

The Creative Economy: *A New Definition*

A research framework for New England and beyond, including an economic analysis of New England's cultural industries and workforce

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Credits



New England
Foundation
for the Arts

November, 2007

Dear Friends,

New England Foundation for the Arts (NEFA) and the six New England state arts agencies have partnered on region-wide research projects for 30 years to demonstrate the cultural sector's economic force. Progressing from a series of paper surveys limited to the nonprofit sector to a thorough and demonstrative analysis of all types of organizations and individuals, this research has become the foundation for local and statewide efforts to build New England's Creative Economy. NEFA has now refined its methodology for analyzing this important economic sector. We present the rationale for and results of our recent work in this report – *The Creative Economy: A New Definition*.

In 2000, NEFA and the New England Council sponsored a study entitled *The Creative Economy Initiative: The Role of the Arts and Culture in New England's Economic Competitiveness*, conducted by the economic development consulting firm Mt. Auburn Associates. The study presented a comprehensive view of the region's creative economy, and included nonprofit and commercial organizations as well as individual artists and entrepreneurs. This model for defining the creative economy focused primarily on cultural activities and production as the interpretation of what constitutes "creative" and has been adopted in New England to measure and compare the cultural sector's economic importance and health over time.

However, since 2000, the term 'creative economy' has taken on multiple meanings and definitions, and comparison among various research efforts has become nearly impossible. Subsequent framings of the creative economy in New England and elsewhere have included a much broader range of organizations and individuals, encompassing innovation as part of creativity. These various approaches have resulted in confusion and conflict in the field. To address this, and establish a core definition of the creative economy that could be employed throughout the U.S., NEFA asked longtime research partners Gregory Wassall, Ph.D. and Douglas DeNatale, Ph.D. to review creative economy approaches advanced since the Creative Economy Initiative report. The resulting white paper¹ was presented at a working session with researchers and practitioners², whose feedback contributed greatly to the evolution of the recommendations summarized in the first part of this 2007 report.

NEFA is also moving forward with activities that advance the availability and usefulness of the creative economy model. CultureCount (www.culturecount.org) is NEFA's online resource for engaging New England's creative economy sector. A searchable, organization-level compilation of data collected from a range of data providers that is constantly growing and being updated, CultureCount is New England's cultural database.

¹ Gregory H. Wassall and Douglas DeNatale, *Creative Economy Research in New England: A Reexamination* (New England Foundation for the Arts, 2006).

² Convening attendees were: Stanley McMillen - Connecticut Center for Economic Analysis/University of Connecticut, Ann Galligan - Cultural And Arts Policy Research Institute/Northeastern University, Beth Siegel - Mt. Auburn Associates, M. Christine Dwyer - RMC Research Corporation, Kelly Barsdate - National Assembly of State Arts Agencies, Margaret Wyszomirski - Ohio State University, Kay Oehler and Stephen Sheppard - Center for Creative Community Development/Williams College, Doug DeNatale - Cultural Logic, Inc. and Gregory Wassall - Northeastern University

All of these efforts reflect NEFA's goal to update New England's creative economy data and analysis using a more consistent framework focused on the production and distribution of cultural goods and services, and to collaborate with others engaging in this research on the local, state, regional, national and international levels. Our creative economy model purposefully upholds a conservative definition of the standard, U.S. federal data categories that should be used as a foundation for research, while allowing for local refinement and adjustment to these categories to account for local geographic differences and advocacy purposes.

This report shows that New England retains a competitive edge through its wealth of creative economy workers and industries. Our aim is to ensure awareness and commitment to sustain these resources.

We are pleased to present *The Creative Economy: A New Definition*, and welcome your comments and ideas toward further putting these concepts to work.

Sincerely,

A handwritten signature in black ink that reads "Jane E. Preston". The signature is written in a cursive style with a large initial "J" and "P".

Jane Preston
Director of Programs
New England Foundation for the Arts

PART I

The Creative Economy: *a New Definition*

I. Introduction

Creative enterprises and individuals contribute significantly to local and regional economies, fueling other sectors of the economy in unique ways. In order to measure this contribution, and understand the impact of the creative economy, we must identify the set of organizations and individuals that can accurately be considered part of this economic sector in the United States.

As applications of the creative economy concept have become more widespread, however, it has become more and more important to define exactly what is meant by the term 'creative economy.' These varied applications have opened up new considerations of the connections between commercial, non-profit, and individual creative enterprise. At the same time, they have engendered significant confusion through inconsistent approaches and measures.

▶ **A shared framework for examining economic processes and relationships is necessary in order to evaluate the findings of individual assessments, and build analysis in a way that can reliably inform public policy.** The creative economy research definition presented here continues New England Foundation for the Arts' significant contribution to this research, which began in 1978 and led to the founding in 1998 of a region-wide partnership between the business and cultural sectors in New England called the Creative Economy Initiative. With this report, we seek to provide a common framework that will assist states, communities and individual researchers in developing analysis that is consistent and comparable, but also flexible enough to account for local variations.

As we describe in detail below, the nature of the primary data sources for economic analysis in the U.S. have inherent limitations that must be addressed when measuring the creative economy. We argue that methodological consistency and reliable analysis requires an approach that produces a core set of comparable data and offers a transparent process for local extensions of that definitional core. This shared framework and methodology will enhance the value of all creative economy research and tackle the problem of conflicting and confusing results that erode the value of this work for public policy.

The research definition recommended in this document is drawn from a comprehensive white paper written by Douglas DeNatale, Ph.D. and Gregory Wassall, Ph.D. titled *Creative Economy Research in New England: A Reexamination*.³ The white paper examines the definition of the creative economy developed in the Creative Economy Initiative report: *The Role of Arts and Culture in New England's Economic Competitiveness*⁴, released in 2000 by NEFA, Mt. Auburn Associates and The New England Council, as well as subsequent approaches advanced in the U.S. and abroad. The white paper and the 2000 report may be accessed on the Publications page of NEFA's website (www.nefa.org/pubs/index.html).

This creative economy report begins with background for NEFA's new research framework by presenting the development of the New England creative economy framework of 2000, along with examples of how the two differ. Section III outlines the process of measuring the interrelated creative workers and enterprises of the creative economy, regardless of definition. The creative

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

4 *The Creative Economy Initiative: The Role of the Arts and Culture in New England's Economic Competitiveness*, prepared for the New England Council by Mt. Auburn Associates, 2000.

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economy framework we recommend is presented in Section IV, and the Appendix lists the U.S. Federal occupation and industry categories that should be measured to track it. Part II presents a report of recent data for the New England region, using the new research definition and methodology.

II. Development of the Creative Economy Research Framework in New England



Typically, research models of the creative economy are based on a particular position of advocacy. Each contends that there is a segment of social and economic life that has been undervalued for its contribution to national, state, and local economies. A determination is made, according to the advocacy position, about which creative workers and creative enterprises should be included within that model's definition of the creative economy. This creates a number of varied and purpose-specific representations of the creative economy. NEFA's new research framework however, does not focus on a particular advocacy position, but is objectively designed to adjust to multiple research goals within the region and the country.

At least two distinct traditions inform creative economy research models:

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

Definitions of the creative economy diverge at the point of whether "creative" should be interpreted as culturally based or ideational in nature, using "creative" as shorthand for cultural expression on the one hand, and intellectual invention on the other.

The history of the New England Foundation for the Arts' creative economy research is centered on the first conceptual model bulleted above -- goods and services that are an outcome of cultural expression. The last such study funded by NEFA was published by the New England Council and produced by Beth Siegel, President of Mt. Auburn Associates in 2000. Entitled *The Role of the Arts and Culture in New England's Economic Competitiveness*, this report presented a creative economy model for the New England region.⁵

The model that emerged from this Creative Economy Initiative assessment of New England's creative economy identified three primary and interrelated components as shown in the graphic above: the Creative Cluster, the Creative Workforce and Creative Communities. The *Creative Cluster* refers to industry, both commercial and non-profit; the *Creative Workforce* refers to occupation; and *Creative Communities* refers to geography.⁶

⁵ *The Creative Economy Initiative: The Role of the Arts and Culture in New England's Economic Competitiveness*, prepared for the New England Council by Mt. Auburn Associates, 2000.

⁶ *New England's Creative Economy: Employment Update, July 2004*, Prepared for the Creative Economy Council by the New England Foundation for the Arts, 2004.

▶ **Within this New England model, the hypothesis is that a relatively higher concentration of creative enterprises and creative workers in a geographic area yields a competitive edge by elevating the area's quality of life and improving its ability to attract economic activity.** The model was unique in considering each of these (creative workers, enterprises and communities) as interrelated domains that need to be considered together. NEFA has taken on the ambitious research goal of tracking the characteristics of each of these domains for New England over time.

A sample of this data tracking by NEFA may be seen in the following two tables. The new definition we will discuss in Section IV is used to revisit the creative economy definition from the 2000 Creative Economy Initiative report -- referred to in the table as 'old definition' -- and show what each framework would report using 2002 data. The new definition shows greater numbers for both cultural enterprise and workforce employment, because there are additional industries and occupations counted. Some examples of data categories included in NEFA's definition that were not included in Mt. Auburn's are: industries such as glassware manufacturing, jewelry manufacturing, book stores, drive-in theaters and media representatives; and occupations such as advertising and promotions managers, reporters, art teachers, editors, librarians and makeup artists for theatrical and performance. A complete list of the U.S. federal industrial and occupational classification categories included in NEFA's new definition can be found in the Appendix.

New England Cultural Enterprise Employment *New vs. Old Definitions*

CATEGORY	CT	ME	MA	NH	RI	VT	New England	USA
NEW DEFINITION								
Cultural Enterprise Employment	68,827	16,643	132,011	21,654	25,453	10,131	274,719	4,587,826
Cultural Enterprise % of Total Employment	4.13%	2.75%	4.06%	3.50%	5.32%	3.38%	3.97%	3.52%
Cultural Enterprise Location Quotient	1.173	0.780	1.155	0.995	1.510	0.960	1.128	1.000
OLD DEFINITION								
Creative Cluster Employment	26,120	5,331	51,275	5,990	5,870	3,822	98,408	1,895,135
Creative Cluster % of Total Employment	1.57%	0.88%	1.58%	0.97%	1.23%	1.27%	1.42%	1.45%
Creative Cluster Location Quotient	1.077	0.605	1.086	0.667	0.843	0.877	0.978	1.000

Definition: A location quotient is the share of total employment in a region originating in a particular sector divided by the same sector's share in national employment. A location quotient greater than one shows that the region has more than the national average share of employment in that sector; a location quotient less than one shows that the region has less than the national average share.

