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Charlotte-Mecklenburg

CREATIVE VITALITY INDEX

2006 and 2007

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Introduction

This report details the findings of research designed to establish an index-type indicator of the relative health of an economy's arts-related creative sector. The Index is called the "Creative Vitality Index" (CVI). Designed to be updated annually, it can be configured to reflect activity in any U.S. geographic or political subdivision. The purpose of the research was to develop a more inclusive and robust diagnostic tool related to the arts elements of the creative economy. A related goal was to develop a credible data source that could be used for arts advocacy purposes.

The Index is called the "Creative Vitality Index" (CVI). Designed to be updated annually, it can be configured to reflect activity in any U.S. geographic or political subdivision.

The Creative Vitality Index Defined

The Creative Vitality Index (CVI) is an annual measure of the health of the arts-related creative economy in a specified geographic area. In the CVI, an area's creative economy is defined as including for-profit and nonprofit arts-related creative enterprises and the key support and service activities that sustain them. The CVI is anchored in an aggregation of established, longitudinal, and annually maintained data sets that have been determined, through research and analysis, to serve as an indicator of the vitality of an area's arts-oriented economy.

Definition of an Index

An index is a mechanism that summarizes the content, scope, and dynamics of a phenomenon. It provides a single indicator to describe a complex set of variables, activities, or events related to that phenomenon. Differences among index values reflect changes in the dynamics of the longitudinal streams of the aggregated data on which the index is based.

Index Data Streams

The CVI draws data from two major sources: the Economic Modeling Specialist Inc. and the Urban Institute's National Center for Charitable Statistics.

Index Components

The Index has two major components, referred to here as sub-indexes. Each of these sub-indexes has been weighted. Sixty percent of the weight has been allocated to the "Community-Participation Sub-Index" which contains seven community participation

The rationale for this approach relates to consideration of the cause-and-effect relationship between participation levels and jobs.

indicators. The weighted indicators are: nonprofit arts organization income, nonprofit "arts-active" organizational income, per capita book store sales, per capita music store sales, per capita photography store sales, motion picture attendance, and museum and art gallery sales. A forty percent weighting has been assigned to the "Occupational Sub Index" that captures the incidence of jobs in the creative sector. The rationale for this approach relates to consideration of the cause-and-effect relationship between participation levels and jobs. The underlying theory is that public participation in the arts or public demand for arts experiences and events ultimately is what drives budgets and organizational funding levels, which in turn support artists and art-related jobs within the economy.

Geographic Boundaries

The CVI is an indicator of the relative economic health of the creative economy in a specified geographic region. The geographic region can be separated in a number of ways, including, but not limited to by county, city, or state. For the Charlotte-Mecklenburg CVI, the 13 individual counties surrounding the City of Charlotte, including Mecklenburg County, in which Charlotte is located, were studied along with the aggregated area that includes all 13 counties. Within this report, "Charlotte-Mecklenburg" refers to this 13-county region which was identified by the Arts & Science Council.

The Relationship of the Creative Vitality Index to Economic Impact Studies

Economic impact studies are enumerations of the total economic value and impact of a specific basket of arts activities on the community, taking into account estimates of the ripple effect on jobs and revenues in other non-related industries. The majority of such studies focus on the nonprofit art sector and either measure its impact exclusively or introduce measures of the impact of selected for-profit activities in a supplementary manner. The CVI utilizes some of the data typically included in arts economic impact studies. However, it draws on many more data streams, and its goal is quite different in that it seeks to provide an indicator of the relative health of the economic elements of the creative economy.

Making Use of the Creative Vitality Index

The Creative Vitality Index is designed to serve as a tool to inform public policy decision making and support the work of advocates for the development of the creative economy. The Index can be used for the following purposes: 1) As a way to define the parameters of a localities' creative economy; 2) As a means of educating the community at large concerning the components and dynamics of the creative economy; 3) As a source of information for arts advocacy messaging; 4) To call the attention of the public to significant changes in the creative economy ecosystem; 5) To underscore the economic relationships between the for-profit sector and the nonprofit sector; and 6) As a tool to benchmark the status of a local creative economy and as a means to diagnose weaknesses in that economy.

Findings

The nationwide aggregate Index value is "1," thus Index values greater than one reflect a creative economy more vibrant than the national average. The 2007 index value for the 13 county Charlotte-Mecklenburg area was 0.75, a slight decline from the 2006 index which was 0.77. The Mecklenburg County CVI also declined in this time period from 1.48 to 1.41. Mecklenburg County exhibited the highest CVI among the 13 county region. Cabarrus County exhibited the most substantial Index value gains between 2006 and 2007.

Extended Technical Report

This technical report summarizes the results of the research conducted for this project. It details the original project's core assumptions, reports on the construction and rationale for the formulae used to arrive at an Index value, and provides a rationale for the use of various annual streams of data that undergird what is being called the Creative Vitality Index (CVI).

The Cultural Policy Context for the Development of the Creative Vitality Index

The CVI was developed to help public sector arts agencies more overtly communicate that their work appropriately embraces a much larger segment of creative economic activity than had previously been the case. This was necessary because, beginning in the mid 1960s, when state arts agencies were established and city arts agencies were either founded or significantly expanded, the primary focus of the entities was on the expansion of the supply and quality of primarily nonprofit-based arts activities. These entities made great progress with this area of focus so that there are arts organizations across the country of all types and at all levels of size, scope, and quality that offer a broad menu of arts activities. Once the supply and quality of nonprofit arts activities was greatly bolstered, however, the public sector funders of the nonprofit arts field began to consider how their goals and the work of the nonprofit arts were part of a much larger creative system. They also became aware that the nonprofit arts and public arts policy depended on the health of that larger system to survive in the present and thrive in the future.

The CVI reflects this broader systems-oriented thinking and reinforces the fact that the nonprofit arts and public arts agencies are part of an interdependent whole called the creative sector.

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

The Economic Development Context for the Development of the Creative Vitality Index

The CVI grew out of a conversation about whether or not to undertake an economic impact study of the arts. The staff leadership of the Washington State Arts Commission

and the Seattle Office of Arts & Cultural Affairs, in collaboration with others, explored ways to expand and enrich the economic argument for support of the arts and especially public funding of the arts. In doing so, the group was influenced by two national conversations concerning economic development: the defining of a creative economy and the outlining of the concept of economic development clusters. Those conversations did something the nonprofit arts community was very late in doing—they included the related for-profit creative sector in a universe normally reserved for nonprofits.

The approach also worked to shape agency deliverables to reflect their actual value to the public rather than the value arts aficionados considered them to have for the public.

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

The Relationship of the Creative Vitality Index to Economic Impact Studies

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

Economic impact studies are rooted in advocacy and generally have as a core purpose the definition of the nonprofit arts sector as a meaningful component of the larger economic system. The results of such studies are commonly used to argue for the

Essentially, the creative-economy approach places all arts and arts-related creative activities in a continuum of creative activities.

allocation of scarce budget dollars to the arts because a dollar invested in the arts multiplies many times over and helps nurture a more robust overall economy. These studies have also been used to help the arts compete with other discretionary forms of government spending—and often these other interests have their own economic impact studies. The studies have been used most effectively to counteract the misguided notion that funds invested in the nonprofit arts are removed from the economy and thus play no role in building or sustaining it.

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

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

Making Use of the Creative Vitality Index

The Creative Vitality Index is designed to serve as a tool to inform public policy decision making and to support the work of advocates for the development of the creative economy. The Index has the following major uses:

- As a definitional tool, the Index can be used to call attention to and educate the community at large concerning the components and dynamics of the creative economy. Of particular significance is the promotion of the concept that the creative economy includes both the for-profit and the nonprofit arts-related activities of an area. Many economic studies centered on the arts have focused almost entirely on the nonprofit sector, and the inclusion of for-profit activities is, for many, a new conceptualization of the role of the arts in an economy. Essentially, the creative-economy approach places all arts and arts-related creative activities in a continuum of creative activities.

