# 2019 RPI Project Application Form

***Region 1B Prosperity Council***

The Central U.P. Prosperity Council maintains a collaboratively developed regional plan with a strategy for achieving a prosperous future. The 10-Year Plan is intended to be a roadmap for future success; by completing the Plan's action items and meeting its objectives, the region will take steps toward achieving the goals that have been identified. Funding from the Regional Prosperity Initiative will help build capacity and add support for the projects that align with this strategy.

**Please complete the information below to help the Central U.P. Prosperity Council understand the scope of your project.**

| **General Information** | | |
|---|---|---|
| **Project submitter, title, and organization:** | Kathy Reynolds, Director, Upper Peninsula Arts & Culture Alliance | |
| **Project title:** | Economic Impact Analysis – Arts and Culture | |
| **Phone and e-mail address:** | 906-387-1110 kathyreynolds11@gmail.com | |
| **Type of funding request:** | ☒2019 RPI Project Funds | ☐ 2018 RPI Remainder Funds |
| **Summary of project (in less than 100 words):** | An economic impact analysis (EIA) will be done across the entire Upper Peninsula for the arts and culture ("Creative") sector similar to the one done for the city of Cincinnati (see attached). This study will identify creative industries, and numbers of creative and other workers in those creative industries. Project funding is for the planning regions' labor to do the study and the Alliance's marketing/project coordinator. Action items will be identified that will promote and leverage the U.P.'s creative sector. This will give EDOs, planning region commissions, and their partners a common language for arts and culture industries. | |
| **Project Description** | ****Be sure to include answers to all questions below to receive full consideration – attach additional sheets if necessary**** | |
| What geographic area does the project cover and who does it benefit? | The project covers the entire Upper Peninsula and initially benefits all communities, economic development organizations, workforce development, and, potentially, businesses in those counties/ regions. | |
| If the project addresses needs across multiple sectors (e.g. economic development, education, workforce development), explain how. | This project will affect **economic development** and **workforce development** as it brings to light the number of individuals and businesses in the creative sector. New businesses, especially those engaging young professionals, will find it attractive to invest in an area where arts and culture thrive. Additionally, this analysis will give EDOs and their arts and culture partners a common language about the creative sector and sets a baseline by which we can measure progress. This study will also impact **quality of life** as this information can be used to resource and grow regional arts and culture offerings and further contribute to the quality of life and livability across the U.P. | |

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|---|---|
| How does this project relate to strategy items found in the RPI 10-year plan? | Identifying and quantifying jobs, businesses, and organizations associated with arts and culture supports the following RPI 10 year plan strategies:<br>**1.1 – Develop a U.P. brand and market the region to build awareness of the region as a destination for tourism, recreation, and business.** This study will help identify the places, people and activities that can be used to promote cultural tourism, attract young professionals who require an active arts and culture environment to engage with, and provide information that will help EDO's attract new businesses.<br>**1.2 – Enhance the professional development and capacity of local EDOs to support new economic development that attract and grow new businesses and investments.** This project is a U.P. wide project and will allow EDO's to attract new businesses with more accurate data about the arts and culture of the region. It will allow the EDOs to more definitively understand how the arts and culture sector impacts U.P. economics. Additionally, the engagement of arts and culture individuals and organizations, as identified by this EIA, can further the placemaking efforts of our communities.<br>**5.1 – Encourage investment in vibrant, walkable, and healthy C.U.P. communities**. By identifying arts and culture occupations and industries , the RPI council and associated EDOs can see what resources are available to each community and create partnerships that increase the livability of each community (per the AARP Livable Community Guidelines). Knowing arts and culture related individuals and businesses will assist with and potentially grow placemaking opportunities.<br>**5.2 – Strengthen and support collaboration between communities, health service providers, and non-profits to foster efficiency and innovative solutions.** This project is an excellent example of non-profits (across a variety of sectors) working together to achieve common goals and improve our shared community. Additionally, the results of the EIA will continue to make it easier to identify potential partners when project ideas come up. |
| How can the success of this project be measured upon completion? | Measures of success are completing this project on time and on budget with clear action items to leverage our arts and culture resources/partners. |
| From your organization's perspective, what is the priority for this project? | This project would be of the highest priority for the Alliance and EDO members. In fact, it is one of the reasons the Alliance was formed. In order to compete and be prosperous it is crucial to understand the economic landscape. This study gives both the Regional Planning organizations and the Alliance the data to know the size of the arts and culture sector and its relative depth. |

<table>
<tr><th colspan="2">Organization and Partners</th></tr>
<tr><td>Describe how the organization will complete the work outlined in the proposal</td><td>Members (regional planners?) of the Western, Central, and Eastern planning and development regions would collect and aggregate data based on job and industry types defined by the UP Arts and Culture Alliance. The data collected and distilled would drive a set of action items for the U.P. Arts and Culture Alliance.</td></tr>
<tr><td>Explain skills, experience, and capacity of your project team. List all partners and their roles.</td><td>The U.P. Arts and Culture Alliance is a volunteer councils of 24 professionals from the arts and culture sector and the U.P.'s economic development planning regions.<br><br>The Alliance officers, responsible for guiding and ensuring momentum of the Alliance, include:<br>• Tiina Harris, Alliance President, Arts & Culture Manager for the City of Marquette<br>• Howard Sandin, Alliance Vice President, Board of Directors for the Downtown Arts Place in Ironwood<br>• Philip Rice, Alliance Secretary, Director for the Mackinac Arts Council, Mackinac Island<br>• Sue Roll, Alliance Treasurer, Executive Director, Bonifas Arts Center, Escanaba<br><br>Alliance Board of Directors, responsible for providing expertise, setting goals, and implementing projects, include:<br>• Brad Barnett, Assistant Regional Planner, Western UP Planning & Development Region, Houghton<br>• Karen Hughes Beacom, Artistic Director, Soo Theater Project, Sault Ste. Marie<br>• Ellen Benoit, Assistant Director of the Eastern U.P. Planning Commission, Sault Ste. Marie<br>• Gini Brewer, Textile Artist & Designer, International School of Art & Design, Finlandia University, Hancock<br>• Sharon Dorrity, Director of Constituent Relations & Director, LSSU Arts Center Gallery, Lake Superior State Univ., Sault Ste. Marie<br>• Mary Jennings, Director of Programming and Development for the Rossa Center for the Performing Arts at Michigan Tech. Univ., Houghton<br>• Mike Leonard, Pastel Artist, (Retired from the USDA), Ironwood<br>• Barbara Kramer, Dickinson county Commissioner, District 3, & Vice-President, Friends of the Braumart, Iron Mountain<br>• Josh Loar, Professor of Practice-Sound Design, Visual & Performing Arts, Michigan Tech. Univ., Houghton<br>• Katherine Reynolds, Executive Director, Greater Munising Bay partnership/Alger county Chamber of Commerce & Munising downtown Development Authority, Munising<br>• Dan Truckey, Director & Curator, Beaumier U.P. Heritage Center, Northern Michigan Univ., Marquette</td></tr>
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| | Representing the state for museums:<br>• Lisa Craig Brisson, Executive Director, Michigan Museums Association, Cheboygan. |
| **Timeline and Budget** | |
| Create a budget that includes general categories of expenses, such as wages, travel, equipment, and materials. Describe any other project funds you expect to receive from sources beyond RPI. | **Full project (all 3 Planning Regions) Budget**:<br>RPI Requests: $48,500<br>EUPRPDC: $20,000,<br>CUPPAD: $16,500,<br>WUPPDR: $16,000<br><br>**Central U.P. RPI request – Wages only**<br>Central U.P. Planning Region Support: $12,500<br>Alliance Marketing/Project Coordinator: $4,000<br><br>All labor by the Alliance is volunteered. |
| Provide a timeline that includes project milestones with parties responsible for their achievement. If it is a phased project, be sure to include past or future phases in the timeline. | |

