



Seattle CVI 2008 Update

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Section One: Introduction

This report details the findings of research on the overall health of Seattle's arts-related creative economy. The strongest indicator of this health is a region's score on the Creative Vitality Index™ (CVI™). The CVI™ is a robust and inclusive measure of the economic vitality of the arts and arts activities in a specified geographic or political region of the United States. Rigorously constructed and updated annually, a region's CVI™ is a credible and clear data source for arts research and advocacy purposes.

What is an Index?

An index is generally an efficient means of summarizing quantities of interrelated information and describing complex relationships. An index can be, as in the case of the CVI™, a single indicator of multiple variables and interaction between these variables. Changes in an index will reflect changes in the data used to generate the index. Standardization and unification of data mean that indexes are ideally suited for comparative analysis. The comparative nature of the CVI™ has added analytical and policy value.

What is the Creative Vitality Index™?

The Creative Vitality Index™ (CVI™) measures annual changes in the economic health of an area by integrating economic data streams from both the for-profit and nonprofit sectors. Using per capita measurements of revenue data from both for-profit and nonprofit entities as well as job data from a selection of highly creative occupations, the research aggregates the data streams into a single index value that reflects the relative economic health of a geography's creative economy. The CVI™ provides an easily comprehensible measure of economic health to help communicate information from a broad arts coalition to policy makers and stakeholders. This longitudinal data allows for compelling year-to-year comparisons as well as cross-city, county, and state comparisons. The CVI research system also provides users with a series of reports on the rise and fall of key data factors measured by the Index. The CVI™ goes beyond an annual tally of what is often inflation-driven growth in the non-profit art sector. Instead, it is a more inclusive reporting mechanism that is rooted in robust data streams that reflect the entire arts-based creative economy.

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- and nonprofit sectors and as a mechanism for diagnosing a region's creative strengths and weaknesses.

What does the Creative Vitality Index™ Measure?

The CVI measures a carefully selected set of economic inputs related to the arts and creativity in a given geographic area, with measurements of both for-profit and nonprofit arts-related activities. The index has two major components including measurements of community participation based on per capita revenues of arts-related goods and services, and measurements of per capita occupational employment in the arts. The weighted indicators within the community participation portion of the index are the following: nonprofit arts organization income, nonprofit humanities organizational income, per capita book store sales, per capita music store sales, per capita photography store sales, per capita performing arts revenues, and per capita art gallery and individual artist sales. These indicators account for sixty percent of the overall index values. A forty percent weighting has been assigned to occupational employment in the arts that captures the incidence of jobs associated with

measurably high levels of creative output.

The rationale for this approach is the cause-and-effect relationship between participation levels and jobs. The underlying theory is that public participation in the arts or public demand for arts experiences and events ultimately drives budgets and organizational funding levels, which in turn support artists and art-related jobs within the economy.

Where does Creative Vitality Index™ Data Come From?

Index data streams are analyzed by WESTAF and taken from two major data partners: the Urban Institute's National Center for Charitable Statistics, and Economic Modeling Specialists, Inc (EMSI). The Urban Institute's National Center for Charitable Statistics aggregates information from the Internal Revenue Service's 990 forms. The forms are required to be submitted by nonprofit 501(c) organizations with annual gross receipts of \$25,000 or more; however, organizations with smaller revenues also occasionally report.

EMSI uses a proprietary economic modeling technique to capture industry and occupational employment data. A brief synopsis of the data sources employed in this model are outlined as follows:

Industry Data

In order to capture a complete picture of industry employment, EMSI combines covered employment data from Quarterly Census of Employment and Wages (QCEW), produced by the Department of Labor, with total employment data in Regional Economic Information System (REIS), published by the Bureau of Economic Analysis (BEA) and augmented with County Business Patterns (CBP) and Nonemployer Statistics (NES), published by the U.S. Census Bureau.

Occupation Data

Organizing regional employment information by occupation provides a workforce-oriented view of the regional economy. EMSI's occupation data are based on EMSI's industry data and regional staffing patterns taken from the Occupational Employment Statistics program (U.S. Bureau of Labor Statistics). Wage information is partially derived from the American Community Survey. The occupation-to-program (SOC-to-CIP) crosswalk is based on one from the U.S. Department of Education, with customizations by EMSI.

Report Organization

There are three sections to this report following the introduction: 1) a preview of key research findings; 2) a detailed report on the creative vitality of Seattle; and 3) a thorough overview of the CVI™ and its potential uses. Findings in the data preview section include the CVI™ values of the study region compared to the nation and additional regions of interest. Additionally, select economic figures from the Index are presented. Detailed description and analyses of the data are documented in the subsequent technical report section. The fourth section outlines the original CVI™ project's core assumptions, reports on the construction and rationale for the formulae used to arrive at an Index value, and provides additional justifications for the use of various annual streams of data that undergird the CVI™. Here you will also find suggested uses for the CVI™.

Communicating CVI™ Data

Different state, local and regional organizations have undertaken multiple communication strategies for publicizing the CVI™. WESTAF has found that the best strategy for communicating CVI™ information often relies on the specifics of organizational needs. WESTAF is willing to consult individual agencies free of charge regarding communication

strategies after CVI™ data have been finalized. Potential strategies include: creating low-cost communication pieces and press releases “in-house”; creating more formalized communication; using a professional designer; including a number of stories related to the local creative economies; forming working groups to discuss the creative economy and long term messaging strategies given CVI™ data; commissioning in-depth research to investigate certain aspects of CVI™ data apparent in the overall CVI™ results; and using CVI™ data as an internal policy formulation document, while communicating data to specific key stakeholders, such as legislators and executives.

Policy Implications

The CVI™ does not offer an explanation of the multitudinous causal factors contributing to the creative vibrancy of a region. The CVI™ does offer a descriptive numerical value of cultural vibrancy based on economic inputs. This descriptive data can be helpful in articulating and tracking the relative strengths of an area's creative economy over time; providing indications of particular cultural strengths within an area; providing information to help guide cultural planning efforts; and providing direction for additional research into more specific aspects of a region's creative economy.

Initially, the CVI™ can be used as a communication and advocacy tool for state and local arts agencies to address the importance of the creative industries (both for-profit and nonprofit) to key stakeholders, legislators, the business community, and the public at large. This has been done effectively in many areas by presenting and communicating data highlights and creative economy success stories. Communication and coalition building through the presentation of research can help advance sound arts policy.

Given the descriptive nature of CVI™ data, CVI™ reports can also provide cultural planners, arts advocates, and state and local arts agencies with base level data during policy making efforts, strategic planning efforts, possible program creation, and decision making regarding when and where to allocate resources. While the CVI™ does not directly provide answers to difficult policy questions, it does allow for a more informed decision making process.

Section Two: Data Preview

A region's Creative Vitality Index™ value is compared to a national baseline score of 1.00. For example, a region with a CVI™ value of 1.30 has a stronger creative vitality score than the nation as a whole by 30%. A CVI™ value as compared to a specific region—a county, state, or combined area—can also be generated. The unique geographic sensitivity of this measure means that arts advocates and policy makers have a clear and concise understanding of their particular region.

Seattle to the United States, 2008: 3.57

Interpretation: The CVI™ value of 3.57 reflects the strength of the region's creative economy compared to the nation. Seattle shows extremely strong CVI™ values when compared to the nation in every category included within the CVI™. Seattle shows strong CVI™ values when compared to the nation in every category included within the CVI™. Seattle also outperforms the nation on a per capita basis in all eight CVI™ categories. The best performing individual CVI™ values include: arts organization revenues, performing arts participation and the combined category of art gallery and independent artist revenues.

Seattle to the Pacific Northwest, 2008: 3.67

Interpretation: The value of 3.67 reflects the strength of the Seattle creative economy compared to the states of Oregon and Washington. Here, the pacific northwest region, qualified as the states of Oregon and Washington, act as the 1.00 baseline value for the CVI™. This value reflects the even greater contribution of the Seattle creative economy to the

pacific northwest. Here, Seattle shows stronger regional CVI™ values for performing arts participation and the combined category of art gallery and independent artist revenues.

Seattle to Portland (Multnomah County), 2008: 1.64

Interpretation: The value of 1.64 reflects the strength of the Seattle creative economy compared directly to Portland. This value reflects the even greater concentration of creative economy inputs included within the CVI™ when compared directly to Portland. Detailed data, displayed within the report shows that Seattle outperforms Portland in six out of eight individual CVI™ categories.

Creative Jobs within the Seattle Metro Area, 2008: 68,477

Current year CVI data reports over 68,000 jobs within the Seattle Metropolitan Area, which includes King, Pierce, and Snohomish Counties. Over 34,000 of these jobs are within the City of Seattle. Between 2006 and 2008, these jobs increased by 2.66%, despite recession conditions in 2008. CVI data shows high concentration of employment for all types of creative workers within Seattle. Particularly high concentrations of employment are shown within the following occupations: Media and Communication Workers, Dancers, Sound Engineering Technicians, Multi-Media Artists and Animators, and Set and Exhibit Designers.

Section Three: Creative Vitality Report Details

It is important to recall that the CVI™ score of this region is always compared to a score of 1.00. While a region might not be at the 1.00 level, this does not indicate an absence of activity. Here, it can be useful to look at the relative strength of the categorical index values being examined. Additionally, looking at refined state and regional contexts can give valuable insight to how a “low performing” region might actually be contributing positively within to a state and regional economy.

A few key terms used in the CVI™

Index: summarizes multiple sources of data into a single indicator, using one number to describe a complex set of variables, activities, and events. A few of the best-known indexes are the Dow Jones Industrial Average, the Body Mass Index (BMI) and the Consumer Price Index (CPI).

Per Capita: most simply put, per capita means the average per person. In the context of the CVI™, per capita is referring to the ratio of the CVI™ input--such as industry revenues, nonprofit revenues and jobs--to the number of people within the study area.

CVI™ a comparative indicator of a region's creative vitality, including nonprofit and for-profit arts activities; it reflects the relative economic health of a region's creative economy.

Arts Organizations: organizations that have primary missions related to serving or presenting the arts. These organizations include traditionally subsidized arts organizations such as art museums, symphonies, operas, and ballets.

Arts-Active Organizations: organizations that do not have primary missions related to serving or presenting the arts, but do conduct a number of activities that can be considered "arts-based." For example, within any history museum, there is a significant amount of arts activities associated with exhibit design; the concept reflects a widely accepted trend in arts research to consider how certain creative activities and occupations that do not directly produce art, but are creative and artistic in nature, deserve recognition as vital parts of a creative economy.

Location Quotient (LQ): an index value for each occupation, measuring whether or not there is a per capita concentration of an occupation within the area being measured; LQs are given for both the state and the nation, showing the relative concentration of employment for an area when compared with the state and with the nation. The location quotient approach is typically used in community analysis and planning to assess basic industries, or those exporting goods.

Creative Vitality Index™ by Year

Tables #1 through #3 summarize data for the Seattle Metropolitan Statistical Area for the years 2006 through 2008. The data show both local and national trends for data fields included within the CVI™. The longitudinal data reveal interesting trends related to how creative industries and nonprofit organizations fared within this region when compared to the rest of the nation. Fluctuations in index values should be considered along side general local, regional, and national trends. The nature of the index accounts for both the influence of national trends and inflation by recalculating national comparison data in each year. This comparative mechanism also allows for an accurate description of local and regional trends, while accounting for the influence of national changes. Sources for the variations of index values in each year shown within the individual data streams are detailed further within this report.

