yes	no	Perf Arts	no	Perf Arts	Perf Arts	Vis/PerArts	yes	no	Perf Arts	no	no	production	Perf Arts
4232	Furniture wholesaling	1	4%	no	Furn/ Home	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no
423210	Furniture merchant wholesalers	2	8%	no	sub	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	yes	no	no	no	no	no	no
423220	Home furnishings merchant wholesalers	2	8%	no	sub	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	yes	no	no	no	no	no	no
423410	Photographic equipment and supplies wholesale	10	40%	no	no	no	no	no	no	distribution	no	no	no	no	no	no	no	no	no	Vis Art/ Craf	no	yes	no	No	no	no	CG Dist Core	Vis Art/ Craf
423620	Electrical, electronic appliance, TV and radio whole	6	24%	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	No	no	no	CG Dist Periph	No
423920	Toy, hobby goods and supplies merchant wholse	8	32%	no	Toys	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	yes	no	No	no	no	CG Dist Periph	No
423940	Jewelry,watch,precious stone and metal wholesale	10	40%	Design	Fashion	no	no	no	no	distribution	no	Vis/ Per-Art	no	no	yes	no	no	no	no	Design prod	no	yes	no	No	no	yes	CG Dist Core	Vis Art/ Craf
423990	Other miscellaneous durable goods wholesalers	2	8%	no	no	no	no	no	no	no	Fil/Vid/ Pho	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	Perf Arts
4239901	Musical instruments and supplies wholesalers	1	4%	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	No	no	no	No	Perf Arts
42399041	CD's, audiotapes, and records merchant wholesalers	1	4%	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	Per-fArts

APPENDIX IV: Compilation of All NAICS Codes Used among Individual Reports in our Sample

APPENDIX IV: COMPILATION OF ALL NAICS CODES USED AMONG INDIVIDUAL REPORTS IN OUR SAMPLE																												
NAICS	BUSINESS ENTERPRISE CODES FROM NAICS	COUNT	%	AK	CA	CO	HW	LA*	ME	MA	MA	MS	MT	NYC	NC	NC	NC	OH	PA	PA	SC	TX	TX	WI	WASH DC	WY	NEFA	SOUTH ARTS
		25			L.A.					BERK-SHIRES	BOS-TON				CUL-TURAL RES	I.E.I.	PIED-MONT TRIAD	COLUM-BUS	MONT-GOMERY	PHILA-DEL-PHIA	CHARLES-TON	HOU-STON	SAN ANTO-NIO	MIL-WAU-KEE		SHERIDAN	6 STATES	9 STATES
42399042	Prerecorded video tapes merchant wholesalers	1	4%	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	Film/Me-dia
424110	Printing and writing paper merchant wholesalers	3	12%	no	no	no	no	no	no	distri-bution	no	no	no	no	no	no	no	no	no	Design com	no	no	no	No	no	no	CG Dist Core	No
4243	Apparel wholesaling	1	4%	no	Fash-ion	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no
424310	Piece goods, notions and other dry goods	2	8%	no	sub	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	yes	no	no	no	no	no	no
424320	Mens and boys clothing and furnishing wholesaler	2	8%	no	sub	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	yes	no	no	no	no	no	no
424330	Womens, kids, and infants clothing wholesalers	2	8%	no	sub	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	yes	no	no	no	no	no	no
424340	Footwear merchant wholesalers	2	8%	no	sub	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	yes	no	no	no	no	no	no
424920	Book and periodical merchant wholesalers	14	56%	no	no	yes	no	yes	no	distri-bution	Publis/ Print	LitArt-sPubl	no	no	yes	no	Lit/Pub-lish	no	Med/Fil/ Lit	Film/ Media	LitArtsPubl	yes	no	Film/ Media	no	no	CG Dist Core	Lit/ Pub-lish
424990	Other misc nondurable goods merchant wholes	1	4%	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	No	no	no	CG Dist Periph	No
4249901	Art goods merchant wholesalers	1	4%	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	No	no	no	No	Vis Art/ Craf
443112	Radio, TV and other electronics stores	5	20%	no	no	no	no	no	no	distri-bution	no	no	no	no	no	no	no	no	no	Film/ Media	no	no	no	No	no	yes	CG Dist Core	Film/ Me-dia
443130	Camera and photograph-ic supplies stores	13	52%	Arts	no	no	no	yes	no	distri-bution	Fil/Vid/ Pho	no	no	no	yes	no	no	no	VisArt/ Craft	Vis Art/ Craf	no	yes	yes	Vis Art/ Craf	no	yes	CG Dist Core	Vis Art/ Craf
445291	Baked goods stores	3	12%	no	no	no	no	yes	no	no	no	Cu-li-nary	no	no	no	no	no	no	no	no	Culinar-yArt	no	no	no	no	no	no	no

APPENDIX IV: Compilation of All NAICS Codes Used among Individual Reports in our Sample

APPENDIX IV: COMPILATION OF ALL NAICS CODES USED AMONG INDIVIDUAL REPORTS IN OUR SAMPLE																												
NAICS	BUSINESS ENTERPRISE CODES FROM NAICS	COUNT	%	AK	CA	CO	HW	LA*	ME	MA	MA	MS	MT	NYC	NC	NC	NC	OH	PA	PA	SC	TX	TX	WI	WASH DC	WY	NEFA	SOUTH ARTS
		25			L.A.					BERKSHIRES	BOSTON				CULTURAL RES	I.E.I.	PIEDMONT TRIAD	COLUMBUS	MONTGOMERY	PHILADELPHIA	CHARLESTON	HOUSTON	SAN ANTONIO	MILWAUKEE		SHERIDAN	6 STATES	9 STATES
445292	Confectionary and nut stores	4	16%	no	no	no	no	yes	no	no	no	Culinary	no	no	no	no	no	no	no	no	CulinaryArt	no	no	no	Culinary	no	no	no
445299	All other speciality food stores	4	16%	no	no	no	no	yes	no	no	no	Culinary	no	no	no	no	no	no	no	no	CulinaryArt	no	no	no	Culinary	no	no	no
448310	Jewelry stores	12	48%	Design	no	no	no	no	no	distribution	no	Vis/Per-Art	no	no	yes	no	no	no	VisArt/Craft	Design prod	Vis/PerArts	yes	no	Vis Art/Craf	no	yes	CG Dist Core	Vis Art/Craf
451120	Hobby, toy and game stores	3	12%	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	Vis Art/Craf	no	yes	no	No	no	no	CG Dist Periph	No
451130	Sewing, needlework and piece good stores	10	40%	Design	no	no	no	no	no	distribution	no	no	no	no	yes	no	Vis Art/Crafts	no	VisArt/Craft	Vis Art/Craf	no	no	no	Vis Art/Craf	no	yes	CG Dist Core	Vis Art/Craf
451140	Musical instrument and supplies stores	18	72%	Enter/New	no	yes	Music	yes	no	distribution	Perfor Arts	Vis/Per-Art	no	no	yes	no	Perf Arts	no	Perf Arts	Perf Arts	Vis/PerArts	yes	yes	Perf Arts	no	yes	CG Dist Core	Perf Arts
451211	Book stores	18	72%	Arts	no	yes	no	yes	no	distribution	Perfor Arts	Lit Arts Publ	yes	no	yes	no	Lit/Publish	no	Med/Fil/Lit	Film/Media	LitArtsPubl	yes	no	Film/Media	Media/Com	yes	CG Dist Core	Lit/Publish
451212	News dealers and newsstands	10	40%	no	no	yes	no	no	no	no	no	Lit Arts Publ	no	no	no	no	Lit/Publish	no	Med/Fil/Lit	no	LitArtsPubl	yes	no	Film/Media	Media/Com	no	CG Dist Periph	Lit/Publish
451220	Prerecorded tape, CD, record stores	12	48%	Enter/New	no	no	no	yes	no	distribution	Sou Rec/Pub	no	no	no	yes	no	no	no	Med/Fil/Lit	Film/Media	Vis/PerArts	yes	no	Film/Media	no	no	CG Dist Core	Perf Arts
453110	Florists	6	24%	Design	no	no	no	no	no	no	no	no	no	no	yes	no	Design	no	no	Design prod	no	no	no	No	no	yes	No	Design
453220	Gift, novelty and souvenir stores	2	8%	no	no	no	no	no	no	no	no	no	yes	no	no	no	no	no	no	no	no	no	no	No	no	no	CG Dist Periph	No
453310	Antique shops	2	8%	no	no	no	no	yes	no	no	no	no	no	no	yes - 31%	no	no	no	no	no	no	no	no	no	no	no	no	no
453920	Art dealers	24	96%	Arts	Art Galleries	yes	Perf Crea Arts	yes	Vis Art/Craf	distribution	Fil/Vid/Pho	Vis/Per-Art	yes	Visual Arts	yes	no	Vis Art/Crafts	Visual Arts	VisArt/Craft	Vis Art/Craf	Vis/PerArts	yes	yes	Vis Art/Craf	Vis/Craf/Fas	yes	CG Dist Core	Vis Art/Craf
453998	All other misc store retailers, except tobacco	1	4%	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	No	no	no	CG Dist Periph	No

APPENDIX IV: Compilation of All NAICS Codes Used among Individual Reports in our Sample