| Project Milestones and responsible person | Mar | Apr | May | Jun | Jul | Aug | Sept | Oct | Nov | Dec | Jan | Feb |
|---|---|---|---|---|---|---|---|---|---|---|---|---|
| **RPI grant award determination** | | X | | | | | | | | | | |
| **Regional planners** re-confirm timeline, establishes key Alliance contacts | | | | | | | | | | | | |
| **Alliance** determines which NAICS Industry Classifications should be used in the analysis (with regional planning agreement) | | | X | | | | | | | | | |
| **Alliance** determines which SOC occupational categories to use (with regional planning agreement) | | | | X | | | | | | | | |
| **Regional planners** collect and aggregate data | | | | | | | | | | | | |
| **Regional planners** draft report for Alliance review | | | | | | | | X | | | | |
| **Alliance and Regional planners** agree on a set of actions items relevant to both groups | | | | | | | | | | X | | |
| **Regional Planners** publish final report | | | | | | | | | | | X | |

**Choose one:**

☒ A partner representing this proposal will be available to present at the Special Meeting of the RPI Council on Thursday, September 27th, 10:00 – 11:30 AM

☐ The proposal will not include a presentation.

# CREATIVE SECTOR ECONOMIC IMPACT ANALYSIS

**Prepared for**
**CREATIVE COMMUNITY BUILDERS**

**Prepared by**
**Christine Harris**
**CHRISTINE HARRIS CONNECTIONS**

**May, 2016**

# I. INTRODUCTION

Creative Community Builders commissioned an economic impact analysis of Cincinnati's creative economy as part of its overall Cincinnati cultural development project. This analysis will provide an overview of the nonprofit and creative sector impact in greater Cincinnati.

This report includes an analysis of US Government North American Industry Classification System and the Standard Occupational Classification coding for creative industries in the Cincinnati MSA, defined as the 15 county region at the intersection of Ohio, Kentucky and Indiana.

This analysis is intended to begin a dialogue to fully understand the creative economy narrative in greater Cincinnati. Please note that there is a lot of economic data to analyze and this report has just scratched the surface. The information was prepared by REDI Cincinnati and will benefit from more analysis. Any errors of calculation or data representation are the responsibility of Christine Harris on behalf of Creative Community Builders.

# II. ANALYSIS of NAICS and SOC CODES

## A. Background

It is common practice for economic industry clusters to be defined by standard government produced coding systems. Businesses submit both a classification of their business type and a breakdown of their workforce by occupation type. The business type classification is called North American Industry Classification System and the occupation type classification is called Standard Occupational Classification. These two systems are defined below.

Given that government data is collected in arrears and that new types of businesses and occupations are constantly coming forth, this data is rarely totally up to date with what is happening in the marketplace. For example, new entrepreneurs inventing new businesses such as mobile app development or new occupations such as social media manager, have to be connected to a current coding system that is only reviewed every few years or so. Nonetheless, the tracking of all businesses with these systems and the credibility of government data collection make this the most reliable, longitudinal approach to understanding the creative economy at this point in time.

NAICS:
The North American Industry Classification System (NAICS, pronounced 'nakes') is the standard used by Federal statistical agencies in classifying business establishments for the purpose of collecting, analyzing, and publishing statistical data related to the U.S. business economy. There are 20 sectors with over 700 codes in total. NAICS is based on a production-oriented concept, meaning that it groups establishments into industries according to similarity in the processes used to produce goods or services. NAICS replaced the Standard Industrial Classification (SIC) system in 1997.

NAICS is a 2 through 6 digit hierarchical classification system, offering five levels of detail. Each digit in the code is part of a series of progressively narrower categories, and the more digits in the code signify greater classification detail.

These codes represent all jobs within the identified industries, including janitor, receptionist, etc. The codes include nonprofit and for profit businesses. It is important to note that NAICS is strictly a production oriented, supply side classification system meaning that it is focused on firms and industries not markets. For that reason NAICS data does not clearly identify major commercial markets for creative sector products such as digital media, computer animation and games.

Please refer to Appendix A for the listing of the NAICS codes that the Creative Economy Coalition of the National Creativity Network has produced as representing the majority of creative industry businesses. It is helpful to think of these NAICS codes as representing a vertical industry cluster. These are the codes used in this analysis.

<u>SOC:</u>
The 2010 Standard Occupational Classification (SOC) (SOC, pronounced 'sock') system is used by Federal statistical agencies to classify workers into occupational categories for the purpose of collecting, calculating, or disseminating data. All workers are classified into one of 840 detailed occupations according to their occupational definition. To facilitate classification, detailed occupations are combined to form 461 broad occupations, 97 minor groups, and 23 major groups. These codes represent occupations in both nonprofit and for profit businesses.

Please refer to Appendix A for the listing of the SOC codes that the Creative Economy Coalition of the National Creativity Network has produced as a representing the majority of creative occupations. It is helpful to think of these SOC codes as representing types of creative occupations across all industries, i.e. they reflect the type of work being performed no matter within what industry that work is performed. These are the codes used in this analysis.

In this analysis, the creative economy is comprised of the NAICS and SOC codes identified in Appendix A, as they represent a national average. Every community needs to review other NAICS and SOC codes to determine if there are additional codes that reflect the make-up of their creative economy. This is very important to remember throughout this analysis.

<u>The Creative Class</u>

Richard Florida created global awareness of the 'creative economy' through the publication of his book "The Rise of the Creative Class". Florida's definition of the creative class is considerably broader than the definition used in this analysis. He describe this as a class of workers whose job is to create meaningful new forms (2002). It is composed of scientists and engineers, university professors, poets and architects, and also includes "people in design, education, arts, music and entertainment, whose economic function is to create new ideas, new technology and/or creative content" (Florida, 2002, p. 8). Florida's definition translates to about 30% of the American workforce and leaders in creative economy work believe that his definition is too broad to be meaningful when looking at it as an economic cluster.

## B. An Overview of the Economic Picture

Table 1 shows the overall economic picture for the Cincinnati MSA in total jobs as well as creative economy jobs in relation to the national picture.