The trending data for the Seattle Metro Area show a small decrease in CVI™ values between 2006 to 2007 (1.40 to 1.38), and an increase to the highest level out of the three study years in 2008 (1.43). While revenues in a number of retail areas for Seattle fell in 2008 due to the overall economic downturn, index values increased in a number of these areas. This indicates that the regional Seattle creative economy proved to be more resilient than the national creative economy. Also, over course of the three-year period, jobs within the regional Seattle Creative economy continued to increase.

Table# 1
Seattle MSA vs. The United States 2006

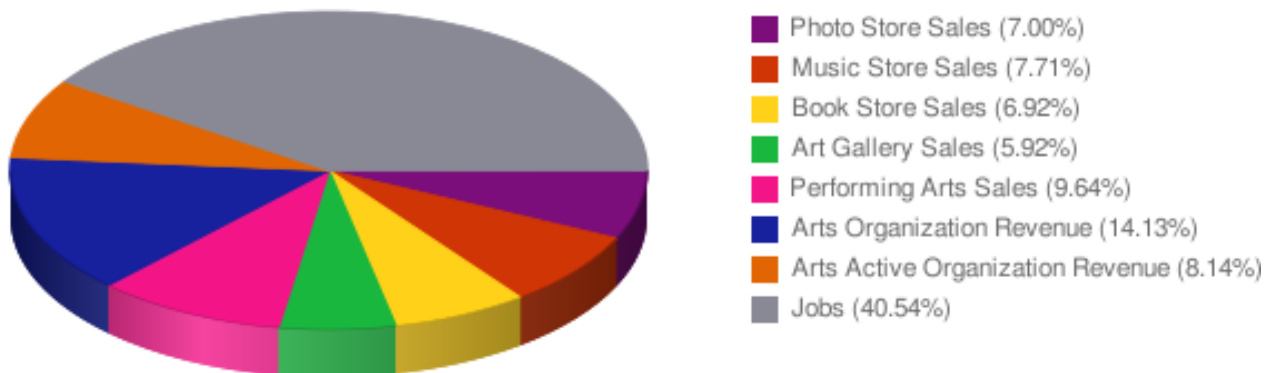
Region A: King, Pierce, Snohomish

Region B: United States

Description	Region A	Region B	CVI	Weightage	CVI-Contribution
Year - 2006					
Population	3,262,445	298,754,819			
Industry Data					
Photography Store Sales	\$23,135,000	\$1,735,991,000	1.220	8%	0.098
Music Store Sales	\$50,513,000	\$3,412,515,000	1.356	8%	0.108
Book and Record Store Sales	\$137,696,000	\$10,427,520,000	1.209	8%	0.097
Art Gallery and Individual Artist Sales	\$366,467,000	\$32,327,946,000	1.038	8%	0.083
Performing Arts Participation	\$238,324,000	\$12,904,417,000	1.691	8%	0.135
Non Profit Data					
Arts Organization Revenue	\$264,606,132	\$12,252,800,650	1.978	10%	0.198
Arts-Active Organization Revenue	\$162,179,595	\$13,035,027,058	1.139	10%	0.114
Occupation Data					
Total Jobs	66,700	4,297,609	1.421	40%	0.568
Total CVI : 1.401					

Source: WESTAF, Seattle CVI 2008

Chart# 1
Seattle MSA vs. The United States 2006



Source: WESTAF, Seattle CVI 2008

Table# 3
Seattle MSA vs. The United States 2008

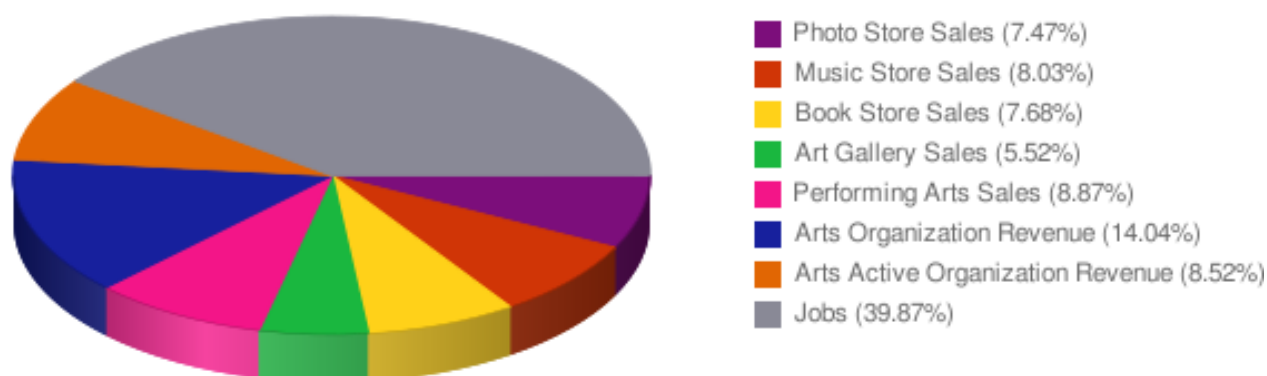
Region A: King, Pierce, Snohomish

Region B: United States

Description	Region A	Region B	CVI	Weightage	CVI-Contribution
Year - 2008					
Population	3,344,813	304,059,724			
Industry Data					
Photography Store Sales	\$20,912,000	\$1,426,736,000	1.332	8%	0.107
Music Store Sales	\$48,366,000	\$3,064,022,000	1.435	8%	0.115
Book and Record Store Sales	\$130,800,000	\$8,640,277,000	1.376	8%	0.110
Art Gallery and Individual Artist Sales	\$369,380,000	\$34,129,019,000	0.984	8%	0.079
Performing Arts Participation	\$246,588,000	\$14,086,245,000	1.591	8%	0.127
Non Profit Data					
Arts Organization Revenue	\$321,655,780	\$14,520,426,857	2.014	10%	0.201
Arts-Active Organization Revenue	\$216,958,916	\$16,107,694,069	1.224	10%	0.122
Occupation Data					
Total Jobs	68,477	4,361,087	1.427	40%	0.571
Total CVI : 1.432					

Source: WESTAF, Seattle CVI 2008

Chart# 3
Seattle MSA vs. The United States 2008



Source: WESTAF, Seattle CVI 2008

Seattle CVI™ Comparisons and Calculations 2008

Tables #4 shows summarized data versus the national average for 2008. Tables #5 though #9 show the Seattle index value when compared to a series of different regions. This series of tables summarizes CVI™ data for Seattle when compared to King County, the Seattle Metro Area, the Pacific Northwest and Western States. Table #9 shows a direct comparison of Seattle data points to those in Multnomah County, Oregon (Portland). Seattle CVI values are above 1.00 in every regional comparison, solidifying the significance of the city as regional and national cultural center. Also, in every comparison shown in the following tables, Seattle outperforms each comparison area

in almost every category. The only exception is the direct comparison with Portland. Table#9 shows higher concentrations of musical instrument store sales and photography store sales taking place in Portland when compared with Seattle.

Table# 4
Seattle CVI vs. United States 2008

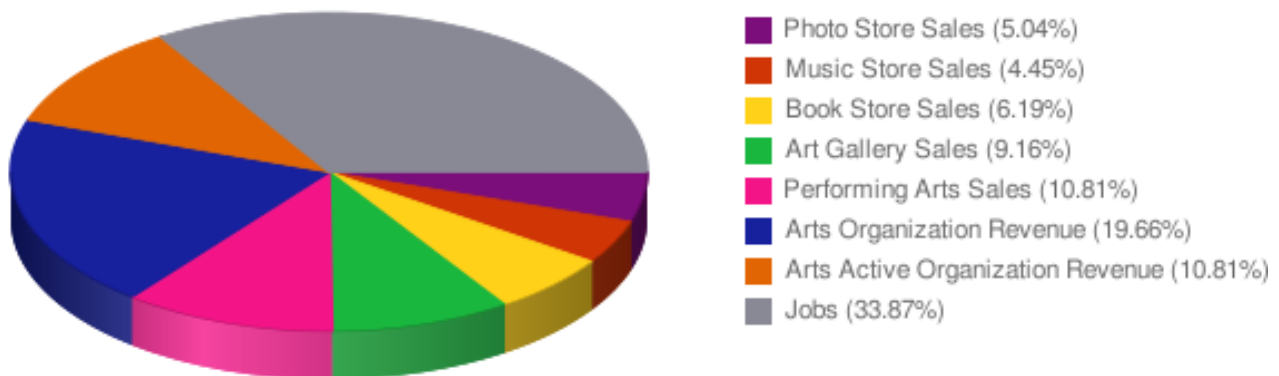
Region A: Seattle

Region B: United States

Description	Region A	Region B	CVI	Weightage	CVI-Contribution
Year - 2008					
Population	803,750	304,059,724			
Industry Data					
Photography Store Sales	\$8,474,000	\$1,426,736,000	2.247	8%	0.180
Music Store Sales	\$16,069,000	\$3,064,022,000	1.984	8%	0.159
Book and Record Store Sales	\$63,207,000	\$8,640,277,000	2.767	8%	0.221
Art Gallery and Individual Artist Sales	\$368,712,000	\$34,129,019,000	4.087	8%	0.327
Performing Arts Participation	\$179,614,000	\$14,086,245,000	4.824	8%	0.386
Non Profit Data					
Arts Organization Revenue	\$269,350,668	\$14,520,426,857	7.017	10%	0.702
Arts-Active Organization Revenue	\$164,472,845	\$16,107,694,069	3.863	10%	0.386
Occupation Data					
Total Jobs	34,836	4,361,087	3.022	40%	1.209
Total CVI : 3.57					

Source: WESTAF, Seattle CVI 2008

Chart# 4
Seattle CVI vs. United States 2008



Source: WESTAF, Seattle CVI 2008

Table# 5
Seattle CVI vs. King County 2008

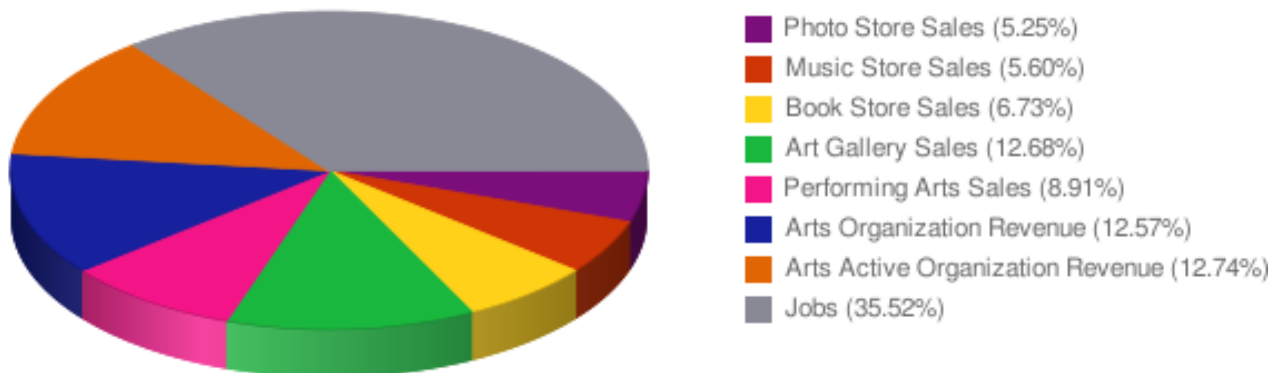
Region A: Seattle

Region B: King

Description	Region A	Region B	CVI	Weightage	CVI-Contribution
Year - 2008					
Population	803,750	1,875,519			
Industry Data					
Photography Store Sales	\$8,474,000	\$17,740,000	1.115	8%	0.089
Music Store Sales	\$16,069,000	\$31,466,000	1.192	8%	0.095
Book and Record Store Sales	\$63,207,000	\$103,138,000	1.430	8%	0.114
Art Gallery and Individual Artist Sales	\$368,712,000	\$320,062,000	2.688	8%	0.215
Performing Arts Participation	\$179,614,000	\$221,833,000	1.889	8%	0.151
Non Profit Data					
Arts Organization Revenue	\$269,350,668	\$295,459,249	2.127	10%	0.213
Arts-Active Organization Revenue	\$164,472,845	\$177,895,604	2.157	10%	0.216
Occupation Data					
Total Jobs	34,836	54,008	1.505	40%	0.602
Total CVI : 1.695					

