“Most people recognize the value and importance of performing, visual and other forms of art on individuals and quality of life in general, but don’t often connect the incredible business opportunities and contributions a strong and healthy arts community brings to a local economy.”

- Lorraine Clarno, President, Beaverton Area Chamber of Commerce
INTRODUCTION

Since 1967, the Oregon Arts Commission has fostered creativity and supported the development of the arts and artists in Oregon through special initiatives, technical assistance, training, and advocacy. But just how creative are we as a state? How have our efforts, through policy and funding, made a difference? What role does creativity play in local communities?

In 2006, we set out to answer these questions by commissioning a Creative Vitality Index for Oregon. A concept developed by our colleagues at the Washington State Arts Commission, the Creative Vitality Index measures the health of the creative economy in a city, county, state or other geographic area as it compares to the national index, and creates a benchmark for future measurement. Using readily available, inexpensive data on employment and community participation, the index measures for-profit and nonprofit arts-related activities, as well as participation in the arts, to reflect the vigor of this sector of the economy and culture.

The Creative Vitality Index is a departure from the types of arts economic impact studies we have commissioned in the past. Why move away from the traditional model? An index captures a more complete picture of the health of a creative economy, while most economic impact studies measure the impact of nonprofit arts organizations. Economic impact studies do not count the thousands of people who make their living by applying creativity outside of the nonprofit arts world: visual artists, graphic designers, writers, architects, etc. Traditional economic impact studies also leave out the thousands of people who participate in the arts by buying music, books, visual art, or musical instruments. The Creative Vitality Index is an attempt to capture this more complete picture of the artistic creativity in our state by looking at both the creative occupations and participation sides of the creative economy.

This report introduces you to the concept of the Creative Vitality Index. What is it? What does it measure? What does it include? We touch on some of the highlights of the first year’s numbers, as well as some of the stories behind the numbers: a whole community reading the same book in Eastern Oregon, a growing visual arts scene in the Columbia Gorge, a designer of high-end bikes in Southern Oregon, to name a few. As you read this report, you might ask: What do I do with this information? The Creative Vitality Index sets a baseline of information to gauge the effect of policy and advocacy at the local level. Keep in mind that this is the first year of data; it is our starting point. Next year, when we have two years of information, we can begin to see which areas, or sub-indexes, changed. Did the occupations in the Gorge go up? Did gallery sales in Portland go down? Did certain policies or events trigger the decline or rise of these sub-indexes? How you use the Creative Vitality Index in your community is up to you.

Around the country, civic leaders, economists, philanthropists, business leaders and arts community leaders are engaged in lively dialogue about what constitutes the creative economy and how it impacts a region’s overall economic and cultural health.

The Creative Vitality Index reflects the broad, systems-oriented thinking behind this dialogue and reinforces that nonprofit arts organizations and public arts agencies are part of an interdependent whole, the creative sector, the vitality of which is essential to the continuing health and vitality of the greater economy and community.

Christine D’Arcy
May 2007
The Creative Vitality Index measures the health of the creative economy in a city, county, state or other geographic area compared to the national index, and creates a benchmark for future measurement. The Index has two major components. One component measures seven indicators of community PARTICIPATION in the arts, the other measures concentrations of arts-related EMPLOYMENT.

### Seven indicators of community PARTICIPATION in the arts.

1. Income of nonprofit arts organization
2. Income of other nonprofit organizations with a record of arts activity
3. Per capita CD and bookstore sales
4. Per capita musical instrument and supply store sales
5. Per capita photography store sales
6. Motion picture theater attendance
7. Per capita museum and art gallery revenues from ticket and product sales

### Arts-related EMPLOYMENT in more than 30 professional categories.

- Actors, Producers and Directors
- Advertising, Promotions Managers
- Agents, Business Managers
- Announcers
- Architects, Landscape Architects
- Architecture Teachers
- Art, Drama, Music Teachers
- Art Directors
- Audio, Video Equipment Technicians
- Broadcast, Sound Technicians
- Camera Operators, TV, Video, Movies
- Commercial, Industrial Designers
- Dancers, Choreographers
- Directors, Religious Activities, Education Editors
- English Language, Literature Teachers
- Fashion, Floral Designers
- Film, Video Editors
- Fine Artists
- Graphic, Interior Designers
- Librarians
- Media Equipment Workers
- Multimedia Artists and Animators
- Music Directors, Composers
- Musical Instrument Repairers, Tuners
- Musicians, Singers
- Other Art, Design Workers
- Other Media, Communications Workers
- Photographers
- Public Relations Managers
- Public Relations Specialists
- Set, Exhibit Designers
- Technical Writers
- Writers and Authors
  - Post-secondary
  - of Artists, Performer, Athletes
Understanding the Creative Vitality Index

What is the Creative Vitality Index?
The Creative Vitality Index is an annual measure of the health of the arts-related creative economy in a specified geographic area.