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

— Call the attention of the public to significant changes in the creative economy ecosystem. For example, if contributions from private foundations drop substantially in a year and three major architectural firms leave the area, advocates for a healthy creative economy can call attention to these factors as negative elements that will affect an overall ecosystem. Similarly, if nonprofit arts groups at the same time experience increases in income from individuals and there are substantial increases in employment within other major creative occupations such as graphic design and advertising, the negative impact of the events noted above may be cushioned or alleviated altogether.

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

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

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

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

The Creative Vitality Index: Method of Development

The following is a summary of the key sources of data and methods used in the development of the Creative Vitality Index. Also noted are the assumptions used in the process of weighting the factors included in the Index.

Initial Parameters for the Index Design

When this project was initially conceptualized, certain parameters were established that affected its structure. One was to ensure that the Index could be updated on an annual basis in a cost-effective manner. The second was to ensure that the scope of the index was broad enough to capture the core elements of the creative economy, yet not be so broad as to be considered aggressively inclusive. Finally, the Index needed to be constructed in a manner that would make it credible to experts as well as the public.

Early in the planning of the Index, a decision was made to identify and utilize existing data streams. Doing so provided the project with a low-cost means of securing in-depth data of quality. These data streams were considered to be more accurate and reliable than what could affordably be collected by the project sponsors on an annual basis.

In addition, conducting an annual series of surveys to obtain the data was not considered cost-effective for the project sponsors.

The definition of the project universe was another important dimension of project design. Conceptualizations of the persons and activities to be included in the universe vary greatly among those using the term creative economy. For example, Richard Florida includes a vast array of occupations and endeavors in his definition of the term and features the technology sector as a major element of the creative economy. This research steps back from Florida's wide definitional scope and takes a more conservative stance that is grounded in a nonprofit arts sector perspective. From this perspective, the project sponsors considered traditional nonprofit arts organizations to be an important part—but only one part—of the creative economy. Added to the nonprofit arts elements, and included in the universe of the Index were the arts components of cultural organizations such as history museums and botanical gardens. Also included were for-profit businesses directly involved in arts and activities such as music stores and bookstores. Those working in the creative economy in areas such as graphic design and architecture were also included.

Added to the nonprofit arts elements, and included in the universe of the Index were the arts components of cultural organizations such as history museums and botanical gardens.

The universe for the Index is one in which the nonprofit arts become part of a continuum of activities in the creative economy. This continuum includes amateurs engaged in the making of art, participating in the arts, and reading about art. It then includes the nonprofit arts in all their forms and, finally, commercial arts activities such as occupations in professional design and the sales of musical instruments and music, as well as books and records. This expanded scope of areas of endeavor represents a more encompassing creative economy perspective for the arts community. In constructing this universe, however, the researchers exercised discipline by stopping short of being overly inclusive in claiming all things that could possibly be considered creative. This study does not criticize those who make the wider claim as to the components of the creative economy; however, this study does not attempt such a reach.

Another parameter of the Index is that it was intended to measure the economic dimensions of arts and culture based on creativity in a community and does not pretend to provide an overall indicator of creativity. The possibility exists that a community may have a relatively low Index value yet be highly creative. This Index limits its measure of creativity to the arts and culture-based economic manifestations of creativity related to the arts and culture and to the immediate support mechanisms for such economic creativity, such as the number of art teachers.

To be useful, an index must have validity on its face in the eyes of research experts, the arts community, and the public. Though usually only a few experts know or care about the structure and dynamics of most commonly used indices such as the Consumer Price Index and the Dow Jones Industrial Average, there appears to be a broader interest in the composition of the CVI. Such interest appears rooted in a concern that the Index could become a version of listings such as the "places rated" or "10 best communities" that clearly have winners and losers. Thus, in order to be credible, the Index needs to find agreement among leaders that the factors in it and the dynamics captured by it measure what is actually occurring. This work attempts to do that by transparently setting forth the method of the Index and by being responsive to the suggestions for change made during its development. Even though the CVI has been reviewed by a number of experts, the arts community and the public need to embrace it in order for it to serve as a useful tool in the long term.

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Limitations of the Research Method

One minor limitation of the Index is that it relies on aggregated data from other sources and is not rooted in a stream of data collected through a customized data-collection tool. By relying on data streams from other endeavors, there will inevitably be some lost sensitivity to the capturing of certain elements of the dynamics of the creative economy of a community. Such a possible lack of sensitivity, however, is offset by the fact that the data streams used in this work are far more robust than what the arts and culture fields have historically developed on their own. In addition, the wide range of different indicators used to describe or represent creative activity helps guard against the excessive impact any one variable may have in a given area. For example, if the indicators happen to under-count the amount of participation in creative activities in terms of ticket sales or organizational revenues for art events, the data and Index values for the number of jobs in those particular sectors can capture these levels of activity and help offset the limitation in the other variables. Issues of limitations related to this study are most likely to be related to the selection of factors and the analysis of their dynamics rather than to the actual data themselves.

Unreported and Underground Activity

Because of the inherent limitations of designing a study of broad scope and scale, an index may not capture all of the individuals working in the universe under study or all of the relevant transactions. The researchers have reviewed these possibilities and are

comfortable that, although there will be limitations to the overall inclusiveness of the data, the structure of the Index model is such that compensations will be made that appropriately capture activities for an index. An example of this is an individual graphic designer who works at home on a part time basis and thus may not be counted in the occupation category. Although the person may not be counted in the occupation numbers, many of the economic dimensions of that individual will be picked up in other ways. That designer purchases supplies, buys books, and possibly attends arts events. These non-occupation direct aspects of the work of the designer influence the volume of a variety of measures in the Index. In addition to the secondary and tertiary activities captured by the Index, the undercounting is presumed to have a negligible effect on the Index for another reason. There is no reason to believe that undercounted and underreported phenomena occur on a proportional basis in any greater density in some geographic areas than they do in other geographic areas, and the researchers for this study have not found such variation. If, in the future, mechanisms such as the Internet begin to play a more important role in the creative economy (for example, art sales) and such Internet activity can be proved to occur in disproportionate ways across geographic communities, then the index would be adjusted. Indices are regularly updated when such factors become significant enough to render prior formulae for calculation no longer viable.

Another element essential to understanding the treatment of underreporting is the fact that the Index, although built on numbers rooted in data are actually indicators of activity, and not absolute measures of activity. For example, the number of set designers in an area is meant to indicate the relationship of the number of stage set designers to the overall size of the economy and population being examined and how this number compares with other communities. It is not meant to be a census or an absolute number.

Index Data Streams

Index data streams are analyzed by WESTAF and taken from two major data partners: the Urban Institute's National Center for Charitable Statistics, and Economic Modeling Specialists, Inc. The following are brief summaries of each:

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

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

Weighting Considerations

The Index has two major components, referred to here as sub-indexes. Each of these two sub-indexes has been weighted. Sixty percent of the weight has been allocated to the "Community Participation Sub-Index" which contains seven community participation indicators. A forty percent weighting has been assigned to the "Occupational Sub Index." The rationale for this approach relates to consideration of the cause-and-effect relationship between participation levels and jobs. The underlying theory is that public participation in the arts or public demand for arts experiences and events ultimately is what drives budgets and organizational funding levels, which in turn support artists and arts-related jobs within the economy. While this is not a completely market-driven model due to the somewhat independent roles of state government and national foundations, it can be argued that employment is more of a dependent variable in the equation as it is affected and largely determined by changes in participation levels (the independent variable).