Source: WESTAF, Seattle CVI 2008

Chart# 5
Seattle CVI vs. King County 2008



Source: WESTAF, Seattle CVI 2008

Table# 6
Seattle CVI vs. Seattle MSA 2008

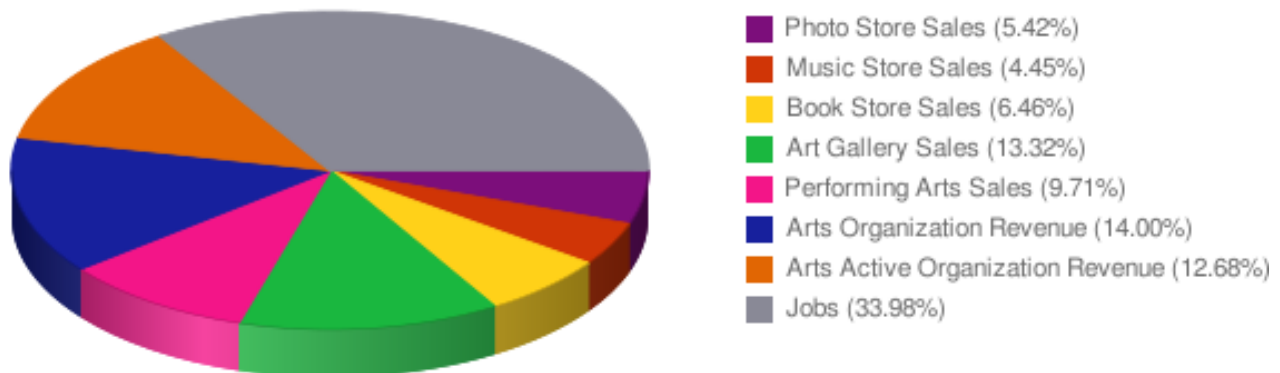
Region A: Seattle

Region B: King, Pierce, Snohomish

Description	Region A	Region B	CVI	Weightage	CVI-Contribution
Year - 2008					
Population	803,750	3,344,813			
Industry Data					
Photography Store Sales	\$8,474,000	\$20,912,000	1.686	8%	0.135
Music Store Sales	\$16,069,000	\$48,366,000	1.383	8%	0.111
Book and Record Store Sales	\$63,207,000	\$130,800,000	2.011	8%	0.161
Art Gallery and Individual Artist Sales	\$368,712,000	\$369,380,000	4.154	8%	0.332
Performing Arts Participation	\$179,614,000	\$246,588,000	3.031	8%	0.242
Non Profit Data					
Arts Organization Revenue	\$269,350,668	\$321,655,780	3.485	10%	0.349
Arts-Active Organization Revenue	\$164,472,845	\$216,958,916	3.155	10%	0.316
Occupation Data					
Total Jobs	34,836	68,477	2.117	40%	0.847
Total CVI : 2.493					

Source: WESTAF, Seattle CVI 2008

Chart# 6
Seattle CVI vs. Seattle MSA 2008



Source: WESTAF, Seattle CVI 2008

Table# 7
Seattle CVI vs. Pacific Northwest 2008

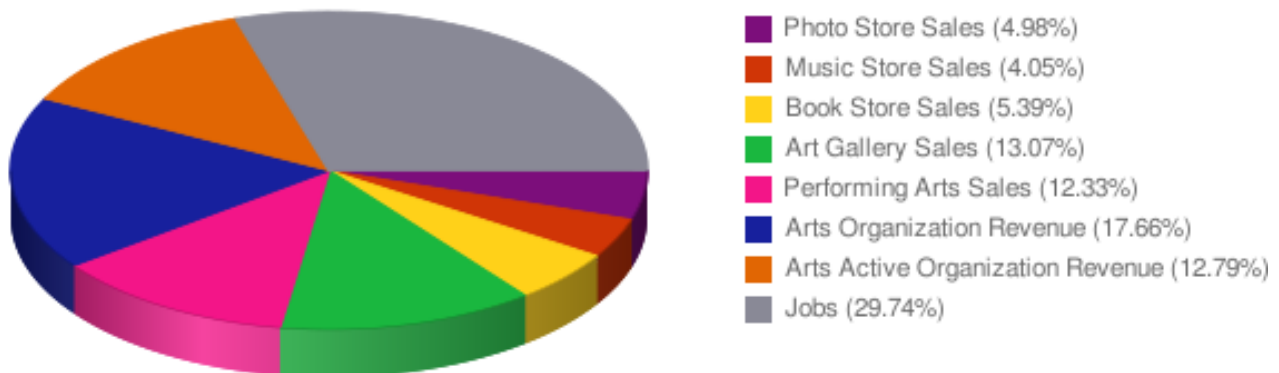
Region A: Seattle

Region B: Oregon, Washington

Description	Region A	Region B	CVI	Weightage	CVI-Contribution
Year - 2008					
Population	803,750	10,339,284			
Industry Data					
Photography Store Sales	\$8,474,000	\$47,862,000	2.278	8%	0.182
Music Store Sales	\$16,069,000	\$112,049,000	1.845	8%	0.148
Book and Record Store Sales	\$63,207,000	\$329,616,000	2.467	8%	0.197
Art Gallery and Individual Artist Sales	\$368,712,000	\$794,637,000	5.969	8%	0.478
Performing Arts Participation	\$179,614,000	\$410,002,000	5.635	8%	0.451
Non Profit Data					
Arts Organization Revenue	\$269,350,668	\$536,241,962	6.461	10%	0.646
Arts-Active Organization Revenue	\$164,472,845	\$452,417,839	4.677	10%	0.468
Occupation Data					
Total Jobs	34,836	164,837	2.719	40%	1.088
Total CVI : 3.658					

Source: WESTAF, Seattle CVI 2008

Chart# 7
Seattle CVI vs. Pacific Northwest 2008



Source: WESTAF, Seattle CVI 2008

Table# 8
Seattle CVI vs. Western States 2008

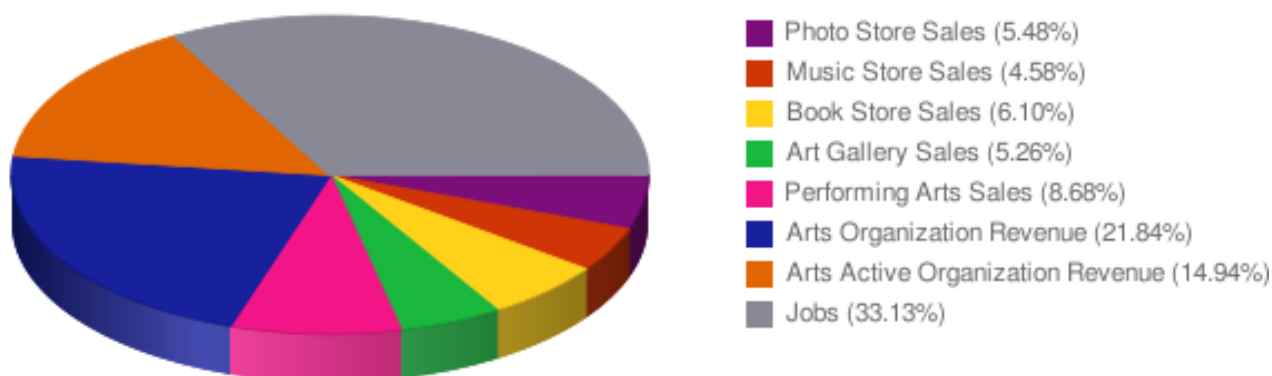
Region A: Seattle

Region B: Alaska, Arizona, California, Colorado, Hawaii, Idaho, Montana, Nevada, New Mexico, Oregon, Utah, Washington, Wyoming

Description	Region A	Region B	CVI	Weightage	CVI-Contribution
Year - 2008					
Population	803,750	70,854,948			
Industry Data					
Photography Store Sales	\$8,474,000	\$351,368,000	2.126	8%	0.170
Music Store Sales	\$16,069,000	\$799,459,000	1.772	8%	0.142
Book and Record Store Sales	\$63,207,000	\$2,362,881,000	2.358	8%	0.189
Art Gallery and Individual Artist Sales	\$368,712,000	\$15,910,762,000	2.043	8%	0.163
Performing Arts Participation	\$179,614,000	\$4,708,987,000	3.362	8%	0.269
Non Profit Data					
Arts Organization Revenue	\$269,350,668	\$3,506,655,440	6.771	10%	0.677
Arts-Active Organization Revenue	\$164,472,845	\$3,132,719,852	4.628	10%	0.463
Occupation Data					
Total Jobs	34,836	1,196,368	2.567	40%	1.027
Total CVI : 3.1					

Source: WESTAF, Seattle CVI 2008

Chart# 8
Seattle CVI vs. Western States 2008



Source: WESTAF, Seattle CVI 2008

Table# 9
Seattle CVI vs. Portland 2008

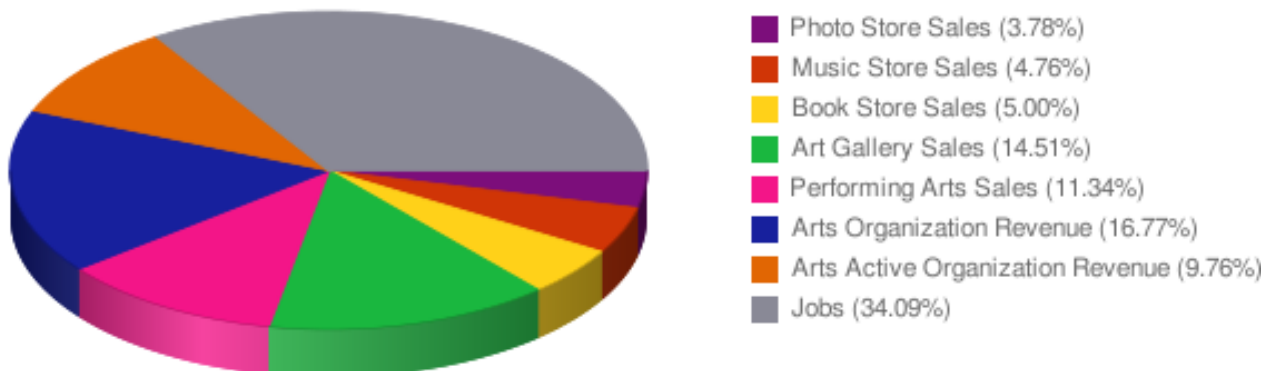
Region A: Seattle

Region B: Multnomah

Description	Region A	Region B	CVI	Weightage	CVI-Contribution
Year - 2008					
Population	803,750	714,567			
Industry Data					
Photography Store Sales	\$8,474,000	\$9,781,000	0.770	8%	0.062
Music Store Sales	\$16,069,000	\$14,669,000	0.974	8%	0.078
Book and Record Store Sales	\$63,207,000	\$54,818,000	1.025	8%	0.082
Art Gallery and Individual Artist Sales	\$368,712,000	\$110,184,000	2.975	8%	0.238
Performing Arts Participation	\$179,614,000	\$68,734,000	2.323	8%	0.186
Non Profit Data					
Arts Organization Revenue	\$269,350,668	\$87,200,873	2.746	10%	0.275
Arts-Active Organization Revenue	\$164,472,845	\$91,297,087	1.602	10%	0.160
Occupation Data					
Total Jobs	34,836	22,156	1.398	40%	0.559
Total CVI : 1.64					

Source: WESTAF, Seattle CVI 2008

Chart# 9
Seattle CVI vs. Portland 2008



Source: WESTAF, Seattle CVI 2008

Comparison of Seattle to Highly Creative Cities and Counties

Table #10 shows CVI™ comparison data for six specific counties, including Los Angeles (County), San Francisco (City/County), Denver (City/County), King (County), Multnomah (County primarily comprising Portland) and Seattle (City). San Francisco has the highest CVI™ out of the six regions studied in Table #10, followed by Seattle.