APPENDIX IV: COMPILATION OF ALL NAICS CODES USED AMONG INDIVIDUAL REPORTS IN OUR SAMPLE																												
NAICS	BUSINESS ENTERPRISE CODES FROM NAICS	COUNT	%	AK	CA	CO	HW	LA*	ME	MA	MA	MS	MT	NYC	NC	NC	NC	OH	PA	PA	SC	TX	TX	WI	WASH DC	WY	NEFA	SOUTH ARTS
		25			L.A.					BERK-SHIRES	BOS-TON				CUL-TURAL RES	I.E.I.	PIED-MONT TRIAD	COLUM-BUS	MONT-GOMERY	PHILA-DEL-PHIA	CHARLES-TON	HOU-STON	SAN ANTO-NIO	MIL-WAU-KEE		SHERIDAN	6 STATES	9 STATES
487110	Scenic and sightseeing transpora-tion	1	4%	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	Cult/ Herit	no	no	no	no	no	no	no	no
511110	Newspaper publishers	23	92%	Arts	no	yes	Pub-lishIn-for	yes	no	intell prop	Publis/ Print	Lit Arts Publ	yes	Pub-lish-ing	yes	yes	Lit/Pub-lish	Media	Med/Fil/ Lit	Film/ Media	LitArtsPubl	yes	yes	Film/ Media	Me-dia/ Com	yes	Inte-Prop Core	Lit/ Pub-lish
511120	Periodical publishers	23	92%	Arts	no	yes	Pub-lishIn-for	yes	Lit Arts Hum	intell prop	Publis/ Print	Lit Arts Publ	yes	Pub-lish-ing	yes	no	Lit/Pub-lish	Media	Med/Fil/ Lit	Film/ Media	LitArtsPubl	yes	yes	Film/ Media	Me-dia/ Com	yes	Inte-Prop Core	Lit/ Pub-lish
511130	Book publishers	23	92%	Arts	no	yes	Pub-lishIn-for	yes	Lit Arts Hum	intell prop	Publis/ Print	Lit Arts Publ	yes	Pub-lish-ing	yes	no	Lit/Pub-lish	Media	Med/Fil/ Lit	Film/ Media	LitArtsPubl	yes	yes	Film/ Media	Me-dia/ Com	yes	Inte-Prop Core	Lit/ Pub-lish
511140	Directory and mailing list publish-ers	3	12%	no	no	no	Pub-lishIn-for	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	yes	no	Me-dia/ Com	no	no	no
511190	Other publishers	3	12%	no	no	no	no	no	no	no	no	no	no	Pub-lish-ing	no	no	no	no	no	no	no	no	yes	no	Me-dia/ Com	no	no	no
511191	Greet-ing card publishers	15	60%	Design	no	yes	Pub-lishIn-for	no	no	intell prop	Publis/ Print	no	no	no	yes	no	Lit/Pub-lish	no	Med/Fil/ Lit	Film/ Media	no	yes	no	Design com	Me-dia/ Com	yes	Inte-Prop Core	Lit/ Pub-lish
511199	All other publishers	14	56%	no	no	yes	Pub-lishIn-for	no	no	no	no	Lit Arts Publ	no	no	yes	no	Lit/Pub-lish	Media	Med/Fil/ Lit	Film/ Media	LitArtsPubl	yes	no	Film/ Media	Me-dia/ Com	no	Inte-Prop Core	Lit/ Pub-lish
511210	Software publishers	14	56%	Design	Dig-ital Med	no	Comp-DigiM	no	no	no	no	no	no	no	yes	yes	no	Media	Med/Fil/ Lit	no	DigMed-Des	yes	no	Film/ Media	Me-dia/ Com	yes	Inte-Prop Periph	Film/ Me-dia
512110	Motion picture and video production	24	96%	Enter/ New	Enter tainm	yes	Film, TV, Vid	yes	Fil Dig MePh	intell prop	Fil/Vid/ Pho	Film-Me-dia	yes	Film/ Vid-eo	yes	no	Film/Digi Media	Media	Med/Fil/ Lit	Film/ Media	FilmVideo	yes	yes	Film/ Media	Me-dia/ Com	yes	Inte-Prop Core	Film/ Me-dia
512120	Motion picture and video distri-bution	23	92%	Enter/ New	Enter tainm	yes	Film, TV, Vid	yes	Fil Dig MePh	intell prop	Fil/Vid/ Pho	Film-Me-dia	yes	Film/ Vid-eo	yes	no	Film/Digi Media	no	Med/Fil/ Lit	Film/ Media	FilmVideo	yes	yes	Film/ Media	Me-dia/ Com	yes	Inte-Prop Core	Film/ Me-dia
512131	Motion picture theaters, except driveins	16	64%	no	no	yes	no	yes	no	intell prop	Fil/Vid/ Pho	Film-Me-dia	yes	no	yes	no	Film/Digi Media	no	Med/Fil/ Lit	Film/ Media	FilmVideo	no	yes	Film/ Media	Me-dia/ Com	no	Inte-Prop Core	Film/ Me-dia
512132	Drive in mo-tion picture theaters	14	56%	no	no	yes	no	yes	no	intell prop	no	Film-Me-dia	yes	no	no	no	Film/Digi Media	no	Med/Fil/ Lit	Film/ Media	FilmVideo	no	yes	Film/ Media	Me-dia/ Com	no	Inte-Prop Core	Film/ Me-dia

APPENDIX IV: Compilation of All NAICS Codes Used among Individual Reports in our Sample

APPENDIX IV: COMPILATION OF ALL NAICS CODES USED AMONG INDIVIDUAL REPORTS IN OUR SAMPLE

NAICS	BUSINESS ENTERPRISE CODES FROM NAICS	COUNT	%	AK	CA	CO	HW	LA*	ME	MA	MA	MS	MT	NYC	NC	NC	NC	OH	PA	PA	SC	TX	TX	WI	WASH DC	WY	NEFA	SOUTH ARTS
		25			L.A.					BERK-SHIRES	BOS-TON				CUL-TURAL RES	I.E.I.	PIED-MONT TRIAD	COLUM-BUS	MONT-GOMERY	PHILA-DEL-PHIA	CHARLES-TON	HOU-STON	SAN ANTO-NIO	MIL-WAU-KEE		SHERIDAN	6 STATES	9 STATES
512190	Postpro-duction and other movie/video industries	7	28%	no	Enter tainm	no	no	no	Fil Dig MePh	no	Fil/Vid/ Pho	no	yes	Film/ Vid-eo	no	no	no	no	no	no	no	no	yes	no	Me-dia/ Com	no	no	no
512191	Teleproduc-tion and postproduc-tion services	20	80%	Enter/ New	no	yes	Film, TV, Vid	yes	no	intell prop	no	Film Media	yes	no	yes	no	Film/Digi Media	Media	Med/Fil/ Lit	Film/ Media	FilmVideo	yes	yes	Film/ Media	Me-dia/ Com	yes	Inte-Prop Core	Film/ Me-dia
512199	Other mo-tion picture and video industries	17	68%	Enter/ New	no	yes	no	yes	no	intell prop	no	Film Media	yes	no	yes	no	Film/Digi Media	Media	Med/Fil/ Lit	Film/ Media	no	yes	no	Film/ Media	Me-dia/ Com	yes	Inte-Prop Core	Film/ Me-dia
5122	Sound recording	3	12%	no	Enter tainm	no	no	no	no	no	no	no	yes	no	no	no	no	no	no	no	no	no	no	no	Me-dia/ Com	no	no	no
512210	Record production	24	96%	Enter/ New	sub	yes	Mu-sic	yes	Per-for-mArts	intell prop	Sou Rec/ Pub	Film-Media	yes	Mu-sic Prod	yes	no	Film/Digi Media	Media	Med/Fil/ Lit	Film/ Media	Vis/PerArts	yes	yes	Film/ Media	Me-dia/ Com	yes	Inte-Prop Core	Perf Arts
512220	Integrated record pro-duction and distribution	24	96%	Enter/ New	sub	yes	Mu-sic	yes	Per-for-mArts	intell prop	Sou Rec/ Pub	Film-Media	yes	Mu-sic Prod	yes	no	Film/Digi Media	Media	Med/Fil/ Lit	Film/ Media	Vis/PerArts	yes	yes	Film/ Media	Me-dia/ Com	yes	Inte-Prop Core	Perf Arts
512230	Music publishers	24	96%	Enter/ New	sub	yes	Mu-sic	yes	Per-for-mArts	intell prop	Sou Rec/ Pub	Film-Media	yes	Mu-sic Prod	yes	no	Film/Digi Media	Media	Med/Fil/ Lit	Film/ Media	Vis/PerArts	yes	yes	Film/ Media	Me-dia/ Com	yes	Inte-Prop Core	Perf Arts
512240	Sound recording studios	24	96%	Enter/ New	sub	yes	Mu-sic	yes	Per-for-mArts	intell prop	Sou Rec/ Pub	Film-Media	yes	Mu-sic Prod	yes	no	Film/Digi Media	Media	Med/Fil/ Lit	Film/ Media	Vis/PerArts	yes	yes	Film/ Media	Me-dia/ Com	yes	Inte-Prop Core	Perf Arts
512290	Other sound recronding industries	23	92%	Enter/ New	sub	yes	Mu-sic	yes	Per-for-mArts	intell prop	no	Film-Media	yes	Mu-sic Prod	yes	no	Film/Digi Media	Media	Med/Fil/ Lit	Film/ Media	Vis/PerArts	yes	yes	Film/ Media	Me-dia/ Com	yes	Inte-Prop Core	Perf Arts
515111	Radio networks	22	88%	Enter/ New	no	yes	Ra-dio/ TV Br	yes	no	intell prop	Broad-castin	Film-Media	no	Broad-castin	yes	yes	Film/Digi Media	Media	Med/Fil/ Lit	Film/ Media	Vis/PerArts	yes	yes	Film/ Media	Me-dia/ Com	yes	Inte-Prop Core	Film/ Me-dia
515112	Radio sta-tions	21	84%	Enter/ New	no	yes	Ra-dio/ TV Br	yes	no	intell prop	Broad-castin	Film-Media	no	Broad-castin	yes	yes	Film/Digi Media	Media	Med/Fil/ Lit	Film/ Media	Vis/PerArts	yes	yes	Film/ Media	Me-dia/ Com	no	Inte-Prop Core	Film/ Me-dia
515120	Television broadcast-ing	20	80%	Enter/ New	no	yes	Ra-dio/ TV Br	yes	no	intell prop	no	Film-Media	no	no	yes	yes	Film/Digi Media	Media	Med/Fil/ Lit	Film/ Media	FilmVideo	yes	yes	Film/ Media	Me-dia/ Com	yes	Inte-Prop Core	Film/ Me-dia
515210	Cable and other subscription program-ming	18	72%	Enter/ New	no	yes	Film, TV, Vid	no	no	intell prop	Broad-castin	Film-Media	no	no	yes	no	Film/Digi Media	no	Med/Fil/ Lit	Film/ Media	FilmVideo	yes	yes	Film/ Media	Me-dia/ Com	yes	Inte-Prop Core	Film/ Me-dia

APPENDIX IV: Compilation of All NAICS Codes Used among Individual Reports in our Sample

APPENDIX IV: COMPILATION OF ALL NAICS CODES USED AMONG INDIVIDUAL REPORTS IN OUR SAMPLE

NAICS	BUSINESS ENTERPRISE CODES FROM NAICS	COUNT	%	AK	CA	CO	HW	LA*	ME	MA	MA	MS	MT	NYC	NC	NC	NC	OH	PA	PA	SC	TX	TX	WI	WASH DC	WY	NEFA	SOUTH ARTS
		25			L.A.					BERKSHIRES	BOSTON				CULTURAL RES	I.E.I.	PIEDMONT TRIAD	COLUMBUS	MONTGOMERY	PHILADELPHIA	CHARLESTON	HOUSTON	SAN ANTONIO	MILWAUKEE		SHERIDAN	6 STATES	9 STATES
517110	Wired telecommunications carriers (old 518111)	14	56%	Enter/New	no	yes	no	yes	no	intell prop	Broadcastin	Film-Media	no	Broadcastin	no	yes	Film/Digi Media	no	no	no	FilmVideo	no	no	Film/Media	no	yes	Inte-Prop Core	Film/Media
518200	Data processing and related services	1	4%	no	no	no	no	no	no	no	no	no	no	no	no	yes	no	no	no	no	no	no	no	no	no	no	no	no
519110	News syndicates	17	68%	no	no	yes	Publish Infor	no	no	intell prop	Support	Film-Media	no	Broadcastin	yes	no	Film/Digi Media	no	Med/Fil/Lit	Film/Media	FilmVideo	no	yes	Film/Media	Media/Com	yes	Inte-Prop Core	Lit/Publish
519120	Libraries and archives	20	80%	Arts	no	yes	no	yes	Heritage	intell prop	Support	Lit Arts Publ	no	no	yes	no	Lit/Publish	Institutions	Cult/Heri	Cult/Herit	LitArtsPubl	yes	yes	Culture/Her	Muse/Heri	yes	Inte-Prop Core	Lit/Publish
519130	Internet publishing and broadcasting (inc. 516110)	14	56%	no	no	no	Publish Infor	no	no	intell prop	no	Film-Media	no	no	yes	yes	Film/Digi Media	Media	no	Film/Media	DigMed-Des	no	yes	Film/Media	Media/Com	no	Inte-Prop Core	Film/Media
519190	All other information services	3	12%	no	no	no	Publish Infor	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	yes	no	Media/Com	no	no	no
532220	Formal wear and costume rental	1	4%	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	No	no	no	Inte-Prop Periph	No
532230	Video tape and disc rental	5	20%	no	no	no	no	no	no	intell prop	Fil/Vid/Pho	no	no	no	no	no	no	no	no	Film/Media	no	no	no	No	no	no	Inte-Prop Core	Film/Media
532299	All other consumer goods rental	1	4%	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	No	no	no	Inte-Prop Periph	No
541310	Architectural services	23	92%	Design	Arch/Interio	yes	Architect	yes	Appl Design	intell prop	Applied Arts	Design	no	Architecture	yes	no	Design	Built Enviro	Design	Design built	ArchiteUrb	yes	yes	Design built	Build-inArts	yes	Inte-Prop Core	Design
541320	Landscape architectural services	24	96%	Design	Arch/Interio	yes	Architect	yes	Appl Design	intell prop	Applied Arts	Design	yes	Architecture	yes	no	Design	Built Enviro	Design	Design built	ArchiteUrb	yes	yes	Design built	Build-inArts	yes	Inte-Prop Core	Design
541330	Engineering services	1	4%	no	no	no	Eng Res-Dev	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no
541340	Drafting services	12	48%	no	no	yes	Design Serv	no	no	intell prop	no	Design	no	no	yes	no	Design	no	Design	Design built	ArchiteUrb	no	no	Design built	no	no	Inte-Prop Core	Design