Weighting the occupational sub-index lower than forty percent did not seem appropriate given the richness of the available data on the various types of arts jobs and their ability to help describe the art-related activities taking place within an area. The reasoning was that in places where the participation variables are lacking in detail or in their ability to fully describe the realities of local art and creative vitality, the employment data can help to fill in the gaps by testifying to the overall health of the arts as a local industry as well as the health of its major components such as music, visual arts, and creative design work. The Creative Vitality Index therefore does not attempt to include only completely independent factors but allows some degree of double counting of interrelated influences with the goal of seeking the most inclusive and representative overall picture of art, cultural and creative vitality within a given community.

- **The Community Arts Participation Sub-Index (60% of Total Weight)**
  The Community Arts Participation Index measures changes in seven selected indicators that point to the degree of connectedness between local residents and the arts. The theory behind this concept is that communities with higher levels of participation will not only benefit directly from this exposure on an individual basis but also will tend to support a social and cultural environment

The Index examines 22 primary and 8 secondary occupations as a ratio of the population.

that is more conducive to producing and enjoying art and related creative activities. Those geographic areas that score higher on this Index can be said to have a stronger demand for art and, by implication, a stronger potential base of public support for the arts in all their forms. Areas with a higher demand for participation would be expected to offer better funding, more arts organizations, arts events and activities, and opportunities to experience art.

- **The Occupational Sub-Index of the Arts (40% of Total Weight)**
  The Occupational Index of the Arts compares the concentrations of arts-related employment at the state and local levels with the nation as a whole. The Index examines 22 primary and 8 secondary occupations as a ratio of the population. The aggregate of these occupations nationwide, divided by the total U.S. population, is the national ratio. State and regional values are determined by dividing the aggregate of the local arts occupations against the population of the local area. This value is then divided by the national ratio to compare the size of the ratio relative to the benchmark. In those instances where the local index exceeds 1.0, the area is interpreted as having a higher than average level of art, cultural or creative activity based strictly on the number of art-related jobs per person that is supported within each community. In those instances where the local index is less than 1.0, the area is seen as having a somewhat lower level of activity.

- **Per-Capita Calculations**
  Per-capita calculations were made using population estimates from the U.S. Census Bureau from 2006 and 2007.

Table # 1

Charlotte-Mecklenburg Area Population by County

Defined Region Population by County		
County	**2007 POP**	**2006 POP**
Mecklenburg	867,067	835,328
Union	184,675	172,239
Gaston	202,535	198,003
Cabarrus	163,262	155,539
Catawba	155,646	153,112
Rowan	137,383	135,487
Lincoln	73,106	71,191
Stanly	59,195	58,592
Iredell	151,445	146,189
Anson	25,202	25,303
Alexander	36,396	36,006
Chester	32,531	32,656
York	208,827	198,432
Charlotte-Mecklenburg	2,297,270	2,218,077

Source: U.S. Census Bureau

Figure # 1

County Map of North Carolina

Figure # 2

County Map of South Carolina

Source: http://www.mapwatch.com/multi-maps/full/south-carolina-county-map.gif

http://www2.wabash.edu/blog/images/north-carolina-county-map.gif

The Community Arts Participation Index

The *Community Arts Participation Index* measures changes in seven selected indicators that point to the degree of connectedness between local residents and the arts. The theory behind this concept is that communities with higher levels of participation will not only benefit directly from this exposure on an individual basis but will also tend to support a social and cultural environment that is more conducive to producing and enjoying art and related creative activities. Those geographic areas that score higher on this index can be said to have a stronger demand for art, and by implication, a stronger potential base of public support for the arts in all its forms. Areas with a higher demand for participation would be expected to offer better funding, more arts organizations, arts events and activities, and opportunities to experience art.

This index is comprised of the following components:

- Nonprofit arts organization income (10%)
- Nonprofit "arts-active" organization income (10%)
- Per capita bookstore and record store sales (8%)
- Per capita music store sales of instruments and equipment (8%)
- Per capita photography store sales (8%)

- Motion picture theater attendance (8%)
- Museum and art gallery revenues (8%)

Nonprofit Arts Organization Income

Nonprofit arts organization income is generated from both charitable and non-charitable sources. When examined on a per capita basis it serves as a measurement of the level of community participation levels statewide and regionally as compared to national levels of participation. State and regional values were determined by first dividing the aggregate of the local arts organization incomes against the population of the local area. This value was then divided by the national ratio. In those instances where the local Index value is 1.0 or greater, the area is interpreted as having a level of art-related activity (funded by these income sources) that is generally higher than average for the country as a whole on a per person basis. The major categories of income are explained below:

- *Special Events Income* includes receipts from ticket sales for fundraising events such as dinners, payments received in connection with fundraising activities, etc.
- *Contributions, Gifts and Grants* includes income from public foundations, individuals, and corporations.
- *Investment Income* is income from program related investments, interest on savings, earnings on bonds and securities, rental income, and capital gains.
- *Program Services and Contracts* are admissions to performing arts events, royalties received as an author, registration fees received in connection with a meeting or convention, government contracts, and contracts for specific services.
- *Dues, Net sales and Other Income* includes membership dues and gains on the sale of assets.

Artistic endeavors are the primary mission of Arts Organizations. Examples of Arts Organizations include performing groups, art museums, and art studios. Arts-Active Organizations are non-arts organizations with a record of arts activity. Some examples are media groups, historical societies, etc. Organization types were identified using National Taxonomy of Exempt Entities Core Codes (NTEE-CC). Tables #2 and #3 show the number of organizations by type identified in this study. There were a total of 72 organizations in 2006 and 79 organizations in 2007 falling under the NTEE code:

A - Arts, Culture & Humanities - Private nonprofit organizations whose primary purpose is to promote appreciation for and enjoyment and understanding of the visual, performing, folk, and media arts; the humanities (archaeology, art history, modern and classical languages, philosophy, ethics, theology, and comparative religion); history and historical events; and/or communications (film, video, publishing, journalism, radio, television).

Table #2

Charlotte-Mecklenburg Arts Organizations by Type 2006

Arts Organizations 2006	Number	Share
Folk Arts	1	2.4%
Arts Education	1	2.4%
Arts Councils & Agencies	2	4.9%
Visual Arts	5	12.2%
Art Museums	1	2.4%
Performing Arts	1	2.4%
Performing Arts Centers	4	9.8%
Dance	4	9.8%
Ballet	2	4.9%
Theater	5	12.2%
Music	2	4.9%
Symphony Orchestras	5	12.2%
Opera	1	2.4%
Singing & Choral Groups	5	12.2%
Bands & Ensembles	2	4.9%
Total	**41**	**100.0%**

Source: Urban Institute, National Center for Charitable Statistics

Arts Active Organizations 2006	Number	Share
Single Organization Support	3	9.7%
Fund Raising & Fund Distribution	1	3.2%
Cultural & Ethnic Awareness	3	9.7%
Community Celebrations	1	3.2%
Television	1	3.2%
Radio	1	3.2%
Museums	1	3.2%
History Museums	1	3.2%
Science & Technology Museums	1	3.2%
Humanities	1	3.2%
Historical Societies & Related Historical Activities	9	29.0%
Historical Societies & Historic Preservation	1	3.2%
Commemorative Events	1	3.2%
Arts, Culture & Humanities N.E.C.	6	19.4%
Total	**31**	**100.0%**