A note on CVI™ values, population density, and regional sensitivity is important here. The CVI™ measures the concentration of creative economic activities within a geographic area. While concentration rates, and thus an index

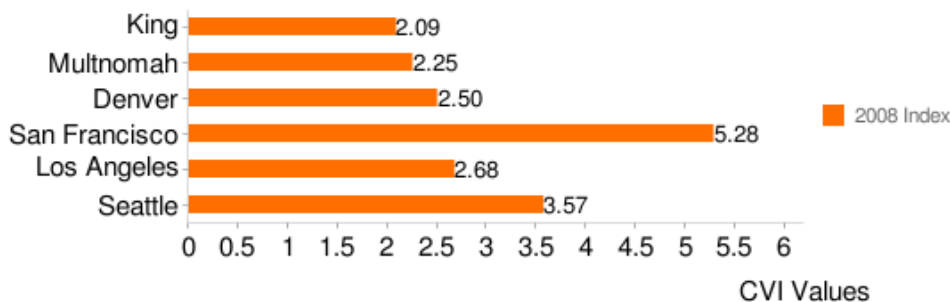
value, can be affected by changes in the size of the region being studied, CVI™ values are not necessarily tied to population and population density. For example, some states with low population numbers, such as Alaska, Wyoming, and Nevada, have high CVI™ values when compared to states with much higher populations and urban concentrations. Conversely, areas with high populations or population densities do not consistently have high CVI™ values. Certainly, the complexities of urban, suburban and rural geographies and demographics play a role in the creativity and vibrancy of a region. The adjustable sensitivity of the CVI™ to precise regions is a considerable strength of this measure.

Table# 10
Seattle CVI Compared, 2008

Region	Index 2008
Seattle	3.57
Los Angeles	2.68
San Francisco	5.28
Denver	2.50
Multnomah	2.25
King	2.09
Totals	2.77

Source: WESTAF, Seattle CVI 2008

Chart# 10
Seattle CVI Compared, 2008



Source: WESTAF, Seattle CVI 2008

The Occupational Index

The Occupational Index of the Arts measures the level of creative occupations per capita in a given geographic area compared with national per capita occupational employment. The CVI™ measures 36 selected occupational categories that are highly correlated with measured skill sets in thinking creatively, originality and fine arts knowledge as measured by the Employment and Training Administration’s “O*NET” occupational network database. Given this meticulous selection of occupations, the CVI™ presents an extremely justifiable report on creative economy employment.

Current year CVI data reports over 68,000 jobs within the Seattle Metropolitan Area, which includes King, Pierce, and Snohomish Counties. Over 34,000 of these jobs are within the City of Seattle. Between 2006 and 2008, these jobs increased by 2.66%, despite recession conditions in 2008. CVI data shows high concentration of employment for all types of creative workers within Seattle. Particularly high concentrations of employment are shown within the following occupations: Media and Communication Workers, Dancers, Sound Engineering Technicians, Multi-Media Artists and Animators, and Set and Exhibit Designers.

Table #11 shows the overall creative employment figures for the Seattle Metro Area by county from 2006 through 2008. During this time period, Metro Seattle added 1,777 full-time and part-time jobs within the highly creative 36 employment categories included within the CVI™. This is a job growth rate of 2.66% over these three years.

During this time period, the King County added the greatest number of creative jobs- 973. Snohomish county showed the greatest percentage increase, growing at a rate of 6.58% between 2006 and 2008. The overall occupational index increased for metro area and all three counties added jobs within the time frame.

Table #12 shows the detailed jobs by occupation for the metro area between 2006 and 2008. The tables indicate which occupations have shown the greatest amount of movement between 2006 and 2008. For the Seattle MSA, Audio and Video Technicians and Public Relations Managers showed the greatest increases in terms of percentage growth, while the largest percentage decline was shown among Broadcast Technicians.

Tables are also included for the metro area and for the City of Seattle for Location Quotients (LQs) for each individual occupation included within the CVI. LQs, are essentially the "index value" for each individual occupation, measuring whether or not there is a per capita concentration of an occupation within the study area. LQs are given for both the state and the nation, showing the relative concentration of employment for an area when compared with the state and nation. The national standard LQ is "1.00." The strengths and weaknesses of occupational employment categories as measured by the LQ can provide important information about industry prevalence within a region's creative sector.

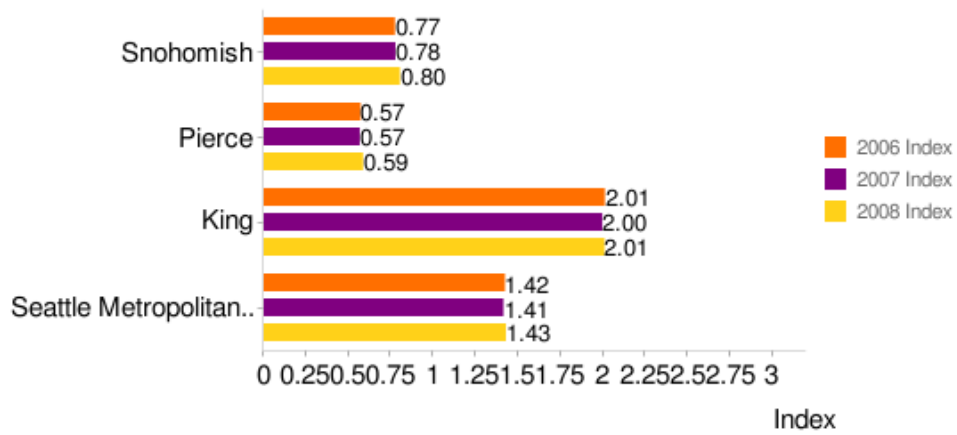
It is important to note that in low population areas, there can be large percentage shifts for certain occupations that might not translate into significant changes. Also, certain occupations which have large numbers of part-time participants may have numbers that seem excessive in relation to the population. The most important example here is the photographer occupation, which shows very high employment levels, but it is mainly comprised of freelance and part-time practitioners. In these instances, it is beneficial to focus on the LQ of the occupation, rather than the number of jobs or the percentage change

Table# 11
Seattle MSA Total Occupations in the Creative Economy, 2006 to 2008

County	2006 Jobs	2007 Jobs	2008 Jobs	#Change	%Change	2006 Index	2007 Index	2008 Index
Seattle Metropolitan Statistical Area								
King	53,035	53,402	54,008	973	1.83%	2.01	2.00	2.01
Pierce	6,278	6,306	6,596	318	5.07%	0.57	0.57	0.59
Snohomis	7,387	7,559	7,873	486	6.58%	0.77	0.78	0.80
Totals	66,700	67,267	68,477	1,777	2.66%	1.42	1.41	1.43

Source: Economic Modeling Specialist, Inc. Complete Employment, Seattle CVI 2008

Chart# 11
All Occupations, All Counties Index



Source: Economic Modeling Specialist, Inc. Complete Employment, Seattle CVI 2008

Table# 12
Seattle MSA Jobs by Occupation, 2006 to 2008

Regions : King, Pierce, Snohomish

Occupation Type	2006 Jobs	2007 Jobs	2008 Jobs	%Change
Actors	1,525	1,515	1,423	-6.69
Advertising and Promotions Managers	569	557	659	15.82
Agents and Business Managers of Artists,Performers, and Athletes	507	511	504	-0.59
Architects, Except Landscape and Naval	2,972	3,140	3,521	18.47
Art Directors	1,888	1,890	1,995	5.67
Audio and Video Equipment Technicians	518	532	711	37.26
Broadcast Technicians	509	509	470	-7.66
Camera Operators, Television, Video, and Motion Picture	441	451	415	-5.90
Choreographers	259	270	308	18.92
Commercial and Industrial Designers	1,342	1,357	1,385	3.20
Dancers	421	432	442	4.99
Directors, Religious Activities	1,361	1,354	1,411	3.67
Editors	1,837	1,866	1,623	-11.65
Fashion Designers	926	922	875	-5.51
Film and Video Editors	278	283	287	3.24
Fine Artists including Painters, Sculptors, and Illustrators	1,727	1,734	1,636	-5.27
Floral Designers	1,448	1,428	1,457	0.62
Graphic Designers	3,643	3,743	4,092	12.33
Interior Designers	1,442	1,463	1,644	14.01
Landscape Architects	1,470	1,507	1,441	-1.97
Librarians	2,154	2,180	2,057	-4.50
Media and Communication Equipment Workers, All Other	543	545	594	9.39
Media and Communication Workers, All Other	2,700	2,707	2,667	-1.22
Multi-Media Artists and Animators	2,518	2,591	2,788	10.72
Music Directors and Composers	2,577	2,564	2,476	-3.92
Musical Instrument Repairers and Tuners	140	148	158	12.86
Musicians and Singers	3,870	3,860	3,886	0.41
Photographers	11,256	11,177	11,353	0.86
Producers and Directors	1,890	1,887	1,787	-5.45
Public Relations Managers	1,047	1,070	1,247	19.10
Public Relations Specialists	4,270	4,358	4,443	4.05
Radio and Television Announcers	442	442	484	9.50
Set and Exhibit Designers	869	865	880	1.27
Sound Engineering Technicians	340	332	354	4.12
Technical Writers	1,581	1,673	1,559	-1.39
Writers and Authors	5,420	5,404	5,445	0.46
Total	66,700	67,267	68,477	2.66