*Table 1: Overview of USA and Cincinnati Economy*

| JOBS | 2015 | 2009 | % change 2009-2015 |
|---|---|---|---|
| Total USA | 187,394,683 | 173,364,322 | 8.1% |
| USA Creative Economy | 10,228,926 | 9,605,398 | 6.5% |
| % creative economy of all jobs | 5.4% | 5.5% | (.1%) |
| | | | |
| Total CINCINNATI | 1,275,460 | 1,213,093 | 5.2% |
| Cincinnati Creative Economy | 68,156 | 67,434 | 1.1% |
| % creative economy of all jobs | 5.3% | 5.6% | (.3%) |

What the above Table tells is that Cincinnati's economy in terms of jobs is behind the pace of the growth of USA jobs by almost 3%. Interestingly, with regard to creative economy jobs, Cincinnati, like the USA, lost less than a percentage but is about level in terms of % creative economy jobs of all jobs.

Cincinnati will need to pay attention to its creative cluster jobs if it intends to grow its creative economy.

## C. An Overview of the Creative Economy in Cincinnati

This section provides an overview of the NAICS and SOC profile of Cincinnati. The overview represents an initial review of the make-up of the creative economy in Cincinnati based on the NAICS and SOC codes listed in Appendix A.

*Table2: Creative Industries (NAICS codes) in 2015*

| 2015 | Cincinnati | USA |
|---|---|---|
| Total # of jobs within these NAICS categories | 49,722 | 7,391,810 |
| Total # of payrolled creative business locations | 2,068 | 359,170 |
| Total # of jobs per payrolled business | 24 | 21 |
| % change in jobs from 2009-2015 for creative industry NAICS codes | 0% | 6% |

What Table 2 is saying is that the number of jobs within all of the identified NAICS industry businesses in Cincinnati is 49,722 with 2,068 payrolled businesses. Cincinnati has seen a level number of jobs in the creative industries while the nation has experienced a 6% increase in number of jobs in the creative industries.

*Table 3: Creative Occupations (SOC Codes) in 2015*

| **2015** | **Cincinnati** | **USA** |
|---|---|---|
| Total # of SOC creative occupation jobs | 35,068 | 5,619,257 |
| % change in all creative occupation jobs from 2009-2015 | 6% | 10% |
| Average hourly earnings for creative jobs | $22.83 | $23.35 |
| Total # of SOC jobs within identified NAICS categories | 16,634 | 2,782,141 |
| % change in # of SOC jobs within NAICS categories from 2009 -2015 | 6% | 11% |
| Total # of SOC jobs across all businesses | 33,790 | 5,618,928 |
| % change in total # of SOC jobs across all businesses | 6% | 10% |
| SOC occupations as % of all jobs in creative industries | 47% | 49% |

What Table 3 reveals is that the total number of creative occupation jobs in Cincinnati is 35,068 and the number of jobs that are in Cincinnati's creative industry businesses equals 16,634, or 47% of all creative industry jobs in Cincinnati. This is similar to the nation having 49% of all creative jobs within creative industries. The number of jobs and the wage values are based on all jobs, both full and parttime.

Creative jobs between 2009 and 2015 in the USA increased at a higher rate, 10%, than creative jobs in the same time period in Cincinnati at 6%. A similar comparison exists between SOC jobs within just the identified NAICS creative industries.

This also then tells us that 53% of all 'creative' occupations are spread across the remaining industry clusters of Cincinnati. It would be interesting to look at the creative occupation jobs in the major industry clusters of Cincinnati.

As the number of jobs within the NAICS businesses includes all employees of those businesses, these numbers will be significantly higher than the SOC job numbers, which are creative occupation specific.

<u>Profile of the Creative Businesses and Occupations</u>

These tables below show the profile of all of the business codes, NAICS, and all of the occupation codes, SOC, for the Cincinnati area.

*Table 4: Profile of NAICS Businesses*

| NAICS CODES | TYPE of BUSINESS | 2015 JOBS | % Change 2009-2015 | % of Total NAICS Jobs |
|---|---|---|---|---|
| | **DESIGN – build, product, communications** | **19,356** | **(2%)** | **39%** |
| **323111** | Commercial Printing (except Screen and Books) | 4,958 | (9%) | 10% |
| **323113** | Commercial Screen Printing | 931 | 12% | 2% |
| **323117** | Books Printing | 263 | 75% | .5% |
| **323120** | Support Activities for Printing | 503 | (16%) | 1% |
| **332323** | Ornamental and Architectural Metal Work Manufacturing | 233 | (16%) | .5% |
| **337212** | Custom Architectural Woodwork and Millwork Manufacturing | 318 | (16%) | .6% |
| **339910** | Jewelry and Silverware Manufacturing | 142 | 0% | .3% |
| **511191** | Greeting Card Publishers | 0 | 0 | 0 |
| **541310** | Architectural Services | 1,622 | 4% | 3.2% |
| **541320** | Landscape Architectural Services | 423 | (14%) | .8% |
| **541410** | Interior Design Services | 1,088 | 15% | 2.2% |
| **541420** | Industrial Design Services | 397 | 12% | .8% |
| **541430** | Graphic Design Services | 2,551 | 10% | 5.1% |
| **541490** | Other Specialized Design Services | 89 | (12%) | .2% |
| **541810** | Advertising Agencies | 2,231 | 5% | 4.5% |
| **541820** | Public Relations Agencies | 297 | 3% | .6% |
| **541830** | Media Buying Agencies | 273 | (7%) | .6% |
| **541840** | Media Representatives | 172 | (31%) | .3% |
| **541850** | Outdoor Advertising | 353 | (9%) | .7% |
| **541860** | Direct Mail Advertising | 510 | (24%) | 1% |
| **541890** | Other Services Related to Advertising | 1,535 | (13%) | 3% |
| **541922** | Commercial Photography | 467 | 29% | .9% |
| | **MEDIA and FILM** | **14,875** | **(8%)** | **30%** |
| **424920** | Book, Periodical, and Newspaper Merchant Wholesalers | 1,235 | 2% | 2.5% |
| **451211** | Book Stores | 605 | (17%) | 1.2% |
| **511110** | Newspaper Publishers | 1,117 | (23%) | 2.2% |
| **511120** | Periodical Publishers | 1,129 | (15%) | 2.3% |
| **511130** | Book Publishers | 1,057 | (22%) | 2.1% |