What is an index?
An index is a statistical term that means a “quantity whose variation over a period of time measures the change in some phenomenon.” Indexes draw from multiple sources of data that represent the “phenomenon.” The most well-known examples of indexes are the Dow Jones Industrial Average, the Consumer Price Index and the Index of Leading Economic Indicators, which measure the health of our economy.

What does the Creative Vitality Index measure?
In the case of the Creative Vitality Index, the “phenomenon” measured is the economic well-being of the creative sector in a determined area. It combines seven different participatory indicators, like bookstore sales, film attendance, or gallery sales, as well as primary and secondary arts-related occupations. This combined information is compared to the national average, which is one. Any Creative Vitality Index number above 1.00 is better than the national average; a number below 1.00 is less than the national average.

Where does this information come from?
The Creative Vitality Index draws data from four major sources: the Oregon Employment Department, the Urban Institute’s National Center for Charitable Statistics, the Oregon State Department of Revenue, and the commercial data source Claritas.

Why were these measures picked for the Creative Vitality Index?
The Creative Vitality Index comprises data that were selected for four core reasons:

1) They are pre-existing and do not require the collection of additional data,

2) They are available in the form of annual updates,

3) They can be easily compared across states and in regions within states, and

4) Experts have determined that they are reliable.

The index includes two major components: one measures seven indicators of community participation in the arts, and the other measures concentrations of arts-related employment.

The participation indicators include items such as “income of nonprofit organizations,” which incorporates contributions and tickets, reflecting participation. Other indicators are per-capita sales of musical instruments and music supply stores. Because both professional and amateur musicians buy from these stores, the sales data capture the expenditures of similar yet diverse customers, including high school students, members of garage bands, and professional jazz musicians. Traditional economic impact studies do not include this type of information.

The second data stream in the index measures arts-related employment. The United States Bureau of Labor Statistics (BLS) provides a framework for states to conduct surveys that count and categorize individuals into occupational categories, including those related to the creative economy. The occupational detail is reported according to Workforce Development Areas (WDA), which are artificial but often geographically rational segmentations of a state. The data from the WDAs can be broken down to reflect cities, counties, or other geographic and political subdivisions. Like the measure of participation, the jobs included in the Creative Vitality Index were selected to represent key work activities in the creative economy.

What the Creative Vitality Index does and doesn’t measure
The Creative Vitality Index is not an index of raw creativity. The Creative Vitality Index captures the economic dimension of creative activity in an economy, not the creative potential of individuals.

The Creative Vitality Index does not measure economic activity in the area of the technology

Continued on Page 4
Building the Creative Vitality Index

Data collected from seven sources of community participation as well as arts-related employment information create the framework for the Creative Vitality Index.

Oregon ranks slightly higher than the national average (1.00) in the Creative Vitality Index.

National (Baseline) Creative Vitality Index

Oregon’s Creative Vitality Index

Multnomah, Washington Counties Creative Vitality Index

Oregon ranks slightly higher than the national average (1.00) in the Creative Vitality Index.
sector. While the developers of the index believe there is a strong connection between the creative sector and the technology sector, the economic dynamics of the technology sector are outside of the scope of the Creative Vitality Index.

The Creative Vitality Index does not measure self-employment or online transactions (i.e. purchasing music or books online). Regular collection of this data simply does not occur. Since this information is not collected in other states where the Creative Vitality Index has been implemented, it does not put Oregon at a disadvantage—we are comparing apples to apples, not apples to oranges.

The Creative Vitality Index favors participation and employment in the nonprofit arts. Defining the creative sector as a continuum that ranges from the non-profit arts through related for-profit activities, the index seeks to capture a wide range of arts-related activities.

The Creative Vitality Index can be used as a tool for comparison; however, its greatest power is its ability to inform a self-diagnosis process, and contribute to the design of an improvement plan.

A state or community’s index rating should be understood in the context of an economy’s size and trading position. For example, a community with a relatively small population that is not a trading center may continually have a relatively modest Creative Vitality Index rating. Such a rating may not indicate failure for an area, but that it has to grow in different ways to even have the potential to expand its Creative Vitality Index.

Is it an economic impact study?

No. Indexes that measure creativity and arts economic impact studies both address the need to confirm the positive and contributing role of the arts in an economy. However, traditional economic impact studies only focus on the number of people employed in the nonprofit arts sector, direct and indirect spending related to the arts, and the multiplier effect on community impact (i.e. money spent on restaurants and hotels).

The Creative Vitality Index moves beyond this imperative and seeks to do two other things: 1) Define the nonprofit arts as part of a variety of interrelated creative activities that begin with the nonprofit arts and extend to the for-profit arts; and 2) Provide an estimate of the relative health of the creative economy in an area.