APPENDIX IV: Compilation of All NAICS Codes Used among Individual Reports in our Sample

APPENDIX IV: COMPILATION OF ALL NAICS CODES USED AMONG INDIVIDUAL REPORTS IN OUR SAMPLE																												
NAICS	BUSINESS ENTERPRISE CODES FROM NAICS	COUNT	%	AK	CA	CO	HW	LA*	ME	MA	MA	MS	MT	NYC	NC	NC	NC	OH	PA	PA	SC	TX	TX	WI	WASH DC	WY	NEFA	SOUTH ARTS
		25			L.A.					BERKSHIRES	BOSTON				CULTURAL RES	I.E.I.	PIEDMONT TRIAD	COLUMBUS	MONTGOMERY	PHILADELPHIA	CHARLESTON	HOUSTON	SAN ANTONIO	MILWAUKEE		SHERIDAN	6 STATES	9 STATES
541410	Interior design services	25	100%	Design	Arch/ Interio	yes	Design Serv	yes	Appl Design	intell prop	Applied Arts	Design	yes	Applied Des	yes	yes	Design	Built Enviro	Design	Design built	ArchiteUrb	yes	yes	Design built	Build-in-gArts	yes	Inte-Prop Core	Design
541420	Industrial design services	24	96%	Design	Pro/ Ind De	yes	Design Serv	yes	Appl Design	intell prop	Applied Arts	Design	yes	Applied Des	yes	yes	Design	Prod Design	Design	Design prod	ArchiteUrb	yes	yes	Design prod	no	yes	Inte-Prop Core	Design
541430	Graphic design services	25	100%	Design	Comm Arts	yes	Design Serv	yes	Appl Design	intell prop	Applied Arts	Design	yes	Applied Des	yes	yes	Design	Visual Arts	Design	Design com	DigMed-Des	yes	yes	Design com	Media/ Com	yes	Inte-Prop Core	Design
541490	Other specialized design services	24	96%	Design	Fashion	yes	Design Serv	yes	Appl Design	intell prop	Applied Arts	Design	yes	Applied Des	yes	no	Design	Prod Design	Design	Design prod	DigMed-Des	yes	yes	Design prod	Vis/ Craf/ Fas	yes	Inte-Prop Core	Design
541511	Custom computer programming services	2	8%	no	no	no	Comp-DigiM	no	no	no	no	no	no	no	no	yes	no	no	no	no	no	no	no	no	no	no	no	no
541512	Computer systems design services	2	8%	no	no	no	Comp-DigiM	no	no	no	no	no	no	no	no	yes	no	no	no	no	no	no	no	no	no	no	no	no
541519	Other computer related services	1	4%	no	no	no	no	no	no	no	no	no	no	no	no	yes	no	no	no	no	no	no	no	no	no	no	no	no
541611	Administrative mgmt consulting services	1	4%	no	no	no	Bus Consu	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no
541612	Human resource and consulting services	1	4%	no	no	no	Bus Consu	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no
541613	Marketing consulting services	2	8%	no	no	no	Marke Photo	no	no	no	no	no	no	no	no	no	no	Marketing	no	no	no	no	no	no	no	no	no	no
541614	Process and logistics consulting services	1	4%	no	no	no	Bus Consu	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no
541618	Other management consulting services	1	4%	no	no	no	Bus Consu	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no
541620	Environmental consulting services	1	4%	no	no	no	Bus Consu	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no

APPENDIX IV: Compilation of All NAICS Codes Used among Individual Reports in our Sample

APPENDIX IV: COMPILATION OF ALL NAICS CODES USED AMONG INDIVIDUAL REPORTS IN OUR SAMPLE

NAICS	BUSINESS ENTERPRISE CODES FROM NAICS	COUNT	%	AK	CA	CO	HW	LA*	ME	MA	MA	MS	MT	NYC	NC	NC	NC	OH	PA	PA	SC	TX	TX	WI	WASH DC	WY	NEFA	SOUTH ARTS
		25			L.A.					BERK-SHIRES	BOS-TON				CUL-TURAL RES	I.E.I.	PIED-MONT TRIAD	COLUM-BUS	MONT-GOMERY	PHILA-DEL-PHIA	CHARLES-TON	HOU-STON	SAN ANTO-NIO	MIL-WAU-KEE		SHERIDAN	6 STATES	9 STATES
541690	Other technical consulting services	1	4%	no	no	no	Bus Con-su	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no
541710	Physical, engineer-ing and biological research	1	4%	no	no	no	no	no	no	no	no	no	no	no	no	yes	no	no	no	no	no	no	no	no	no	no	no	no
541712	Research & Develop-ment in the Physical	1	4%	no	no	no	Eng Res-Dev	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no
541720	Archaeology Research	2	8%	no	no	no	Eng Res-Dev	no	no	no	no	no	no	no	yes**	no	no	no	no	no	no	no	no	no	no	no	no	no
541810	Advertising agencies	24	96%	Design	Comm Arts	yes	Marke-Photo	yes	Appl De-sign	intell prop	Adver-tising	De-sign	yes	Ad-ver-tis-ing	yes	no	Design	Market-ing	Design	Design com	DigMed-Des	yes	yes	Design com	Me-dia/ Com	yes	Inte-Prop Core	Film/ Me-dia
541820	Public relations agencies	16	64%	no	no	yes	Marke-Photo	yes	no	intell prop	no	De-sign	yes	no	no	no	Design	Market-ing	Design	Design com	DigMed-Des	no	yes	Design com	Me-dia/ Com	no	Inte-Prop Periph	Film/ Me-dia
541830	Media buy-ing services	17	68%	no	no	yes	Marke-Photo	yes	no	intell prop	Adver-tising	De-sign	yes	no	no	no	Design	Market-ing	Design	Design com	DigMed-Des	yes	no	Design com	Me-dia/ Com	no	Inte-Prop Core	Film/ Me-dia
541840	Media representa-tives	17	68%	no	no	yes	Marke-Photo	yes	no	intell prop	Adver-tising	De-sign	yes	no	no	no	Design	Market-ing	Design	Design com	DigMed-Des	yes	no	Design com	Me-dia/ Com	no	Inte-Prop Core	Film/ Me-dia
541850	Display advertising	21	84%	Design	no	yes	Marke-Photo	yes	Appl De-sign	no	Adver-tising	De-sign	yes	Ad-ver-tis-ing	yes	no	Design	Market-ing	Design	Design com	DigMed-Des	yes	yes	Design com	no	yes	Inte-Prop Core	Film/ Me-dia
541860	Direct mail advertising	20	80%	Design	no	yes	Marke-Photo	yes	no	no	Adver-tising	De-sign	yes	Ad-ver-tis-ing	yes	no	Design	Market-ing	Design	Design com	DigMed-Des	yes	yes	Design com	no	yes	Inte-Prop Periph	Film/ Me-dia
541870	Advertising material distribution services	5	20%	no	no	no	Marke-Photo	yes	no	no	Adver-tising	no	yes	no	no	no	no	Market-ing	no	no	no	no	no	no	no	no	no	no
541890	Other services related to advertising	20	80%	Design	no	yes	Marke-Photo	yes	no	no	Adver-tising	De-sign	yes	Ad-ver-tis-ing	yes	no	Design	Market-ing	Design	Design com	DigMed-Des	yes	no	Design com	Me-dia/ Com	yes	Inte-Prop Periph	Film/ Me-dia
541910	Marketing research and public opinion polling	2	8%	no	no	no	Marke-Photo	no	no	no	no	no	no	no	no	no	no	Market-ing	no	no	no	no	no	no	no	no	no	no

APPENDIX IV: Compilation of All NAICS Codes Used among Individual Reports in our Sample