Source: Economic Modeling Specialist, Inc. Complete Employment, Seattle CVI 2008

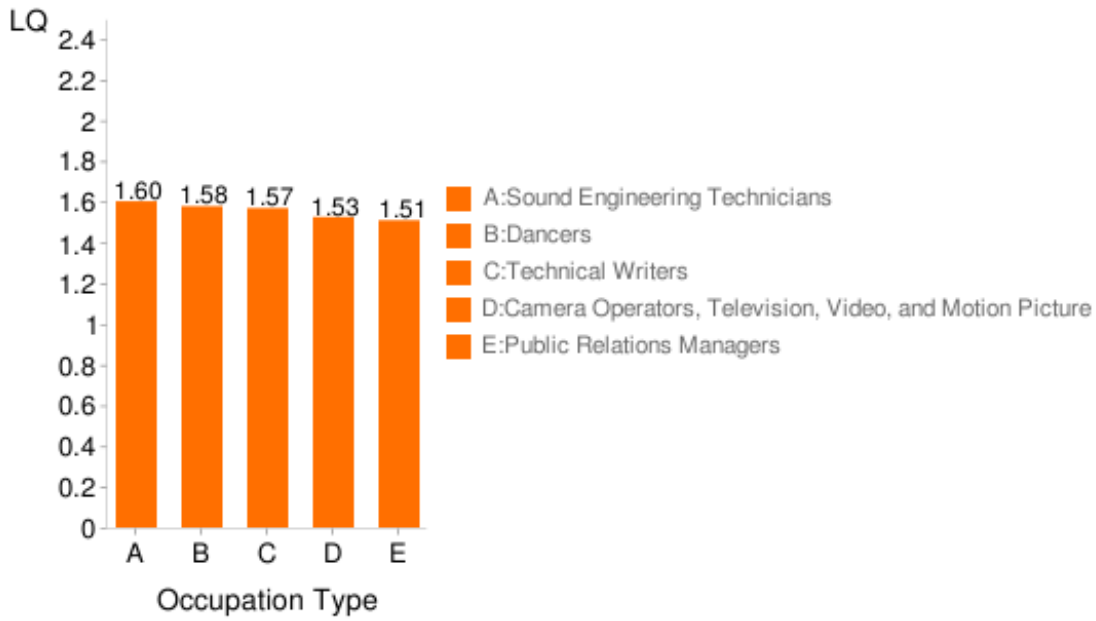
Table# 13
Seattle MSA Jobs by LQ, 2006 to 2008

Regions : King, Pierce, Snohomish

Occupation Type	2007 State LQ	2008 State LQ	2007 National LQ	2008 National LQ
Actors	1.46	1.41	1.41	1.33
Advertising and Promotions Managers	1.42	1.27	0.96	1.14
Agents and Business Managers of Artists, Performers, and Athletes	1.20	1.20	0.94	0.92
Architects, Except Landscape and Naval	1.44	1.45	1.92	2.14
Art Directors	1.30	1.30	1.33	1.39
Audio and Video Equipment Technicians	1.23	1.56	1.04	1.26
Broadcast Technicians	1.28	1.31	1.17	1.10
Camera Operators, Television, Video, and Motion Picture	1.53	1.49	1.43	1.35
Choreographers	1.28	1.25	1.01	1.23
Commercial and Industrial Designers	1.42	1.38	1.60	1.67
Dancers	1.58	1.55	1.78	1.90
Directors, Religious Activities	1.11	1.10	0.99	1.00
Editors	1.27	1.25	1.07	0.91
Fashion Designers	1.38	1.34	1.41	1.33
Film and Video Editors	1.48	1.35	0.97	0.94
Fine Artists including Painters, Sculptors, and Illustrators	1.29	1.25	1.53	1.45
Floral Designers	1.10	1.10	1.30	1.35
Graphic Designers	1.29	1.38	1.32	1.41
Interior Designers	1.39	1.46	1.39	1.56
Landscape Architects	1.50	1.38	2.19	2.21
Librarians	1.17	1.09	1.20	1.12
Media and Communication Equipment Workers, All Other	1.33	1.51	2.07	2.20
Media and Communication Workers, All Other	1.36	1.32	1.95	1.95
Multi-Media Artists and Animators	1.42	1.43	1.90	2.00
Music Directors and Composers	1.20	1.18	1.28	1.24
Musical Instrument Repairers and Tuners	1.11	1.13	0.81	0.90
Musicians and Singers	1.26	1.28	1.36	1.38
Photographers	1.23	1.24	1.41	1.45
Producers and Directors	1.47	1.43	1.37	1.24
Public Relations Managers	1.51	1.35	1.69	1.82
Public Relations Specialists	1.29	1.32	1.42	1.36
Radio and Television Announcers	0.96	1.09	0.74	0.86
Set and Exhibit Designers	1.34	1.32	1.54	1.56
Sound Engineering Technicians	1.60	1.60	1.42	1.42
Technical Writers	1.57	1.54	2.55	2.35
Writers and Authors	1.25	1.26	1.35	1.36

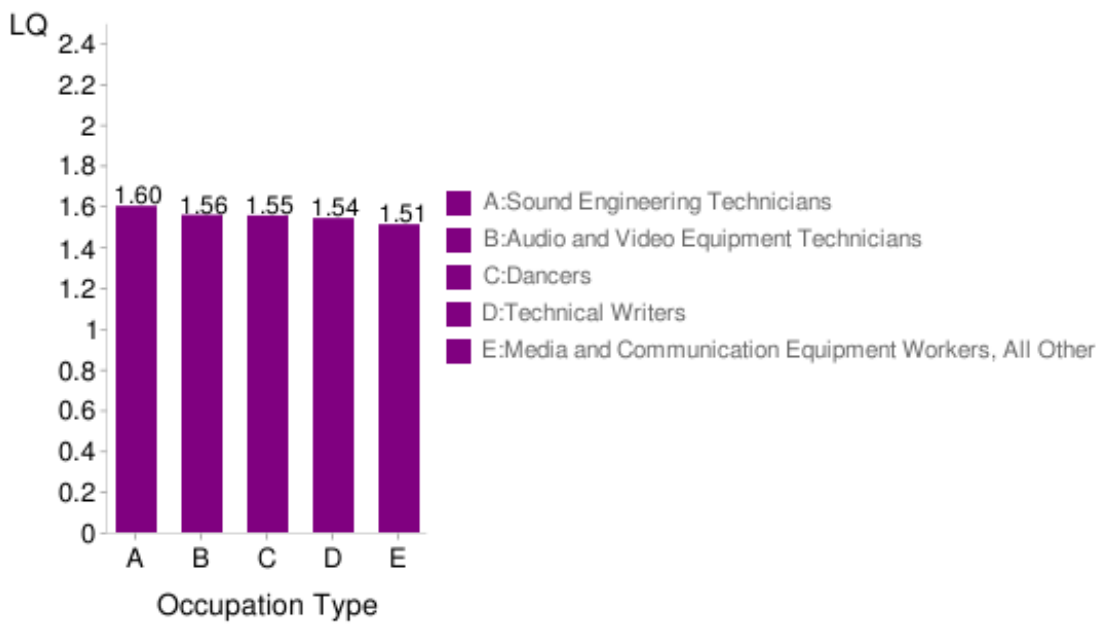
Source: Economic Modeling Specialist, Inc. Complete Employment, Seattle CVI 2008

Chart# 12
State Location Quotient 2007



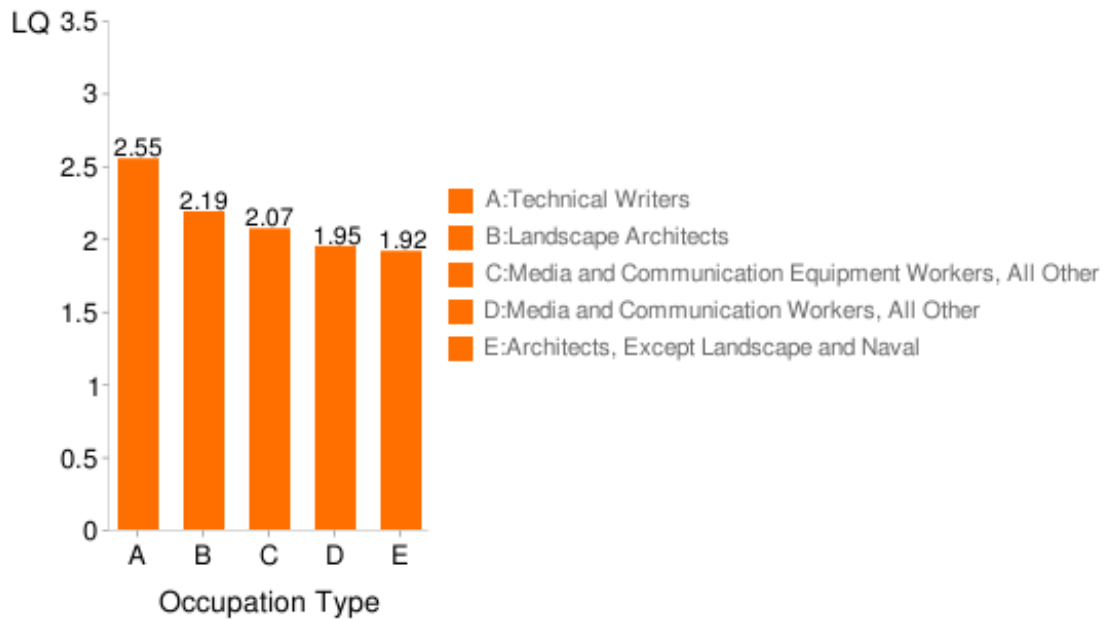
Source: Economic Modeling Specialist, Inc. Complete Employment, Seattle CVI 2008

Chart# 13
State Location Quotient 2008



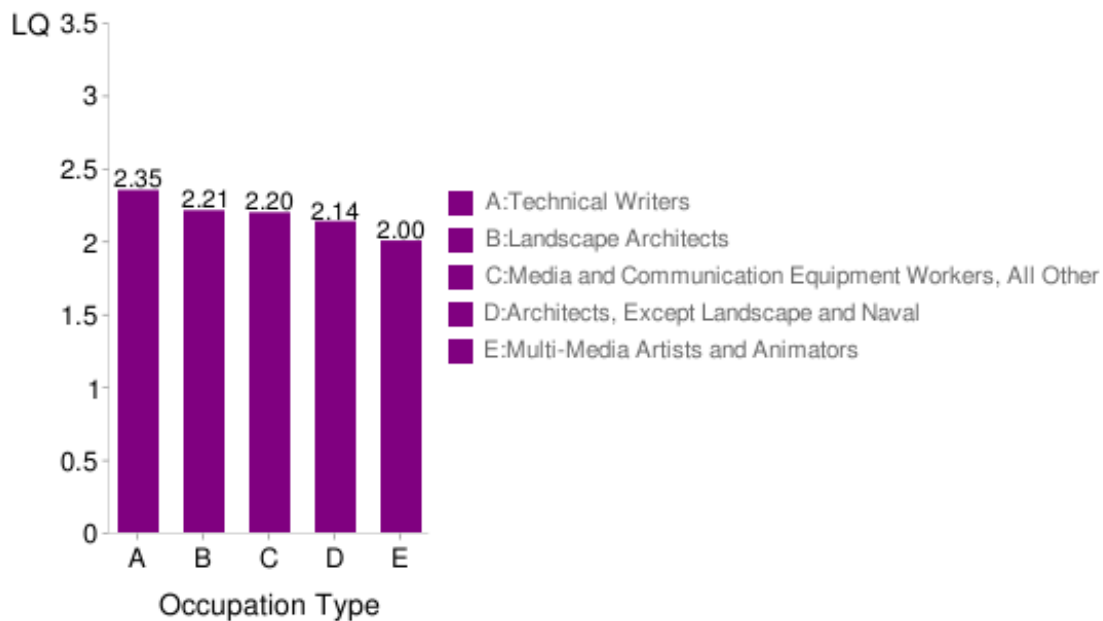
Source: Economic Modeling Specialist, Inc. Complete Employment, Seattle CVI 2008