Comment: The Original Creative Cluster measured here includes only workers counted by the Economic Census; it excludes the category titled "Independent Artists, Writers, and Performers – Unincorporated," which consists of self-employed artists measured using the Current Population Survey.

Data Sources: Cultural enterprise employment data are from the 2002 Economic Census; state and national employment data are from the Federal Reserve Bank of Boston and U.S. Bureau of Labor Statistics. Both sources of employment data are reported by establishments.

New England Cultural Workforce

New vs. Old Definitions

CATEGORY	CT	ME	MA	NH	RI	VT	New England	USA
NEW DEFINITION								
Cultural Workforce	54,550	17,189	109,314	17,799	17,216	9,682	225,750	3,660,082
% of Total Workforce	3.11%	2.60%	3.30%	2.63%	3.25%	2.92%	3.11%	2.66%
Location Quotient	1.169	0.978	1.242	0.988	1.221	1.099	1.169	1.000
OLD DEFINITION								
Creative Workforce	32,448	11,098	62,548	9,872	9,477	5,565	131,008	2,239,971
Creative Workforce % of Total Workforce	1.85%	1.68%	1.89%	1.46%	1.78%	1.68%	1.80%	1.52%
Creative Workforce Location Quotient	1.216	1.104	1.242	0.957	1.175	1.104	1.185	1.000

Source: U. S. Bureau of the Census 2000 Census Public Use File. Workforce includes employed plus unemployed. Data are reported by individual survey responders.

NEFA's new framework offers a starting point for others to build upon when conducting their own creative economy research. By starting with NEFA's definition, and using the recommended methodology for adding additional categories as are appropriate for a particular location in the U.S., studies conducted in different locations will be comparable, providing us with a more accurate and consistent view of the creative economy nationally. In other countries, these recommendations can provide a basis for identifying analogous categories from national data systems.

III. Measuring the Creative Economy

As previously mentioned, the research definition of a creative economy study tends to be influenced by its local advocacy purpose. For example, a study in Montana included all leather production within their creative economy definition on the basis that the state's leather industry was predominantly artisanal in nature. Measuring a research definition must therefore be tackled on two levels. The first involves identifying the components of the creative economy in abstract terms – what it would look like if we could capture the activity of each contributing entity. Ideally, one would be able to identify each individual business and creative worker, collect the financial and employment data related to each, and provide a comprehensive measurement of the state of the creative economy and its contributions for a geographic area. In reality, such a direct collection effort is impossible, due to privacy issues as well as the sheer immensity of such a project.

For the sake of consistency and comparability, the second level of measurement involves choosing the categories used to extract data from standardized secondary sources. Because the membership of any category represented in U.S. federal data sources will vary in actuality, in some places it may be valid to select a category that would be too broad in another location. For example, in a geographic area with a plethora of art pottery studios and no other type of ceramic manufacturing, it could be reasonably expected that federal data related to the NAICS (North American Industrial Classification System) *Clay Product and Refractory Manufacturing* sector represents creative economy activity. But in most geographic areas, the majority of any data reported under this category will relate to the manufacturing of building materials, plumbing fixtures, and the like.

In past research sponsored by NEFA, conservative choices that could be easily defended were made in selecting the data categories used to measure the creative economy, knowing full well that a significant portion of industries and workers within the creative economy would be missed. Further, because national classification systems used for measurement have evolved and been supplanted by new systems over time, there is a level of inconsistency between studies that rely on different sources. To use these different sources in a comparative way, it is preferable to cherry pick a set of specific categories from the classifications employed by each data source. However, this process should be done with clear reference to the crosswalk relationships between data sources developed by the federal agencies responsible for these systems. An example of this is shown in Appendix A2.

For standardized information about creative workers in the U.S., the only option is to rely on federal and state aggregate data about the status of workers in the economy. For information about industry, there are some public and proprietary sources of data about individual entities. **The research effort supported by NEFA has made significant progress in building an organization-level data resource for nonprofit creative enterprises, as well as an organization-level listing of commercial creative enterprises, through its online cultural database, CultureCount (www.culturecount.org). Nonetheless, federal and state aggregate data remain an essential resource for analyzing the status of creative industries in the region.**

The most widely used U.S. federal sources of data for these measurements each use their own system for classifying industries and occupations:

Data Source	Classification System
U.S. Economic Census and County Business Patterns	Standard Occupational Classification (SOC) North American Industry Classification System (NAICS)
Decennial U.S. Population Census and monthly Current Population Survey (U.S. Bureau of Labor Statistics and Census Bureau)	Census Occupational Codes*
IRS Form 990, made available by the National Center for Charitable Statistics	National Taxonomy of Exempt Entities (NTEE)
* Census Occupational Codes are based on the SOC codes, but do not directly correspond. While the SOC codes provide a breakdown of occupations that is more directly relevant to creative economy analysis, major secondary sources of data in the U.S. that are relevant to workforce analysis employ the Census Occupational Code system.	

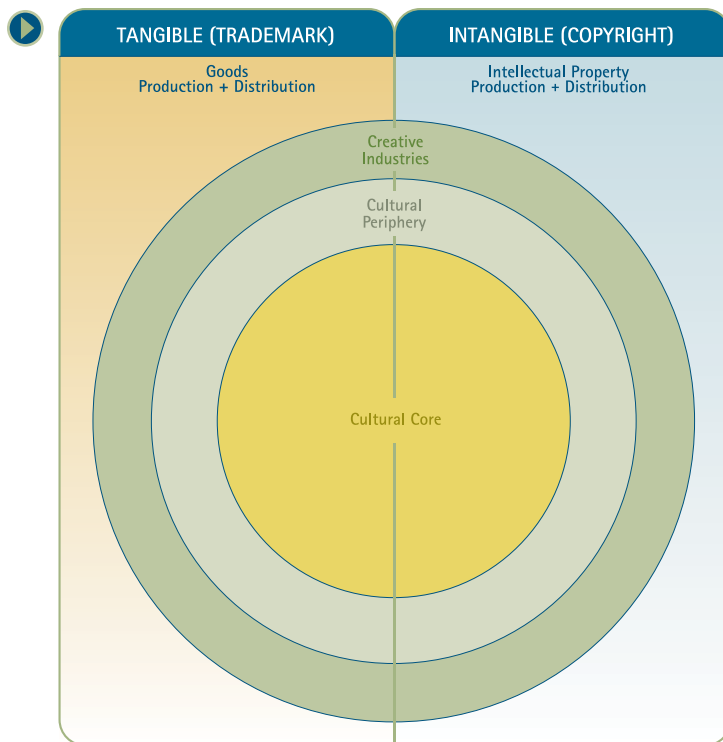
The next section presents NEFA's framework for using the standardized data sources and classification systems listed above. Our goal is not to promote a rigid, one-size-fits-all definition of the creative economy, but to set forward a consistent approach for researchers identifying and measuring economic activity driven by the cultural sector. This new framework is the definition and methodology that NEFA will use in future reports on the creative economy.

IV. The New England Creative Economy Framework

This section outlines revisions to the definition of the creative economy put forward in the 2000 Creative Economy Initiative Report.⁷ Our new framework discusses a research definition of the creative economy as well as how it is expressed and measured using federal classification systems. Section V further details a series of research protocols that NEFA recommends be followed by all creative economy researchers. By following these protocols, researchers can ensure that the findings of any one study will be comparable with other studies. Such comparability will enhance the value of individual research and increase the reliability of this work for public policy.

Defining the Creative Economy

NEFA's economic impact research has tended to focus on cultural goods and services, and most public cultural agencies in the U.S. have followed this pattern. This is due in some part to the fact that, in contrast to Europe, where a number of the national agencies that enact cultural policy are also responsible for intellectual property rights, the U.S. government has separated public cultural agencies from intellectual property (i.e. copyright, patent, and trademark) agencies. In the U.S., fostering culture has been seen as a quality of life issue, not as part of the continuum in the creation and dissemination of innovative ideas. While as a reflection of the U.S. policy structure there continues to be a practical rationale for treating the production of cultural goods and services as a distinct economic sector, there should also be measurement of some intellectual property agency activity included in creative economy analysis.



Therefore, our definition of the creative economy is represented by the 'cultural core.' It includes occupations and industries that focus on the production and distribution of cultural goods, services and intellectual property. Excluded are products or services that are the result of non-culturally-based innovation or technology. While a broader notion of the creative economy is valuable to examine, we concentrate on what could be considered the cultural component of the creative economy. The occupations and industries we include in this cultural component are listed in the Appendix.

The center circle, labeled "Cultural Core," represents NEFA's new research definition and is nested within a

⁷ *The Creative Economy Initiative: The Role of the Arts and Culture in New England's Economic Competitiveness*, prepared for the New England Council by Mt. Auburn Associates, 2000.

broader circle of *creative* industries. The band around the core labeled "Cultural Periphery" represents the occupation and industry categories that may be added to the core to customize a particular local creative economy study being done. This is discussed in more detail on the next page.

For a thorough discussion of the range of creative economy definition approaches, both in the U.S. and abroad, see *Creative Economy Research in New England: A Reexamination*.⁸

To reiterate the cultural focus of our new definition, we recommend modifying the terminology used in the 2000 Creative Economy Initiative report. "Creative Workers" and "Creative Cluster" as employed in New England are ambiguous terms. We recommend employing the terms that Mt. Auburn Associates uses in its 2005 Louisiana study: "Cultural Workforce" and "Cultural Enterprises."⁹

Measuring the Cultural Component of the Creative Economy

The issues surrounding creative economy measurement are a consequence of governmental data collection and reporting, regardless of local efforts. Once a research definition for the creative economy that identifies the cultural workers and cultural enterprises to be included is established, information would ideally be captured at the level of single enterprises and individuals. There are cases in which this is possible. For the most part however, accessible sources of data are aggregated by the current U.S. federal classification systems (See table on Page 9). In order to use these sources, the research definition has to be mapped onto the available categories.

- ▶ **We recommend mapping the research definition according to a core formula that could be applied consistently on a national level using standard, readily available data sources in the U.S. We have identified a set of core categories for each data source.** These core categories meet the threshold test on a national level — the largest percentage of enterprises or individuals in that category would belong to the research model. Any study should then report on the information for that core separately in order to allow consistent geographic comparisons.

In this new definition, there are also categories identified for consideration in a peripheral group. Agreement about which subcomponents of these categories belong within a particular study's creative economy research definition and a consistent methodology for evaluating the subcomponent's presence in a particular geography will allow for useful and consistent description despite the inadequacies of existing classification systems. The core formula is then a foundation upon which occupations and industries from the peripheral group may be added, according to local circumstances.