| | | | | |
|---|---|---|---|---|
| **511199** | All Other Publishers | 96 | 1% | .2% |
| **511210** | Software Publishers | 1,972 | (8%) | 4% |
| **512110** | Motion Picture and Video Production | 626 | 45% | 1.2% |
| **512120** | Motion Picture and Video Distribution | 0 | 0% | 0% |
| **512131** | Motion Picture Theaters (except Drive-Ins) | 853 | 10% | 1.7% |
| **512132** | Drive-In Motion Picture Theaters | 34 | (31%) | 0% |
| **512191** | Teleproduction and Other Postproduction Services | 68 | 15% | .1% |
| **512199** | Other Motion Picture and Video Industries | 19 | 0% | 0% |
| **512210** | Record Production | 0 | 0 | 0 |
| **512220** | Integrated Record Production/Distribution | 0 | 0 | 0 |
| **512230** | Music Publishers | 0 | 0 | 0 |
| **512240** | Sound Recording Studios | 135 | 53% | .3% |
| **512290** | Other Sound Recording Industries | 32 | 45% | 0% |
| **515111** | Radio Networks | 194 | (26%) | .4% |
| **515112** | Radio Stations | 442 | (20%) | .9% |
| **515120** | Television Broadcasting | 875 | 10% | 1.7% |
| **515210** | Cable and Other Subscription Programming | 69 | (7%) | .1% |
| **517110** | Wired Telecommunications Carriers | 3,705 | (16%) | 7.5% |
| **519110** | News Syndicates | 34 | 0% | 0% |
| **519130** | Internet Publishing and Broadcasting and Web Search Portals | 578 | 46% | 1,2% |
| | **VISUAL and PERFORMING ARTS** | **7,148** | **9%** | **14%** |
| **339992** | Musical Instrument Manufacturing | 121 | 105% | .2% |
| **451140** | Musical Instrument and Supplies Stores | 283 | 12% | .6% |
| **453920** | Art Dealers | 422 | 5% | .8% |
| **541921** | Photography Studios, Portrait | 1,455 | (6%) | 2.9% |
| **611610** | Fine Arts Schools | 1,598 | 14% | 3.2% |
| **711110** | Theater Companies and Dinner Theaters | 764 | 47% | 1.5% |
| **711120** | Dance Companies | 138 | 20% | .3% |
| **711130** | Musical Groups and Artists | 691 | (14%) | 1.4% |
| **711190** | Other Performing Arts Companies | 70 | 56% | .1% |
| **711310** | Promoters of Performing Arts, Sports, and Similar Events with Facilities | 737 | 2% | 1.5% |
| **711320** | Promoters of Performing Arts, Sports, and Similar Events without Facilities | 596 | 57% | 1.2% |
| **711410** | Agents and Managers for Artists, Athletes, Entertainers, and Other Public Figures | 273 | 3% | .5% |
| | **CULTURE and HERITAGE** | **1,814** | **33%** | **4%** |
| **519120** | Libraries and Archives | 47 | (51%) | 0% |
| **712110** | Museums | 1,024 | 63% | 2.0% |
| **712120** | Historical Sites | 85 | 27% | .2% |
| **712130** | Zoos and Botanical Gardens | 658 | 15% | 1.3% |
| | **ALL** | **6,531** | **10%** | **13%** |
| **711510** | Independent Artists, Writers, and Performers | 6,531 | 10% | 13% |

What Table 5 is telling us is that largest sector of creative business jobs is in the Design sector, followed closely by Media and Film. The sector with the highest percentage growth is Culture and

Heritage. The Visual and Performing Arts, which likely includes a large proportion of Independent Artists, represents 14% of jobs in all creative businesses and has a growth rate of 9%. Clearly, the arts creative businesses are doing well in Cincinnati.

*Table 5: Profile of SOC Occupations*

| SOC Codes | TYPE of OCCUPATION | 2015 JOBS | % Change 2009-2015 | % of Total SOC Jobs |
|---|---|---|---|---|
| | **MEDIA** | **13,329** | **3.5%** | **38%** |
| **11-2011** | Advertising and Promotions Managers | 294 | (1%) | .8% |
| **11-2021** | Marketing Managers | 1,829 | 7% | 5.2% |
| **11-2031** | Public Relations and Fundraising Managers | 405 | 2% | 1.1% |
| **13-1011** | Agents and Business Managers of Artists, Performers, and Athletes | 263 | (10%) | .7% |
| **27-3011** | Radio and Television Announcers | 249 | (8%) | .7% |
| **27-3021** | Broadcast News Analysts | 56 | (5%) | .1% |
| **27-3022** | Reporters and Correspondents | 365 | (10%) | 1% |
| **27-3031** | Public Relations Specialists | 1,623 | 1% | 4.6% |
| **27-3041** | Editors | 1,176 | 2% | 3.3% |
| **27-3042** | Technical Writers | 440 | 1% | 1.2% |
| **27-3099** | Media and Communication Workers, All Other | 266 | 13% | .7% |
| **27-4011** | Audio and Video Equipment Technicians | 404 | 7% | 1.1% |
| **27-4012** | Broadcast Technicians | 182 | (1%) | .5% |
| **27-4013** | Radio Operators | 11 | 0% | 0% |
| **27-4014** | Sound Engineering Technicians | 122 | 12% | .3% |
| **27-4021** | Photographers | 5,189 | 5% | 14.8% |
| **27-4031** | Camera Operators, Television, Video, and Motion Picture | 143 | 32& | .4% |
| **27-4032** | Film and Video Editors | 211 | 43% | .6% |
| **27-4099** | Media and Communication Equipment Workers, All Other | 101 | 9% | .2% |
| | **DESIGNERS** | **7,230** | **5.8%** | **21%** |
| **17-1011** | Architects, Except Landscape and Naval | 1,246 | 0% | 3.6% |
| **17-1012** | Landscape Architects | 141 | (1%) | .4% |
| **27-1021** | Commercial and Industrial Designers | 631 | 12% | 1.8% |
| **27-1022** | Fashion Designers | 241 | 15% | .7% |
| **27-1023** | Floral Designers | 410 | (6%) | 1.1% |
| **27-1024** | Graphic Designers | 3,193 | 5% | 9% |
| **27-1025** | Interior Designers | 1,115 | 7% | 3.2% |
| **27-1027** | Set and Exhibit Designers | 118 | 8% | .3% |
| **27-1029** | Designers, All Other | 135 | 13% | .4% |
| | **ARTISTS** | **12,835** | **9%** | **36%** |
| **25-9011** | Audio-Visual and Multimedia Collections Specialists | 31 | (11%) | 0% |
| **27-1011** | Art Directors | 918 | 5% | 2.6% |
| **27-1012** | Craft Artists | 660 | 8% | 1.9% |
| **27-1013** | Fine Artists, Including Painters, Sculptors, and Illustrators | 1,513 | 9% | 4.3% |
| **27-1014** | Multimedia Artists and Animators | 584 | 5% | 1.7% |

| | | | | |
|---|---|---|---|---|
| **27-1019** | Artists and Related Workers, All Other | 140 | 8% | .4% |
| **27-2011** | Actors | 540 | 6% | 1.5% |
| **27-2012** | Producers and Directors | 715 | 3% | 2% |
| **27-2031** | Dancers | 193 | (7%) | .6% |
| **27-2032** | Choreographers | 51 | 13% | .1% |
| **27-2041** | Music Directors and Composers | 774 | 8% | 2.2% |
| **27-2042** | Musicians and Singers | 3,242 | 12% | 9.2% |
| **27-2099** | Entertainers and Performers, Sports and Related Workers, All Other | 711 | 15% | 2% |
| **27-3043** | Writers and Authors | 2,763 | 13% | 7.9% |
| | **CULTURAL** | **1,677** | **(2%)** | **5%** |
| **25-4011** | Archivists | 29 | 7% | 0% |
| **25-4012** | Curators | 62 | 32% | ,2% |
| **25-4013** | Museum Technicians and Conservators | 50 | 16% | .1% |
| **25-4021** | Librarians | 820 | (6%) | 2.3% |
| **25-4031** | Library Technicians | 716 | (3%) | 2% |