APPENDIX IV: COMPILATION OF ALL NAICS CODES USED AMONG INDIVIDUAL REPORTS IN OUR SAMPLE																												
NAICS	BUSINESS ENTERPRISE CODES FROM NAICS	COUNT	%	AK	CA	CO	HW	LA*	ME	MA	MA	MS	MT	NYC	NC	NC	NC	OH	PA	PA	SC	TX	TX	WI	WASH DC	WY	NEFA	SOUTH ARTS
		25			L.A.					BERK-SHIRES	BOS-TON				CUL-TURAL RES	I.E.I.	PIED-MONT TRIAD	COLUM-BUS	MONT-GOMERY	PHILA-DEL-PHIA	CHARLES-TON	HOU-STON	SAN ANTO-NIO	MIL-WAU-KEE		SHERIDAN	6 STATES	9 STATES
54192	Photograph-ic services	3	12%	no	no	no	no	no	no	no	Fil/Vid/Pho	no	no	no	yes	no	no	no	no	no	no	no	yes	no	no	no	no	no
541921	Photogra-phy studios, portrait	22	88%	Arts	no	yes	Marke-Photo	yes	Fil Dig MePh	intell prop	sub	Vis/Per-Art	yes	Ap-plied Des	yes	no	Vis Art/Crafts	Visual Arts	VisArt/Craft	Vis Art/Craf	Vis/PerArts	yes	yes	Vis Art/Craf	no	yes	Inte-Prop Core	Vis Art/Craf
541922	Commerical photography	22	88%	Arts	no	yes	Marke-Photo	yes	Fil Dig MePh	intell prop	sub	De-sign	yes	Ap-plied Des	yes	no	Design	Visual Arts	Design	Film/Media	Vis/PerArts	yes	no	Design com	Vis/Craf/Fas	yes	Inte-Prop Core	Vis Art/Craf
541990	All other professional and techni-cal services	2	8%	no	no	no	Marke-Photo	no	no	no	sub	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no
6111	K-12 Arts educators	1	4%	no	Vis/Per-Art	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no
611110	Elementary and second-ary schools	2	8%	no	Vis/Per-Art	no	no	no	no	no	no	no	no	no	yes**	no	no	no	no	no	no	no	no	no	no	no	no	no
611310	Colleges and universities	1	4%	no	no	no	no	no	no	no	no	no	no	no	yes**	no	no	no	no	no	no	no	no	no	no	no	no	no
6115	Programs at tech and trade schools	1	4%	no	Vis/Per-Art	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no
611519	Other technical and trade schools	3	12%	no	no	no	no	no	no	no	no	no	no	no	no	no	Vis Art/Crafts	no	no	no	no	no	yes	No	no	no	Inte-Prop Periph	No
611610	Fine arts schools	21	84%	Arts	Vis/Per-Art	yes	Art Edu-ca	yes	Vis Art/Craf	educa-tion	Sup-port	Vis/Per-Art	no	no	yes	no	no	Institu-tions	Perf Arts	Perf Arts	Vis/PerArts	yes	yes	Perf Arts	Vis/Craf/Fas	yes	Inte-Prop Core	Vis Art/Craf
711110	Theatre companies and dinner theaters	25	100%	Enter/New	Vis/Per-Art	yes	Perf Crea Arts	yes	Per-for-mArts	intell prop	Perfor Arts	Vis/Per-Art	yes	Per-for Arts	yes	yes	Perf Arts	Perfor Arts	Perf Arts	Perf Arts	Vis/PerArts	yes	yes	Perf Arts	Per-for-mArts	yes	Inte-Prop Core	Perf Arts
711120	Dance companies	24	96%	Enter/New	Vis/Per-Art	yes	Perf Crea Arts	yes	Per-for-mArts	intell prop	Perfor Arts	Vis/Per-Art	yes	Per-for Arts	yes	yes	Perf Arts	Perfor Arts	Perf Arts	Perf Arts	Vis/PerArts	yes	yes	Perf Arts	Per-for-mArts	no	Inte-Prop Core	Perf Arts
711130	Musical groups and artists	25	100%	Enter/New	Vis/Per-Art	yes	Mu-sic	yes	Per-for-mArts	intell prop	Perfor Arts	Vis/Per-Art	yes	Per-for Arts	yes	yes	Perf Arts	Perfor Arts	Perf Arts	Perf Arts	Vis/PerArts	yes	yes	Perf Arts	Per-for-mArts	yes	Inte-Prop Core	Perf Arts
711190	Other per-forming arts companies	24	96%	Enter/New	Vis/Per-Art	yes	Perf Crea Arts	yes	Per-for-mArts	intell prop	Perfor Arts	Vis/Per-Art	yes	Per-for Arts	yes	no	Perf Arts	Perfor Arts	Perf Arts	Perf Arts	Vis/PerArts	yes	yes	Perf Arts	Per-for-mArts	yes	Inte-Prop Core	Perf Arts
711310	Promoters with facili-ties	19	76%	Enter/New	no	yes	Perf Crea Arts	yes	Per-for-mArts	no	Perfor Arts	Vis/Per-Art	no	no	yes - 59%	no	Perf Arts	no	Perf Arts	Perf Arts	Vis/PerArts	yes	yes	Perf Arts	Per-for-mArts	yes	Inte-Prop Periph	Perf Arts

APPENDIX IV: Compilation of All NAICS Codes Used among Individual Reports in our Sample

APPENDIX IV: COMPILATION OF ALL NAICS CODES USED AMONG INDIVIDUAL REPORTS IN OUR SAMPLE																												
NAICS	BUSINESS ENTERPRISE CODES FROM NAICS	COUNT	%	AK	CA	CO	HW	LA*	ME	MA	MA	MS	MT	NYC	NC	NC	NC	OH	PA	PA	SC	TX	TX	WI	WASH DC	WY	NEFA	SOUTH ARTS
		25			L.A.					BERK-SHIRES	BOS-TON				CUL-TURAL RES	I.E.I.	PIED-MONT TRIAD	COLUM-BUS	MONT-GOMERY	PHILA-DEL-PHIA	CHARLES-TON	HOU-STON	SAN ANTO-NIO	MIL-WAU-KEE		SHERIDAN	6 STATES	9 STATES
711320	Promoters without facilities	18	72%	Enter/New	Vis/Per-Art	yes	PerfCreaArts	yes	no	no	Perfor Arts	Vis/Per-Art	no	no	yes- 62%	no	Perf Arts	no	Perf Arts	Perf Arts	Vis/PerArts	yes	yes	Perf Arts	Per-for-mArts	no	Inte-Prop Periph	Perf Arts
711410	Agents and managers for public figures	19	76%	Enter/New	no	yes	Per-fCreaArts	yes	Per-for-mArts	no	Perfor Arts	Film Media	no	Oth-er	yes- 56%	no	Perf Arts	no	Perf Arts	Perf Arts	Vis/PerArts	yes	no	Perf Arts	Per-for-mArts	yes	Inte-Prop Periph	Perf Arts
711510	Independ-ent artists, writers, and performers	23	92%	Arts	Vis/Per-Art	yes	Per-fCreaArts	yes	Inde-pAr-tists	intell prop	Inde-pend-en	Vis/Per-Art	yes	no	yes	yes	All	Perfor Arts	all	Perf Arts	no	yes	yes	Perf Arts	Me-dia/Com	yes	Inte-Prop Core	Perf Arts
712110	Museums	23	92%	Arts	Vis/Per-Art	yes	Cul-tural	yes	Herit-age	educa-tion	Herit-age	Cult Her-ita	no	Vis-ual Arts	yes	no	Herit/Museum	Institu-tions	Cult/Heri	Cult/Herit	Cult Herita	yes	yes	Cul-ture/Her	Muse/Heri	yes	Inte-Prop Core	Cul-ture/Her
712120	Historical sites	19	76%	no	no	yes	Cul-tural	yes	Herit-age	educa-tion	Herit-age	Cult Her-ita	no	no	yes	no	Herit/Museum	Institu-tions	Cult/Heri	Cult/Herit	Cult Herita	yes	yes	Cul-ture/Her	Muse/Heri	no	Inte-Prop Core	Cul-ture/Her
712130	Zoos and botanical gardens	14	56%	no	no	yes	no	yes	no	educa-tion	Herit-age	Cult Her-ita	no	no	no	no	Herit/Museum	no	Cult/Heri	Cult/Herit	Cult Herita	no	yes	Cul-ture/Her	Muse/Heri	no	Inte-Prop Core	Cul-ture/Her
712190	Nature parks	9	36%	no	no	no	Cul-tural	yes	no	educa-tion	Herit-age	no	no	no	no	no	no	Institu-tions	no	Cult/Herit	no	no	yes	No	Muse/Heri	no	Inte-Prop Core	No
7139901	Dance halls	1	4%	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	No	no	no	No	Perf Arts
722110	Full-service restaurants	2	8%	no	no	no	no	yes	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	Culi-nary	no	no	no
722310	Food service contractors	1	4%	no	no	no	no	yes	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no
722320	Caterers	4	16%	no	no	no	no	yes	no	no	no	Cu-li-nary	no	no	no	no	no	no	no	no	Culinar-yArt	no	no	no	Culi-nary	no	no	no
722410	Drinking places	1	4%	no	no	no	no	yes	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no
811420	Furniture repair and restoration	1	4%	no	no	no	no	no	no	no	no	no	no	no	yes	no	no	no	no	no	no	no	no	no	no	no	no	no
812100	Personal care services	1	4%	no	no	no	no	no	no	no	no	no	no	no	no	yes	no	no	no	no	no	no	no	no	no	no	no	no
812921	Photofinish-ing labora-tories	9	36%	Arts	no	no	no	no	no	distri-bution	Fil/Vid/Pho	no	no	no	yes	no	no	no	no	Perf Arts	no	no	yes	No	no	yes	CG Dist Core	Vis Art/Craf
812922	One-hour photofinish-ing	7	28%	Arts	no	no	no	no	no	distri-bution	no	no	no	no	yes	no	no	no	no	Perf Arts	no	no	yes	No	no	yes	CG Dist Core	No

APPENDIX IV: Compilation of All NAICS Codes Used among Individual Reports in our Sample

APPENDIX IV: COMPILATION OF ALL NAICS CODES USED AMONG INDIVIDUAL REPORTS IN OUR SAMPLE																												
NAICS	BUSINESS ENTERPRISE CODES FROM NAICS	COUNT	%	AK	CA	CO	HW	LA*	ME	MA	MA	MS	MT	NYC	NC	NC	NC	OH	PA	PA	SC	TX	TX	WI	WASH DC	WY	NEFA	SOUTH ARTS
		25			L.A.					BERK-SHIRES	BOS-TON				CUL-TURAL RES	I.E.I.	PIED-MONT TRIAD	COLUM-BUS	MONT-GOMERY	PHILA-DEL-PHIA	CHARLES-TON	HOU-STON	SAN ANTO-NIO	MIL-WAU-KEE		SHERIDAN	6 STATES	9 STATES
813211	Grantmaking foundations	3	12%	no	no	no	Cultural	no	no	no	no	no	no	no	yes - 60%	no	no	no	no	no	no	no	no	no	no	yes	no	no
813219	Other grantmaking and giving services	2	8%	no	no	no	no	no	no	no	no	no	no	no	yes- 16%	no	no	no	no	no	no	no	no	no	no	yes	no	no
813319	Other social advocacy organizations	1	4%	no	no	no	no	no	no	no	no	no	no	no	yes- 12%	no	no	no	no	no	no	no	no	no	no	no	no	no
813410	Cultural and historical clubs	1	4%	no	no	no	no	no	no	no	no	no	no	no	yes- 9%	no	no	no	no	no	no	no	no	no	no	no	no	no
813920	Professional organizations	1	4%	no	no	no	no	no	no	no	no	no	no	no	yes - 14%	no	no	no	no	no	no	no	no	no	no	no	no	no
926110	Art and cultural program administration	1	4%	no	no	no	no	no	no	no	no	no	no	no	yes**	no	no	no	no	no	no	no	no	no	no	no	no	no
264	TOTAL	1883.0		71	107	72	69	85	40	80	68	76	59	35	101	32	74	46	78	93	75	136	66	77	70	66	112	95

* This was provided by Mt Auburn Assoc who point out that not all numbers in each code were used. Components of the NAICS codes were used in conjunction with their primary research.

Louisiana was a 'cultural economy' study, and included the food industry, for example. Also, there were many food codes (311 and 445) that were unique only to LA and not included here.

** These sectors were hand-counted for specific industries and therefore do not include entire sector.

APPENDIX V: Compilation of All SOC Codes Used among Individual Reports in our Sample

Appendix V uses abbreviated SOC codes nomenclature to keep its size manageable.
This table translates the abbreviated codes of the table into their full designation as used in the reports.