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

⁸ Gregory H. Wassall and Douglas DeNatale, *Creative Economy Research in New England: A Reexamination* (New England Foundation for the Arts, www.nefa.org, 2006).

⁹ Mt. Auburn Associates (Beth Siegel, Michael Kane, Beate Becker, et al.), *Louisiana: Where Culture Means Business* (State of Louisiana, Office of the Lt. Governor, Louisiana Department of Culture, Recreation, and Tourism, Office of Cultural Development, Louisiana Division of the Arts, 2005).

The specific categories used to define the cultural component of the creative economy within the New England framework can be found for each classification system in the Appendix.

CULTURAL CORE	CULTURAL PERIPHERY
<ul style="list-style-type: none"> The categories within the core group meet the basic test of categorical completeness — the aggregate data that is available using these categories represents only cultural economic activity <i>anywhere in the United States</i>. 	<ul style="list-style-type: none"> Categories in the PERIPHERAL group are <i>not</i> wholly representative of the cultural component of the creative economy. Some of the subcategories of these industries and occupations produce cultural goods and services, but they are combined with others that do not. Since the main categories cannot be broken down to include only those subcategories with 100% cultural production or distribution, researchers should not employ aggregate data for these categories unless there are special local circumstances.
<ul style="list-style-type: none"> For occupations, the core group represents work that directly produces cultural goods, regardless of industry; or, work within an industry that makes cultural goods and/or services, regardless of actual work task. 	<ul style="list-style-type: none"> Researchers need to establish the percentage within a category of a PERIPHERAL industry or occupation that locally belongs to the creative economy and present the rationale for that percentage.
<ul style="list-style-type: none"> For industries, the core group can be tracked along the production and/or distribution of cultural goods and services, based on an input/output relationship model between industries. 	<ul style="list-style-type: none"> A percentage of the activity by a peripheral industry or occupation should be calculated and included according to the researcher's rationale presented.
<ul style="list-style-type: none"> Categories within the CORE group should be reported on separately so that their measurement can be reproduced by others. 	<ul style="list-style-type: none"> Industries and occupations within the PERIPHERAL group should be listed and presented separately from the CORE group to allow for comparison between studies.
<ul style="list-style-type: none"> Economic activity represented by occupations and industries outside of those listed as CORE and PERIPHERAL should <i>never</i> be presented as creative economy or cultural economy activity in the aggregate. These other occupations and industries cannot be distinguished on a categorical basis and should only be reported on by researchers if they have access to entity-level sources of data. 	

V. Protocol for Research

Below is a minimum set of requirements that researchers should follow when extracting data from secondary sources based on the tiered approach we previously described. While the set of categories suggested here are based on the production and distribution of cultural goods and services, the principles outlined here would pertain in any application of a creative economy definition:

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

PART II


New England's Creative Economy: *an Analysis*

I. Introduction

This part of the report provides detailed recent information about New England's cultural enterprises and cultural workforce, using NEFA's new creative economy definition described in Part I. Throughout, we use U.S. federal data sources which supply information using large samples of these and other organizations and individuals. This enables us to provide statistically accurate information at both the regional and state level. In many cases it is possible to provide even more detailed information, as will be seen below.

We have described elsewhere¹⁰ the rationale for using data sources developed by federal agencies to produce information about the region's cultural enterprises and cultural workforce. Briefly, among the advantages of using these data sources are the ability to:

- (1) group and analyze the information using commonly accepted industry and occupation definitions,
- (2) work with statistically validated sampling methodologies and the databases derived from them, and
- (3) compare information about the creative economy in New England and its states with comparable information in other regions and states, as well as to the nation as a whole.

 **We have also previously stated that cultural enterprises can be tracked along the production and/or distribution of cultural goods and services, based on an input/output relationship model between industries. The cultural workforce represents work that directly produces cultural goods, regardless of industry; or, work within an industry that makes cultural goods and/or services, regardless of actual work task.**

¹⁰ Gregory H. Wassall and Douglas DeNatale, *Creative Economy Research in New England: A Reexamination* (New England Foundation for the Arts, www.nefa.org, 2006).

II. Cultural Enterprises

In Part I, Section II of this report, data from the 2002 U.S. Economic Census was used to give estimates of cultural enterprise employment in each of the New England states and the region. In this part, more detail is provided on these enterprises, including a comparison of employment in 1997 to employment in 2002. Because of the large number of industries, employment figures for each industry are not shown here. The identity of the 85 cultural enterprises can be found in Appendix A1.

The U.S. Economic Census is a census of employers taken at five-year intervals, which reports on numbers of establishments, sales, earnings, and jobs. This information is available at geographic levels ranging from the nation down to the county and metropolitan area. Because firms are entitled to confidentiality with respect to the data they provide in this census, when the number of firms in a particular industry in a particular region is small, some summary data may be withheld. This especially becomes a problem in small geographic areas, which include some of the less populous New England states. In cases like this, only employment data are reported for all industries. **To avoid data gaps, we report only on employment in this report. This includes all employment within a cultural enterprise – not only those employees engaged in artistic or cultural work within the organization. Cultural workforce employment, crossing all organization types, is discussed in the next section.**

The numbers presented on cultural enterprise employment in **Table 1** come from the U.S. Economic Census of 1997 and 2002. Because enterprises are the sources of these data, these numbers do not include self-employed persons. Also, because they include only those persons actually working for the enterprises at the time of the census, they do not include unemployed persons. Unemployed persons are counted as part of the workforce in the next section, and are enumerated below when making estimates of the cultural workforce. However, they are not counted in cultural enterprise employment.

Table 1 shows the growth of employment in cultural enterprises between the two years. Due to a variety of reasons, including the greater severity of the recent recession in New England, employment in the region's cultural enterprises grew by only about 1,600 between 1997 and 2002, or 0.42 percent per year. Total New England employment grew by 1.05 percent per year over the same period. Cultural enterprise growth at the national level was greater, at 1.23 percent over the five-year period, roughly the same rate of growth as total employment (1.24 percent per year).

A useful way to measure the importance of employment in cultural enterprises in each state and in New England is to use location quotients; here they measure the percentage of cultural enterprise employment in total state or regional employment divided by the percentage of cultural enterprise employment in national employment. **Thus New England's location quotient of 1.128 can be interpreted as saying that this region has 12.8 percent more than the national share of employment in its cultural enterprises.** However, the slower growth in cultural enterprise employment between 1997 and 2002 is reflected in falling location quotients.

Region-wide, the location quotient for cultural enterprise employment fell from 1.197 to 1.128 over the period.

The importance of cultural enterprises in each state varies greatly. An analysis of location quotients shows that they range from a high of 1.510 in Rhode Island to a low of 0.780 in Maine. Reasons for the differing importance of cultural enterprise endowments in each state are varied. Having firms that manufacture or retail cultural products is important, as is having a large endowment of important intellectual property industries.

TABLE 1.
Comparison of New England Cultural Enterprise (CE)
Employment in 1997 and 2002

CATEGORY	CT	ME	MA	NH	RI	VT	New England	USA
2002:								
Cultural Enterprise Employment	68,827	16,643	132,011	21,654	25,453	10,131	274,719	4,587,826
Cultural Enterprise % of Total Employment	4.13%	2.75%	4.06%	3.50%	5.32%	3.38%	3.97%	3.52%
Cultural Enterprise Location Quotient	1.173	0.780	1.155	0.995	1.510	0.960	1.128	1.000
1997:								
Cultural Enterprise Employment	65,644	15,780	130,981	20,584	30,304	10,509	273,142	4,262,751
Cultural Enterprise % of Total Employment	4.07%	2.85%	4.21%	3.61%	6.73%	3.76%	4.15%	3.47%
Cultural Enterprise Location Quotient	1.173	0.821	1.213	1.040	1.940	1.069	1.197	1.000

Definition: A location quotient is the share of total employment in a region originating in a particular sector divided by the same sector's share in national employment. A location quotient greater than one shows that the region has more than the national average share of employment in that sector; a location quotient less than one shows that the region has less than the national average share.

Data Sources: Cultural Enterprise employment data are from the 1997 and 2002 Economic Censuses; comparable state and national employment data are from the Federal Reserve Bank of Boston and U.S. Bureau of Labor Statistics. Both sources of employment data are reported by establishments.

Some of these differences can be seen in **Table 2**, where we show the top ten cultural industries in each state, as ranked by employment. The industries at the top of each list tend to be those with greater prominence in urban areas, explaining much of the reason why the southern tier states consistently have higher location quotients. There are some distinctions among states, such as the importance of jewelry production and sale in Rhode Island, periodical publishing in Connecticut, and architectural services in Massachusetts and Vermont.

TABLE 2.
The Top Ten Cultural Enterprise Industries in Each State, Ranked by Employment

	CT	ME	MA	NH	RI	VT
Newspaper Publishers	5,815	2,340	12,793	Newspaper Publishers	2,405	Cable and Other Program Distribution
Commercial Lithographic Printing	5,509	1,874	11,272	Commercial Lithographic Printing	1,839	Newspaper Publishers
Cable and Other Program Distribution	4,655	929	9,160	Printing Machinery and Equipment Manufacturing	1,750	Commercial Lithographic Printing
Periodical Publishers	3,571	900	8,099	Radio, Television, and Other Electronics Stores	1,670	Architectural Services
Advertising Agencies	2,882	883	5,433	Cable and Other Program Distribution	1,481	Video Tape and Disc Rental
Radio, Television, and Other Electronics Stores	2,695	733	5,193	Video Tape and Disc Rental	1,082	Book Stores
Architectural Services	2,429	727	5,186	Jewelry stores	907	Radio Stations
Video Tape and Disc Rental	2,102	674	3,978	Radio Stations	750	Radio, Television, and Other Electronics Stores
Jewelry stores	1,959	510	3,872	Periodical Publishers	750	Periodical Publishers
Book Stores	1,899	412	3,855	Commercial Flexographic Printing	560	Book Printing

Source: Cultural Enterprise employment data are from the 2002 Economic Census

- ▶ Interestingly, we see in Table 3 that the top ten cultural enterprise industries in New England and in the United States are identical, and are ranked almost identically. **This shows that New England's advantage lies in greater concentrations of industries and occupations of national importance.** New England's declining advantage in cultural enterprise employment is a matter of concern to the arts community and to policy makers.