Source: Urban Institute, National Center for Charitable Statistics

Table #3

Charlotte-Mecklenburg Arts Organizations by Type 2007

Arts Organizations 2007	Number	Share
Arts & Culture	1	1.9%
Folk Arts	1	1.9%
Arts Education	4	7.5%
Arts Councils & Agencies	2	3.8%
Visual Arts	3	5.7%
Art Museums	1	1.9%
Performing Arts	2	3.8%
Performing Arts Centers	4	7.5%
Dance	7	13.2%
Ballet	2	3.8%
Theater	7	13.2%
Music	4	7.5%
Symphony Orchestras	5	9.4%
Opera	2	3.8%
Singing & Choral Groups	4	7.5%
Bands & Ensembles	3	5.7%
Arts Services	1	1.9%
Total	**53**	**100%**

Source: Urban Institute, National Center for Charitable Statistics

Arts Active Organizations 2007	Number	Share
Management & Technical Assistance	1	3.8%
Professional Societies & Associations	1	3.8%
Single Organization Support	1	3.8%
Fund Raising & Fund Distribution	1	3.8%
Cultural & Ethnic Awareness	5	19.2%
Community Celebrations	1	3.8%
Television	2	7.7%
Printing & Publishing	1	3.8%
Radio	1	3.8%
Museums	2	7.7%
History Museums	1	3.8%
Science & Technology Museums	1	3.8%
Performing Arts Schools	1	3.8%
Humanities	1	3.8%
Historical Societies & Related Historical Activities	3	11.5%
Historical Societies & Historic Preservation	2	7.7%
Commemorative Events	1	3.8%
Total	**26**	**100.0%**

Source: Urban Institute, National Center for Charitable Statistics

The database included only two Arts Council & Agencies for 2006 and 2007, though, in fact, there are more of these types of organizations within the 13 county area. The database only captures nonprofit 501(c)3 organizations, and only those with revenues greater than $25,000 are required to file. Organizations that do not meet these requirements will not be included in the database. Essentially, the database is more likely to capture arts councils conducting fundraising activities. This is consistent with what this portion of the CVI is measuring— the health of the nonprofit arts sector.

The Charlotte-Mecklenburg Index

COMMUNITY ARTS PARTICIPATION

Nonprofit Arts Organization Income

The per capita income of Charlotte-Mecklenburg arts organizations stayed relatively stable between 2006 and 2007, though this stability caused a decrease in the Index value in this category for the Charlotte-Mecklenburg area. While total revenues increased for this category, per capita increases did not keep pace with the nation. This pattern was consistent for every county within the 13-county Charlotte-Mecklenburg area except for York County, where arts organization revenues outpaced the nation's and the Index value increased. Mecklenburg County was responsible for the largest portion of revenues in the category and maintained a high and healthy Index value both years. Both Alexander and Chester counties did not contain arts organizations filing IRS Form 990 within the 2006 or 2007 database. This does not necessarily mean there are no organizations of this type within these counties, only there are no organizations required to report Form 990.

Table #4

Charlotte-Mecklenburg: Nonprofit Arts Organization Income 2006

Arts Organization Income 2006	Program Revenues	Investment Income	Special Events	Contributions, Gifts and Grants	Dues	Total Revenues
Alexander	$0	$0	$0	$0	$0	$0
Anson	$9,578	$5,200	$10,718	$208,011	$0	$233,507
Cabarrus	$61,734	$3,592	$21,572	$349,274	$0	$436,172
Catawba	$511,737	$335,505	$428,494	$1,518,213	$31,715	$2,825,664
Chester	$0	$0	$0	$0	$0	$0
Gaston	$117,430	$6,737	$90,745	$315,090	$66,659	$596,661
Iredell	$53,982	$57	$0	$1,280	$0	$55,319
Lincoln	$45,422	$4,999	$93,561	$225,825	$48,893	$418,700
Mecklenburg	$24,057,807	$2,054,087	$1,642,970	$35,442,465	$991,845	$64,189,174
Rowan	$319,447	$14,446	$22,761	$591,301	$18,931	$966,886
Stanly	$86,386	$791	$85,852	$121,981	$732	$295,742
Union	$44,018	$2,903	$65,507	$242,289	$0	$354,717
York	$736,847	$2,621	$62,630	$355,330	$12,565	$1,169,993
Total	**$26,044,388**	**$2,430,938**	**$2,524,810**	**$39,371,059**	**$1,171,340**	**$71,542,535**

Source: Urban Institute, National Center for Charitable Statistics

Table #5

Charlotte-Mecklenburg: Nonprofit Arts Organization Index 2006

Arts Organization Income 2006	Total Revenues	Per Capita	Index
Alexander	$0	0.00	0.00
Anson	$233,507	9.23	0.23
Cabarrus	$436,172	2.80	0.07
Catawba	$2,825,664	18.45	0.46
Chester	$0	0.00	0.00
Gaston	$596,661	3.01	0.08
Iredell	$55,319	0.38	0.01
Lincoln	$418,700	5.88	0.15
Mecklenburg	$64,189,174	76.84	1.93
Rowan	$966,886	7.14	0.18
Stanly	$295,742	5.05	0.13
Union	$354,717	2.06	0.05
York	$1,169,993	5.90	0.15
Total	**$71,542,535**	**32.25**	**0.81**

Source: Urban Institute, National Center for Charitable Statistics, WESTAF

Table #6

Charlotte-Mecklenburg: Nonprofit Arts Organization Income 2007

Arts Organization Income 2007	Program Revenues	Investment Income	Special Events	Contributions, Gifts & Grants	Dues	Total Revenues
Alexander	$0	$0	$0	$0	$0	$0
Anson	$26,441	$7,244	$11,936	$161,050	$0	$206,671
Cabarrus	$62,249	$3,592	$1,560	$495,987	$0	$563,388
Catawba	$579,684	$191,103	$370,770	$1,751,683	$24,635	$2,917,875
Chester	$0	$0	$0	$0	$0	$0
Gaston	$100,142	$13,633	$73,712	$598,672	$52,896	$839,055
Iredell	$51,979	$281	$0	$1,725	$0	$53,985
Lincoln	$7,314	$1,055	$86,835	$246,605	$192,949	$534,758
Mecklenburg	$25,899,073	$3,076,083	$1,616,106	$40,306,146	$889,608	$71,787,016
Rowan	$289,069	$43,371	$25,370	$860,743	$14,645	$1,233,198
Stanly	$106,374	$1,319	$84,436	$171,921	$1,350	$365,400
Union	$46,491	$8,205	$0	$404,709	$0	$459,405
York	$1,261,369	$11,183	$48,393	$636,086	$25,520	$1,982,551
Total	**$28,430,185**	**$3,357,069**	**$2,319,118**	**$45,635,327**	**$1,201,603**	**$80,943,302**

Source: Urban Institute, National Center for Charitable Statistics

Table #7

Charlotte-Mecklenburg: Nonprofit Arts Organization Income 2007

Arts Organization Income 2007	Total Revenues	Per Capita	Index
Alexander	$0	0.00	0.00
Anson	$206,671	8.20	0.18
Cabarrus	$563,388	3.45	0.07
Catawba	$2,917,875	18.75	0.40
Chester	$0	0.00	0.00
Gaston	$839,055	4.14	0.09
Iredell	$53,985	0.36	0.01
Lincoln	$534,758	7.31	0.16
Mecklenburg	$71,787,016	82.79	1.77
Rowan	$1,233,198	8.98	0.19
Stanly	$365,400	6.17	0.13
Union	$459,405	2.49	0.05
York	$1,982,551	9.49	0.20
Total	**$80,943,302**	**35.23**	**0.75**

Source: Urban Institute, National Center for Charitable Statistics, WESTAF

Nonprofit Arts Active Organization Income

The per capita income of Charlotte-Mecklenburg arts active organizations decreased between 2006 and 2007. This translated into a decreased Index value, as Charlotte-Mecklenburg's arts active organization revenues did not match the increase in arts active organization income nationwide. In this category, Alexander, Lincoln, and Chester counties did not contain arts active organizations filing IRS Form 990 within the 2006 database, though Alexander County did include revenue information in 2007. In 2007, the United Daughters of the Confederacy in Stony Point reported as a historical organization.