Chart# 14
National Location Quotient 2007



Source: Economic Modeling Specialist, Inc. Complete Employment, Seattle CVI 2008

Chart# 15
National Location Quotient 2008



Source: Economic Modeling Specialist, Inc. Complete Employment, Seattle CVI 2008

Table# 14
Seattle Jobs by Occupation, 2008

Regions : Seattle

Occupation Type	2008 Jobs
Actors	1,011
Advertising and Promotions Managers	320
Agents and Business Managers of Artists, Performers, and Athletes	299
Architects, Except Landscape and Naval	1,556
Art Directors	1,157
Audio and Video Equipment Technicians	433
Broadcast Technicians	336
Camera Operators, Television, Video, and Motion Picture	273
Choreographers	146
Commercial and Industrial Designers	693
Dancers	265
Directors, Religious Activities	344
Editors	731
Fashion Designers	538
Film and Video Editors	183
Fine Artists including Painters, Sculptors, and Illustrators	982
Floral Designers	708
Graphic Designers	1,887
Interior Designers	912
Landscape Architects	531
Librarians	974
Media and Communication Equipment Workers, All Other	328
Media and Communication Workers, All Other	1,270
Multi-Media Artists and Animators	1,374
Music Directors and Composers	1,484
Musical Instrument Repairers and Tuners	68
Musicians and Singers	2,167
Photographers	5,028
Producers and Directors	1,112
Public Relations Managers	587
Public Relations Specialists	2,045
Radio and Television Announcers	324
Set and Exhibit Designers	552
Sound Engineering Technicians	251
Technical Writers	518
Writers and Authors	3,449
Total	34,836

Source: Economic Modeling Specialist, Inc. Complete Employment, Seattle CVI 2008

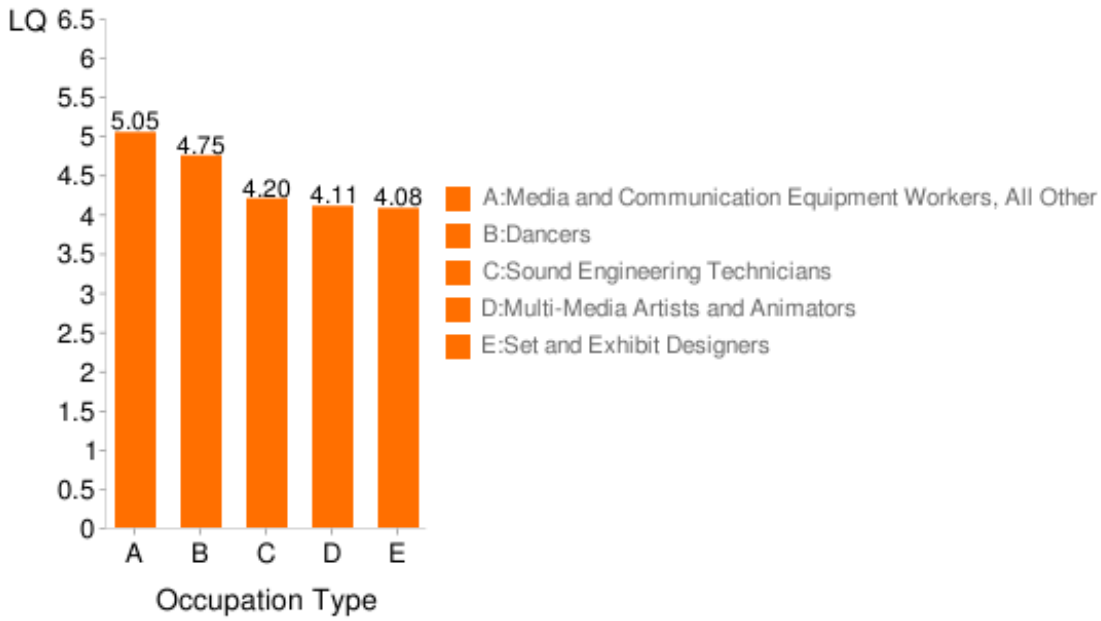
Table# 15
Seattle Jobs by Location Quotient, 2008

Regions : Seattle

Occupation Type	2008 National LQ
Actors	3.94
Advertising and Promotions Managers	2.30
Agents and Business Managers of Artists, Performers, and Athletes	2.26
Architects, Except Landscape and Naval	3.93
Art Directors	3.35
Audio and Video Equipment Technicians	3.20
Broadcast Technicians	3.29
Camera Operators, Television, Video, and Motion Picture	3.71
Choreographers	2.42
Commercial and Industrial Designers	3.47
Dancers	4.75
Directors, Religious Activities	1.02
Editors	1.70
Fashion Designers	3.40
Film and Video Editors	2.50
Fine Artists including Painters, Sculptors, and Illustrators	3.63
Floral Designers	2.73
Graphic Designers	2.70
Interior Designers	3.59
Landscape Architects	3.39
Librarians	2.20
Media and Communication Equipment Workers, All Other	5.05
Media and Communication Workers, All Other	3.86
Multi-Media Artists and Animators	4.11
Music Directors and Composers	3.09
Musical Instrument Repairers and Tuners	1.60
Musicians and Singers	3.21
Photographers	2.68
Producers and Directors	3.21
Public Relations Managers	3.56
Public Relations Specialists	2.61
Radio and Television Announcers	2.39
Set and Exhibit Designers	4.08
Sound Engineering Technicians	4.20
Technical Writers	3.25
Writers and Authors	3.58

Source: Economic Modeling Specialist, Inc. Complete Employment, Seattle CVI 2008

Chart# 17
National Location Quotient 2008



Source: Economic Modeling Specialist, Inc. Complete Employment, Seattle CVI 2008

Seattle Nonprofit Arts Organization Counts 2008

Seattle reported 308 arts-related organizations within the 2008 database. In 2008, Theatre organizations showed the largest proportional share of art organizations followed by music organizations, dance, singing and choral groups and film and video organizations. Cultural/Ethnic Awareness organizations made up the largest proportional share of the state's arts-active organizations.

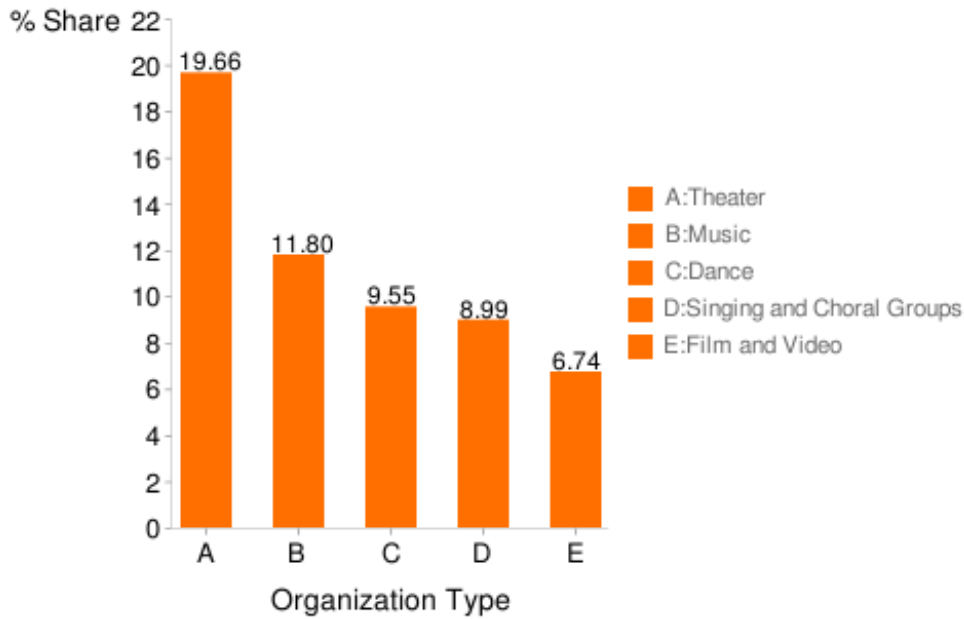
Table# 16
Seattle Arts Organizations by Type, 2008

Regions : Seattle

Arts Organizations 2008	Number	Share	Arts-Active Organizations 2008	Number	Share
Art Museums	2	1.12%	Other Arts & Culture Organizations	7	5.38%
Arts & Culture	7	3.93%	Fund Raising & Fund Distribution	2	1.54%
Arts & Humanities Councils & Agencies	4	2.25%	Management & Technical Assistance	0	0.00%
Arts Education	9	5.06%	Professional Societies & Associations	4	3.08%
Arts Services	2	1.12%	Single Organization Support	19	14.62%
Alliances & Advocacy	3	1.69%	Other Arts & Culture Support Organizations	3	2.31%
Ballet	1	0.56%	Children's Museums	1	0.77%
Bands & Ensembles	5	2.81%	Commemorative Events	0	0.00%
Dance	17	9.55%	Community Celebrations	0	0.00%
Film & Video	12	6.74%	Cultural/Ethnic Awareness	28	21.54%
Folk Arts	4	2.25%	Fairs	2	1.54%
Music	21	11.80%	Folk Arts Museums	0	0.00%
Opera	2	1.12%	Historical Organizations	9	6.92%
Performing Arts	12	6.74%	Historical Societies & Historic Preservation	12	9.23%
Performing Arts Centers	6	3.37%	History Museums	4	3.08%
Singing & Choral Groups	16	8.99%	Humanities	14	10.77%
Symphony Orchestras	12	6.74%	Media & Communications	2	1.54%
Theater	35	19.66%	Museums	1	0.77%
Visual Arts	8	4.49%	Natural History & Natural Science Museums	0	0.00%
	0	0.00%	Performing Arts School	6	4.62%
	0	0.00%	Printing & Publishing	10	7.69%
	0	0.00%	Radio	3	2.31%
	0	0.00%	Research Institutes & Public Policy Analysis	0	0.00%
	0	0.00%	Science & Technology Museums	1	0.77%
	0	0.00%	Television	2	1.54%
Totals	178	100%	Totals	130	100%

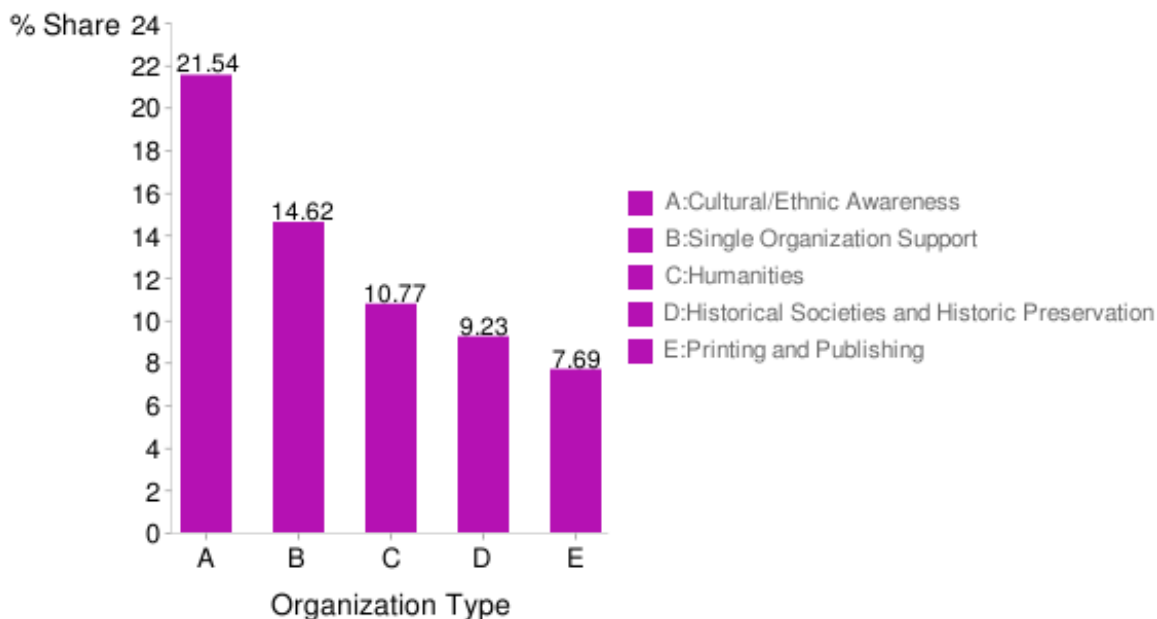
Source: National Center for Charitable Statistics, Core PC Data Base for Arts, Cultural and Humanities Organizations, Seattle CVI 2008