TABLE 3.
The Top Ten Cultural Enterprise Industries in New England and the United States, Ranked by Employment

NEW ENGLAND		UNITED STATES	
INDUSTRY	EMPLOYMENT	INDUSTRY	EMPLOYMENT
Newspaper Publishers	26,012	Newspaper Publishers	401,170
Commercial Lithographic Printing	20,108	Commercial Lithographic Printing	368,945
Cable and Other Program Distribution	20,107	Cable and Other Program Distribution	256,015
Architectural Services	12,558	Radio, Television, and Other Electronics Stores	228,170
Radio, Television, and Other Electronics Stores	11,556	Architectural Services	185,457
Periodical Publishers	10,520	Advertising Agencies	153,862
Video Tape and Disc Rental	8,774	Periodical Publishers	152,227
Jewelry stores	8,226	Video Tape and Disc Rental	150,153
Book Stores	8,124	Jewelry stores	148,752
Advertising Agencies	7,904	Book Stores	133,484

Source: Cultural enterprise employment data are from the 2002 Economic Census.

III. Cultural Workforce: The Basics

The concept of New England's cultural workforce was also introduced in Part I, Section II, and estimates of the size of the cultural workforce were provided for New England and for the six states. These estimates were for 2000, and taken from the decennial U.S. Census Public Use Microdata Sample.

The occupations we have identified as part of the cultural workforce are among those in the general occupational coding scheme used in the decennial 2000 Census, and in other U.S. government workforce surveys subsequently. They are also consistent with the Standard Occupational Coding (SOC) system employed by some federal agencies.

There are three federal government data sources that can be used to track and describe the country's workforce. The one used herein is the decennial U.S. Census Public Use Microdata Sample, a large random sample (five percent) of the U.S. population, or about 14 million persons in 2000. The others are the U.S. Current Population Survey (CPS) and the American Community Survey (ACS). All three survey individual households in the U.S., and all three supply information related to labor force status, earnings, and employment, and supply a wide range of demographic information such as family composition, age, gender, ethnicity, heritage, veteran and disability status. However, the CPS and the ACS use smaller sample sizes. The CPS surveys about 60,000 households monthly and, among other uses, information from it is used to calculate monthly unemployment rates and to publish an annual report on income and poverty status in the United States. The ACS is designed to replace the decennial Census. It is done annually, although 2005 represents the first year for which a large and national sample was selected. In future years, it is likely that the ACS will be used to track the cultural workforce.

▶ **Table 4** shows the numbers of persons active in the cultural workforce for New England and for each state, and compared to the U.S. as a whole. **The cultural workforce consists of everyone who self-identified as belonging to one of the 32 cultural occupations, and who was in the labor force at the time of the Census (i.e. either employed or unemployed and looking for work).** The occupations which constitute the cultural workforce can be found in Appendix Table A2. Only full Census code occupations were analyzed in this report.

For reference purposes in **Table 4** and many subsequent tables, comparable information is also supplied for the entire workforce. Also, separate information is supplied for what we term the artistic component of the cultural workforce. This consists of eleven occupations which the National Endowment for the Arts has identified as more closely aligned with artistic pursuits.¹¹

▶ A useful way to measure the importance of the cultural workforce in New England and in each state is to use location quotients. In this table a location quotient measures the employment share of the cultural workforce in New England relative to its share in the United States. **In Table 4 we see that New England has a greater relative endowment of persons in the cultural workforce than the U.S. as a whole.** The distribution of members in the cultural workforce among the six states closely resembles the distribution of employment in cultural enterprises. The

¹¹ These Occupations are: actors; architects; dancers and choreographers; designers; musicians; photographers; producers and directors; radio and television announcers; visual artists; writers and authors; other entertainers.

three southern states have location quotients greater than one, while the three northern states have location quotients less than one. The concentration of the artistic component of the cultural workforce in New England is even greater, with a larger New England location quotient, and with four out of six states having a location quotient with a value greater than one.

TABLE 4.
New England Cultural Workforce: Numbers in Workforce

WORKFORCE CATEGORY	COUNT	CT	ME	MA	NH	RI	VT	New England	USA
Cultural Workforce	Number	54,550	17,189	109,314	17,799	17,216	9,682	225,750	3,660,082
	% of Labor Force	3.11%	2.60%	3.30%	2.63%	3.25%	2.92%	3.11%	2.66%
	Location Quotient	1.173	0.780	1.155	0.995	1.510	0.960	1.128	1.000
Artistic Occupations*	Number	29,278	8,976	57,342	8,291	8,240	4,786	116,913	1,903,762
	% of Labor Force	1.67%	1.36%	1.73%	1.22%	1.55%	1.44%	1.61%	1.40%
	Location Quotient	1.190	0.969	1.235	0.872	1.108	1.030	1.147	1.000
Labor Force	Number	1,754,599	660,847	3,311,751	677,906	530,293	331,345	7,266,741	137,678,709
	% of Labor Force	100%	100%	100%	100%	100%	100%	100%	100%

Source: U. S. Commerce Department 2000 Census Public Use File.

*Artistic occupations represent a subset of the entire cultural workforce occupations, which can be found in Appendix Table A2

Rather than presenting information on each of the 32 occupations, we show the ten largest in each state. This information, found in Table 5, shows that designers are the most common occupation in each state. In the top five in each state also are librarians, either second or third in the ranking. Librarians are edged out of second by visual artists in Maine, architects in Massachusetts, and jewelers in Rhode Island. Overall, the top ten occupations in each state show considerable overlap, with most occupations showing up in a majority of states.

TABLE 5.
Top Ten Cultural Workforce Occupations in Each State, Ranked by Employment

	CT	ME	MA	NH	RI	VT
Designers	12,292	3,264	23,993	Designers	3,701	Designers
Librarians	3,731	1,825	8,222	Librarians	1,792	Librarians
Visual Artists and Related Workers	3,489	1,425	7,240	Advertising Sales Agents	1,049	Visual Artists and Related Workers
Advertising Sales Agents	3,155	1,146	6,696	Visual Artists and Related Workers	1,035	Architects
Architects	2,993	934	6,263	Library Assistants, Clerical	884	Writers and authors
Writers and Authors	2,802	838	6,074	Writers and authors	789	Library Assistants, Clerical
Editors	2,685	480	5,824	Public Relations Managers	755	Advertising Sales Agents
Producers and Directors	2,387	607	4,588	Architects	752	Editors
Musicians, Singers, and Related Workers	2,274	590	4,302	Editors	739	Broadcast and Sound Engineering Technicians and Radio Operators
Library Assistants, Clerical	2,179	518	4,071	Photographers	695	News Analysts, Reporters, and Correspondents

Source: Cultural Workforce employment data are from the 2000 Decennial Census Public Use Microdata Survey.

In **Table 6**, the top ten occupations in New England are compared to the top ten nationally. As with the top ten industries, there is complete congruence; the same ten appear both in New England and in the U.S lists. Designers top both lists. However, there are some differences in the rankings. Librarians are more prominent in New England, and advertising sales agents are more prominent in the country overall.

One can also examine the relative importance of the artist occupations. The persons in these occupations constituted 51.8 percent of the cultural workforce in 2000, with designers, visual artists, architects, writers and authors, and musicians making the New England cultural worker top ten list.

TABLE 6.
Top Ten Cultural Workforce Occupations in New England and the United States, Ranked by Employment

NEW ENGLAND	EMPLOYMENT	UNITED STATES	EMPLOYMENT
Designers	48,513	Designers	751,928
Librarians	16,118	Visual Artists and Related Workers	233,661
Visual Artists and Related Workers	14,186	Advertising Sales Agents	214,088
Architects	13,969	Architects	196,705
Writers and Authors	12,692	Librarians	191,828
Editors	12,030	Editors	180,903
Library Assistants, Clerical	11,507	Writers and Authors	163,690
Advertising Sales Agents	11,107	Musicians, Singers, and Related Workers	163,453
Musicians, Singers, and Related Workers	8,388	Library Assistants, Clerical	154,698
Public Relations Specialists	7,876	Public Relations Specialists	145,630

Source: Cultural Workforce employment data are from the 2000 Decennial Census Public Use Microdata Survey.

In **Table 7** we show the top five artist occupations in each state. These same occupations are on most state lists, with the occasional appearance of photographers, producers and directors, announcers and dancers and choreographers.

TABLE 7.
**Top Five Artistic Occupations within the Cultural Workforce in Each State,
 Ranked by Employment**

	CT	ME	MA	NH	RI	VT
Designers	12,292	3,264	23,993	3,749	3,701	1,514
Visual artists	3,489	1,825	8,222	1,072	884	987
Architects	2,993	1,146	6,263	957	789	681
Writers & authors	2,802	607	6,074	728	755	640
Producers & directors	2,387	590	4,302	528	739	262

Source: Cultural Workforce employment data are from the 2000 Decennial Census Public Use Microdata Survey. These artistic occupations represent a subset of the entire cultural workforce occupations, which can be found in Appendix Table A2

A different take on the prominence of artists in New England can be seen by ranking states by the share of each of these occupations in their labor forces. This is done in Table 8. It is impressive that a New England state ranks first in two occupations: architects (MA) and photographers (RI).

- ▶ Perhaps even more impressive is that **three New England states rank among the top ten in artists as a percentage of the workforce, and none rank below the 50th percentile.**

TABLE 8.
Artistic Occupations Within the Cultural Workforce
Ranked by Percentage in the State Labor Force

OCCUPATION	STATE RANK WITHIN THE U.S.:					
	CT	ME	MA	NH	RI	VT
Architects	10	39	1	31	17	4
Designers	4	21	2	14	5	29
Visual Artists	12	4	14	19	30	3
Photographers	9	33	28	27	1	47
Writers	8	6	4	11	7	3
Actors	15	43	13	42	16	44(T)
Producers & Directors	3	21	6	45	19	35
Dancers	45	8	36	40	11	44
Musicians	10	28	9	41	37	38
Announcers	23	25	48	35	17	3
Entertainers, All Other	34	12	35	22	27	17
All Artistic Occupations	5	17	4	25	9	13

Source: U. S. Commerce Department 2000 Census Public Use File.

These artistic occupations represent a subset of the entire cultural workforce occupations, which can be found in Appendix Table A2

IV. Cultural Enterprise vs. Cultural Workforce: Who Works Where?

A topic that causes some confusion is the distinction between those who work in cultural enterprises and those who are members of the cultural workforce. Section II discussed all employment within a cultural enterprise -- not only those employees engaged in artistic or cultural work within the organization. Section III addressed cultural workforce employment, which highlights workers whose jobs specifically focus on artistic or cultural work, and crosses all organization types. There is an overlap between the two, but by no means is it complete.

For example, performing arts organizations are cultural enterprises that employ both artists, who are members of the cultural workforce, and bookkeepers, who are not. Designers are part of the cultural workforce who may work for either cultural enterprises, such as design firms or non-cultural enterprises, like aircraft and motor vehicle manufacturers. Members of the cultural workforce who are self-employed, such as visual artists and musicians are counted as part of cultural workforce employment, but not as members of any cultural enterprise.