The Creative Vitality Index can exist alongside an economic impact study of the arts. The two can complement one another by taking different approaches to address similar issues, but they report on different facts.

Oregon’s Creative Vitality

The baseline score for the Creative Vitality Index is 1.00, which is the national score using the same data streams used locally. A region’s score reflects a value relative to this national baseline; a score of 1.00 or greater means that the area has a relatively strong arts sector.

Oregon’s Creative Vitality Index score for 2006 was 1.05, slightly higher than the national average. Among the sub-indexes that make up the larger index, Oregon scores high in book and record sales per capita (1.44) as well as in music supply sales (1.23). The state is near the 1.00 national benchmark in most other measures in the community participation section. At .95, Oregon’s occupational employment in creative sectors is slightly lower than the national average.

While figures from one or two years can show us where we stand relative to the national baseline, the true application of the Creative Vitality Index is in reflecting changes from year to year in a given study area. Over the coming years, the index will serve as a tool to track the evolution of Oregon’s creative sector and help maintain its strength and liveliness.

How can the Creative Vitality Index be used in my community?

The Creative Vitality Index can inform the public policy decision-making process and support advocates who seek to further develop the creative economy. The data collected this first year serves as a baseline of where a community falls in the creative economy continuum and where improvements can be made. When subsequent data is released, a community can see improvements, or declines, and encourage policy changes in the appropriate areas.

Other uses include:

• Calling attention to and educating the community at large on the varied components of the creative economy.

• Promoting the concept that the creative economy includes both for-profit and nonprofit arts-related activities.

• Bringing attention to significant changes in the creative economy ecosystem. For example, if contributions from private foundations drop substantially in a year and three local theater groups close their doors, it’s time for action.

• Acting as a framework upon which to define and build a coalition to support and expand the creative economy.

• Serving as a diagnostic tool to provide a baseline and then annually measure changes in the creative economy.

Where else has the Creative Vitality Index been performed?

Currently, you can find Creative Vitality Index data for Oregon and Washington, and the cities of Seattle and Denver. Other states, including Utah and New Mexico, are in the process of collecting data.
## Creative Vitality Index

*Per capita by Workforce Development Area*

The Creative Vitality Index is based on a national average of 1.0. Indexes above 1.0 are above average; below 1.0 is less than the national average.

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

**Oregon State**

1.05

With a national baseline of 1.00, Oregon's counties, measured in Workforce Development Areas (WDA), ranked from 2.16 to .53 in the Creative Vitality Index.
In 1988, more than one hundred writers, editors, readers and literary artists gathered at Wallowa Lake in eastern Oregon to share their love of the West and the written word. Since then, Fishtrap Inc., the nonprofit organization that organized that first meeting of the literary minds, has expanded its reach to offer writing workshops and gatherings, a fellowship program, and a writer’s retreat on the Imnaha River, among other activities.

Each year, hundreds of accomplished and emerging authors, playwrights, poets, songwriters and filmmakers migrate to Wallowa County to write about, and within, the epic-inspiring landscape between Hells Canyon and the rugged Eagle Cap Wilderness.

That influx of visiting writers has an economic ripple effect on the area that traditional impact studies might not capture. The Creative Vitality Index (CVI) uncovers that economic dimension by homing in on statistics such as per capita book sales, for example. The CVI shows that the region (Wallowa, Union and Baker Counties) scores far beyond the nation in book sales per capita ($41.81), compared with the national average ($30.78).

And Fishtrap participants and visitors don’t just buy books; they buy musical instruments and artwork, too. The CVI for these counties is higher in museum and art gallery sales than both Oregon and national averages. This kind of data turns what might seem like common sense — that creative enterprises have an economic effect on communities — into practical, measurable facts.

Traditional ways of tracking the relationship between creativity and economic impact rely heavily on measuring nonprofit membership dues, performance ticket sales and direct employment in the arts. The CVI tracks those measures, but it also examines the effect such activity has in the for-profit sector, including book stores, music, entertainment, lodging, restaurants, galleries and more. This paints a more complete picture of precisely how creative people, their work and their interests affect the surrounding community.

The CVI suggests that creative vitality extends beyond the dollars that visitors spend on the arts.
Book sales in the region that is home to Fishtrap (Wallowa, Union and Baker Counties) is $41.81 per capita - far above the national average of $30.78, according to the cvi.

“The Creative Vitality Index is based a national average of 1.00. Indexes above 1.00 are above average; below 1.00 is less then the national average.

“Over 700 people, more than 10% of the county’s population, read a Steinbeck book during the Big Read. Obviously, the number of people who took part in one aspect of the program or another is much higher.”

- Rich Wandschneider, executive director of Fishtrap

the Arts (NEA), the Oregon Arts Commission and the Oregon Cultural Trust to engage Wallowa County residents in the NEA’s Big Read project. The only small, rural towns selected for this national program, Enterprise and Joseph are part of a national effort to rekindle interest in reading among teens and adults.