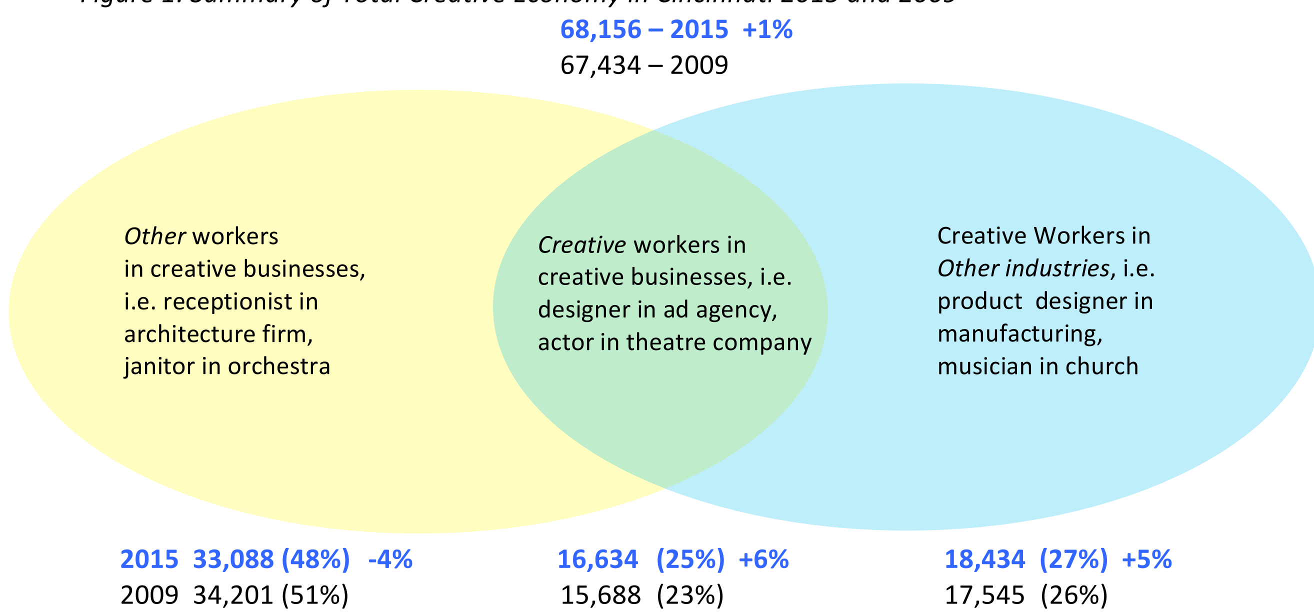
What Table 5 is telling us is that largest sector of creative occupation jobs is the Media sector, followed closely by Artists. The sector with the highest percentage growth is Artists. All sectors, except Cultural, are showing positive growth.

Overall, the above shows a strong economy for the artistic component of Cincinnati's creative economy as well as a strong and growing design sector.

**<u>D. A Summary Picture of Cincinnati's Creative Economy</u>**

The following graph depicts the intersection of jobs within creative industries and creative occupation jobs. The creative 'sweet spot' is the jobs in the inner circle, creative workers in creative businesses.

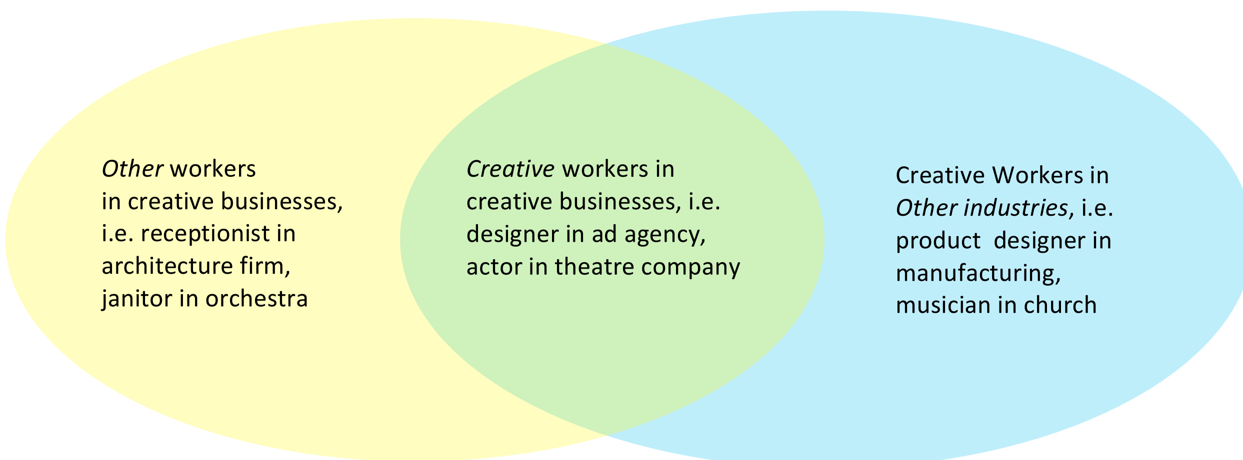
*Figure 1: Summary of Total Creative Economy in Cincinnati 2015 and 2009*



In Figure 1, it shows that Cincinnati has over 68,000 jobs in the creative economy, representing an increase of 1% over 2009. It is important to note that these numbers likely underrepresent people employed in creative businesses or occupations because this data does not include all persons who pursue a creative activity for income or all young creative businesses because many are not in the government data base. This graph also shows that while Cincinnati has had a decrease in number of other workers in creative businesses since 2009, it has had over 5% increase in both creative workers in both creative businesses and other occupations. That seems to demonstrate growth in creative workers across industries. How these workers are proportioned across the types of jobs seems consistent between 2009 and 2016.

*Figure 2: Summary of Total Creative Economy in USA 2015 and 2009*

**10,228,926 – 2015 +6%**
9,605,398 – 2009




**4,609,669 (48%) +2%** 4,503,169 (47%)

**2,782,141 (29%) +11%** 2,497,276 (26%)

**2,837,116 (23%) +9%** 2,604,953 (27%)

What Figure 2 is showing us is that the creative economy is stronger nationally than it is in Cincinnati. Similar to Cincinnati, however, the growth is coming from the creative workers both in creative industries and other industries. Cincinnati's proportion of workers across the creative economy is similar to that of the nation. However, in 2015 Cincinnati has a higher proportion of creative workers in other industries versus USA, 27% versus 23%, with the reverse for creative workers in creative businesses. Perhaps Cincinnati is part of an increasing trend to bring and add creative services inhouse to be more competitive across the industry spectrum.

## E. A Snapshot of the NAICS – Creative Industries

This section takes a look inside what is happening with the jobs within the creative industry NAICS codes based on their Location Quotient. It is valuable to look at those creative businesses that are performing well – have growth between 2009 and 2015, have a Location Quotient over 1.05, and represent over 250 jobs in Cincinnati. Such a snapshot will highlight those businesses that are leading the creative economy in Cincinnati.