Last, one should recall that the cultural workforce includes the unemployed, while only employees are tallied as working for cultural enterprises. This distinction is not major; we will see below that in 2000 only 3.2 percent of the cultural workforce was unemployed.

It is difficult to determine how much of the cultural workforce holds jobs in cultural enterprises. The U.S. Economic Census has no information on the specific occupations of firms' employees. Thus there is no way of determining from this source how many employees of cultural enterprises also belonged to the cultural workforce in 2002 (or in 1997) and how many did not.

However, the 2000 Census provides a way to make a reasonable approximation of how many members of the cultural workforce also work for a cultural enterprise. A simple way to gain some insight is to highlight those industries that employ the cultural workforce. **Table 9** shows the 25 industries, using the Census industry classification, that employ the most cultural workforce members. These 25 industries employ almost 80 percent of all members of the cultural workforce. Unfortunately, the Census industry classifications do not map on a one-to-one basis to North American Industry Classifications (NAICS), which were used to create the cultural enterprise classifications. However, the industries in Table 9 that are noted by asterisk either closely or directly correspond to NAICS industries that are counted in the cultural enterprise tally. **A similar comparison using a larger number of industries leads to the estimate that about 65 percent of the cultural workforce worked in a cultural enterprise in 2000. The remaining 35 percent therefore have an impact on non-cultural enterprises.**

TABLE 9.
The Twenty-Five New England Industries That Employ the Most Cultural Workforce Members

INDUSTRY	NUMBER	PERCENT	RANK
Independent artists (no industry identified)	17,837	7.90	1
Libraries and archives *	15,707	6.96	2
Architectural, engineering & related services *	14,222	6.30	3
Specialized design services *	13,108	5.81	4
Colleges and universities	12,817	5.68	5
Advertising & related services *	12,276	5.44	6
Publishing except newspapers & software *	12,063	5.34	7
Newspaper publishers *	12,022	5.33	8
Sound recording *	11,811	5.23	9
Elementary and secondary schools	7,634	3.38	10
Other professional, scientific and technical services	5,783	2.56	11
Retail florists	5,390	2.39	12
Printing and related support activities *	4,760	2.11	13
Miscellaneous manufacturing	4,291	1.90	14
Motion pictures and video *	3,923	1.74	15
Religious organizations	3,343	1.48	16
Computer systems design and related	2,862	1.27	17
Management, scientific and consulting services	2,728	1.21	18
Museums, art galleries, historical sites, and similar *	2,523	1.12	19
Civic, social, advocacy organizations, and grant and giving services	2,294	1.02	20
Radio, TV and computer stores *	1,803	0.80	21
Hospitals	1,789	0.79	22
Construction	1,786	0.79	23
Other personal services	1,622	0.72	24
Electronic component and product mfg	1,501	0.66	25
Top 25 Total	175,895		
Overall Total	225,750		
Top 25 % of Total	77.92%		

Note: These industries are based on the **self identified** Census classification.

*These industries have a close or direct correspondence to a NAICS industry counted among Cultural Enterprises.

V. Cultural Workforce: Detailed Demographics

The 2000 U.S. Census Public Use Microdata Sample, with its generous sample size, permits an examination of labor force and demographic characteristics of the members of New England's cultural workforce. It is reiterated here that use of the Current Population Survey data, with its much smaller sample, does not permit even an accurate state breakdown, let alone a further breakdown into worker characteristics, which are shown below. Thus this analysis is essentially limited to a decennial Census year.

Table 10 shows information about the age of cultural workers. There is a clear pattern across states, the region, and the U.S. of cultural workers being on average older, with more over age 50 and fewer under age 25 than members of the general labor force. This phenomenon probably has less to do with a graying of the cultural workforce than it has to do with the greater educational requirements that most members must meet. Members of the cultural workforce stay in school longer; thus their under age 25 representation is less. Comparatively, cultural workforce jobs are less physically taxing and earnings likely to be higher at older ages, thus cultural workers are more likely to retire later.

TABLE 10.
New England Cultural Workforce: Age

WORKFORCE CATEGORY	AGE CATEGORY	CT	ME	MA	NH	RI	VT	New England	USA
Cultural Workforce	Age	42.66	42.75	39.81	42.08	40.27	44.05	41.1	40.0
	% Under 25	10.33	11.66	13.49	12.35	14.07	9.61	12.4	13.1
	% Over 50	27.70	27.70	21.81	26.84	24.37	32.88	25.7	21.9
Artistic Occupations*	Age	43.13	43.54	40.54	41.95	40.13	45.05	41.7	40.2
	% Under 25	8.21	8.34	10.52	12.46	12.00	5.81	9.8	11.3
	% Over 50	27.60	27.30	22.29	27.50	22.48	32.09	24.8	21.4
Labor Force	Age	40.58	40.52	39.80	40.10	39.53	40.58	40.1	39.4
	% Under 25	13.34	14.36	14.49	14.42	16.89	15.05	14.4	15.9
	% Over 50	26.00	23.20	22.29	22.23	22.07	24.17	23.8	21.2

Source: U. S. Commerce Department 2000 Census Public Use File.

*Artistic occupations represent a subset of the entire cultural workforce occupations, which can be found in Appendix Table A2

There is a difference in the gender makeup of the cultural workforce, which can be seen in **Table 11**. Women make up the majority of the cultural workforce. In New England in 2000, women were 54.8 percent of the cultural workforce; nationwide, they were 50.8 percent. In all New England states, over half the cultural workforce is composed of women. Nationally, women represented 46.8 percent of the labor force in 2000, and 47.9 percent in New England.

TABLE 11.
New England Cultural Workforce: Gender and Marital Status

CATEGORY	CATEGORY	CT	ME	MA	NH	RI	VT	New England	USA
Cultural Workforce	% Women	52.46	58.68	54.61	54.59	57.04	58.55	54.8	50.8
	% Married	60.32	58.87	53.56	63.01	55.63	59.77	56.8	55.2
Artistic Occupations*	% Women	46.71	52.95	48.36	49.56	50.75	49.96	48.6	45.7
	% Married	62.12	60.23	55.67	65.25	56.58	64.67	58.7	56.0
Labor Force	% Women	47.60	48.12	48.16	47.04	48.27	48.40	47.9	46.8
	% Married	59.92	61.46	56.94	61.60	56.41	60.58	58.6	59.4

Source: U. S. Commerce Department 2000 Census Public Use File.

*Artistic occupations represent a subset of the entire cultural workforce occupations, which can be found in Appendix Table A2

The artist gender composition more closely follows that of the general workforce. Women constituted 48.6 percent of the artist workforce in New England in 2000, and 45.7 percent nationally.

There also is a difference in marital status between members of the cultural workforce and the general workforce. Cultural workers were less likely to be married. When compared to the U.S. Labor Force, artists within the cultural workforce were equally likely to be married in New England, but less likely to be married nationwide.

Information on the ethnic composition of the cultural workforce is shown in **Table 12**. Three general conclusions can be drawn from these numbers. First, the New England labor force is less ethnically diverse than that of the nation (with the three northern states being even less diverse). Second, given this, the cultural workforce is less ethnically diverse than the general labor force, both in New England and in the U.S. Last, the artist workforce is even less ethnically diverse than the cultural workforce.

TABLE 12.
New England Cultural Workforce: Ethnic Composition

WORKFORCE CATEGORY	ETHNIC CATEGORY	CT	ME	MA	NH	RI	VT	New England	USA
Cultural Workforce	% White	93.05	98.28	92.72	97.83	91.08	99.08	93.6	87.0
	% Black	3.73	0.66	3.10	1.02	3.12	0.20	2.8	6.1
	% Native Amer.	0.94	0.52	0.47	0.51	0.78	0.98	0.6	1.2
	% Asian	2.04	0.41	3.43	0.51	2.78	0.52	2.5	4.5
	% Hispanic	3.59	0.89	3.62	1.05	5.69	1.34	3.3	6.7
Artistic Occupations*	% White	94.80	97.55	93.45	98.61	93.02	99.85	94.7	88.0
	% Black	2.79	0.82	2.35	0.93	2.65	0.00	2.2	5.1
	% Native Amer.	0.88	0.99	0.38	0.00	0.80	0.00	0.5	1.2
	% Asian	1.56	0.29	3.54	0.00	1.84	0.15	2.3	4.7
	% Hispanic	2.84	1.49	3.14	1.22	2.31	0.71	2.6	6.3
Labor Force	% White	85.10	98.09	88.15	97.23	89.33	98.10	89.7	79.5
	% Black	8.64	0.57	5.17	0.80	4.44	0.57	4.9	11.1
	% Native Amer.	0.77	0.96	0.58	0.69	0.99	1.14	0.7	1.4
	% Asian	2.76	0.78	3.91	1.36	2.27	0.89	2.9	4.1
	% Hispanic	7.65	0.73	5.09	1.49	6.25	0.76	4.9	10.7

Source: U. S. Commerce Department 2000 Census Public Use File. The race categories of the census do not include Hispanic. Someone who is Hispanic checks "Hispanic" and then must further check "White" or "Black" etc. in a subsequent question on the Census form.

*Artistic occupations represent a subset of the entire cultural workforce occupations, which can be found in Appendix Table A2

In Table 13, citizen, veteran, and disability status are shown. In New England, members of the Cultural and Artist Workforces were less likely to be non-citizens, to be veterans, or to suffer from a work-affecting disability. Nationwide, members of the cultural workforce were less likely to be non-citizens, veterans, or disabled. Artists, while less likely to be veterans or disabled, were more likely to be non-citizens.

TABLE 13.
New England Cultural Workforce:
Citizen, Veteran, and Disability Status

- Connecticut
- Maine
- Massachusetts
- New Hampshire
- Rhode Island
- Vermont
- New England
- USA



Source: U. S. Commerce Department 2000 Census Public Use File.