Table #8

Charlotte-Mecklenburg: Nonprofit Arts Active Organization Income 2006

Arts-Active Organization Income 2006	Program Revenues	Investment Income	Special Events	Contributions, Gifts and Grants	Dues	Total Revenues
Alexander	$0	$0	$0	$0	$0	$0
Anson	$1,254	$1,247	$0	$63,086	$0	$65,587
Cabarrus	$0	$3,029	$54,503	$32,164	$27,793	$117,489
Catawba	$937,804	$86,823	$93,743	$3,299,717	$12,020	$4,430,107
Chester	$0	$0	$0	$0	$0	$0
Gaston	$347,543	$44,191	$0	$707,563	$149,415	$1,248,712
Iredell	$53,788	$2,360	$24,650	$251,772	$20,185	$352,755
Lincoln	$0	$0	$0	$0	$0	$0
Mecklenburg	$7,478,565	$560,029	$887,606	$31,874,704	$990,562	$41,791,466
Rowan	$166,120	$91,635	$587,075	$951,470	$36,804	$1,833,104
Stanly	$0	$0	$0	$54,676	$5,400	$60,076
Union	$0	$2,070	$9,180	$202,121	$0	$213,371
York	$200,056	$6,908	$117,324	$3,141,978	$107,128	$3,573,394
Total	**$9,185,130**	**$798,292**	**$1,774,081**	**$40,579,251**	**$1,349,307**	**$53,686,061**

Source: Urban Institute, National Center for Charitable Statistics

Table #9

Charlotte-Mecklenburg: Nonprofit Arts Active Organization Index 2006

Arts Active Organization Income 2006	Total Revenues	Per Capita	Index
Alexander	$0	0.00	0.00
Anson	$65,587	2.59	0.07
Cabarrus	$117,489	0.76	0.02
Catawba	$4,430,107	28.93	0.80
Chester	$0	0.00	0.00
Gaston	$1,248,712	6.31	0.17
Iredell	$352,755	2.41	0.07
Lincoln	$0	0.00	0.00
Mecklenburg	$41,791,466	50.03	1.39
Rowan	$1,833,104	13.53	0.37
Stanly	$60,076	1.03	0.03
Union	$213,371	1.24	0.03
York	$3,573,394	18.01	0.50
Total	**$53,686,061**	**24.20**	**0.67**

Source: Urban Institute, National Center for Charitable Statistics, WESTAF

Table #10

Charlotte-Mecklenburg: Nonprofit Arts Active Organization Income 2007

Arts-Active Organization Income 2007	Program Revenues	Investment Income	Special Events	Contributions, Gifts and Grants	Dues	Total Revenues
Alexander	$0	$18,003	$0	$7,256	$35,565	$60,824
Anson	$0	$1,700	$0	$35,362	$75	$37,137
Cabarrus	$0	$5,469	$0	$94,876	$10,675	$111,020
Catawba	$850,141	$101,270	$186,721	$3,523,211	$15,060	$4,676,403
Chester	$0	$0	$0	$0	$0	$0
Gaston	$319,844	$54,932	$25,788	$500,977	$118,894	$1,020,435
Iredell	$47,358	$4,151	$33,851	$137,282	$67,745	$290,387
Lincoln	$0	$0	$0	$0	$0	$0
Mecklenburg	$11,278,327	$440,239	$518,576	$24,993,016	$1,221,284	$38,451,442
Rowan	$180,610	$134,985	$644,120	$1,241,552	$34,266	$2,235,533
Stanly	$0	$0	$0	$65,823	$5,400	$71,223
Union	$26,931	$81	$33,365	$52,442	$1,075	$113,894
York	$205,337	$2,252,247	$132,865	$3,713,228	$126,078	$6,429,755
Total	**$12,908,548**	**$3,013,077**	**$1,575,286**	**$34,365,025**	**$1,636,117**	**$53,498,053**

Source: Urban Institute, National Center for Charitable Statistics

Table #11

Charlotte-Mecklenburg: Nonprofit Arts Active Organization Index 2007

Arts Active Organization Income 2007	Total Revenues	Per Capita	Index
Alexander	$60,824	1.67	0.041238501
Anson	$37,137	1.47	0.036362469
Cabarrus	$111,020	0.68	0.01678022
Catawba	$4,676,403	30.05	0.741405011
Chester	$0	0.00	0
Gaston	$1,020,435	5.04	0.124327389
Iredell	$290,387	1.92	0.047315538
Lincoln	$0	0.00	0
Mecklenburg	$38,451,442	44.35	1.094312913
Rowan	$2,235,533	16.27	0.401540763
Stanly	$71,223	1.20	0.029690451
Union	$113,894	0.62	0.015218585
York	$6,429,755	30.79	0.759782569
Total	**$53,498,053**	**23.29**	**0.574655392**

Source: Urban Institute, National Center for Charitable Statistics , WESTAF

Book and Record Store Sales

Per capita bookstore sales in Charlotte-Mecklenburg equated to approximately $59 million in 2006 and $52 million in 2007. Gaston County had the highest index value in this category in 2006, though experienced a dramatic decrease in sales between 2006 and 2007. When checking this information, EMSI found it to be supported by occupation and earnings data as reported in the same county. When considering the possibilities for these types of fluctuations, the addition, loss or relocation of establishments is the most likely explanation, though other subtle explanations, such as a business expanding and going through a NAICS reclassification, are also possible. Mecklenburg County remained stable between years.

Table #12

Charlotte-Mecklenburg: Per Capita Book Store Sales 2006

County	Book & Record Stores Sales	Per Capita	Index
Alexander	$191,734	5.27	0.15
Anson	$72,060	2.86	0.08
Cabarrus	$4,600,986	28.18	0.81
Catawba	$3,503,747	22.51	0.64
Chester	$24,544	0.75	0.02
Gaston	$12,908,809	63.74	1.82
Iredell	$596,054	3.94	0.11
Lincoln	$429,806	5.88	0.17
Mecklenburg	$30,157,942	34.78	0.99
Rowan	$997,667	7.26	0.21
Stanly	$700,143	11.83	0.34
Union	$2,269,961	12.29	0.35
York	$2,812,501	13.47	0.38
Total	**$59,265,953**	**25.80**	**0.74**

Source: EMSI, WESTAF

Table #13

Charlotte-Mecklenburg: Per Capita Book Store Sales 2007

County	Book & Record Stores Sales	Per Capita	Index
Alexander	$224,829	6.18	0.18
Anson	$0	0.00	0.00
Cabarrus	$4,172,094	25.55	0.76
Catawba	$3,691,142	23.71	0.71
Chester	$0	0.00	0.00
Gaston	$5,696,436	28.13	0.84
Iredell	$583,070	3.85	0.11
Lincoln	$589,787	8.07	0.24
Mecklenburg	$30,346,645	35.00	1.04
Rowan	$1,285,447	9.36	0.28
Stanly	$446,934	7.55	0.23
Union	$2,984,496	16.16	0.48
York	$2,288,189	10.96	0.33
Total Area	**$52,309,068**	**22.77**	**0.68**

Source: EMSI , WESTAF

Table #14

Charlotte-Mecklenburg: Per Capita Book Store Sales

Area	Book & Record Stores Sales	Per Capita	Index
Charlotte-Mecklenburg 2006	**$59,265,953**	**$26.72**	**0.76**
Nation 2006	$10,458,825,542	$35.01	1.00
Charlotte-Mecklenburg 2007	**$52,309,068**	**$22.77**	**0.68**
Nation 2007	$10,119,401,141	$33.55	1.00

Source: EMSI , WESTAF

Music Store Sales

Musical instrument sales in the Charlotte-Mecklenburg area equated to approximately $19.2 million in 2006 and $21.6 in 2007. This growth rate eclipsed national growth in this area and the Index value increased from 0.76 to 0.81. The most dramatic increase came from Cabarrus County, which showed an increase of over $2 million. When checking this information, EMSI found it to be supported by occupation and earnings data as reported in the same county. When considering the possibilities for these types of fluctuations, the addition, loss or relocation of establishments is the most likely explanation, though other subtle explanations, such as a business expanding and going through a NAICS reclassification, are also possible.