Location Quotient is basically a way of quantifying how concentrated a particular industry, cluster or occupation is in a region compared to the nation. It can reveal what makes a particular region 'unique' in comparison to the national average. Any number above 1.0 indicates a type of business that is more highly concentrated than the national average. Table 4 below looks at the LQ as well as the gross number of jobs, and the change in job patterns both in Cincinnati and the USA.

*Table 6: Creative Industries Businesses with High Potential*

| NAICS No. | Type of Business | 2015 Location Quotient CINCY | Number of 2015 Jobs | % change in Jobs 2009-2015, CINCY | % change in Jobs 2009-2015, USA |
|---|---|---|---|---|---|
| 424920 | Book, Periodical and Newspaper Merchant Wholesalers | 3.17 | 1,235 | 2% | (22%) |
| 712130 | Zoos and Botanical Gardens | 2.55 | 658 | 15% | 21% |
| 541420 | Industrial Design Services | 1.99 | 397 | 12% | 12% |
| 323117 | Books Printing | 1.82 | 263 | 75% | (19%) |
| 541430 | Graphic Design Services | 1.64 | 2,551 | 10% | 5% |
| 323113 | Commercial Screen Printing | 1.68 | 931 | 12% | 19% |
| 712110 | Museums | 1.62 | 1,024 | 63% | 18% |
| 541922 | Commercial Photography | 1.21 | 467 | 29% | 9% |
| 541810 | Advertising Agencies | 1.20 | 2,231 | 5% | 11% |
| 711110 | Theater Companies and Dinner Theaters | 1.06 | 764 | 47% | 21% |
| 611610 | Fine Arts Schools | 1.05 | 1,598 | 14% | 13% |

What Table 6 shows are those creative businesses which, based on the above criteria, should be reviewed for potential increased investment. In Table 6, it will be useful for the region to look very closely at the profile of these businesses. Those businesses doing significantly better than the USA may signify a business cluster of distinction or it may reveal that Cincinnati is lagging behind what is happening across the country. For example, 323117 Books Printing, is this increase coming from new and unique book printing businesses that are leading edge or is Cincinnati over investing in a dying art form? This information needs to be carefully reviewed by the leadership that knows these business segments. Some businesses showing promise for potential growth are Graphic Design Services, Commercial Photography, and Industrial Design Services.

Table 7 below is based on a table of percentages that shows, on average, how regional occupations (in this case the "creative" occupations) are divided up among regional industries. Information on these inverse staffing patterns was unexpectedly provided by REDI Cincinnati. Inverse staffing patterns identify the industries currently employing this occupation. This table shows us the % these creative occupations jobs have across all industries. As an example for 541430 Graphic Design Services, there are 1,627 creative occupation jobs within this industry representing a 9% over 2009.

This compares with a 13% nationally. The creative jobs in this category represent 5% of all creative occupation jobs across all of Cincinnati's businesses and 64% of all jobs in that industry. The top ten NAICS industry codes with the highest number of creative occupation jobs in their respective industry are listed here.

*Table 7: Inverse Staffing Patterns*

| NAICS No. | Type of Industry | Number of 2015 Creative Jobs in Industry Sector | % Change in Jobs 2009 - 2015 CINCY | % Change In Jobs 2009-2015 USA | % of Occupation Group in Industry CINCY | % of total Jobs in the Industry in CINCY |
|---|---|---|---|---|---|---|
| 711510 | Independent Artists, Writers and Performers | 5,438 | 9% | 13% | 16% | 83% |
| 541990 | All Other Professional, Scientific, and Technical Services | 3,464 | 9% | 15% | 10% | 52% |
| 541430 | Graphic Design Services | 1,627 | 9% | 5% | 5% | 64% |
| 813110 | Religious Organizations | 1,375 | 5% | 1% | 4% | 10% |
| 551114 | Corporate, Subsidiary and Regional Managing Offices | 1,318 | 15% | 24% | 4% | 3% |
| 711219 | Other Spectator Sports | 1,012 | (4%) | 5% | 3% | 78% |
| 541921 | Photography Studios, Portrait | 863 | 0% | 15% | 3% | 59% |
| 903999 | Local Government, Excluding Education and Hospitals | 721 | (6%) | (1%) | 2% | 2% |
| 541410 | Interior Design Services | 766 | 11% | 2% | 2% | 70% |
| 541310 | Architectural Services | 596 | 5% | 3% | 2% | 37% |

What Table 7 shows us is that 1) there are a significant number of creative occupations inside of what would be considered "non-creative" businesses, e.g. Religious Organizations, Corporate/Subsidiary/Regional Managing Offices, and Local Government, and 2) while the growth in creative occupations in Cincinnati is not as high as the USA nonetheless there is above 5% growth over the past five years in seven of these the top 10 industries.

Further analysis could look at just the creative industries NAICS codes to understand the profile of inverse staffing patterns of the creative industries.

## F. A Snapshot of the SOC – Creative Occupations

Exploring how concentrated a type of creative occupation is will help identify those creative occupations that should be considered as high potential for growth and future investment. Table 8 reflects the top 10 creative industries based on Location Quotient. Location Quotient is basically a way of quantifying how concentrated a particular industry, cluster or occupation is in a region compared to the nation. It can reveal what makes a particular region 'unique' in comparison to the national average. This table shows us how creative occupations are concentrated in Cincinnati. Any number above 1.0 indicates a type of business that is more highly concentrated than the national average. Location Quotient Indiana is the location quotient for the State of Indiana. This reflects the concentration between the nation and State of Indiana – showing those businesses whose concentration in Indiana is higher than that of the nation.

*Table 8: Top 10 Creative Occupations as Classified by Location Quotient*

| SOC Code | Type of Occupation | 2015 Location Quotient CINCY | Number of 2015 Jobs | % change in Jobs 2009-2015, CINCY | % change in Jobs 2009-2015, USA |
|---|---|---|---|---|---|
| 27-1029 | Designers, All Other | 1.57 | 135 | 13% | 13% |
| 27-1021 | Commercial and Industrial Designers | 1.47 | 631 | 12% | 12% |
| 27-4013 | Radio Operators | 1.16 | 11 | 0% | (5%) |
| 27-1025 | Interior Designers | 1.13 | 1,115 | 7% | 7% |
| 27-1022 | Fashion Designers | 1.13 | 241 | 15% | 10% |
| 27-1011 | Art Directors | 1.11 | 918 | 5% | 10% |
| 27-1024 | Graphic Designers | 1.11 | 3,193 | 5% | 7% |
| 17-1011 | Architects, except Landscape and Naval | 1.09 | 1,246 | 0% | 1% |
| 11-2021 | Marketing Managers | 1.07 | 1,829 | 7% | 8% |
| 11-2011 | Advertising and Promotion Managers | 1.07 | 294 | (1%) | 7% |

Table 8 shows that no creative occupation job has higher than 1.57 Location Quotient, indicating that no particular creative occupation is registering significantly more concentrated than the national average. That said, there are some occupations worth reviewing more closely for potential, such as Fashion Designers, which is pacing well ahead of the national job increase. In fact, six of these ten occupations are 'designers' so reviewing how designers are recruited, retained and developed could be a valuable opportunity for the creative economy of Cincinnati.