*Artistic occupations represent a subset of the entire cultural workforce occupations, which can be found in Appendix Table A2

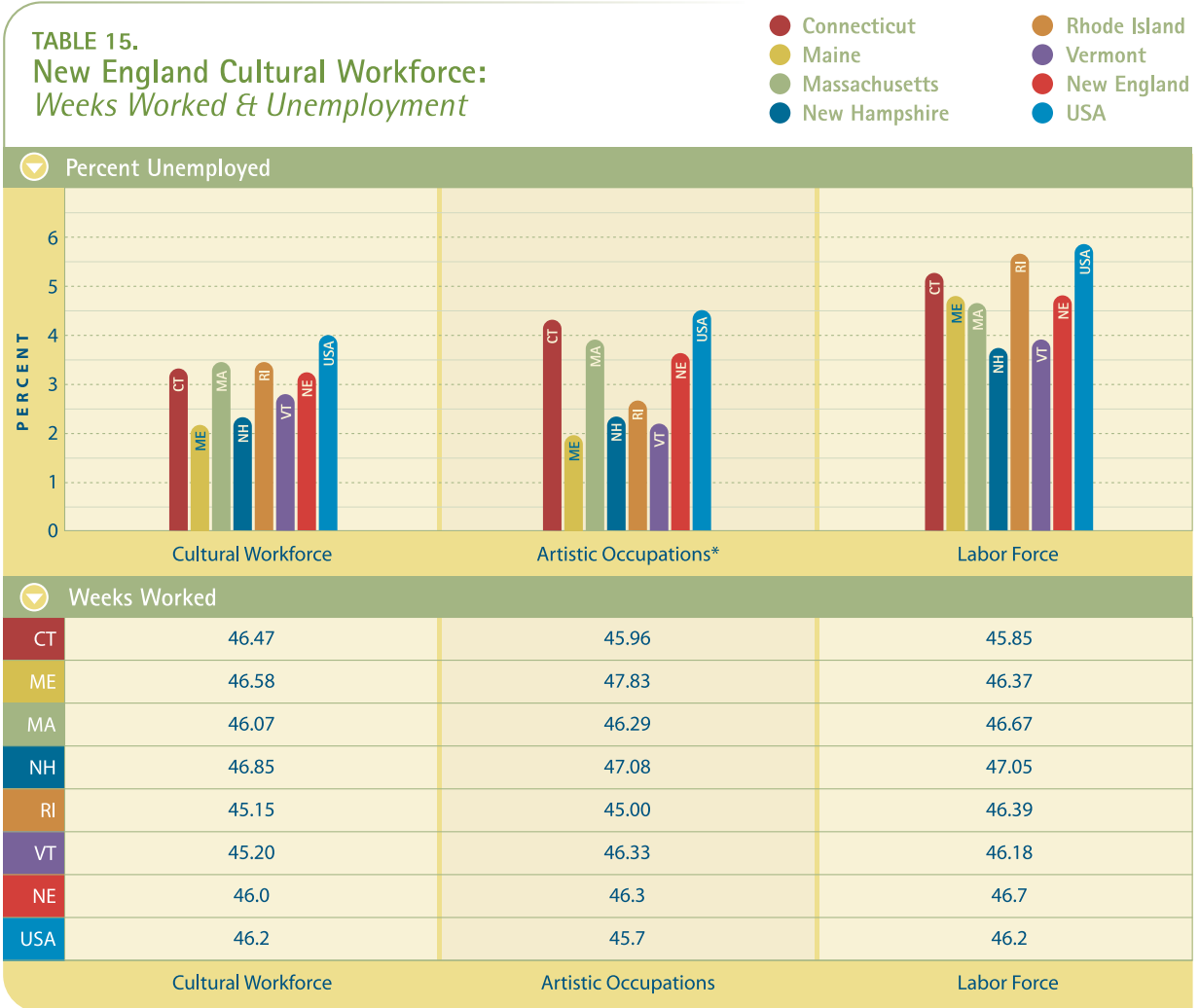
Table 14 presents information on educational attainment. It is easy to see that the typical member of the cultural workforce has more formal education than the typical member of the labor force. For example, in New England, over 57 percent of the cultural workforce had at least a Bachelor's degree in 2000; in the regional labor force as a whole, 33 percent had at least a Bachelor's degree. The same types of differences show up in the U.S. labor force, but members of the Cultural and general Workforces had less education than their New England counterparts. Within the cultural workforce, artists were slightly more educated; in New England, over 58 percent of artists had attained at least a Bachelor's degree.



Source: U. S. Commerce Department 2000 Census Public Use File.

*Artistic occupations represent a subset of the entire cultural workforce occupations, which can be found in Appendix Table A2

Time spent in the labor force and at work is analyzed in Table 15. In terms of weeks worked per year, differences between the workforces are minor. In New England, the labor force as a whole worked 0.7 weeks longer than the cultural workforce; in the U.S. there was no difference. In terms of weeks spent unemployed, there were larger differences. **The unemployment rate of the cultural workforce in New England in 2000 was almost two percentage points below the overall rate.** A similar difference was observed in the U.S. Artist unemployment, though higher than cultural workforce unemployment, was still significantly lower than national unemployment. In general, people with more education are less likely to be unemployed at any given time than people with less education. This is borne out in the differences in unemployment rates observed in this table.



Source: U. S. Commerce Department 2000 Census Public Use File.

*Artistic occupations represent a subset of the entire cultural workforce occupations, which can be found in Appendix Table A2

Another dimension of being in the labor force is what type of employer one has: a for-profit organization, a non-profit organization, federal, state or local government, or self-employment. The conventional wisdom about artists, and by extension cultural workers, is that they are more likely to be self-employed. This is borne out by the numbers in Table 16, for both New England and the U.S.

TABLE 16.
New England Cultural Workforce:
Type of Employer

● For-Profit ● Self-Employed
 ● Non-Profit ● Unpaid
 ● Government



Source: U. S. Commerce Department 2000 Census Public Use File.

*Artistic occupations represent a subset of the entire cultural workforce occupations, which can be found in Appendix Table A2

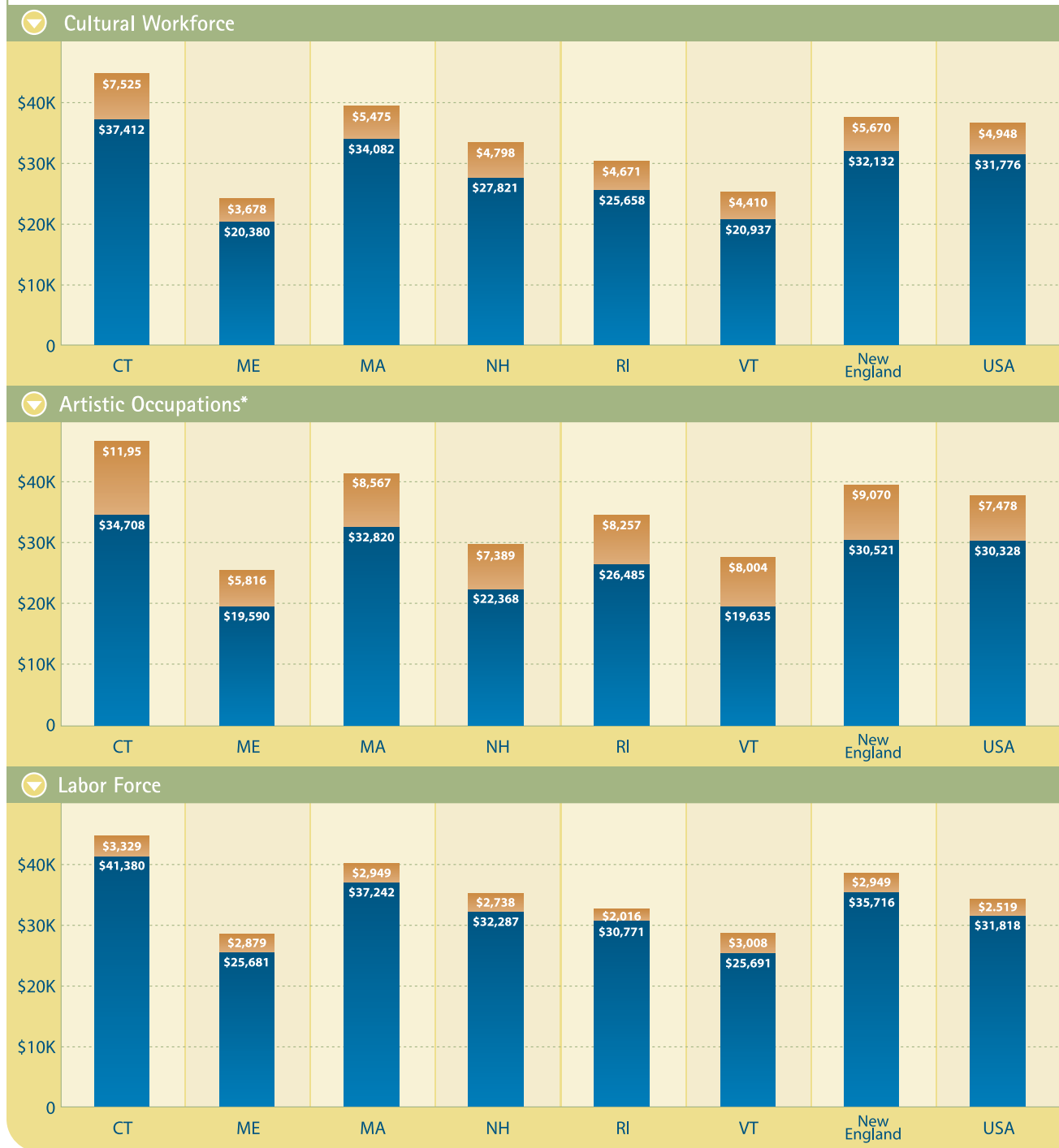
Perhaps another canard is that artists are more likely to work for non-profits. While this is true nationally, artists in New England were actually less likely to work for non-profits than the general workforce. However, both in New England and in the U.S., members of the cultural workforce did more often work for non-profits. In all locations, cultural workforce members and artists were less likely than the general labor force to work in for-profit organizations or government.

Earnings figures are displayed in **Table 17**. Since a significant percentage of cultural workforce members are self-employed, earnings are broken into those from employers and those from self-employment. Although median earnings are often reported to minimize the effect of high earners, here we report means. Median self-employment earnings for all categories were zero; hence reporting mean earnings reveals more useful information. However, with earnings data means are invariably larger than medians. To cite one example, while mean total earnings of cultural workforce members in New England were \$37,803 in 1999, median earnings were \$30,000.

With their higher educational attainment, it is very surprising that members of the cultural workforce earned on average less than all labor force members in New England, by about \$1,100. Nationally, the average earnings of cultural workforce members exceeded that of all workers by about \$2,400. Both in New England and nationally, the artist subset earned more than all labor force members, though by a wider margin in the U.S. as a whole. Within New England there were significant differences among the states. For example, those in the cultural workforce in Connecticut earned over \$20,000 more than their counterparts in Maine. For artists, this difference was over \$21,000. Both of these differences were far greater than that between all workers in the two states, which was just under \$10,000. Clearly, many cultural workforce occupations, or the persons in them, are rewarded more when in large urban environments. More research would have to be undertaken to determine how much of this difference is attributable to location compared to differences in skill or type of work between urban and rural workers.