TABLE CODING	FULL DESCRIPTION
AICS Core	Art, information, Cultural support Core
AICS Periph	Art, information, Cultural support Peripheral
AppArt Core	Applied artists – Core
AppArt Periph	Applied artists – Peripheral
ArtisanCore	Artisans – Core
ArtisanPeriph	Artisans – Peripheral
Artist/Perf	Artist and Performer
CreArt Core	Creative Artists – Core
CreArt Periph	Creative Artists – Peripheral
Cult/Heri	Culture and Heritage
Med/Fil/Lit	Media, Film and Literary Arts
Media/Com	Media and Communications
PerArt Core	Performing Artists – Core
PerArt Periph	Performing Artists – Peripheral
Perf/Vis/Cra	Artists: Performing, Visual Arts and Crafts
Public Rela	Public Relations
VisArt Core	Visual Artists – Core
VisArt Periph	Visual Artists – Peripheral

APPENDIX V: COMPILATION OF ALL SOC CODES USED AMONG INDIVIDUAL REPORTS IN OUR SAMPLE

SOC CODES	OCCUPATION CODES FROM SOC	COUNT	%	CO	LA	ME	MS	NY	NC	NC	NC	OH	OK	PA	PA	SC	TX	TX	WI	NEFA
		17						NYC	CULTURE RES	I.E.I.	PIEDMONT TRIAD	COLUMBUS		MONTGOMER	PHILADELPHIA	CHARLESON	HOUSTON	SAN ANT	MILWAUKEE	
11-1101	Chief executives	3	18.8%	no	no	28%	no	no	no	yes	no	no	yes	no	no	no	no	no	no	no
11-2011	Advertising and promotions mgrs	13	81.3%	Media/Com	no	28%	Media	no	no	no	Media	Advertising	yes	Med/Fil/Lit	Design	Media	yes	yes	Media	AICS Core
11-2021	Marketing managers	11	68.8%	Media/Com	no	28%	Media	no	no	yes	Media	Advertising	yes	no	no	Media	yes	yes	Media	no
11-2031	Public relations managers	11	68.8%	Media/Com	no	28%	Media	no	no	yes	Media	Public Rela	yes	no	Design	Media	no	no	Media	AICS Core
11-3021	Computer and info systems mgrs	3	18.8%	no	no	28%	no	no	no	yes	no	no	yes	no	no	no	no	no	no	no
11-3042	Traianing and development mgs	2	12.5%	no	no	28%	no	no	no	no	no	no	yes	no	no	no	no	no	no	no
11-9032	Educ administrators, elem/secondary	2	12.5%	no	no	28%	no	no	no	no	no	no	yes	no	no	no	no	no	no	no

APPENDIX V: Compilation of All SOC Codes Used among Individual Reports in our Sample

APPENDIX V: COMPILATION OF ALL SOC CODES USED AMONG INDIVIDUAL REPORTS IN OUR SAMPLE

SOC CODES	OCCUPATION CODES FROM SOC	COUNT	%	CO	LA	ME	MS	NY	NC	NC	NC	OH	OK	PA	PA	SC	TX	TX	WISCONSIN	NEFA
		17						NYC	CULTURE RES	I.E.I.	PIEDMONT TRIAD	COLUMBUS		MONTGOMER	PHILADELPHIA	CHARLESON	HOUSTON	SAN ANT	MILWAUKEE	
11-9041	Engineering managers	3	18.8%	no	no	28%	no	no	no	no	no	no	yes	no	no	no	yes	no	no	no
11-9151	Social and community service mgrs	3	18.8%	no	no	28%	no	no	no	yes	no	no	yes	no	no	no	no	no	no	no
13-1011	Agents/ business mgrs of artists	12	75.0%	Media/ Com	no	11%	Media	no	no	yes	Media	no	yes	Med/Fil/Lit	Media	Media	no	yes	Media	AICS Periph
13-1073	Training and development specialists	2	12.5%	no	no	11%	no	no	no	no	no	no	yes	no	no	no	no	no	no	no
13-2051	Financial analysts	2	12.5%	no	no	11%	no	no	no	no	no	no	yes	no	no	no	no	no	no	no
13-2061	Financial examiners	3	18.8%	no	no	11%	no	no	no	yes	no	no	yes	no	no	no	no	no	no	no
13-2071	Loan counselors	2	12.5%	no	no	11%	no	no	no	no	no	no	yes	no	no	no	no	no	no	no
15-1011	Computer and info scientists research	3	18.8%	no	no	58%	no	no	no	yes	no	no	yes	no	no	no	no	no	no	no
15-1021	Computer programmers	3	18.8%	no	no	58%	no	no	no	no	no	no	yes	no	no	Designers	no	no	no	no
15-1031	Computer software engineer, appls	4	25.0%	no	no	58%	no	no	no	yes	no	no	yes	no	no	Designers	no	no	no	no
15-1032	Computer software engineer, systems	4	25.0%	no	no	58%	no	no	no	yes	no	no	yes	no	no	Designers	no	no	no	no
15-1051	Computer systems analysts	3	18.8%	no	no	58%	no	no	no	yes	no	no	yes	no	no	no	no	no	no	no
15-1071	Network and comp systems adminis	2	12.5%	no	no	58%	no	no	no	no	no	no	yes	no	no	no	no	no	no	no
15-1081	Network systems & data comm analyst	2	12.5%	no	no	58%	no	no	no	no	no	no	yes	no	no	no	no	no	no	no

APPENDIX V: Compilation of All SOC Codes Used among Individual Reports in our Sample

APPENDIX V: COMPILATION OF ALL SOC CODES USED AMONG INDIVIDUAL REPORTS IN OUR SAMPLE

SOC CODES	OCCUPATION CODES FROM SOC	COUNT	%	CO	LA	ME	MS	NY	NC	NC	NC	OH	OK	PA	PA	SC	TX	TX	WISCONSIN	NEFA
		17						NYC	CULTURE RES	I.E.I.	PIEDMONT TRIAD	COLUMBUS		MONTGOMER	PHILADELPHIA	CHARLESON	HOUSTON	SAN ANT	MILWAUKEE	
15-1099	Computer specialists, all other	3	18.8%	no	no	58%	no	no	no	yes	no	no	yes	no	no	no	no	no	no	no
15-2011	Actuaries	3	18.8%	no	no	58%	no	no	no	yes	no	no	yes	no	no	no	no	no	no	no
15-2021	Mathematicians	3	18.8%	no	no	58%	no	no	no	yes	no	no	yes	no	no	no	no	no	no	no
15-2031	Operations research analysts	3	18.8%	no	no	58%	no	no	no	yes	no	no	yes	no	no	no	no	no	no	no
15-2041	Statisticians	2	12.5%	no	no	58%	no	no	no	no	no	no	yes	no	no	no	no	no	no	no
17-1011	Architects, except landscape	16	100.0%	Designer	yes	33%	Designers	no	Architects	yes	Designer	Architects	yes	Design	Design	Designers	yes	yes	Designers	AppArt Core
17-1012	Landscape architects	16	100.0%	Designer	yes	33%	Designers	no	Architects	yes	Designer	Architects	yes	Design	Design	Designers	yes	yes	Designers	AppArt Core
17-1021	Cartographers	2	12.5%	no	no	33%	no	no	no	no	no	Cartograph	no	no	no	no	no	no	no	no
17-2021	Agricultural engineers	3	18.8%	no	no	33%	no	no	no	yes	no	no	yes	no	no	no	no	no	no	no
17-2031	Biomedical engineers	3	18.8%	no	no	33%	no	no	no	yes	no	no	yes	no	no	no	no	no	no	no
17-2041	Chemical engineers	3	18.8%	no	no	33%	no	no	no	yes	no	no	yes	no	no	no	no	no	no	no
17-2051	Civil engineers	2	12.5%	no	no	33%	no	no	no	no	no	no	yes	no	no	no	no	no	no	no
17-2071	Electrical engineers	2	12.5%	no	no	33%	no	no	no	no	no	no	yes	no	no	no	no	no	no	no
17-2072	Electroncis engineers, exce computer	2	12.5%	no	no	33%	no	no	no	no	no	no	yes	no	no	no	no	no	no	no
17-2081	Environmental engineers	2	12.5%	no	no	33%	no	no	no	no	no	no	yes	no	no	no	no	no	no	no
17-2112	Industrial engineers	2	12.5%	no	no	33%	no	no	no	no	no	no	yes	no	no	no	no	no	no	no
17-2121	Marine engineers/ naval architects	4	25.0%	no	no	33%	no	no	no	yes	no	no	yes	no	no	no	yes	no	no	no
17-2131	Materials engineers	3	18.8%	no	no	33%	no	no	no	yes	no	no	yes	no	no	no	no	no	no	no

APPENDIX V: Compilation of All SOC Codes Used among Individual Reports in our Sample

APPENDIX V: COMPILATION OF ALL SOC CODES USED AMONG INDIVIDUAL REPORTS IN OUR SAMPLE

SOC CODES	OCCUPATION CODES FROM SOC	COUNT	%	CO	LA	ME	MS	NY	NC	NC	NC	OH	OK	PA	PA	SC	TX	TX	WISCONSIN	NEFA
		17						NYC	CULTURE RES	I.E.I.	PIEDMONT TRIAD	COLUMBUS		MONTGOMER	PHILADELPHIA	CHARLESON	HOUSTON	SAN ANT	MILWAUKEE	
17-2161	Nuclear engineers	2	12.5%	no	no	33%	no	no	no	no	no	no	yes	no	no	no	no	no	no	no
17-2199	Engineers, all other	2	12.5%	no	no	33%	no	no	no	no	no	no	yes	no	no	no	no	no	no	no
17-3011	Architectual and civil drafters	8	50.0%	no	no	33%	Designers	no	no	no	no	no	no	Design	Design	Designers	yes	no	Designers	Other Core
17-3022	Civil engineering technicians	2	12.5%	no	no	33%	no	no	no	no	no	no	yes	no	no	no	no	no	no	no
19-1011	Animal scientists	3	18.8%	no	no	12%	no	no	no	yes	no	no	yes	no	no	no	no	no	no	no
19-1012	Food scientists and technologists	2	12.5%	no	no	12%	no	no	no	no	no	no	yes	no	no	no	no	no	no	no
19-1013	Soil and plant scientists	3	18.8%	no	no	12%	no	no	no	yes	no	no	yes	no	no	no	no	no	no	no
19-1021	Biochemists and biophysicists	3	18.8%	no	no	12%	no	no	no	yes	no	no	yes	no	no	no	no	no	no	no
19-1022	Microbiologists	3	18.8%	no	no	12%	no	no	no	yes	no	no	yes	no	no	no	no	no	no	no
19-1029	Biological scientists, all other	2	12.5%	no	no	12%	no	no	no	no	no	no	yes	no	no	no	no	no	no	no
19-1031	Conservation scientists	2	12.5%	no	no	12%	no	no	no	no	no	no	yes	no	no	no	no	no	no	no
19-1041	Epidemiologists	2	12.5%	no	no	12%	no	no	no	no	no	no	yes	no	no	no	no	no	no	no
19-2011	Astronomers	2	12.5%	no	no	12%	no	no	no	yes	no	no	no	no	no	no	no	no	no	no
19-2012	Physicists	3	18.8%	no	no	12%	no	no	no	yes	no	no	yes	no	no	no	no	no	no	no
19-2032	Materials scientists	2	12.5%	no	no	12%	no	no	no	no	no	no	yes	no	no	no	no	no	no	no
19-2042	Geoscientists exc hydrolo and geogra	3	18.8%	no	no	12%	no	no	no	yes	no	no	yes	no	no	no	no	no	no	no

APPENDIX V: Compilation of All SOC Codes Used among Individual Reports in our Sample