Staffing patterns reveal the percentage of total industry jobs a specific occupation makes up. For Cincinnati, Table 7 below shows the percentage of total creative industry jobs within each of the SOC occupation codes. The top ten SOC occupation codes with the highest number of creative occupation jobs in their respective occupations are listed here.

*Table 9: Staffing Patterns*

| SOC Code | Type of Occupation | Number of 2015 Creative Jobs in Occupation Type | % Change in Jobs 2009 - 2015 CINCY | % Change In Jobs 2009-2015 USA | % of total Jobs in the Occupation in CINCY |
|---|---|---|---|---|---|
| 51-5112 | Printing Press Operators | 2,073 | (6%) | (13%) | 4% |
| 27-2042 | Musicians and Singers | 1,978 | 15% | 25% | 4% |
| 27-1024 | Graphic Designers | 1,942 | 2% | 3% | 4% |
| 27-3043 | Writers and Authors | 1,874 | 14% | 18% | 4% |
| 27-4021 | Photographers | 1,430 | 0% | 5% | 3% |

| | | | | | |
|---|---|---|---|---|---|
| 41-3099 | Sales Representatives, Services, | 1,147 | (10%) | 2% | 2% |
| 11-9199 | Managers, All Other | 1,118 | 10% | 13% | 2% |
| 43-4051 | Customer Service Representatives | 1,023 | (8%) | (3%) | 2% |
| 27-1013 | Fine Artists, including painters, sculptors, and illustrators | 1,001 | 6% | 11% | 2% |
| 49-2022 | Telecommunications Equipment Installers and Repairers | 959 | (13%) | (2%) | 2% |

What this Table shows us, for example, is that within the Printing Press Operators occupation code, 2,073 jobs are in the creative occupations; and that these jobs have decreased both in Cincinnati and in the USA. There are a significant number of creative occupation jobs within occupation codes such as Managers, Sales Representatives, Customer Service Representatives and Telecommunications Equipment Installers. This table shows that there are increases of over 10% both in Cincinnati and in the USA for Musicians and Singers and Writers and Authors.

The full Staffing Pattern spreadsheet detail merits much closer review to understand staffing patterns that may impact the growth potential of the creative industries as well as the spread of creative occupations across all of Cincinnati's industries.

## G. Comparison of Businesses and Occupations Across Variables

After reviewing the NAICS and SOC code information, it is valuable to review the top categories in each of the variables analyzed – Location Quotient, # of Jobs in 2015, and % Increase in Jobs in Cincinnati from 2009-2015.

*Table 10: Comparison of Top 5 Businesses in Various Categories*

| LOCATION QUOTIENT | # of JOBS in 2015 | % INCREASE in JOBS from 2009-2015 |
|---|---|---|
| Book, Periodical and Newspaper Merchant Wholesalers | Independent Artists, Writers and Performers | Musical Instrument Manufacturing |
| Zoos and Botanical Gardens | Commercial Printing (except screen and books) | Books Printing |
| Support Activities for Printing | Wired Telecommunications Carriers | Museums |
| Custom Architectural Woodwork and Millwork Manufacturing | Graphic Design Services | Promoters of Performing Arts, Sports and Similar Events |
| Industrial Design Services | Advertising Agencies | Sound Recording Studios |

What this table is designed to highlight are any industries that are registering in the top five across all categories – which would demonstrate a higher than national average performance, a larger number of jobs and a high percentage increase in number of jobs in that industry. Table 8 shows that there is no single creative industry that is a 'shining star' in Cincinnati, which means that more nuanced review of the industry and occupation data is necessary to reveal how best to leverage growth in Cincinnati's creative industries.

*Table 11: Comparison of Top 5 Occupations in Various Categories*

| LOCATION QUOTIENT | # of JOBS in 2015 | % INCREASE in JOBS from 2009-2015 |
|---|---|---|
| Designers, All Other | Photographers | Film and Video Editors |
| Commercial and Industrial Designers | Musicians and Singers | Camera Operators, Television, Video and Motion Picture |
| Radio Operators | Graphic Designers | Curators |
| Interior Designers | Writers and Authors | Museum Technicians and Conservators |
| Fashion Designers | Marketing Managers | Entertainers, Performers, Sports and Related Workers |

Similar to Table 10, this table demonstrates that there is no single creative occupation that is a 'shining star' in Cincinnati, which means that more nuanced review of the industry and occupation data is necessary to reveal how best to leverage growth in Cincinnati's creative industries. That said, again, the category of 'designers' shows up in four of these fifteen categories, so this occupation bears more rigorous review.

## III. ANALYSIS SUMMARY

Before highlighting the results of this analysis, it is important to note that ANY creative economy is undercounted in a community. This is due to two main reasons: 1) government data bases are slow to pick up new types of businesses, e.g. mobile app development, and many younger businesses to do not know how to classify their business with the best government code; and 2) no government data picks up the creative who seriously performs or sells product outside of their regular 'day job' that is linked to their income tax filings so many of the 'freelancers' do not show up in this data.

While all of the spreadsheet data provided by REDI Cincinnati merits further review and deeper analysis, the collated data above reveals the following.

- There are 68,156 creative economy jobs in greater Cincinnati, an increase of 1% from 2009.
    - 25% are creative workers in creative businesses, or 16,634; a 6% increase.
    - 48% are other workers in creative businesses, or 33,088; a decrease of 4%.
    - 27% are creative workers in other industries, or 18,434; an increase of 5%.

- Cincinnati's economy in terms of all jobs is behind the pace of the growth of USA jobs by almost 3%. With regard to creative economy jobs, Cincinnati, like the USA, lost less than a percentage but is about level in terms of % creative economy jobs of all jobs, at 5.3% of all jobs.

- The largest sector of creative business jobs is the Design sector at 39%, followed closely by Media and Film. The sector with the highest percentage growth is Culture and Heritage at

33%. The Visual and Performing Arts, which likely includes a large proportion of Independent Artists, represents 14% of jobs in all creative businesses and has a growth rate of 9%. Clearly, the arts creative businesses are doing well in Cincinnati.

- The largest sector of creative occupation jobs is the Media sector, followed closely by Artists. The sector with the highest percentage growth is Artists. All sectors, except Cultural, are showing positive growth.

- There has been no increase in the number of jobs within creative industries between 2009 and 2015 in Cincinnati, because of the decrease in other workers in creative businesses.

- There has been a 6% increase in the number of jobs in creative occupations between 2009 and 2015 in Cincinnati.

- 53% of all 'creative' occupations are spread across the remaining industry clusters of Cincinnati, which means that the majority of creative occupation jobs are not within the creative industries per se.

- The national creative economy is growing at a higher rate than Cincinnati's – there has been a 6% increase versus a 1% increase in total creative economy jobs.
    - Like Cincinnati, the national increases are higher in creative workers in creative businesses than either creative workers in other industries or other workers in creative industries.