TABLE 17.
New England Cultural Workforce:
Mean Earnings

● Wage & Salary
 ● Self-Employment



Source: U. S. Commerce Department 2000 Census Public Use File.

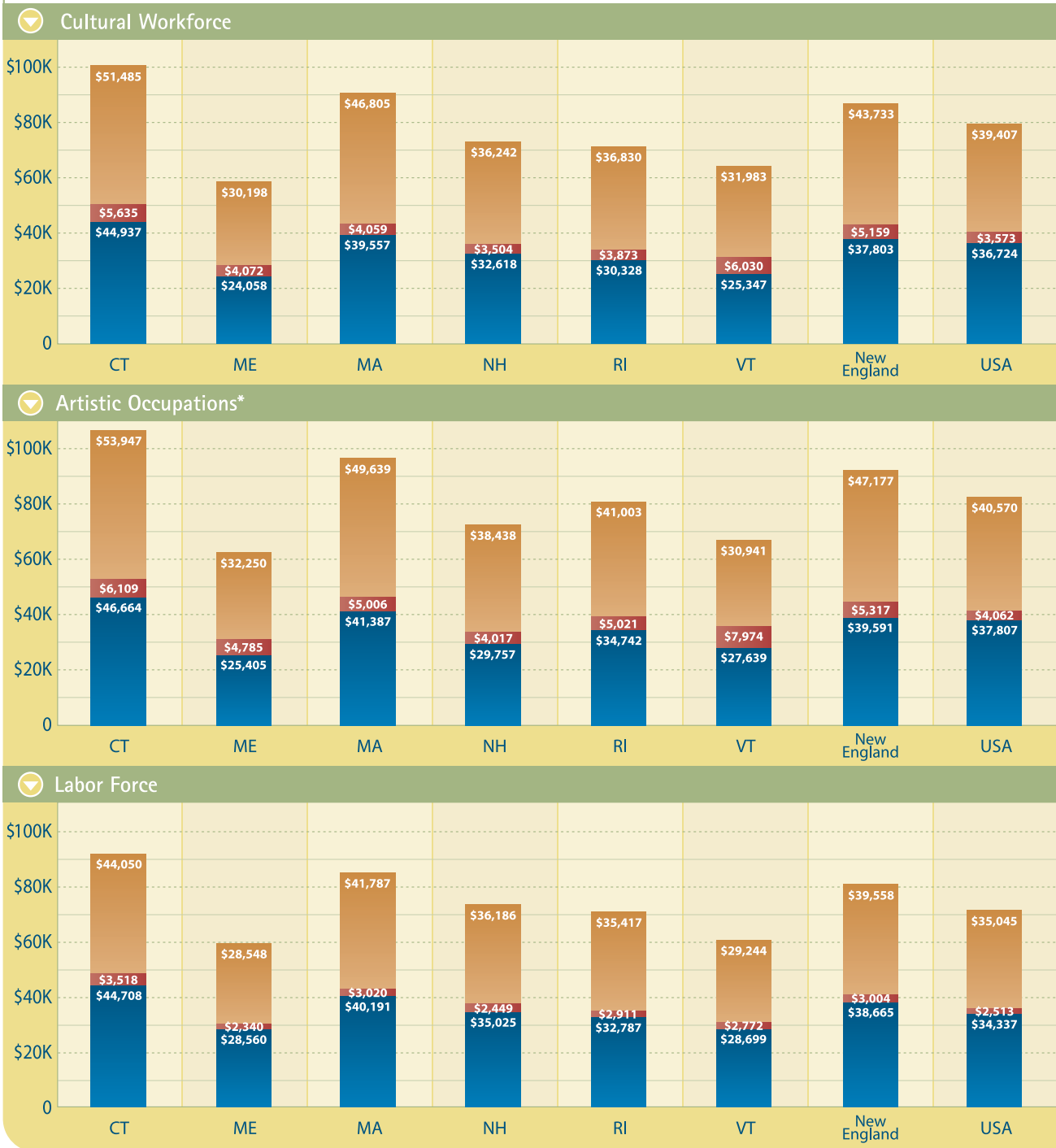
*Artistic occupations represent a subset of the entire cultural workforce occupations, which can be found in Appendix Table A2

Table 18 looks at income from all sources, displaying (again) total earnings, total income (to the labor force member) from all sources, and total household income. A comparison of total incomes shows cultural workforce members with slightly higher incomes than the general labor force both in New England and in the U.S. However, perhaps the greatest interest lies in the effect that a comparison of household incomes adds to the discussion. The relative status of cultural workers, and especially artists, is significantly elevated when household income is compared. In New England, household incomes of cultural workers exceed those of the labor force by over \$4,000; nationally, the difference was roughly \$8,000. The "artist premium" - the increase in household income for the artistic occupations in New England - was about \$11,000; nationally, it was about \$10,500.

The most likely explanation of this phenomenon lies in the fact that people tend to marry people with comparable amounts of education. When cultural workers (and by extension, artists), marry persons with comparable amounts of education, the household income of both groups diverges. For example, when a visual artist marries a lawyer, both may both have post-graduate degrees, but the lawyer is likely to make considerably more money. And the lawyer is less likely to marry someone whose education ended with a high school diploma than someone who also has a graduate degree.

TABLE 18.
New England Cultural Workforce:
Average Earnings and Income

● Earnings
 ● Additional Income
 ● Spouse's Income



Source: U. S. Commerce Department 2000 Census Public Use File.

*Artistic occupations represent a subset of the entire cultural workforce occupations, which can be found in Appendix Table A2

VI. Conclusion

Cultural enterprises and cultural workers play an important role in New England's economy. This is evidenced in part by their greater presence in regional activity than in the nation. These firms and professionals complement many of the region's other strengths: a strong tourism base, concentrations in higher education, high technology, medical care, finance and insurance. A matter of some concern is the apparent recent weakening of the region's advantage in cultural activities and products. This only makes it more imperative to identify the strengths of the region and build upon them. Cultural enterprise and workforce employment is not only a community asset for the high quality of life it provides, but because steady, lifetime work, is what a sustainable, balanced community needs. There are many uses for this employment data and we encourage multiple sectors to make use of this information.

Appendix

Creative Economy Definition by Classification System

A1: Cultural Enterprises

CORE North American Industrial Classification System (NAICS) Codes

NAICS	Industry
Group 1	Cultural Goods Production
323110	Commercial Lithographic Printing
323111	Commercial Gravure Printing
323112	Commercial Flexographic Printing
323113	Commercial Screen Printing
323115	Digital Printing
323117	Books Printing
323119	Other Commercial Printing
323121	Tradebinding and Related Work
323122	Prepress Services
325992	Photographic Film, Paper, Plate, and Chemical Manufacturing
327112	Vitreous China, Fine Earthenware, and Other Pottery Product Manufacturing
327212	Other Pressed and Blown Glass and Glassware Manufacturing
332323	Ornamental and Architectural Metal Work Manufacturing
333293	Printing Machinery and Equipment Manufacturing
334310	Audio and Video Equipment Manufacturing
334612	Prerecorded Compact Disc (except Software), Tape, and Record Reproducing
337212	Custom Architectural Woodwork and Millwork Manufacturing
339911	Jewelry (except Costume) Manufacturing
339912	Silverware and Hollowware Manufacturing
339913	Jewelers' Material and Lapidary Work Manufacturing
339914	Costume Jewelry and Novelty Manufacturing
339942	Lead Pencil and Art Good Manufacturing
339992	Musical Instrument Manufacturing
Group 2	Cultural Goods Distribution
423410	Photographic Equipment and Supplies Merchant Wholesalers
423940	Jewelry, Watch, Precious Stone, and Precious Metal Merchant Wholesalers
424110	Printing and Writing Paper Merchant Wholesalers
424920	Book, Periodical, and Newspaper Merchant Wholesalers
443112	Radio, Television, and Other Electronics Stores
443130	Camera and Photographic Supplies Stores
448310	Jewelry Stores
451130	Sewing, Needlework, and Piece Goods Stores
451140	Musical Instrument and Supplies Stores
451211	Book Stores
451220	Prerecorded Tape, Compact Disc, and Record Stores
453920	Art Dealers
712110	Museums
812921	Photofinishing Laboratories (except One-Hour)
812922	One-Hour Photofinishing
Group 3	Intellectual Property Production & Distribution
511110	Newspaper Publishers
511120	Periodical Publishers

CORE North American Industrial Classification System (NAICS) Codes (cont'd)

NAICS	Industry
511130	Book Publishers
511191	Greeting Card Publishers
511199	All Other Publishers
512110	Motion Picture and Video Production
512120	Motion Picture and Video Distribution
512131	Motion Picture Theaters (except Drive-Ins)
512132	Drive-In Motion Picture Theaters
512191	Teleproduction and Other Postproduction Services
512199	Other Motion Picture and Video Industries
512210	Record Production
512220	Integrated Record Production/Distribution
512230	Music Publishers
512240	Sound Recording Studios
512290	Other Sound Recording Industries
515111	Radio Networks
515112	Radio Stations
515120	Television Broadcasting
515210	Cable and Other Subscription Programming
516110	Internet Publishing and Broadcasting
517510	Cable and Other Program Distribution
519110	News Syndicates
519120	Libraries and Archives
532230	Video Tape and Disc Rental
541310	Architectural Services
541320	Landscape Architectural Services
541340	Drafting Services
541410	Interior Design Services
541420	Industrial Design Services
541430	Graphic Design Services
541490	Other Specialized Design Services
541810	Advertising Agencies
541830	Media Buying Agencies
541840	Media Representatives
541850	Display Advertising
541921	Photography Studios, Portrait
541922	Commercial Photography
611610	Fine Arts Schools
711110	Theater Companies and Dinner Theaters
711120	Dance Companies
711130	Musical Groups and Artists
711190	Other Performing Arts Companies
711510	Independent Artists, Writers, and Performers
712120	Historical Sites
712130	Zoos and Botanical Gardens
712190	Nature Parks and Other Similar Institutions