But they didn’t stop there. Fishtrap held community discussions, potluck dinners and film screenings about Steinbeck’s work and its historic roots in the Dust Bowl days. High school students interviewed 40 senior citizens about the Great Depression. The local photo club helped put together a traveling photo exhibit. National scholars spoke, musicians entertained, and bloggers blogged about the event.

“Over 700 people, more than 10 percent of the county’s population, read a Steinbeck book during the Big Read,” Wandschneider says. “Obviously, the number of people who took part in one aspect of the program or another is much higher.” And, the dollars these people spent during the experience and the community-minded emphasis on the arts they encouraged will have a lasting effect on the community.

fshtrap.org
CREATIVITY STIRS
UP THE GORGE

Because of its easy access and natural beauty, the Columbia River Gorge has long been a tourist destination. The damming of the Columbia River created new opportunities for commerce, with electric power generation, port development and tremendous growth in agriculture.

In recent years, these combined elements have transformed cities like Hood River and The Dalles into destinations for sports enthusiasts, artists, manufacturers and retail business owners.

Today, creativity and commerce flow freely in the Gorge. While windsurfers and kite sailors share the water with grain freighters headed to sea, sail and board designers gather for lunch over a Full Sail microbrew. If you’re in Hood River on First Fridays, the sidewalks and stores are abuzz with artists, business people, tourists and local shoppers, soaking up the latest fine art on display in galleries, retail stores and restaurants.

The newly opened Columbia Center for the Arts in Hood River is a beneficiary of that activity, and maybe even a catalyst for it. In a refurbished 10,000 square foot American Legion Hall, the center houses a gallery, a new theater for the 25-year-old Columbia Arts Stage Troupe, and classroom space for students and community members.

"Before Columbia Arts moved to this location, we averaged around 500 people through the door on First Fridays," says Joanie Thomson, director of the center. Now that it’s more strategically located, Thomson says the center opens its doors to 1,500 people on those special Fridays, and art sales in general have increased by 50 percent. “One of the reasons First Fridays are so successful is the community’s exposure to art in nontraditional places like sporting goods or stationery stores.”

Surprisingly, it is these nontraditional venues, not the artists, that make the sales on First Fridays. “The businesses benefit from the increased pedestrian traffic, but the artists benefit long-term from the exposure,” Thompson says. Many artists receive callbacks and commissions after a First Friday showing, increasing their client base and ultimately, their bottom line.

The vitality of Hood River’s First Fridays may have attracted other entrepreneurial businesses to the downtown. One recent transplant is Polly Schoonmaker, a specialty cake artist who moved her business, Polly’s Cakes, from Portland to Hood River after her wedding in 2003. With degrees in both art history and pastry arts, Schoonmaker draws on both of her creative passions to create her unique, fanciful cakes. “Impressionist paintings and pastry cases have occupied the same space in my mind for years,” she says.

Her creative designs have received national attention and have been featured in Modern Bride, Food & Wine, The Today Show, The Food Network and The Early Show. From Hood River, she serves the Portland metro area and beyond, shipping worldwide from Portland International Airport, 45 minutes away.

Just upriver from Hood River, The Dalles Art Center celebrates 40 years of community arts in a library built with funding from industrialist Andrew Carnegie. Both the Dalles Art Center and the Columbia Art Center bring artists and community members together and also attract new businesses to the area surrounding the Gorge.

With a new tide of visitors, including buyers and sellers, new artists have moved here as well. "Not a week goes by without one or two new artists coming through our door to express interest in showing in our gallery," Thomson says. These artists, inspired by the Gorge’s natural beauty, move to the region “so they can be closer to their work” says Pat Bozanich, past director of The Dalles Art Center. Bozanich and a group of artists, inspired by the Gorge’s natural beauty, move to the region “so they can be closer to their work” says Pat Bozanich, past director of The Dalles Art Center. Bozanich and a group
Measured by art gallery and museums purchases in a five county area in the Gorge, the Creative Vitality Index for the entire region is 4.21, a whopping three times more per capita than the Portland Metro area.

The Creative Vitality Index is based a national average of 1.00. Indexes above 1.00 are above average; below 1.00 is less then the national average.

of dedicated volunteers kicked off the first annual Gorge Artists Open Studio Tour in April 2007. “The Gorge Artists Open Studios will build markets for the work of Gorge artists, demystify the art-making process for the public, building relationships between art lovers and artists, and building community among the artists themselves,” Bozanich says.

Measured by art gallery and museum purchases in a five-county area in the Gorge, the Creative Vitality Index for the entire region is 4.21, three times more per capita than the Portland Metro area.