APPENDIX V: COMPILATION OF ALL SOC CODES USED AMONG INDIVIDUAL REPORTS IN OUR SAMPLE																				
SOC CODES	OCCUPATION CODES FROM SOC	COUNT	%	CO	LA	ME	MS	NY	NC	NC	NC	OH	OK	PA	PA	SC	TX	TX	WISCONSIN	NEFA
		17						NYC	CULTURE RES	I.E.I.	PIEDMONT TRIAD	COLUMBUS		MONTGOMER	PHILADELPHIA	CHARLESON	HOUSTON	SAN ANT	MILWAUKEE	
19-2043	Hydologists	3	18.8%	no	no	12%	no	no	no	yes	no	no	yes	no	no	no	no	no	no	no
19-3011	Economists	2	12.5%	no	no	12%	no	no	no	no	no	no	yes	no	no	no	no	no	no	no
19-3020	Market and survey researchers	2	12.5%	no	no	12%	no	no	no	no	no	Market Res	no	no	no	no	no	no	no	no
19-3032	Industrial-organizational psychologist	2	12.5%	no	no	12%	no	no	no	no	no	no	yes	no	no	no	no	no	no	no
19-3041	Sociologists	3	18.8%	no	no	12%	no	no	no	yes	no	no	yes	no	no	no	no	no	no	no
19-3051	Urban planners	2	12.5%	no	no	12%	no	no	no	no	no	Urban Plan	no	no	no	no	no	no	no	no
19-3091	Antrhopologists and archaeologists	5	31.3%	no	no	12%	no	no	no	yes	no	no	yes	no	Cultural	no	no	no	no	Other Core
19-3092	Geographers	3	18.8%	no	no	12%	no	no	no	yes	no	no	yes	no	no	no	no	no	no	no
19-3093	Historians	3	18.8%	no	no	12%	no	no	no	no	no	no	no	no	Cultural	no	no	no	no	Other Core
19-3094	Political scientists	2	12.5%	no	no	12%	no	no	no	yes	no	no	no	no	no	no	no	no	no	no
21-1013	Marriage and family therapists	3	18.8%	no	no	10%	no	no	no	yes	no	no	yes	no	no	no	no	no	no	no
21-1091	Health educators	2	12.5%	no	no	10%	no	no	no	no	no	no	yes	no	no	no	no	no	no	no
21-2011	Clergy	3	18.8%	no	no	10%	no	no	no	yes	no	no	yes	no	no	no	no	no	no	no
21-2021	Directors, religious activity	3	18.8%	no	no	10%	no	no	no	no	no	no	yes	no	Cultural	no	no	no	no	no
23-1011	Lawyers	2	12.5%	no	no	55%	no	no	no	no	no	no	yes	no	no	no	no	no	no	no
25-1031	Architecture teachers, postsecondary	5	31.3%	no	no	68%	no	no	Teachers	no	no	Teachers	no	no	Design	no	no	no	no	Other Core
25-1061	Anthropology and archeology teachers	4	25.0%	no	no	68%	no	no	Teachers	no	no	no	no	no	Cultural	no	no	no	no	Other Core

APPENDIX V: Compilation of All SOC Codes Used among Individual Reports in our Sample

APPENDIX V: COMPILATION OF ALL SOC CODES USED AMONG INDIVIDUAL REPORTS IN OUR SAMPLE																				
SOC CODES	OCCUPATION CODES FROM SOC	COUNT	%	CO	LA	ME	MS	NY	NC	NC	NC	OH	OK	PA	PA	SC	TX	TX	WISCONSIN	NEFA
		17						NYC	CULTURE RES	I.E.I.	PIEDMONT TRIAD	COLUMBUS		MONTGOMER	PHILADELPHIA	CHARLESON	HOUSTON	SAN ANT	MILWAUKEE	
25-1062	Area,ethnic, and cultural teachers	3	18.8%	no	no	68%	no	no	no	no	no	no	no	no	Cultural	no	no	no	no	Other Core
25-1082	Library science teachers	4	25.0%	no	no	68%	no	no	Teachers	no	no	no	no	no	Cultural	no	no	no	no	Other Core
25-1099	Postsecondary teachers	3	18.8%	no	no	68%	no	no	no	yes	no	no	yes	no	no	no	no	no	no	no
25-1121	Art, drama and music teachers	6	37.5%	no	no	68%	no	no	Teachers	no	no	Teachers	no	no	Artist	Artists	no	no	no	Other Core
25-1122	Communications teachers	4	25.0%	no	no	68%	no	no	Teachers	no	no	no	no	no	Cultural	no	no	no	no	Other Core
25-1123	English language and literature teacher	4	25.0%	no	no	68%	no	no	Teachers	no	no	no	no	no	Cultural	no	no	no	no	Other Core
25-1124	Foreign language and literature teach	3	18.8%	no	no	68%	no	no	no	no	no	no	no	no	Cultural	no	no	no	no	Other Core
25-1125	History teachers	4	25.0%	no	no	68%	no	no	Teachers	no	no	no	no	no	Cultural	no	no	no	no	Other Core
25-1126	Philosophy and religion teachers	2	12.5%	no	no	68%	no	no	no	no	no	no	no	no	Cultural	no	no	no	no	no
25-2011	Preschool teachers, exc spec ed	2	12.5%	no	no	68%	no	no	no	no	no	no	yes	no	no	no	no	no	no	no
25-2012	Kindergarten teachers, exc spec ed	2	12.5%	no	no	68%	no	no	no	no	no	no	yes	no	no	no	no	no	no	no
25-2021	Elementary school teachers, exc spe ed	2	12.5%	no	no	68%	no	no	no	no	no	no	yes	no	no	no	no	no	no	no
25-2022	Middle school teachersexc special	3	18.8%	no	no	68%	no	no	no	yes	no	no	yes	no	no	no	no	no	no	no

APPENDIX V: Compilation of All SOC Codes Used among Individual Reports in our Sample

APPENDIX V: COMPILATION OF ALL SOC CODES USED AMONG INDIVIDUAL REPORTS IN OUR SAMPLE																				
SOC CODES	OCCUPATION CODES FROM SOC	COUNT	%	CO	LA	ME	MS	NY	NC	NC	NC	OH	OK	PA	PA	SC	TX	TX	WISCONSIN	NEFA
		17						NYC	CULTURE RES	I.E.I.	PIEDMONT TRIAD	COLUMBUS		MONTGOMER	PHILADELPHIA	CHARLESON	HOUSTON	SAN ANT	MILWAUKEE	
25-2032	Vocational educ teachers, secondary	2	12.5%	no	no	68%	no	no	no	no	no	no	yes	no	no	no	no	no	no	no
25-2042	Special ed teachers, middle school	2	12.5%	no	no	68%	no	no	no	no	no	no	yes	no	no	no	no	no	no	no
25-2043	Special ed teachers, secondary	2	12.5%	no	no	68%	no	no	no	yes	no	no	no	no	no	no	no	no	no	no
25-4011	Archivists	11	68.8%	Cultural	no	68%	Cultural	no	Libr/Archiv	no	Cultural	no	no	Cult/Herit	Cultural	Cultural	no	yes	Cultural	AppArt Core
25-4012	Curators	15	93.8%	Cultural	yes	68%	Cultural	no	no	yes	Cultural	Artists	yes	Cult/Herit	Cultural	Cultural	yes	yes	Cultural	AppArt Core
25-4013	Museum Technicians/Conservators	12	75.0%	Cultural	yes	68%	Cultural	no	no	no	Cultural	no	yes	Cult/Herit	Cultural	Cultural	no	yes	Cultural	AppArt Core
25-4021	Librarians	13	81.3%	Cultural	yes	68%	Cultural	no	Libr/Archiv	no	Cultural	no	no	Cult/Herit	Cultural	Cultural	yes	yes	Cultural	AppArt Core
25-4031	Library technicians	13	81.3%	Cultural	yes	68%	Cultural	no	Libr/Archiv	no	Cultural	no	no	Cult/Herit	Cultural	Cultural	yes	yes	Cultural	AICS Core
25-9011	Audio-visual collections specialists	12	75.0%	Cultural	yes	68%	Cultural	no	no	yes	Cultural	no	no	Cult/Herit	Cultural	Cultural	yes	no	Cultural	Other Core
25-9031	Instructional coordinators	2	12.5%	no	no	68%	no	no	no	no	no	no	yes	no	no	no	no	no	no	no
27-1011	Art directors	16	100.0%	Media/Com	yes	88%	Artists	yes	no	yes	Media	Artists	yes	Perf/Vis/Cra	Artist	Artists	yes	yes	Artists	VisArt Core
27-1012	Craft artists	16	100.0%	Artist/perf	yes	88%	Artists	no	Artists	yes	Artists	Artists	yes	Perf/Vis/Cra	Artist	Artists	yes	yes	Artists	VisArt Core
27-1013	Fine artists, inc. painter, sculp, illus	17	106.3%	Artist/perf	yes	88%	Artists	yes	Artists	yes	Artists	Artists	yes	Perf/Vis/Cra	Artist	Artists	yes	yes	Artists	VisArt Core
27-1014	Multi-media artists and animators	16	100.0%	Artist/perf	yes	88%	Artists	no	Artists	yes	Artists	Artists	yes	Perf/Vis/Cra	Artist	Artists	yes	yes	Artists	VisArt Core
27-1019	Artists and related workers	14	87.5%	Artist/perf	yes	88%	Artists	no	Artists	no	Artists	Artists	no	Perf/Vis/Cra	Artist	Artists	yes	yes	Artists	VisArt Core

APPENDIX V: Compilation of All SOC Codes Used among Individual Reports in our Sample