Table #15

Charlotte-Mecklenburg: Per Capita Music Store Sales 2006

County	Musical Instrument Stores Sales	Per Capita	Index
Alexander	$0	0.00	0.00
Anson	$544,796	21.53	1.88
Cabarrus	$0	0.00	0.00
Catawba	$1,290,722	8.43	0.74
Chester	$0	0.00	0.00
Gaston	$2,173,281	10.98	0.96
Iredell	$361,962	2.48	0.22
Lincoln	$28,453	0.40	0.03
Mecklenburg	$13,082,957	15.66	1.37
Rowan	$442,944	3.27	0.29
Stanly	$312,189	5.33	0.46
Union	$183,763	1.07	0.09
York	$867,435	4.37	0.38
Total	**$19,288,502**	**8.70**	**0.76**

Source: EMSI , WESTAF

Table #16

Charlotte-Mecklenburg: Per Capita Music Store Sales 2007

County	Musical Instrument Stores Sales	Per Capita	Index
Alexander	$0	0.00	0.00
Anson	$30,052	1.19	0.10
Cabarrus	$2,393,733	14.66	1.27
Catawba	$1,311,545	8.43	0.73
Chester	$0	0.00	0.00
Gaston	$1,803,443	8.90	0.77
Iredell	$761,567	5.03	0.43
Lincoln	$0	0.00	0.00
Mecklenburg	$13,790,779	15.91	1.37
Rowan	$310,063	2.26	0.19
Stanly	$508,290	8.59	0.74
Union	$189,273	1.02	0.09
York	$517,054	2.48	0.21
Total Area	**$21,615,797**	**9.41**	**0.81**

Source: EMSI , WESTAF

Table #17

Charlotte-Mecklenburg: Per Capita Music Store Sales

Area	Musical Instrument Stores Sales	Per Capita	Index
Charlotte-Mecklenburg 2006	**$19,288,502**	**$8.70**	**0.76**
Nation 2006	$3,424,450,780	$11.46	1.00
Charlotte-Mecklenburg 2007	**$21,615,797**	**$9.41**	**0.81**
Nation 2007	$3,491,726,393	$11.58	1.00

Source: EMSI , WESTAF

Photography Store Sales

Per capita photography store sales in the Charlotte-Mecklenburg area decreased by a small margin between 2006 and 2007. Mecklenburg County decreased, but maintained a high Index value in each year. Revenues decreased sharply in Rowan County. When checking this information, EMSI found it to be supported by occupation and earnings data as reported in the same county. When considering the possibilities for these types of fluctuations, the addition, loss or relocation of establishments is the most likely explanation, though other subtle explanations, such as a business expanding and going through a NAICS reclassification, are also possible. Revenue increases were shown in Cabarrus, Catawba and Stanly Counties. Generally, photography store sales show the lowest dollar totals nationally of CVI components based on retail sales information. Because of this, it is not unusual for a number of smaller counties to show $0 in photography store sales.

Table #18

Charlotte-Mecklenburg: Per Capita Photography Store Sales 2006

County	Camera and Photography Stores	Per Capita	Index
Alexander	$0	0.00	0.00
Anson	$0	0.00	0.00
Cabarrus	$173,147	1.11	0.19
Catawba	$70,796	0.46	0.08
Chester	$0	0.00	0.00
Gaston	$0	0.00	0.00
Iredell	$0	0.00	0.00
Lincoln	$0	0.00	0.00
Mecklenburg	$8,683,673	10.40	1.75
Rowan	$222,088	1.64	0.28
Stanly	$54,427	0.93	0.16
Union	$0	0.00	0.00
York	$0	0.00	0.00
Total	**$9,204,131**	**4.15**	**0.70**

Source: EMSI, WESTAF

Table #19

Charlotte-Mecklenburg: Per Capita Photography Store Sales 2007

County	Camera and Photography Stores	Per Capita	Index
Alexander	$0	0.00	0.00
Anson	$0	0.00	0.00
Cabarrus	$597,312	3.66	0.58
Catawba	$151,134	0.97	0.15
Chester	$0	0.00	0.00
Gaston	$0	0.00	0.00
Iredell	$0	0.00	0.00
Lincoln	$0	0.00	0.00
Mecklenburg	$8,196,183	9.45	1.51
Rowan	$0	0.00	0.00
Stanly	$185,549	3.13	0.50
Union	$0	0.00	0.00
York	$0	0.00	0.00
Total Area	**$9,130,177**	**3.97**	**0.63**

Source: EMSI, WESTAF

Table #20

Charlotte-Mecklenburg: Per Capita Photography Store Sales

Area	Camera and Photography Stores	Per Capita	Index
Charlotte-Mecklenburg 2006	**$9,204,131**	**$4.15**	**0.70**
Nation 2006	$1,769,735,227	$5.92	1.00
Charlotte-Mecklenburg 2007	**$9,130,177**	**$3.97**	**0.63**
Nation 2007	$1,891,710,768	$6.27	1.00

Source: EMSI, WESTAF

Motion Picture Theater Sales Index

Between 2006 and 2007, theater sales in Charlotte-Mecklenburg fell by approximately $3 million. This equated to a drop in the Index value of 0.12 as national sales stayed relatively stable.

Table #21

Charlotte-Mecklenburg: Motion Picture Theater Sales 2006

County	Motion Picture Theater Sales	Per Capita	Index
Alexander	$0	0.00	0.00
Anson	$0	0.00	0.00
Cabarrus	$699,342	4.50	0.25
Catawba	$2,288,746	14.95	0.82
Chester	$48,418	1.48	0.08
Gaston	$1,025,120	5.18	0.28
Iredell	$372,277	2.55	0.14
Lincoln	$264,572	3.72	0.20
Mecklenburg	$30,580,153	36.61	2.00
Rowan	$531,665	3.92	0.21
Stanly	$0	0.00	0.00
Union	$985,330	5.72	0.31
York	$2,190,029	11.04	0.60
Total	**$38,985,652**	**17.58**	**0.96**

Source: EMSI, WESTAF

Table #22
Charlotte-Mecklenburg: Motion Picture Theater Sales 2007

County	Motion Picture Theater Sales	Per Capita	Index
Alexander	$0	0.00	0.00
Anson	$0	0.00	0.00
Cabarrus	$2,121,547	12.99	0.70
Catawba	$2,273,624	14.61	0.78
Chester	$49,951	1.54	0.08
Gaston	$644,917	3.18	0.17
Iredell	$1,291,305	8.53	0.46
Lincoln	$223,693	3.06	0.16
Mecklenburg	$25,187,551	29.05	1.56
Rowan	$20,436	0.15	0.01
Stanly	$0	0.00	0.00
Union	$1,059,718	5.74	0.31
York	$2,913,185	13.95	0.75
Total Area	**$35,785,928**	**15.58**	**0.84**

Source: EMSI , WESTAF

Note: Motion picture theater sales have shown high levels of variability in several CVI reports. WESTAF believes this variability is due to the nature of the film industry, where the success of its products can fluctuate greatly from year to year. Additionally, the industry is facing well documented challenges as consumer media options continue to grow.