Chart# 18
Arts Organizations %Share 2008



Source: National Center for Charitable Statistics, Core PC Data Base for Arts, Cultural and Humanities Organizations, Seattle CVI 2008

Chart# 19
Arts-Active Organizations %Share 2008



Source: National Center for Charitable Statistics, Core PC Data Base for Arts, Cultural and Humanities Organizations, Seattle CVI 2008

2008 Seattle Arts Organization Revenues

Arts organizations are generally qualified within the CVI as organizations with a primary mission in presenting or serving mediums that are traditionally categorized as "the arts." These types of organizations include the traditionally subsidized arts such as visual arts museums, the symphony, the opera, the ballet and the theater. Within the 2008 database, over \$433 million in revenues were reported for nonprofit arts organizations. As shown in Chart #22, the greatest proportion of these revenues came from Program Revenues and Contributions in 2008. Organization revenues measured within this study can be affected by the number of organizations reporting from year to year, categorization and general reporting errors as submitted by individual agencies, disbursements of

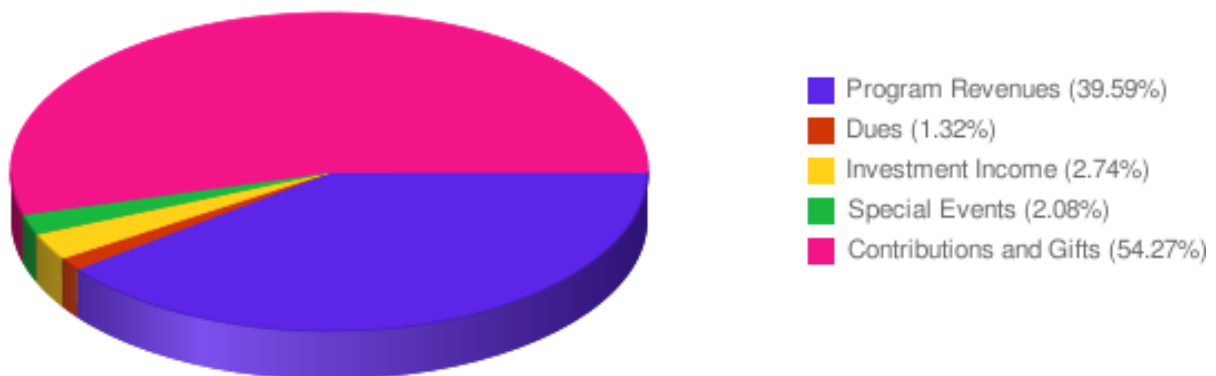
federal grants, and individual organization fundraising efforts, such as capital campaigns. Generally, these fluctuations occur throughout nonprofit revenue measurements across the nation as reported in this study. Due to this, the annual index values provide a more informative indicator of nonprofit organization health, rather than the total revenue figures. However, revenue figures as aggregated within this study provide a substantive approximation of dollar amounts going to nonprofit arts organizations within a reporting period.

Table# 17
Seattle Arts Organization Revenues, 2008

Region	Program Revenues	Investment Income	Special Events	Contributions, Gifts & Grants	Membership Dues	Total Revenues
Seattle	\$171,767,779	\$11,873,129	\$9,005,275	\$235,433,504	\$5,743,826	\$433,823,513
Totals	\$171,767,779	\$11,873,129	\$9,005,275	\$235,433,504	\$5,743,826	\$433,823,513

Source: National Center for Charitable Statistics, Core PC Data Base for Arts, Cultural and Humanities Organizations, Seattle CVI 2008

Chart# 20
Nonprofit All Organizations Income 2008



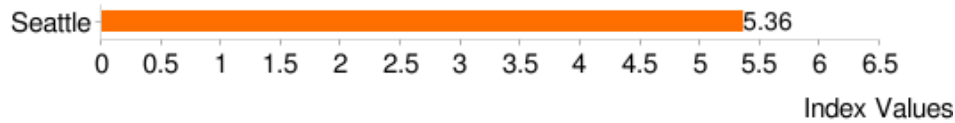
Source: National Center for Charitable Statistics, Core PC Data Base for Arts, Cultural and Humanities Org, Seattle CVI 2008

Table# 18
Seattle Arts Organization Index, 2008

Region	Total Revenues	Per Capita	Index
Seattle	\$433,823,513	539.75	5.36
Totals	\$433,823,513	539.75	5.36

Source: National Center for Charitable Statistics, Core PC Data Base for Arts, Cultural and Humanities Org, Seattle CVI 2008

Chart# 21
Nonprofit All Organizations Index 2008



Source: National Center for Charitable Statistics, Core PC Data Base for Arts, Cultural and Humanities Org, Seattle CVI 2008

2008 Seattle Arts-Active Organization Revenues

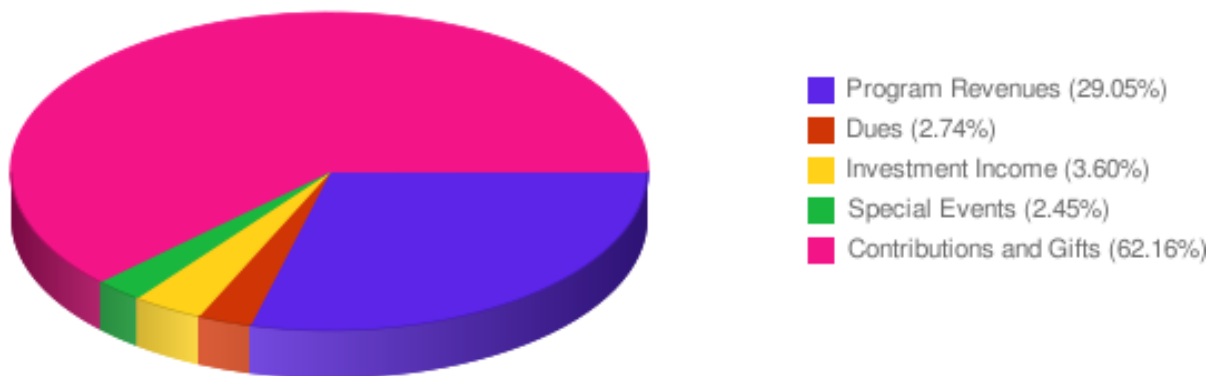
Arts-active organizations are generally qualified within the CVI as organizations that do not have primary missions related to serving or presenting the arts, but do conduct a number of activities that can be considered "arts-based." For example, within any history museum, there is a significant amount of arts activities associated with exhibit design. Additionally, there are inherently close ties between humanities, culture and the arts. Within the 2008 database, over \$164 million in revenues were reported for nonprofit arts-active organizations. As shown in Chart #24, the greatest proportion of these revenues came from contributions, gifts and grants. Organization revenues being measured within this study can be affected by the number of organizations reporting from year to year, categorization and general reporting errors as submitted by individual agencies, disbursements of federal grants, and individual organization fundraising efforts, such as capital campaigns. Generally, these fluctuations are occurring throughout nonprofit revenue measurements across the nation as reported in this study. Due to this, the annual index values provide a more informative indicator of nonprofit organization health, instead of the total revenue figures. Though, revenue figures as aggregated within this study provide a substantive approximation of dollar amounts going to nonprofit arts organizations within a reporting period.

Table# 19
Seattle Arts-Active Organization Revenues, 2008

Region	Program Revenues	Investment Income	Special Events	Contributions, Gifts & Grants	Membership Dues	Total Revenues
Seattle	\$47,778,614	\$5,927,219	\$4,031,446	\$102,236,764	\$4,498,802	\$164,472,845
Totals	\$47,778,614	\$5,927,219	\$4,031,446	\$102,236,764	\$4,498,802	\$164,472,845

Source: National Center for Charitable Statistics, Core PC Data Base for Arts, Cultural and Humanities Organizations, Seattle CVI 2008

Chart# 22
Nonprofit Arts-Active Organizations Income 2008



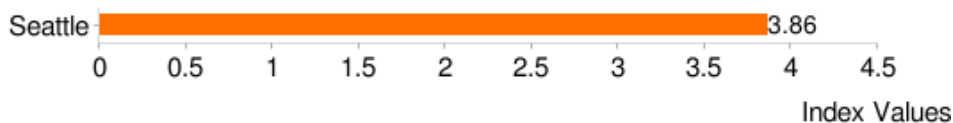
Source: National Center for Charitable Statistics, Core PC Data Base for Arts, Cultural and Humanities Org, Seattle CVI 2008

Table# 20
Seattle Arts-Active Organization Index, 2008

Region	Total Revenues	Per Capita	Index
Seattle	\$164,472,845	204.63	3.86
Totals	\$164,472,845	204.63	3.86

Source: National Center for Charitable Statistics, Core PC Data Base for Arts, Cultural and Humanities Org, Seattle CVI 2008

Chart# 23
Nonprofit Arts-Active Organizations Index 2008



Source: National Center for Charitable Statistics, Core PC Data Base for Arts, Cultural and Humanities Org, Seattle CVI 2008

2008 Seattle Photography Store Sales

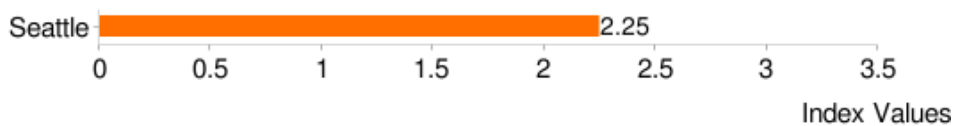
This category comprises establishments primarily engaged in either retailing new cameras, photographic equipment, and photographic supplies or retailing new cameras and photographic equipment in combination with activities, such as repair services and film developing (US Census Bureau). Total sales for Seattle examined for the year 2008 were \$8.5 million. The index value for photography store sales in Seattle, shown in Table #21 was 2.25, indicating per capita sales within this category of the CVI™ to be much higher than the national per capita average.

Table# 21
Seattle Photography Store Sales, 2008

Region	Photography Store Sales	Per Capita	Index
Seattle	\$8,474,000	10.54	2.25
Totals	\$8,474,000	10.54	2.25

Source: Economic Modeling Specialist, Inc., Seattle CVI 2008

Chart# 24
Industry Sales Index 2008



Source: Economic Modeling Specialist, Inc., Seattle CVI 2008

2008 Seattle Musical Instrument Sales

This industry comprises 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 (US Census). Total sales for Seattle examined for the year 2008 were \$16 million. The index value for musical instrument store sales in Seattle, shown in Table #22 was 1.98, indicating per capita sales within this category of the CVI™ to be much higher than the national per capita average.