APPENDIX V: COMPILATION OF ALL SOC CODES USED AMONG INDIVIDUAL REPORTS IN OUR SAMPLE

SOC CODES	OCCUPATION CODES FROM SOC	COUNT	%	CO	LA	ME	MS	NY	NC	NC	NC	OH	OK	PA	PA	SC	TX	TX	WISCONSIN	NEFA
		17						NYC	CULTURE RES	I.E.I.	PIEDMONT TRIAD	COLUMBUS		MONTGOMER	PHILADELPHIA	CHARLESON	HOUSTON	SAN ANT	MILWAUKEE	
27-1021	Commercial and industrial designers	17	106.3%	Designer	yes	88%	Designers	yes	Designers	yes	Designer	Designers	yes	Design	Design	Designers	yes	yes	Designers	VisArt Core
27-1022	Fashion designers	16	100.0%	Designer	yes	88%	Designers	yes	no	yes	Designer	Designers	yes	Design	Design	Designers	yes	yes	Designers	VisArt Core
27-1023	Floral designers	13	81.3%	Designer	yes	88%	Designers	no	no	no	Designer	Designers	no	Design	Design	Designers	yes	yes	Designers	VisArt Core
27-1024	Graphic designers	16	100.0%	Designer	yes	88%	Designers	no	Designers	yes	Designer	Designers	yes	Design	Design	Designers	yes	yes	Designers	VisArt Core
27-1025	Interior designers	16	100.0%	Designer	yes	88%	Designers	no	Designers	yes	Designer	Designers	yes	Design	Design	Designers	yes	yes	Designers	VisArt Core
27-1026	Merchandise displayers	7	43.8%	no	yes	88%	no	no	no	no	no	Designers	no	no	Design	no	yes	yes	no	VisArt Core
27-1027	Set and exhibit designers	16	100.0%	Designer	yes	88%	Designers	yes	no	yes	Designer	Designers	yes	Design	Design	Designers	yes	yes	Designers	VisArt Core
27-1029	Designers, all others	14	87.5%	Designer	yes	88%	Designers	no	Designers	no	Designer	Designers	no	Design	Design	Designers	yes	yes	Designers	VisArt Core
27-2011	Actors	16	100.0%	Artist/perf	yes	88%	Artists	no	Artists	yes	Artists	Actors et al	yes	Perf/Vis/Cra	Artist	Artists	yes	yes	Artists	PerArt Core
27-2012	Producers and directors	16	100.0%	Artist/perf	yes	88%	Artists	no	Artists	yes	Artists	Actors et al	yes	Perf/Vis/Cra	Artist	Artists	yes	yes	Artists	PerArt Core
27-2022	Coaches and scouts	2	12.5%	no	no	88%	no	no	no	no	no	no	yes	no	no	no	no	no	no	no
27-2031	Dancers	14	87.5%	Artist/perf	yes	88%	Artists	no	no	no	Artists	Danc + Chor	yes	Perf/Vis/Cra	Artist	Artists	yes	yes	Artists	PerArt Core
27-2032	Choreographers	16	100.0%	Artist/perf	yes	88%	Artists	no	Artists	yes	Artists	Danc + Chor	yes	Perf/Vis/Cra	Artist	Artists	yes	yes	Artists	PerArt Core
27-2041	Music directors and composers	16	100.0%	Artist/perf	yes	88%	Artists	no	Artists	yes	Artists	Musicians	yes	Perf/Vis/Cra	Artist	Artists	yes	yes	Artists	PerArt Core
27-2042	Musicans and singers	15	93.8%	Artist/perf	yes	88%	Artists	no	Artists	no	Artists	Musicians	yes	Perf/Vis/Cra	Artist	Artists	yes	yes	Artists	PerArt Core
27-2099	Entertainers, performers, sports, relat	13	81.3%	Artist/perf	yes	88%	Artists	no	no	no	Artists	Musicians	no	Perf/Vis/Cra	Artist	Artists	yes	yes	Artists	CreArt Core

APPENDIX V: Compilation of All SOC Codes Used among Individual Reports in our Sample

APPENDIX V: COMPILATION OF ALL SOC CODES USED AMONG INDIVIDUAL REPORTS IN OUR SAMPLE																				
SOC CODES	OCCUPA-TION CODES FROM SOC	COUNT	%	CO	LA	ME	MS	NY	NC	NC	NC	OH	OK	PA	PA	SC	TX	TX	WISCON-SIN	NEFA
		17						NYC	CULTURE RES	I.E.I.	PIEDMONT TRIAD	COLUM-BUS		MONT-GOMER	PHILADEL-PHIA	CHARLE-SON	HOUSTON	SAN ANT	MILWAU-KEE	
27-3011	Radio and television announc-ers	15	93.8%	Media/Com	yes	88%	Media	no	no	yes	Media	Public Rela	yes	Med/Fil/Lit	Media	Media	yes	yes	Media	CreArt Core
27-3012	Public address system an-nouncers	3	18.8%	no	no	88%	no	no	no	no	no	no	no	no	no	no	yes	no	no	CreArt Core
27-3021	Broadcast news analysts	14	87.5%	Media/Com	yes	88%	Media	no	no	yes	Media	News Anal	yes	Med/Fil/Lit	no	Media	yes	yes	Media	AICS Core
27-3022	Reporters and corre-spondents	14	87.5%	Media/Com	yes	88%	Media	no	no	yes	Media	News Anal	yes	Med/Fil/Lit	no	Media	yes	yes	Media	AICS Core
27-3031	Public relations specialists	11	68.8%	Media/Com	yes	88%	Media	no	no	no	Media	no	no	Med/Fil/Lit	Design	Media	no	yes	Media	AICS Core
27-3041	Editors	15	93.8%	Media/Com	yes	88%	Media	no	Artists	yes	Media	no	yes	Med/Fil/Lit	Media	Media	yes	yes	Media	AppArt Core
27-3042	Technical writers	12	75.0%	Media/Com	yes	88%	Media	no	Artists	no	Media	no	no	Med/Fil/Lit	Media	Media	no	yes	Media	AppArt Core
27-3043	Writ-ers and authors	16	100.0%	Artist/perf	yes	88%	Artists	no	Artists	yes	Artists	Writers	yes	Med/Fil/Lit	Artist	Artists	yes	yes	Artists	CreArt Core
27-3099	Media and commu-nication workers	11	68.8%	Media/Com	yes	88%	Media	no	no	no	Media	no	no	Med/Fil/Lit	Media	Media	yes	no	Media	AICS Core
27-4011	Audio and video equip techni-cians	12	75.0%	Media/Com	yes	88%	Media	no	no	no	Media	no	no	Med/Fil/Lit	Media	Media	yes	yes	Media	AICS Core
27-4012	Broadcast techni-cians	12	75.0%	Media/Com	yes	88%	Media	no	no	no	Media	no	no	Med/Fil/Lit	Media	Media	yes	yes	Media	AICS Core
27-4013	Radio operators	10	62.5%	Media/Com	yes	88%	Media	no	no	no	Media	no	no	Med/Fil/Lit	no	Media	yes	no	Media	AICS Core
27-4014	Sound engineer-ing techni-cians	13	81.3%	Media/Com	yes	88%	Media	no	no	no	Media	no	yes	Med/Fil/Lit	Media	Media	yes	yes	Media	AICS Core
27-4021	Photogra-phers	14	87.5%	Media/Com	yes	88%	Media	no	Photo-graph	no	Media	Photo-graph	no	Med/Fil/Lit	Media	Media	yes	yes	Media	VisArt Core

APPENDIX V: Compilation of All SOC Codes Used among Individual Reports in our Sample

APPENDIX V: COMPILATION OF ALL SOC CODES USED AMONG INDIVIDUAL REPORTS IN OUR SAMPLE

SOC CODES	OCCUPATION CODES FROM SOC	COUNT	%	CO	LA	ME	MS	NY	NC	NC	NC	OH	OK	PA	PA	SC	TX	TX	WISCONSIN	NEFA
		17						NYC	CULTURE RES	I.E.I.	PIEDMONT TRIAD	COLUMBUS		MONTGOMER	PHILADELPHIA	CHARLESON	HOUSTON	SAN ANT	MILWAUKEE	
27-4031	Camera operators, TV, video and film	13	81.3%	Media/ Com	yes	88%	Media	no	no	no	Media	no	yes	Med/Fil/Lit	Media	Media	yes	yes	Media	AICS Core
27-4032	Film and video editors	14	87.5%	Media/ Com	yes	88%	Media	yes	no	no	Media	no	yes	Med/Fil/Lit	Media	Media	yes	yes	Media	AICS Core
27-4099	Media and communication equip	11	68.8%	Media/ Com	yes	88%	Media	no	no	no	Media	no	no	Med/Fil/Lit	Media	Media	yes	no	Media	AICS Core
29-1021	Dentists	2	12.5%	no	no	4%	no	no	no	yes	no	no	no	no	no	no	no	no	no	no
29-1122	Occupational therapists	3	18.8%	no	no	4%	no	no	no	yes	no	no	yes	no	no	no	no	no	no	no
29-1125	Recreational Therapists	4	25.0%	no	no	4%	no	no	no	yes	no	no	yes	no	no	no	no	no	no	AICS Periph
29-1127	Speech language pathologists	3	18.8%	no	no	4%	no	no	no	yes	no	no	yes	no	no	no	no	no	no	no
29-2091	Orthotists and prosthetists	2	12.5%	no	no	4%	no	no	no	no	no	no	yes	no	no	no	no	no	no	no
31-2011	Occupational therapists assistants	2	12.5%	no	no	4%	no	no	no	no	no	no	yes	no	no	no	no	no	no	no
35-1011	Chefs and head cooks	6	37.5%	no	yes	4%	Culinary	no	no	no	no	no	no	no	no	Culinary	no	yes	no	AppArt Perip
35-2013	Private household cooks	2	12.5%	no	no	4%	no	no	no	no	no	no	no	no	no	no	no	no	no	Other Periph
35-2014	Cooks, restaurant	3	18.8%	no	yes	4%	no	no	no	no	no	no	no	no	no	no	no	no	no	Other Periph
39-3021	Motion picture projectionists	3	18.8%	no	no	17%	no	no	no	no	no	no	no	no	Media	no	no	no	no	AICS Core
39-3031	Ushers, lobby attendants, ticket takers	2	12.5%	no	no	17%	no	no	no	no	no	no	no	no	no	no	no	no	no	AICS Periph

APPENDIX V: Compilation of All SOC Codes Used among Individual Reports in our Sample

APPENDIX V: COMPILATION OF ALL SOC CODES USED AMONG INDIVIDUAL REPORTS IN OUR SAMPLE																				
SOC CODES	OCCUPATION CODES FROM SOC	COUNT	%	CO	LA	ME	MS	NY	NC	NC	NC	OH	OK	PA	PA	SC	TX	TX	WISCONSIN	NEFA
		17						NYC	CULTURE RES	I.E.I.	PIEDMONT TRIAD	COLUMBUS		MONTGOMER	PHILADELPHIA	CHARLESON	HOUSTON	SAN ANT	MILWAUKEE	
39-3092	Costume attendants	3	18.8%	no	no	17%	no	no	no	no	no	no	no	no	Cultural	no	no	no	no	Other Core
39-5012	Hairdressers, stylists, cosmetologist	3	18.8%	no	no	17%	no	no	no	yes	no	no	yes	no	no	no	no	no	no	no
39-5091	Makeup artists, theatrical/ perform	6	37.5%	no	no	17%	no	no	no	yes	no	no	yes	no	Cultural	no	yes	no	no	Other Core
39-6021	Tour guides and escorts	3	18.8%	no	no	17%	no	no	no	no	no	no	no	no	Cultural	no	no	no	no	AICS Periph
39-6022	Travel guides	2	12.5%	no	no	17%	no	no	no	no	no	no	no	no	no	no	no	no	no	AICS Periph
39-9031	Fitness trainers & aerobics instructor	2	12.5%	no	no	17%	no	no	no	no	no	no	yes	no	no	no	no	no	no	no
39-9032	Recreation workers	3	18.8%	no	no	17%	no	no	no	no	no	no	no	no	Cultural	no	no	no	no	Other Periph
41-3011	Advertising sales agents	4	25.0%	no	no	1%	no	no	no	no	no	no	yes	no	no	no	yes	no	no	AICS Core
41-9012	Models	2	12.5%	no	no	1%	no	no	no	no	no	no	no	no	Media	no	no	no	no	no
41-9031	Sales engineers	3	18.8%	no	no	1%	no	no	no	yes	no	no	yes	no	no	no	no	no	no	no
43-4121	Library assistants, clerical	2	12.5%	no	no	0.10%	no	no	no	no	no	no	no	no	no	no	no	no	no	AICS Core
43-9031	Desktop publishers	3	18.8%	no	no	0.10%	no	no	no	no	no	no	yes	no	no	no	no	no	no	AICS Core
43-9081	Proofreaders and copymarkers	4	25.0%	no	no	0.10%	no	no	no	yes	no	no	yes	no	no	no	yes	no	no	no
47-2022	Stonemasons	2	12.5%	no	no	0.33%	no	no	no	no	no	no	no	no	no	Artists	no	no	no	no
47-2121	Glasiers	2	12.5%	no	no	0.33%	no	no	no	no	no	no	no	no	no	Artists	no	no	no	no
47-2161	Plaserers and Stucco masons	1	6.3%	no	no	0.33%	no	no	no	no	no	no	no	no	no	no	no	no	no	no