Table #23
Charlotte-Mecklenburg: Motion Picture Theater Sales

Area	Motion Picture Theater Sales	Per Capita	Index
Charlotte-Mecklenburg 2006	**$38,985,652**	**$17.58**	**0.96**
Nation 2006	$5,466,050,457	$18.30	1.00
Charlotte-Mecklenburg 2007	**$35,785,928**	**$15.58**	**0.84**
Nation 2007	$5,612,923,759	$18.61	1.00

Source: EMSI , WESTAF

Art Gallery Sales

Art gallery sales showed a fairly significant increase in Charlotte-Mecklenburg, with large increases originating in Mecklenburg and Catawba Counties. The index in this category increased by 0.07 for the entire area and by 0.12 for Mecklenburg County.

Table #24

Charlotte-Mecklenburg: Per Capita Art Gallery Sales 2006

County	Art Dealers	Per Capita	Index
Alexander	$0	0.00	0.00
Anson	$0	0.00	0.00
Cabarrus	$398,992	2.57	0.17
Catawba	$0	0.00	0.00
Chester	$0	0.00	0.00
Gaston	$0	0.00	0.00
Iredell	$374,787	2.56	0.17
Lincoln	$0	0.00	0.00
Mecklenburg	$8,888,096	10.64	0.71
Rowan	$0	0.00	0.00
Stanly	$0	0.00	0.00
Union	$0	0.00	0.00
York	$120,788	0.61	0.04
Total	**$9,782,663**	**4.41**	**0.29**

Source: EMSI , WESTAF

Table #25

Charlotte-Mecklenburg: Per Capita Art Gallery Sales 2007

County	Art Dealers	Per Capita	Index
Alexander	$0	0.00	0.00
Anson	$0	0.00	0.00
Cabarrus	$407,516	2.50	0.15
Catawba	$584,698	3.76	0.23
Chester	$0	0.00	0.00
Gaston	$0	0.00	0.00
Iredell	$485,092	3.20	0.19
Lincoln	$0	0.00	0.00
Mecklenburg	$12,035,959	13.88	0.83
Rowan	$0	0.00	0.00
Stanly	$0	0.00	0.00
Union	$0	0.00	0.00
York	$156,116	0.75	0.04
Total Area	**$13,669,380**	**5.95**	**0.36**

Source: EMSI , WESTAF

Table #26

Charlotte-Mecklenburg: Per Capita Museum and Art Gallery Sales

Area	Art Dealers	Per Capita	Index
Charlotte-Mecklenburg 2006	**$9,782,663**	**$4.41**	**0.29**
Nation 2006	$4,477,241,031	$14.99	1.00
Charlotte-Mecklenburg 2007	**$13,669,380**	**$5.95**	**0.36**
Nation 2007	$5,025,688,600	$16.66	1.00

Source: EMSI , WESTAF

The Occupational Index: Charlotte-Mecklenburg

The occupational index for the arts for the Charlotte-Mecklenburg defined region were 0.86 for 2006 and 0.87 for 2007. Essentially, job growth in creative occupations as defined by the CVI grew at slightly higher rate in Charlotte-Mecklenburg when compared with the nation between 2006 and 2007. Detailed tables are also provided for Mecklenburg County which had the highest job output in the region and reportable jobs for each category. In several of the surrounding counties, data is suppressed for occupations less than 10, which using EMSI data, is a far greater level of detail than would have been available from Labor Departments in North and South Carolina. Due to the low levels of employment within less densely populated counties, WESTAF is only reporting detailed tables for the Charlotte-Mecklenburg region as a whole, and for Mecklenburg County. For other individual counties, WESTAF is reporting total employment for all occupations within each county. WESTAF can make detailed tables for every county by occupation available upon request, though much of this data is suppressed at this level of detail. Also included are location quotients for each occupation. The location quotients show the relative strength of each occupation within the CVI in comparison to the state of North Carolina and the nation as a whole. The data indicates that Charlotte-Mecklenburg has particular occupational strengths for architects, interior designers, agents and broadcast technicians.

Table #27

Charlotte-Mecklenburg: Primary Occupations in the Occupational Index

Description	2006 Jobs	2007 Jobs	% Change
Architects, except landscape and naval	1,233	1,335	8%
Landscape architects	135	141	4%
Art directors	119	123	3%
Fine artists, including painters, sculptors, and illustrators	48	49	2%
Multi-media artists and animators	57	59	4%
Commercial and industrial designers	341	348	2%
Fashion designers	91	94	3%
Floral designers	402	419	4%
Graphic designers	974	982	1%
Interior designers	638	635	0%
Set and exhibit designers	76	84	11%
Designers, all other	82	85	4%
Actors	89	93	4%
Producers and directors	396	427	8%
Dancers	89	95	7%
Choreographers	73	83	14%
Music directors and composers	73	79	8%
Musicians and singers	390	401	3%
Radio and television announcers	232	261	13%
Editors	798	837	5%
Technical writers	154	165	7%
Writers and authors	240	258	8%
Photographers	185	176	(5%)
Total Primary	**6,915**	**7,229**	**5%**

Source: EMSI Covered Employment, Fall 2008

Table #28

Charlotte-Mecklenburg: Primary Occupations Location Quotients

Description	2006 State LQ	2007 State LQ	2006 National LQ	2007 National LQ
Architects, except landscape and naval	1.98	1.96	1.45	1.49
Landscape architects	0.97	0.97	0.72	0.73
Art directors	0.98	0.97	0.46	0.46
Fine artists, including painters, sculptors, and illustrators	0.73	0.70	0.53	0.52
Multi-media artists and animators	0.41	0.40	0.25	0.24
Commercial and industrial designers	1.60	1.60	1.22	1.22
Fashion designers	1.79	1.81	0.64	0.64
Floral designers	0.82	0.85	0.83	0.87
Graphic designers	0.89	0.87	0.61	0.59
Interior designers	1.69	1.65	1.52	1.48
Set and exhibit designers	1.63	1.69	1.03	1.08
Designers, all other	1.87	1.87	0.80	0.80
Actors	1.11	1.16	0.26	0.26
Producers and directors	1.31	1.36	0.70	0.73
Dancers	1.46	1.46	0.84	0.86
Choreographers	0.88	0.96	0.60	0.65
Music directors and composers	2.85	2.85	0.93	0.97
Musicians and singers	1.35	1.32	1.05	1.04
Radio and television announcers	0.70	0.91	0.72	0.85
Editors	1.73	1.76	0.95	0.97
Technical writers	0.61	0.61	0.42	0.43
Writers and authors	1.24	1.28	0.69	0.71
Photographers	0.43	0.42	0.37	0.35

Source: EMSI Covered Employment, Fall 2008

Table #29

Charlotte-Mecklenburg: Secondary Occupations in the Occupational Index

Description	2006 Jobs	2007 Jobs	% Change
Advertising and promotions managers	192	202	5%
Public Relations managers	427	453	6%
Agents and business managers of artists, performers, and athletes	214	218	2%
Directors, religious activities and education	72	77	7%
Librarians	913	948	4%
Public Relations specialists	1,366	1,459	7%
Media and communication workers, all other	290	307	6%
Audio and video equipment technicians	175	188	7%
Broadcast technicians	425	471	11%
Sound engineering technicians	59	68	15%
Camera operators, television, video, and motion picture	100	105	5%
Film and video editors	186	198	6%
Musical instrument repairers and tuners	99	104	5%
Total Secondary	**4,518**	**4,798**	**6%**
Total All Occupations	**11,430**	**12,024**	**5%**