What’s important to understand about the index, however, is that it also measures participation beyond the work of those who wield the brushes, cameras, potter’s wheels, klieg lights or computer keyboards. Art informs and inspires those who appreciate it and those who purchase it, bringing creative expression into their homes and offices to share with others.

While tourism continues to be a major contributor to the Gorge economy, the Creative Vitality Index indicates that new residents — artists and non-artists alike — have created a secondary economic engine around creativity by starting businesses that employ creative people and cater to their cultural pastimes. Thus, creativity may be the fuel that drives future economic and community development in the region.
With its natural beauty and independent spirit, Oregon both inspires and attracts creative individuals. John Slawta, owner of Land Shark Bicycles in Medford, was drawn to Oregon because it represented what southern California had lost. A bike racer and frame builder, he longed for relief from southern California’s congestion and smog. Intuition told him that Oregon could restore and revive his creativity. And it has.

Slawta now creates lightweight, aesthetically unique, custom-made bikes for the best racers in the world, as well as Hollywood stars, professional sports icons and a few lucky weekend warriors.

What Slawta contributes to Oregon’s economy is significant, though you won’t find him on the Fortune 500 list. He builds 100 bikes a year and does it all without employees. There’s only one bike shop in the state that sells his product. But the bicycling world knows that Land Shark Bicycles come from the state known for being the most bike-friendly in the nation.

Land Shark’s work, and particularly Slawta’s creativity, inspires and excites cycling enthusiasts. Some merely want to get on his waiting list. But others look at his creative work, his one-man, top-quality shop, and his success at doing what he loves to do and wonder: What could a place like Oregon do for my creativity? What could I accomplish there?

Slawta insists that his success in the Medford region has not been a magnet for other frame builders. Maybe that’s just his humility showing through. But now, where his was once the only business of its kind, four custom manufacturers have sprung up. Perhaps the famous United Bicycle Institute in nearby Ashland played a role.

Oregon’s CVI helps us better appreciate the depth of creativity here and nurture its growth. Reviewing the CVI each year, much like reading a barometer for pending weather, will help the state develop policy that hastens new creative endeavors. Creativity is healthy and contagious, to artists and craftspeople like Slawta and anyone else looking for a place where the language of creativity is spoken, understood and actively encouraged.
Oregon’s Creative Occupations

The Occupational Index of the Arts, which is 40% of the state’s total Creative Vitality Index rating, compares the concentrations of arts-related employment at the state and local levels with the nation as a whole. In 2005, there were a total of 20,730 jobs in arts-related occupations, according to the Oregon Employment Department. The majority or 12,388 jobs were classified as “primary arts” occupations. The remaining 8,392 jobs are classified as “secondary arts” occupations.”

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

### Oregon’s Creative Occupations

<table>
<thead>
<tr>
<th>Primary Occupations</th>
<th>2005</th>
<th>Secondary Occupations</th>
<th>2005</th>
</tr>
</thead>
<tbody>
<tr>
<td>Architects, Except Landscape and Naval</td>
<td>1,771</td>
<td>Advertising and Promotions Managers</td>
<td>681</td>
</tr>
<tr>
<td>Landscape Architects</td>
<td>338</td>
<td>Public Relations Managers</td>
<td>833</td>
</tr>
<tr>
<td>Art Directors</td>
<td>266</td>
<td>Agents and Business Managers of Artists, Performers, and Athletes</td>
<td>60</td>
</tr>
<tr>
<td>Fine Artists, Including</td>
<td></td>
<td>Directors, Religious</td>
<td></td>
</tr>
<tr>
<td>Painters, Sculptors, and Illustrators</td>
<td>133</td>
<td>Activities and Education</td>
<td>956</td>
</tr>
<tr>
<td>Multi-Media Artists and Animators</td>
<td>287</td>
<td>Librarians</td>
<td>1,681</td>
</tr>
<tr>
<td>Commercial and Industrial Designers</td>
<td>328</td>
<td>Public Relations Specialists</td>
<td>1,859</td>
</tr>
<tr>
<td>Fashion Designers</td>
<td>473</td>
<td>Media and Communication</td>
<td></td>
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<tr>
<td>Floral Designers</td>
<td>727</td>
<td>Workers, All Other</td>
<td>544</td>
</tr>
<tr>
<td>Graphic Designers</td>
<td>1,966</td>
<td>Audio and Video Equipment Technicians</td>
<td>627</td>
</tr>
<tr>
<td>Interior Designers</td>
<td>610</td>
<td>Broadcast Technicians</td>
<td>394</td>
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<tr>
<td>Set and Exhibit Designers</td>
<td>116</td>
<td>Sound Engineering Technicians</td>
<td>58</td>
</tr>
<tr>
<td>Art and Design Workers, All Other</td>
<td>81</td>
<td>Camera Operators,</td>
<td></td>
</tr>
<tr>
<td>Actors</td>
<td>249</td>
<td>Television, Video, and Motion Picture</td>
<td>293</td>
</tr>
<tr>
<td>Producers and Directors</td>
<td>690</td>
<td>Film and Video Editors</td>
<td>83</td>
</tr>
<tr>
<td>Dancers</td>
<td>154</td>
<td>Media and Communication</td>
<td></td>
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<tr>
<td>Choreographers</td>
<td>124</td>
<td>Equipment Workers, All Other</td>
<td>284</td>
</tr>
<tr>
<td>Music Directors and Composers</td>
<td>326</td>
<td>Musical Instrument Repairers and Tuners</td>
<td>44</td>
</tr>
<tr>
<td>Musicians and Singers</td>
<td>705</td>
<td>Total</td>
<td>8,397</td>
</tr>
<tr>
<td>Editors</td>
<td>997</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Technical Writers</td>
<td>737</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Writers and Authors</td>
<td>441</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Photographers</td>
<td>804</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>12,323</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Total for all occupations** 20,720