- Based on the Location Quotient, number of jobs and % change in jobs between 2009-2015, some NAICS businesses showing promise for potential growth are Graphic Design Services, Commercial Photography, and Industrial Design Services.

- The inverse staffing patterns in the NAICS industry codes reveal that:
    - There are a significant number of creative occupations inside of what would be considered "non-creative" businesses, e.g. Religious Organizations, Corporate/Subsidiary/Regional Managing Offices, and Local Government.
    - While the growth in creative occupations in Cincinnati is not as high as the USA nonetheless there is above 5% growth over the past five years in seven of these the top 10 industries.

- In reviewing the top creative occupation codes in terms of Location Quotient, six of these occupations are some form of 'designer' so reviewing how designers are recruited, retained and developed could be a valuable opportunity for the creative economy in Cincinnati.

- A final summary comparing NAICS creative businesses in Location Quotient, # of Jobs in 2015 and % increase in jobs between 2009-2015 reveals there is no 'shining star' creative business in Cincinnati. This means that a more nuanced review of the industry data is necessary to reveal how best to leverage growth in Cincinnati's creative industries.

- A final summary comparing SOC creative occupation codes in Location Quotient, # of jobs in 2015 and % increase in jobs between 2009-2015 also revealed there is no 'shining star' creative occupation in Cincinnati. This means that a more nuanced review of the occupation data is necessary to reveal how best to leverage growth in Cincinnati's creative industries.

As defined by the NAICS and SOC codes in Appendix A, Cincinnati's creative economy is not performing as well as the national creative economy but it is increasing – particularly in creative workers both in creative businesses and creative workers in other industries. Designers and design services stand out as having potential for further growth leverage in Cincinnati – whether in creative businesses or other industries.

As no particular creative business or occupation seems to be a 'shining star', Cincinnati will need to review the top performers in each of the above categories to determine which businesses and creative occupations would benefit from a growth strategy.

## IV. FURTHER REVIEW

The above analysis was just a beginning tool to understand the economic value of the creative economy in greater Cincinnati. It should be considered a working document that informs further development of creative economy potential.

As this review used NAICS and SOC codes based on a national average, it would be valuable to review all of the codes to see if businesses or occupations 'pop out' as important to Cincinnati's creative economy. An important comparison will be reviewing the creative economic industry cluster with other industry clusters in greater Cincinnati to see how this industry compares in number of workers and growth potential.

This analysis is a baseline for greater Cincinnati and it would be worthwhile to repeat on a regular basis to monitor changes in the area's creative economy. Such regular review would enable the community to establish benchmarks and review progress across time and industry type.

## APPENDIX A

| NAICS CODES | TYPE of BUSINESS |
|---|---|
| **323111** | Commercial Printing (except Screen and Books) |
| **323113** | Commercial Screen Printing |
| **323117** | Books Printing |
| **323120** | Support Activities for Printing |
| **332323** | Ornamental and Architectural Metal Work Manufacturing |
| **337212** | Custom Architectural Woodwork and Millwork Manufacturing |
| **339910** | Jewelry and Silverware Manufacturing |
| **339992** | Musical Instrument Manufacturing |
| **424920** | Book, Periodical, and Newspaper Merchant Wholesalers |
| **451140** | Musical Instrument and Supplies Stores |
| **451211** | Book Stores |
| **453920** | Art Dealers |
| **511110** | Newspaper Publishers |
| **511120** | Periodical Publishers |
| **511130** | Book Publishers |
| **511140** | Directory and Mailing List Publishers |
| **511191** | Greeting Card Publishers |
| **511199** | All Other Publishers |
| **511210** | Software 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 |
| **517110** | Wired Telecommunications Carriers |
| **519110** | News Syndicates |
| **519120** | Libraries and Archives |
| **519130** | Internet Publishing and Broadcasting and Web Search Portals |
| **541310** | Architectural Services |

| | |
|---|---|
| **541320** | Landscape Architectural Services |
| **541410** | Interior Design Services |
| **541420** | Industrial Design Services |
| **541430** | Graphic Design Services |
| **541490** | Other Specialized Design Services |
| **541810** | Advertising Agencies |
| **541820** | Public Relations Agencies |
| **541830** | Media Buying Agencies |
| **541840** | Media Representatives |
| **541850** | Outdoor Advertising |
| **541860** | Direct Mail Advertising |
| **541890** | Other Services Related to 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 |
| **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 |
| **711510** | Independent Artists, Writers, and Performers |
| **712110** | Museums |
| **712120** | Historical Sites |
| **712130** | Zoos and Botanical Gardens |
| **712190** | Nature Parks and Other Similar Institutions |

| **SOC Codes** | **TYPE of OCCUPATION** |
|---|---|
| **11-2011** | Advertising and Promotions Managers |
| **11-2021** | Marketing Managers |
| **11-2031** | Public Relations and Fundraising Managers |
| **13-1011** | Agents and Business Managers of Artists, Performers, and Athletes |
| **17-1011** | Architects, Except Landscape and Naval |
| **17-1012** | Landscape Architects |
| **25-4011** | Archivists |
| **25-4012** | Curators |
| **25-4013** | Museum Technicians and Conservators |
| **25-4021** | Librarians |
| **25-4031** | Library Technicians |

| | |
|---|---|
| **25-9011** | Audio-Visual and Multimedia Collections Specialists |
| **27-1011** | Art Directors |
| **27-1012** | Craft Artists |
| **27-1013** | Fine Artists, Including Painters, Sculptors, and Illustrators |
| **27-1014** | Multimedia Artists and Animators |
| **27-1019** | Artists and Related Workers, All Other |
| **27-1021** | Commercial and Industrial Designers |
| **27-1022** | Fashion Designers |
| **27-1023** | Floral Designers |
| **27-1024** | Graphic Designers |
| **27-1025** | Interior Designers |
| **27-1027** | Set and Exhibit Designers |
| **27-1029** | Designers, All Other |
| **27-2011** | Actors |
| **27-2012** | Producers and Directors |
| **27-2031** | Dancers |
| **27-2032** | Choreographers |
| **27-2041** | Music Directors and Composers |
| **27-2042** | Musicians and Singers |
| **27-2099** | Entertainers and Performers, Sports and Related Workers, All Other |
| **27-3011** | Radio and Television Announcers |
| **27-3021** | Broadcast News Analysts |
| **27-3022** | Reporters and Correspondents |
| **27-3031** | Public Relations Specialists |
| **27-3041** | Editors |
| **27-3042** | Technical Writers |
| **27-3043** | Writers and Authors |
| **27-3099** | Media and Communication Workers, All Other |
| **27-4011** | Audio and Video Equipment Technicians |
| **27-4012** | Broadcast Technicians |
| **27-4013** | Radio Operators |
| **27-4014** | Sound Engineering Technicians |
| **27-4021** | Photographers |
| **27-4031** | Camera Operators, Television, Video, and Motion Picture |
| **27-4032** | Film and Video Editors |
| **27-4099** | Media and Communication Equipment Workers, All Other |