Table# 22
Seattle Musical Instrument Store Sales, 2008

Region	Music Store Sales	Per Capita	Index
Seattle	\$16,069,000	19.99	1.98
Totals	\$16,069,000	19.99	1.98

Source: Economic Modeling Specialist, Inc., Seattle CVI 2008

Chart# 25
Industry Sales Index 2008



Source: Economic Modeling Specialist, Inc., Seattle CVI 2008

2008 Seattle Book and Record Store Sales

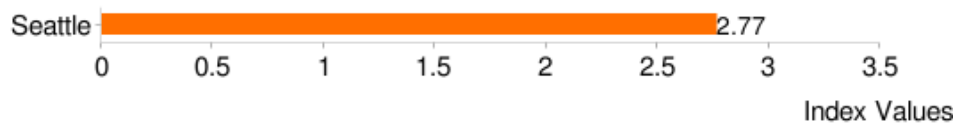
This CVI™ category comprises establishments primarily engaged in retailing new books as well as establishments primarily engaged in retailing new prerecorded audio and video tapes, CDs and records (US Census). Total sales for Seattle examined for the year 2008 were \$63.2 million. The index value for book and record store sales in Seattle, shown in Table #23 was 2.77, indicating per capita sales within this category of the CVI™ to be much higher than the national per capita average.

Table# 23
Seattle Book and Record Store Sales, 2008

Region	Bookstore and Record Store Sales	Per Capita	Index
Seattle	\$63,207,000	78.64	2.77
Totals	\$63,207,000	78.64	2.77

Source: Economic Modeling Specialist, Inc., Seattle CVI 2008

Chart# 26
Industry Sales Index 2008



Source: Economic Modeling Specialist, Inc., Seattle CVI 2008

2008 Seattle Art Gallery/Dealer Revenues

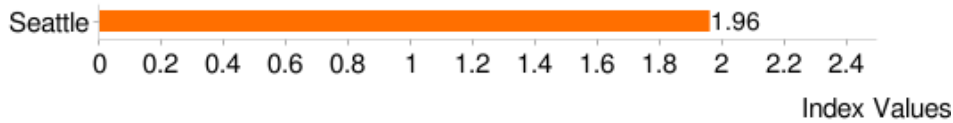
This category includes establishments primarily engaged in retailing original and limited edition art works (US Census Bureau). Total sales for Seattle examined for the year 2008 were \$22.4 million. The index value for art dealer sales in Seattle, shown in Table #24 was 1.96, indicating per capita sales within this category of the CVI™ to be much higher than the national per capita average.

Table# 24
Seattle Art Dealer Sales, 2008

Region	Art dealers	Per Capita	Index
Seattle	\$22,415,000	27.89	1.96
Totals	\$22,415,000	27.89	1.96

Source: Economic Modeling Specialist, Inc., Seattle CVI 2008

Chart# 27
Industry Sales Index 2008



Source: Economic Modeling Specialist, Inc., Seattle CVI 2008

2008 Seattle Individual Artist, Writer and Performer Revenues

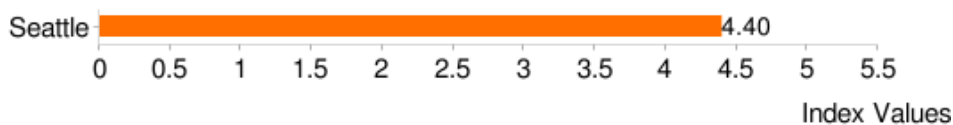
This category includes independent (i.e., freelance) individuals primarily engaged in performing in artistic productions, creating artistic and cultural works or productions, or providing technical expertise necessary for these productions (US Census Bureau). Total sales for Seattle examined for the year 2008 were \$346.3 million. The index value for independent artist sales in Seattle, shown in Table #25 was 4.40, indicating per capita sales within this category of the CVI™ to be much higher than the national per capita average.

Table# 25
Seattle Independent Artist Sales, 2008

Region	Independent artists, writers, and performers	Per Capita	Index
Seattle	\$346,297,000	430.85	4.40
Totals	\$346,297,000	430.85	4.40

Source: Economic Modeling Specialist, Inc., Seattle CVI 2008

Chart# 28
Industry Sales Index 2008



Source: Economic Modeling Specialist, Inc., Seattle CVI 2008

2008 Seattle Performing Arts Participation

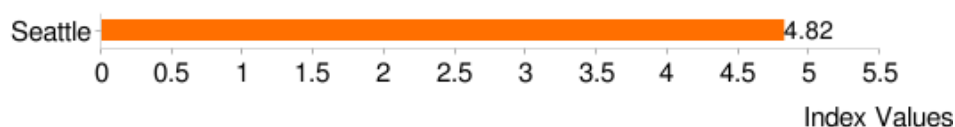
This category includes theater companies and dinner theaters, musical groups and artists, and other performing arts companies primarily engaged in producing live theatrical productions (US Census Bureau). Total sales for Seattle examined for the year 2008 were \$179.6 million. The index value for independent artist sales in Seattle, shown in Table #26 was 4.82, indicating per capita sales within this category of the CVI™ to be much higher than the national per capita average.

Table# 26
Seattle Performing Arts Sales, 2008

Region	Performing Arts Participation	Per Capita	Index
Seattle	\$179,614,000	223.47	4.82
Totals	\$179,614,000	223.47	4.82

Source: Economic Modeling Specialist, Inc., Seattle CVI 2008

Chart# 29
Industry Sales Index 2008



Source: Economic Modeling Specialist, Inc., Seattle CVI 2008

Section Four: Technical Report and Understanding the CVI™

While the informational value of this report is immense, the potential benefit to arts advocacy, planning, and policy-making is equally great. In order to realize the practical value of this research, it is important to review and consider the history of the CVI™ and its differentiation from economic impact studies. Some suggestions for making use of the research are also presented here to encourage immediate application of the research. Finally, the sources of CVI™ data are itemized to provide transparency of the research process.

Developing the Creative Vitality Index™

The CVI™ was developed in the context of innovations in cultural policy and economic development. The CVI™ was initially conceived of to help public sector arts agencies clearly communicate that their work encompasses a much larger segment of creative economic activity than had previously been the case. This was necessary because, beginning in the mid 1960s, when state arts agencies were established and city arts agencies were either founded or expanded, the primary focus of these entities was on the growth of the supply and quality of primarily nonprofit-based arts activities.

These entities made great progress in this area. Once the supply and quality of nonprofit arts activities was greatly bolstered, however, the public sector funders of the nonprofit arts field began to consider how their goals and the work of the nonprofit arts were part of a much larger creative system. They also became aware that the nonprofit arts and public arts policy depended on the health of that larger system to survive in the present and thrive in the future.

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

The CVI™ grew out of a conversation about whether to undertake an economic impact study of the arts. The staff leadership of the Washington State Arts Commission and the Seattle Office of Arts & Cultural Affairs, in collaboration with others, explored ways to expand and enrich the economic argument for support of the arts and especially public funding of the arts. In doing so, the group was influenced by two national conversations concerning economic development: the defining of a creative economy and the outlining of the concept of economic development clusters. Those conversations did something the nonprofit arts community was very late in

doing- they included the related for-profit creative sector in a universe normally reserved for nonprofits.

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

The Relationship of the CVI™ to Economic Impact Studies

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

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

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

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

Making Use of the Creative Vitality Index™

The Creative Vitality Index™ is designed to serve as a tool to inform public policy decision making and to support the work of advocates for the development of the creative economy. Here are some of the major uses of the CVI™: As a definitional tool, the index can be used to call attention to and educate the community at large concerning the components and dynamics of the creative economy. Of particular significance is the promotion of the concept that the creative economy includes both the for-profit and the nonprofit arts-related activities of an area. Many economic studies centered on the arts have focused almost entirely on the nonprofit sector, and the inclusion of for-profit activities is, for many, a new conceptualization of the role of the arts in an economy. This approach locates all arts and arts-related creative activities in a continuum of creative activities.

The index can serve as a source of information for advocacy messaging. Individuals engaged in advocacy on behalf of the creative economy as a whole or elements of it can use the index to do some of the following:

Call the attention of the public to significant changes in the creative economy ecosystem. For example, if contributions from private foundations drop substantially in a year and three major architectural firms leave the area, advocates for a healthy creative economy can call attention to these factors as negative elements that will affect an overall ecosystem. Similarly, if nonprofit arts groups at the same time experience increases in income

from individuals and there are substantial increases in employment within other major creative occupations such as graphic design and advertising, the negative impact of the events noted above may be cushioned or alleviated altogether.

Underscore the economic relationships between the for-profit sector and the nonprofit sector and make the point that a healthy nonprofit arts sector is important to the development of a healthy for-profit sector.

Advocate for improvements to the allocation of resources or the creation of policies that will increase the index numbers through the expansion of the role of a creative economy in a region.

Serve as a framework upon which to define and build a creative coalition. With the components of the Index setting forth a vision for a creative community rather than a nonprofit arts community, those who wish to build coalitions to influence change for the benefit of the development of the creative economy have a broader and deeper platform from which to begin the conversation.

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

More on the CVI™ Data Sources

Index data streams are analyzed by WESTAF and taken from two major data partners: the Urban Institute's National Center for Charitable Statistics, and Economic Modeling Specialists, Inc (EMSI).

The Urban Institute's National Center for Charitable Statistics aggregates information from the Internal Revenue Service's 990 forms. The forms are required to be submitted by nonprofit 501(c) organizations with annual gross receipts of \$25,000 or more. Organizations with more than \$25,000 but less than \$250,000 in annual gross receipts can file a 990 EZ form that collects less information. The CVI uses the information contained in the 990 forms to identify changes in charitable giving in an area. These numbers are the best available but are not absolute. Some numbers may not be reported because of errors made in the completion of the form. These include nested fund transfers within larger fund allocations that include the arts in a significant way but are not broken out, and/or the failure to capture data because an organization is either not required to file a 990 or does not file the full 990 form, thus limiting the level of data available.

Economic Modeling Specialists, Inc.'s (EMSI) expertise is centered on regional economics, data analysis, programming, and design so that it can provide the best available products and services for regional decision makers. In an effort to present the most "complete" possible picture of local economies, EMSI estimates jobs and earnings for all workers using Bureau of Labor Statistics data, data from the U.S. Bureau of Economic Analysis, and information from the U.S. Census Bureau. Because the number of non-covered workers in a given area can be large, job figures from EMSI will often be much larger than those in state LMI data. In order to estimate occupation employment numbers for a region, EMSI first calculates industry employment, then uses regionalized staffing patterns for every industry and applies the staffing patterns to the jobs by industry employment data in order to convert industries to occupations. EMSI bases occupation data on industry data because it is generally more reliable and is always published at the county level, whereas occupation data is only published by Occupational Employment Statistics (OES) region (usually 4-6 economically similar counties). Occupation employment data includes proprietors and self-employed workers. EMSI uses nearly 90 federal, state and private sources including the U.S. Department of Commerce, the U.S. Department of Labor, The U.S. Department of Education, the U.S. Department of Housing and Urban Development, The U.S. Department of Health and Human Services, the U.S. Postal Service, and the Internal Revenue Service. (Partially Reprinted from www.economicmodeling.com)

Getting More Out of the CVI™

WESTAF's research and development team is committed to delivering the highest quality research in broadly accessible formats. Please visit CreativeVitalityIndex.org to learn more about the CVI™, and how it can be additionally useful.