Source: Oregon Employment Department

Oregon has an estimated 275,000 microenterprise businesses (with 5 or fewer employees), including artists and creative businesses like LandShark Bikes. This is a major job-producing sector in both rural and urban Oregon and represents over 18 percent of the state’s workforce.
Creative Vitality in Oregon

INDIE MUSIC HEAVEN

This year, BusinessWeek.com called Portland an international hub for independent online music activity and TripAdvisor.com listed Portland as No. 8 of the world’s 10 best cities for independent, or “indie” music. Writing for the Sydney (Australia) Morning Herald, Stephen Armstrong said: “Portland is one of the best-kept music and counterculture secrets in the U.S.”

Oregon’s Creative Vitality Index substantiates what journalists have been saying and what Portland’s twenty- and thirty-somethings probably suspected. Measured against a national baseline, where average per capita sales of music instruments and supplies are $16.23 annually, the Portland area tipped the scales at almost $40 spent by every resident.

Information in the cvi, currently and in upcoming years, can shine a spotlight on just how and why Portland’s indie music scene has developed into a powerful force with the potential to reshape the industry. Understanding what made this growth possible improves our chances of further nurturing this part of Oregon’s creative economy and helping other areas achieve the same success.

When asked about how Portland’s indie music scene came to be, local musicians and fans give a variety of answers. They mention Portland’s large, young fan base and the growing community of creative people in all fields, including filmmakers, artists and designers. They appreciate the fact that the city government and local businesses seem to “get” indie music culture and how it benefits the community. They love Portland’s bike-friendly and pedestrian-friendly streets, as well as its mass transit system.

They are also drawn to Portland for its robust DIY (do it yourself) culture and its support of local businesses and independent stores. Portland has what independent musicians are looking for, including, as one person put it, “good food, good beer, good book stores, good coffee, and good places to enjoy them all.”

“I moved to Portland in 1999 because I hated Santa Fe,” says guitarist Marisa Anderson, “but I still commuted there to work with The Dolly Ranchers, my band.” A solo artist and now a band member of Evolutionary Jazz Band and the Illegal Guardians, Anderson explains why she moved to Portland: “There is a flocking mechanism, a critical mass of people who have moved here.”

Anderson finds Portland attractive for four key reasons: architecture, economics, climate, and location. “Portland has basements, which you need for practice spaces, printing presses, shows, and so forth,” she says. “With its cheap rent and bad weather, people stay indoors more, lending to the more creative products. In 10 hours you can be in the Bay Area, (and it’s) three hours to Seattle. Both of those cities are too expensive to live in, and they’ve had the spotlight on them so long that it makes it difficult for musicians to just do music.”

Bass guitarist Dave Allen came here in 2000 to help Intel develop digital audio services in response to the MP3 download revolution. Years before, Dave played bass in the still-influential punk band Gang of Four. An entrepreneur, he started Pampelmoose, a record label and management company that helps “independent bands that don’t want to sign away their copyrights or master recordings.”

Part of his entrepreneurial enterprise is an indie music blog in partnership with the Portland Visitors Association website (www.pampelmoose.com/pova). The blog helps capture a 25- to 35-year-old market interested in coming to Portland for the music. “What we have is a blog dedicated to bringing visitors to Portland, giving them insight into what makes this city hop at night and, quite often, all weekend,” he said.

Derek Sivers, the founder of CD Baby, an online music retailer, moved to Portland because it “fit his moral values.” It also vibrates with young, talented musicians eager to work while pursuing their artistic goals. He employs 40 or so of them, and to keep them engaged and creative, the company encourages short sabbaticals from work – like going on tour with a band – to help employees pursue their personal creative vision. The company currently features 173,810 artists from all over the world and has paid artists $43,410,990 (with almost $15 million stemming from digital distribution) since its inception.