APPENDIX V: Compilation of All SOC Codes Used among Individual Reports in our Sample

APPENDIX V: COMPILATION OF ALL SOC CODES USED AMONG INDIVIDUAL REPORTS IN OUR SAMPLE																				
SOC CODES	OCCUPA-TION CODES FROM SOC	COUNT	%	CO	LA	ME	MS	NY	NC	NC	NC	OH	OK	PA	PA	SC	TX	TX	WISCON-SIN	NEFA
		17						NYC	CULTURE RES	I.E.I.	PIEDMONT TRIAD	COLUM-BUS		MONT-GOMER	PHILADEL-PHIA	CHARLE-SON	HOUSTON	SAN ANT	MILWAU-KEE	
49-2096	Electronic equip installers/ repair	2	12.5%	no	no	0.33%	no	no	no	no	no	no	yes	no	no	no	no	no	no	no
49-2097	Electronic home entertain install/rep	2	12.5%	no	no	0.33%	no	no	no	no	no	no	no	no	no	no	no	no	no	AICS Core
49-9061	Camera and photo-graphic equip rep	2	12.5%	no	no	0.33%	no	no	no	no	no	no	no	no	no	no	no	no	no	Other Core
49-9063	Musical instrument repairers	4	25.0%	no	no	0.33%	no	no	no	no	no	no	no	no	Cultural	no	no	yes	no	Other Core
49-9064	Watch repairers	2	12.5%	no	no	0.33%	no	no	no	no	no	no	no	no	no	no	no	no	no	Other Core
51-3011	Bakers	5	31.3%	no	yes	11%	Culinary	no	no	no	no	no	no	no	no	Culinary	no	no	no	Artisan-Perip
51-4061	Model makers, metal and plastic	2	12.5%	no	no	11%	no	no	no	no	no	no	no	no	no	no	no	no	no	Artisan-Perip
51-4062	Pattern-makes, metal and plastic	2	12.5%	no	no	11%	no	no	no	no	no	no	no	no	no	no	no	no	no	Artisan-Perip
51-5011	Bindery workers	2	12.5%	no	no	11%	no	no	no	no	no	no	no	no	no	no	no	no	no	Artisan-Core
51-5012	Bookbind-ers	2	12.5%	no	no	11%	no	no	no	no	no	no	no	no	no	no	no	no	no	Artisan-Core
51-5021	Job print-ers	2	12.5%	no	no	11%	no	no	no	no	no	no	no	no	no	no	no	no	no	Artisan-Perip
51-5022	Prepress techni-cians and workers	2	12.5%	no	no	11%	no	no	no	no	no	no	no	no	no	no	no	no	no	Artisan-Perip
51-5023	Printing machine operators	2	12.5%	no	no	11%	no	no	no	no	no	no	no	no	no	no	no	no	no	Artisan-Perip
51-6050	Tailors, dress-makers, custom sewers	3	18.8%	no	no	11%	no	no	no	no	no	no	no	no	Design	no	no	no	no	Artisan-Perip
51-6051	Sewers, hand	4	25.0%	no	no	11%	no	no	no	no	no	no	yes	no	Design	no	no	no	no	Artisan-Perip

APPENDIX V: Compilation of All SOC Codes Used among Individual Reports in our Sample

APPENDIX V: COMPILATION OF ALL SOC CODES USED AMONG INDIVIDUAL REPORTS IN OUR SAMPLE																				
SOC CODES	OCCUPATION CODES FROM SOC	COUNT	%	CO	LA	ME	MS	NY	NC	NC	NC	OH	OK	PA	PA	SC	TX	TX	WISCONSIN	NEFA
		17						NYC	CULTURE RES	I.E.I.	PIEDMONT TRIAD	COLUMBUS		MONTGOMER	PHILADELPHIA	CHARLESON	HOUSTON	SAN ANT	MILWAUKEE	
51-6092	Fabric and apparel patternmakers	5	31.3%	no	no	11%	no	no	no	yes	no	no	yes	no	Design	no	no	no	no	Artisan-Perip
51-7011	Cabinetmakers and bench carpenter	4	25.0%	no	no	11%	no	no	no	no	no	no	no	no	Design	Designers	no	no	no	Artisan-Perip
51-7021	Furniture finishers	3	18.8%	no	no	11%	no	no	no	no	no	no	no	no	Design	no	no	no	no	Artisan-Perip
51-7031	Model makers, wood	4	25.0%	no	no	11%	no	no	no	yes	no	no	yes	no	no	no	no	no	no	Artisan-Perip
51-7032	Patternmakers, wood	2	12.5%	no	no	11%	no	no	no	no	no	no	no	no	no	no	no	no	no	Artisan-Perip
51-7099	Woodworkers, all other	3	18.8%	no	no	11%	no	no	no	no	no	no	no	no	no	Designers	no	no	no	Artisan-Perip
51-9071	Jewelers, precious stone/ metal worke	7	43.8%	no	no	11%	Artists	no	no	no	no	no	yes	no	Design	Designers	yes	no	no	Artisan-Core
51-9123	Painting, coating and decorating work	4	25.0%	no	no	11%	no	no	no	no	no	no	no	no	Design	Artists	no	no	no	Other Core
51-9131	Photographic process workers	3	18.8%	no	no	11%	no	no	no	no	no	no	no	no	Media	no	no	no	no	Artisan-Core
51-9132	Photographic processing machine oper	3	18.8%	no	no	11%	no	no	no	no	no	no	no	no	Media	no	no	no	no	Artisan-Core
51-9194	Etchers and engravers	2	12.5%	no	no	11%	no	no	no	no	no	no	no	no	Artist	no	no	no	no	no
51-9195	Molders, shapers and casters	5	31.3%	no	no	11%	no	no	no	no	no	no	yes	no	no	Designers	yes	no	no	Artisan-Perip
187	TOTAL	1058		47	46	187	51	6	29	69	47	36	115	46	75	61	51	45	48	99

APPENDIX VI: NAICS, SOC and NTEE CODES Used by Americans for the Arts (AFTA) National and Local Indices

NAICS Code Description

334612 Prerecorded Compact Disc (except Software), Tape, and Record Reproducing
339911 Jewelry (except Costume) Manufacturing
339942 Lead Pencil and Art Good Manufacturing
339992 Musical Instrument Manufacturing
451211 Book Stores
423410 Photographic Equipment and Supplies Merchant Wholesalers
443130 Camera and Photographic Supplies Stores
451140 Musical Instrument and Supplies Stores
451220 Prerecorded Tape, Compact Disc, and RecordStores
453920 Art Dealers
511130 Book Publishers
512110 Motion Picture and Video Production
512120 Motion Picture and Video Distribution
512131 Motion Picture Theaters (except Drive-Ins)
512132 Drive-In Motion Picture Theaters
512191 Teleproduction and Other Postproduction Services
512199 Other Motion Picture and Video Industries
512210 Record Production
512220 Integrated Record Production/Distribution
512230 Music Publishers
512240 Sound Recording Studios
512290 Other Sound Recording Industries
515111 Radio Networks
515112 Radio Stations
515120 Television Broadcasting
519120 Libraries and Archives
532230 Video Tape and Disc Rental
541310 Architectural Services
541410 Interior Design Services
541430 Graphic Design Services
541490 Other Specialized Design Services
541810 Advertising Agencies
541921 Photography Studios, Portrait
541922 Commercial Photography
611610 Fine Arts Schools
711110 Theater Companies and Dinner Theaters
711120 Dance Companies
711130 Musical Groups and Artists
711190 Other Performing Arts Companies
711510 Independent Artists, Writers, and Performers
712110 Museums
712120 Historical Sites
712130 Zoos and Botanical Gardens

SOC Code Type of Work

131011 Agents and Business Managers of Artists, Performers, and Athletes
171011 Architects, Except Landscape and Naval
171012 Landscape Architects
25-1121 Art, Drama, and Music Teachers, Postsecondary
254011 Archivists
254012 Curators
254013 Museum Technicians and Conservators
259011 Audio-Visual Collections Specialists
271011 Art Directors
271012 Craft Artists
271013 Fine Artists, Including Painters, Sculptors, and Illustrators
271014 Multi-Media Artists and Animators
271019 Artists and Related Workers, All Other
271021 Commercial and Industrial Designers
271022 Fashion Designers
271023 Floral Designers
271024 Graphic Designers
271025 Interior Designers
271026 Merchandise Displayers and Window Trimmers
271027 Set and Exhibit Designers
271029 Designers, All Other
272011 Actors
272012 Producers and Directors
272031 Dancers
272032 Choreographers
272041 Music Directors and Composers
272042 Musicians and Singers
272099 Entertainers and Performers, Sports and Related Workers, All Other
273011 Radio and Television Announcers
273041 Editors
273042 Technical Writers
273043 Writers and Authors
274011 Audio and Video Equipment Technicians
274012 Broadcast Technicians
274014 Sound Engineering Technicians
274021 Photographers
274031 Camera Operators, Television, Video, and Motion Picture
274032 Film and Video Editors
274099 Media and Communication Equipment Workers, All Other
393021 Motion Picture Projectionists
393031 Ushers, Lobby Attendants, and Ticket Takers
393092 Costume Attendants
393099 Entertainment Attendants and Related Workers, All Others
395091 Makeup Artists, Theatrical and Performance
499063 Musical Instrument Repairers and Tuners
519071 Jewelers and Precious Stone and Metal Workers

NTEE Code Type for Arts and Culture Nonprofit Organizations

A01 Alliance/Advocacy Organizations
A02 Management & Technical Assistance
A03 Professional Societies & Associations
A05 Research Institutes and/or Public Policy Analysis
A11 Single Organization Support
A12 Fundraising and/or Fund Distribution
A19 Nonmonetary Support Not Elsewhere Classified
A20 Arts, Cultural Organizations - Multipurpose
A23 Cultural/Ethnic Awareness
A25 Arts Education/Schools
A26 Arts Council/Agency

APPENDIX VI: NAICS, SOC and NTEE CODES Used by Americans for the Arts (AFTA) National and Local Indices

A30 Media, Communications Organizations
A31 Film, Video
A32 Television
A33 Printing, Publishing
A34 Radio
A40 Visual Arts Organizations
A50 Museums & Museum Activities
A51 Art Museums
A52 Children's Museums
A54 History Museums
A56 Natural History, Natural Science Museums
A57 Science & Technology Museum
A60 Performing Arts
A61 Performing Arts Centers
A62 Dance
A63 Ballet
A65 Theater
A68 Music
A69 Symphony Orchestras
A6A Opera
A6B Singing Choral
A6C Music Groups, Bands, Ensembles
A6E Performing Arts Schools
A70 Humanities
A70 Humanities Organizations
A80 Historical Societies and Related Activities
A84 Commemorative Events
A90 Arts Service Activities/ Organizations
A99 Other Art, Culture, Humanities Organizations/ Services Not Elsewhere Classified
N52 County/Street/Civic/Multi-Arts Fairs and Festivals