PERIPHERAL North American Industrial Classification System (NAICS) Codes

NAICS	Industry
Group 1	Cultural Goods Production
323114	Quick Printing
325910	Printing Ink Manufacturing
327215	Glass Product Manufacturing Made of Purchased Glass
327420	Gypsum Product Manufacturing
327991	Cut Stone and Stone Product Manufacturing
327999	All Other Miscellaneous Nonmetallic Mineral Product Manufacturing
333315	Photographic and Photocopying Equipment Manufacturing
334220	Radio and Television Broadcasting and Wireless Communications Equipment Manufacturing
334613	Magnetic and Optical Recording Media Manufacturing
336612	Boat Building
Group 2	Cultural Goods Distribution
423620	Electrical and Electronic Appliance, Television, and Radio Set Merchant Wholesalers
423920	Toy and Hobby Goods and Supplies Merchant Wholesalers
424990	Other Miscellaneous Nondurable Goods Merchant Wholesalers
451120	Hobby, Toy, and Game Stores
451212	News Dealers and Newsstands
453220	Gift, Novelty, and Souvenir Stores
453998	All Other Miscellaneous Store Retailers (except Tobacco Stores)
Group 3	Intellectual Property Production & Distribution
511210	Software Publishers
532220	Formal Wear and Costume Rental
532299	All Other Consumer Goods Rental
541820	Public Relations Agencies
541860	Direct Mail Advertising
541890	Other Services Related to Advertising
611519	Other Technical and Trade Schools
711310	Promoters of Performing Arts, Sports, and Similar Events with Facilities
711320	Promoters of Performing Arts, Sports, and Similar Events without Facilities
711410	Agents and Managers for Artists, Athletes, Entertainers, and Other Public Figures

A2: Cultural Occupations

CORE Standard Occupational Classification (SOC) Codes

SOC	Census	Occupation
11-2011	0040	Advertising and Promotions Managers
11-2031	0060	Public Relations Managers
17-1011	1300	Architects, Except Landscape and Naval
17-1012		Landscape Architects
17-3011	[Part of 1540]	Architectural and Civil Drafters
19-3091	[Part of 1860]	Anthropologists and Archeologists
19-3093	[Part of 1860]	Historians
25-1031	[Part of 2200]	Architecture Teachers, Postsecondary
25-1061	[Part of 2200]	Anthropology and Archeology Teachers, Postsecondary
25-1062	[Part of 2200]	Area, Ethnic, and Cultural Studies Teachers, Postsecondary
25-1082	[Part of 2200]	Library Science Teachers, Postsecondary
25-1121	[Part of 2200]	Art, Drama, and Music Teachers, Postsecondary
25-1122	[Part of 2200]	Communications Teachers, Postsecondary
25-1123	[Part of 2200]	English Language and Literature Teachers, Postsecondary
25-1124	[Part of 2200]	Foreign Language and Literature Teachers, Postsecondary
25-1125	[Part of 2200]	History Teachers, Postsecondary
25-4011	2400	Archivists
25-4012		Curators
25-4013		Museum Technicians and Conservators
25-4021	2430	Librarians
25-4031	2440	Library Technicians
25-9011	[Part of 2550]	Audio-Visual Collections Specialists
27-1011	2600	Art Directors
27-1012		Craft Artists
27-1013		Fine Artists, Including Painters, Sculptors, and Illustrators
27-1014		Multi-Media Artists and Animators
27-1019		Artists and Related Workers, All Other
27-1021	2630	Commercial and Industrial Designers
27-1022		Fashion Designers
27-1023		Floral Designers
27-1024		Graphic Designers
27-1025		Interior Designers
27-1026		Merchandise Displayers and Window Trimmers
27-1027		Set and Exhibit Designers
27-1029		Designers, All Other
27-2011	2700	Actors
27-2012	2710	Producers and Directors
27-2031	2740	Dancers
27-2032		Choreographers

CORE Standard Occupational Classification (SOC) Codes (cont'd)

SOC	Census	Occupation
27-2041	2750	Music Directors and Composers
27-2042		Musicians and Singers
27-2099	2760	Entertainers, Performers, Sports and Related Workers, All Other
27-3011	2800	Radio and Television Announcers
27-3012		Public Address System and Other Announcers
27-3021	2810	Broadcast News Analysts
27-3022		Reporters and Correspondents
27-3031	2820	Public Relations Specialists
27-3041	2830	Editors
27-3042	2840	Technical Writers
27-3043	2850	Writers and Authors
27-3099	2860	Media and Communication Workers, All Other
27-4011	2900	Audio and Video Equipment Technicians
27-4012		Broadcast Technicians
27-4013		Radio Operators
27-4014		Sound Engineering Technicians
27-4021	2910	Photographers
27-4031	2920	Camera Operators, Television, Video, and Motion Picture
27-4032		Film and Video Editors
27-4099	2960	Media and Communication Equipment Workers, All Other
39-3021	4410	Motion Picture Projectionists
39-3092	[Part of 4430]	Costume Attendants
39-5091	[Part of 4520]	Makeup Artists, Theatrical and Performance
41-3011	4800	Advertising Sales Agents
43-4121	5320	Library Assistants, Clerical
43-9031	5830	Desktop Publishers
49-2097	7120	Electronic Home Entertainment Equipment Installers and Repairers
49-9061	[Part of 7430]	Camera and Photographic Equipment Repairers
49-9063	[Part of 7430]	Musical Instrument Repairers and Tuners
49-9064	[Part of 7430]	Watch Repairers
51-5011	8230	Bindery workers
51-5012		Bookbinders
51-9071	8750	Jewelers and Precious Stone and Metal Workers
51-9123	[Part of 8810]	Painting, Coating, and Decorating Workers
51-9131	8830	Photographic Process Workers
51-9132		Photographic Processing Machine Operators

CORE Census Occupational Codes categorized by occupational mission

Census	Occupation
Group 1	Performing Artists
2700	Actors
2710	Producers and directors
2740	Dancers and choreographers
2750	Musicians, singers, and related workers
Group 2	Visual Artists
2600	Artists and related workers
2630	Designers
2910	Photographers
Group 3	Creative Artists
2760	Entertainers and performers, all other
2850	Writers and authors
Group 4	Applied Artists
1300	Architects, except naval
2400	Archivists, curators, and museum technicians
2800	Announcers
2830	Editors
2840	Technical writers
Group 5	Art, Information and Cultural Support
0040	Advertising and promotions managers
0060	Public relations managers
2430	Librarians
2440	Library technicians
2810	News analysts, reporters and correspondents
2820	Public Relations Specialists
2860	Miscellaneous media and communication workers
2900	Broadcast and sound engineering technicians and radio operators
2920	Television, video, and motion picture camera operators and editors
2960	Media and communication equipment workers, all other
4410	Motion picture projectionists
4800	Advertising sales agents
5320	Library assistants, clerical
5830	Desktop publishers
7120	Radio and telecommunications equipment installers and repairers
Group 6	Artisans
8320	Bookbinders and bindery workers
8750	Jewelers and precious stone and metal workers
8830	Photographic process workers and processing machine operators

PERIPHERAL Standard Occupational Classification (SOC) Codes

SOC	Census	Occupation
13-1011	0500	Agents and Business Managers of Artists, Performers, and Athletes
29-1125	3210	Recreational Therapists
35-1011	4000	Chefs and Head Cooks
35-2013	[Part of 4020]	Private Household Cooks
35-2014		Cooks, Restaurant
39-3031	4420	Ushers, Lobby Attendants, and Ticket Takers
39-6021	4540	Tour Guides and Escorts
39-6022		Travel Guides
39-9032	[Part of 4620]	Recreation Workers
51-3011	7800	Bakers
51-4061	8060	Model Makers, Metal and Plastic
51-4062		Patternmakers, Metal and Plastic
51-5021	8240	Job Printers
51-5022	8250	Prepress Technicians and Workers
51-5023	8260	Printing Machine Operators
51-6050	8350	Tailors, Dressmakers, and Custom Sewers
51-6051		Sewers, Hand
51-6092	8440	Fabric and Apparel Patternmakers
51-7011	8500	Cabinetmakers and Bench Carpenters
51-7021	8510	Furniture Finishers
51-7031	8520	Model Makers, Wood
51-7032		Patternmakers, Wood
51-7099	8550	Woodworkers, All Other
51-9195	8920	Molders, Shapers, and Casters, Except Metal and Plastic

PERIPHERAL Census Occupational Codes categorized by occupational mission

Census	Occupation
Group 4	Applied Artists
4000	Chefs and head cooks
Group 5	Art, Information and Cultural Support
0500	Agents and business managers of artists, performers, and athletes
3210	Recreational therapists
4420	Ushers, lobby attendants, and ticket takers
4540	Tour and travel guides
Group 6	Artisans
7800	Bakers
8060	Model makers and patternmakers, metal and plastic
8240	Job printers
8250	Prepress technicians and workers
8260	Printing machine operators
8350	Sewers, Hand/Tailors, Dressmakers and Custom Sewers
8440	Fabric and Apparel Patternmakers
8500	Cabinetmakers and bench carpenters
8510	Furniture finishers
8520	Model makers and patternmakers, wood
8550	Woodworkers, all other
8910	Etchers and engravers
8920	Molders, shapers, and casters, except metal and plastic

CORE National Taxonomy of Exempt Entities (NTEE) Codes

NTEE	Description
A01	Alliances & Advocacy
A02	Management & Technical Assistance
A03	Professional Societies & Associations
A05	Research Institutes & Public Policy Analysis
A11	Single Organization Support
A12	Fund Raising & Fund Distribution
A19	Support N.E.C.
A20	Arts & Culture
A23	Cultural & Ethnic Awareness
A25	Arts Education
A26	Arts Councils & Agencies
A30	Media & Communications
A31	Film & Video

CORE National Taxonomy of Exempt Entities (NTEE) Codes (cont'd)

NTEE	Description
A32	Television
A33	Printing & Publishing
A34	Radio
A40	Visual Arts
A50	Museums
A51	Art Museums
A52	Children's Museums
A54	History Museums
A56	Natural History & Natural Science Museums
A57	Science & Technology Museums
A60	Performing Arts
A61	Performing Arts Centers
A62	Dance
A63	Ballet
A65	Theater
A68	Music
A69	Symphony Orchestras
A6A	Opera
A6B	Singing & Choral Groups
A6C	Bands & Ensembles
A6E	Performing Arts Schools
A70	Humanities
A80	Historical Societies & Related Historical Activities
A84	Commemorative Events
A90	Arts Services
A99	Arts, Culture & Humanities N.E.C.
B70	Libraries
C41	Botanical Gardens & Arboreta
D32	Bird Sanctuaries
D34	Wildlife Sanctuaries
D50	Zoos & Aquariums
N52	Fairs
Q21	International Cultural Exchange
V31	Black Studies
V32	Women's Studies
V33	Ethnic Studies
V35	International Studies
X80	Religious Media & Communications
X81	Religious Film & Video
X82	Religious Television
X83	Religious Printing & Publishing
X84	Religious Radio

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