“For the first year, CD Baby was just me,” Sivers says. “I’d put the day’s orders in my backpack and ride my bike down to the post office. But then friends told friends, and now my little hobby has sold over 3 million CDs worth almost $40 million to people around the world.” And, in contrast to major record companies, the artists get $6 to $12 for each CD sold instead of $1 to $2. “And they get paid weekly,” he adds.

Scott Lewis, known as “Conduit” at CD Baby, says, “People don’t come to Portland to ‘make it,’” they come to make music. Or writing, or film, or whatever their art is.”
Dave Allen, bass player for the legendary band Gang of Four, is one of many creative entrepreneurs changing the face of the music industry. He blogs about music in Portland and beyond daily, while also running an innovative record label and management company, Pampelmoose. Oh, and he still finds time to rock.

**Musical Instrument supply per Capita**

Measured against a national baseline, where average per capita sales of music instruments and supplies are $16.23 annually, the Portland area tipped the scales at almost $40 spent by every resident.

The Creative Vitality Index is based on a national average of 1.00. Indexes above 1.00 are above average; below 1.00 is less than the national average.
Oregon Desert Blooms by Design

Some people trace Central Oregon’s booming design and media industry back to 1980, when Barb and Peter Schenk started The Mandala Agency in Bend. The couple moved to Bend via the Peace Corps, Malaysia, Hawaii, and college in the Willamette Valley.

About the same time, the principals of a small Christian book publishing company in Phoenix moved to Sisters to be with family in Oregon. Multnomah Publishers grew to more than 120 employees before Random House purchased the company in 2006.

Today, a dozen or more creative agencies list Central Oregon as home. Among them, they employ hundreds of creative people, plus dozens more freelancers: artists, designers, photographers and writers who make good wages contracting on a project basis. In the old days, you’d practically have to drag this kind of talent to Oregon’s high desert. Today, the Internet allows people to work from anywhere, and creative people have flocked to Deschutes County for the climate, outdoor recreation, escape from urban stressors and take part in the growing numbers of cultural amenities.

The Creative Vitality Index for Central Oregon, taken in 2006 as a snapshot of sorts, shows that the three-county area (Crook, Deschutes, and Jefferson) has room to grow (0.83), relative to the Oregon average CVI (1.05). However, looking only at occupations data, which constitutes 40% of the total index, the region has the third largest concentration of arts-related jobs in the state (1.19). This is much higher than Oregon’s average for the same creative jobs (.95).

Combining a below-par participation sub index with a very high rating for arts-related jobs, we can assume that these creative job holders are either too busy to partake of other cultural opportunities (buying books, seeing plays and films, purchasing arts or musical instruments, etc.) or, some of those opportunities aren’t as readily available to them as they are elsewhere.

However, that may change radically with new CVI data in 2007 and 2008. As the region continues to swell with new residents, it will also gain new occupations, opportunities for community involvement and, perhaps, more retail stores aimed at satisfying the buying preferences of “cultural creatives.”

1. Multnomah and Washington Counties rank first (2.61), followed by Lane County (1.58).

BrandNavigation is a leader in the Central Oregon creative services sector, delivering design ranging from logos to packaging for both regional and national clients.
Design pioneers David Uttley and Bill Chiaravalle both worked for Multnomah Publishers years ago. Sisters became their home, and over time, they started their own agencies. Today, The DesignWorks Group and BrandNavigation, both in Sisters, are among the largest creative agencies in central Oregon. They each employ about a dozen people, many of them designers and illustrators.


“It's not the most strategic place, in terms of being close to clients,” Sharp says. “But we've made our location a drawing card, inviting clients here to experience the uniqueness.”

Nearby, BrandNavigation offers design, advertising, PR, interactive media, print and TV services. But it, too, has specialized. “We're good at focusing and simplifying,” says Chiaravalle, president and creative director. “Whether for corporate identity, ad systems, packaging or product identity, we seek to define and clarify through a unified brand.” With Intel, Microsoft, the Miami Herald and others in its client portfolio, it’s easy to see how working in the desert doesn’t have to mean being deserted.

The pioneering Mandala Agency in Bend has also grown; it now employs 17 people in Bend and at a second office in Portland. It has attracted people with national and international experience (DBB Needham, Fallon Worldwide, etc.) and sterling clients (Porsche, Volkswagen, General Motors, VISA).

And Ralston 360, another of Bend’s oldest full-service agencies, got its start doing overflow work for Mandala. Its client list is also filled with name brands: Adidas, Jose Cuervo, Coca-Cola and PBS, for example.

The Oregon Employment Department projects that by 2014, design jobs in Oregon will grow by 21 percent, at a faster rate than other jobs in the state. To prepare for this future demand, some in the creative community believe that area universities should add applied design instruction to their curriculum.

Bill Chiaravalle thinks education should go even further: “It’s amazing to me how sports are hyped and how many kids grow up wanting to be a professional athlete,” he says. “If only schools would do as much for applied art ... kids have a 10,000 percent better chance making a good living with their creativity than their athletic ability.”

Chiaravalle and others agree that enhanced instruction in design and the arts would better prepare students for careers in advertising, film, fashion, product development, website design and photography. That, in turn, would attract a younger audience eager to study and work in Oregon, and also provide better opportunities for those already here.

From its studio in Sisters, The DesignWorks Group creates book covers for well-known publishers such as Simon & Schuster and Random House.
In Downtown Salem, an Artist-Shopkeeper makes a Difference

“When I found a storefront on State Street in 2001, there was still a Day-Glo reggae poster on the wall and an electric shaver sign hanging crooked in the window,” says Salem artist Mary Lou Zeek. But Zeek saw potential in the former Borough’s Electric store and thought it might be just the spot to showcase her own ceramics and the work of other Willamette Valley artists.

At the time, downtown Salem, and State Street in particular, was home to historic blocks with more than a few empty storefronts. It wasn’t hard to find available rental space. Today, this part of Salem is a creative retail and shopping destination for locals and visitors alike. It’s become trendy, eclectic and fun; rental space is impossible unless you know somebody.

The Mary Lou Zeek Gallery is a good example of how a creative small business can quicken the pulse of a tired downtown. Zeek, a catalyst for creating buzz about Salem’s growing arts community, developed arts and community projects that quickly grew to imaginative cultural events. Downtown merchants, once apprehensive about participating in her art and business collaborations, now look forward to being part of her projects and exhibitions because her ideas pay dividends many times over.

“I’m a for-profit business that acts like a non-profit,” Zeek says. “In 2000, David Cohen asked me to help “brand” the Salem Art Association’s Clay Ball. We came up with the idea of a round clay “ball” as the invitation and invited artists to make work for auction around a common theme. I realized that I enjoy working with artists and finding creative ways to connect them and their work to the community.”

Zeek opened the gallery the following year. One of her most enduring ideas was “The Door Show,” a way for artists and the gallery to “open their doors to the downtown.” Area artists agreed to use a standard wooden door as a “canvas,” and businesses in downtown Salem agreed to display the doors in their shop windows and businesses. Publicity about the event, collaboration with other merchants and a well-designed walking map created in conjunction with Salem’s First Wednesday attracted shoppers and visitors and helped people see downtown Salem in a new light. The project brought notoriety and new business for Zeek – she opened a second gallery space.
across the street – and more exposure for area artists. The Door Show #3 opened in Salem in May 2007. Later that month, the Oregon Downtown Development Association presented Zeek with its annual Stepping Up to the Plate Award for the Door Show’s ability to draw people downtown and forge links between art and business development.

“Since my gallery opened, I’ve seen the Salem art market expand,” Zeek says. “Area businesses are commissioning local artists to create work for their buildings. Salem artists are getting shows in other cities. A new group, Artists in Action, has formed, and new art galleries have opened.”

Beneficiaries include social service organizations in the community. Through her Oregon and national networks, Zeek periodically provides up to 100 artists with a standard box, scratchboard or canvas and invites them to create works around a common theme. A portion of the gallery sales benefit local community groups. Projects have included “Shrines to the Environment,” benefiting SOLV; “Letters and Numbers,” benefiting the Adult Literacy Program at Chemeketa Community College; and “Shelter,” benefiting the YWCA’s Salem Outreach Shelter.

“Five years ago, we started the State Street Merchants Group, developing a consistent image and brand,” Zeek says. “Most of the small businesses shied away the first year, thinking our events would have no effect on their customer base. But after the first year, it was clear to them that collaboration does make a difference.” The State Street Merchants Group now regularly produces ads, rack cards for hotels and shopping bags that bring visitors to the neighborhood.

The Creative Vitality Index of the tri-county area surrounding Salem registered below that of its sister regions to the north and south. However, given the changes in downtown Salem, those numbers are expected to grow over time.

“As word of mouth spreads news of the community groups served through the shows, and people visit the artists’ own Web sites, traffic on my Web site is skyrocketing,” Zeek says. “This has been a very successful business undertaking for me and for my neighbors.”
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SOURCE: HEBERT RESEARCH 2006, URBAN INSTITUTE, NATIONAL CENTER FOR CHARITABLE GIVING, 501 (C) (3) ART ORGANIZATIONS REVENUE SOURCES, 2003-04 EDITION DATABASE FOR OREGON STATE

ON THE COVER
In Portland, musician and creative entrepreneur Dave Allen (left); in Salem, art gallery owner Mary Lou Zeek has seen the arts bring new life to the city’s downtown (middle); in Hood River, local residents and visitors flock to the downtown during Summer First Fridays to eat, shop, and socialize. Photos by: undertheskin/aleks garibay; Meagan Atiyeh, and Joanie Thompson.