Source: EMSI Covered Employment, Fall 2008

Table #30

Charlotte-Mecklenburg: Secondary Occupations Location Quotients

Description	2006 State LQ	2007 State LQ	2006 National LQ	2007 National LQ
Advertising and promotions managers	0.84	0.87	0.63	0.65
Public Relations managers	1.10	1.10	1.12	1.14
Agents and business managers of artists, performers, and athletes	2.69	2.66	1.99	1.88
Directors, religious activities and education	1.44	1.47	0.53	0.55
Librarians	0.74	0.74	0.76	0.77
Public Relations specialists	1.23	1.23	0.76	0.78
Media and communication workers, all other	1.63	1.74	1.48	1.51
Audio and video equipment technicians	0.98	1.00	0.56	0.58
Broadcast technicians	1.66	1.87	1.56	1.69
Sound engineering technicians	0.87	0.98	0.48	0.52
Camera operators, television, video, and motion picture	0.97	1.10	0.62	0.63
Film and video editors	1.94	2.17	1.28	1.34
Musical instrument repairers and tuners	2.66	2.65	1.77	1.83

Source: EMSI Covered Employment, Fall 2008

Table #31

Charlotte-Mecklenburg: Primary Occupations in the Occupational Index

Description	2006 Jobs	2007 Jobs	% Change
Architects, except landscape and naval	952	1,025	8%
Landscape architects	83	83	0%
Art directors	75	80	7%
Fine artists, including painters, sculptors, and illustrators	29	30	3%
Multi-media artists and animators	39	42	8%
Commercial and industrial designers	171	180	5%
Fashion designers	51	53	4%
Floral designers	167	179	7%
Graphic designers	541	563	4%
Interior designers	388	410	6%
Set and exhibit designers	57	63	11%
Designers, all other	53	57	8%
Actors	64	67	5%
Producers and directors	331	353	7%
Dancers	50	51	2%
Choreographers	44	41	(7%)
Music directors and composers	57	62	9%
Musicians and singers	314	319	2%
Radio and television announcers	175	207	18%
Editors	594	597	1%
Technical writers	118	127	8%
Writers and authors	181	191	6%
Photographers	55	55	0%
Total Primary	**4,589**	**4,835**	**5%**

Source: EMSI Covered Employment, Fall 2008

Table #32

Charlotte-Mecklenburg: Primary Occupations Location Quotients

Description	2006 State LQ	2007 State LQ	2006 National LQ	2007 National LQ
Architects, except landscape and naval	3.02	2.95	2.21	2.24
Landscape architects	1.17	1.12	0.87	0.84
Art directors	1.23	1.24	0.58	0.58
Fine artists, including painters, sculptors, and illustrators	0.87	0.85	0.64	0.63
Multi-media artists and animators	0.55	0.55	0.33	0.33
Commercial and industrial designers	1.59	1.62	1.20	1.23
Fashion designers	1.96	2.01	0.71	0.71
Floral designers	0.67	0.71	0.68	0.73
Graphic designers	0.98	0.98	0.67	0.66
Interior designers	2.03	2.08	1.83	1.86
Set and exhibit designers	2.42	2.45	1.53	1.58
Designers, all other	2.39	2.45	1.02	1.05
Actors	1.58	1.63	0.37	0.37
Producers and directors	2.15	2.20	1.16	1.18
Dancers	1.62	1.55	0.94	0.91
Choreographers	1.05	0.92	0.72	0.63
Music directors and composers	4.41	4.38	1.44	1.49
Musicians and singers	2.14	2.05	1.67	1.62
Radio and television announcers	1.05	1.42	1.08	1.32
Editors	2.54	2.46	1.39	1.35
Technical writers	0.92	0.92	0.64	0.64
Writers and authors	1.85	1.86	1.02	1.03
Photographers	0.25	0.26	0.22	0.22

Source: EMSI Covered Employment, Fall 2008

Table #33

Mecklenburg County: Secondary Occupations in the Occupational Index

Description	2006 Jobs	2007 Jobs	% Change
Advertising and promotions managers	118	125	6%
Public Relations managers	297	314	6%
Agents and business managers of artists, performers, and athletes	176	181	3%
Directors, religious activities and education	45	51	13%
Librarians	434	453	4%
Public Relations specialists	930	995	7%
Media and communication workers, all other	208	219	5%
Audio and video equipment technicians	113	121	7%
Broadcast technicians	363	394	9%
Sound engineering technicians	47	54	15%
Camera operators, television, video, and motion picture	78	80	3%
Film and video editors	163	169	4%
Musical instrument repairers and tuners	62	71	15%
Total Secondary	**3,034**	**3,227**	**6%**
Total All Occupations	**7,623**	**8,062**	**6%**

Source: EMSI Covered Employment, Fall 2008

Table #34

Mecklenburg County: Primary Occupations Location Quotients

Description	2006 State LQ	2007 State LQ	2006 National LQ	2007 National LQ
Advertising and promotions managers	1.03	1.05	0.77	0.78
Public Relations managers	1.50	1.49	1.54	1.54
Agents and business managers of artists, performers, and athletes	4.38	4.32	3.24	3.05
Directors, religious activities and education	1.77	1.91	0.66	0.72
Librarians	0.69	0.70	0.72	0.72
Public Relations specialists	1.65	1.64	1.03	1.04
Media and communication workers, all other	2.30	2.42	2.09	2.11
Audio and video equipment technicians	1.26	1.26	0.71	0.72
Broadcast technicians	2.80	3.07	2.63	2.76
Sound engineering technicians	1.37	1.54	0.75	0.82
Photographers	0.25	0.26	0.22	0.22
Camera operators, television, video, and motion picture	1.50	1.64	0.95	0.94
Film and video editors	3.34	3.62	2.20	2.23
Musical instrument repairers and tuners	3.26	3.53	2.17	2.44

Source: EMSI Covered Employment, Fall 2008

Table #35

All Occupations, All Counties, 2006 and 2007

County	2006 Jobs	2007 Jobs	# Change	% Change	06 Index	07 Index
Alexander	71	60	-11	(15%)	0.33	0.27
Anson	61	59	-2	(3%)	0.40	0.39
Cabarrus	611	682	71	12%	0.65	0.69
Catawba	574	561	-13	(2%)	0.62	0.60
Chester	39	32	-7	(18%)	0.20	0.16
Gaston	466	470	4	1%	0.39	0.39
Iredell	436	417	-19	(4%)	0.49	0.46
Lincoln	134	137	3	2%	0.31	0.31
Mecklenburg	7,622	8,061	439	6%	1.51	1.54
Rowan	271	276	5	2%	0.33	0.33
Stanly	96	99	3	3%	0.27	0.28
Union	423	465	42	10%	0.41	0.42
York	627	705	78	12%	0.52	0.56
Charlotte-Mecklenburg	**11,431**	**12,024**	**593**	**5%**	**0.855037955**	**0.8683898**

Source: EMSI Covered Employment, Fall 2008

The Charlotte-Mecklenburg Vitality Index

The Creative Vitality Index: Charlotte-Mecklenburg for 2007 was 0.75, down slightly from 0.77 in 2006. Out of the specified 13 county region, Mecklenburg County showed the strongest Creative Vitality Index, which was calculated as nearly 50% greater than nation as a whole. While no other county eclipsed the 1.00 barrier, strengths were shown in Cabarrus and Catawba counties, both showing indexes of 0.56. While these indexes are below 1.00, they do indicate that activity is present and there is potential to build on current activities. Cabarrus County also showed an impressive growth rate between 2006 and 2007. Inversely, Anson County showed the largest downward trend out of the 13 counties. Given these trends, it could be beneficial for the Arts & Science Council to investigate factors within these counties that may have led to these trends.

Table #36

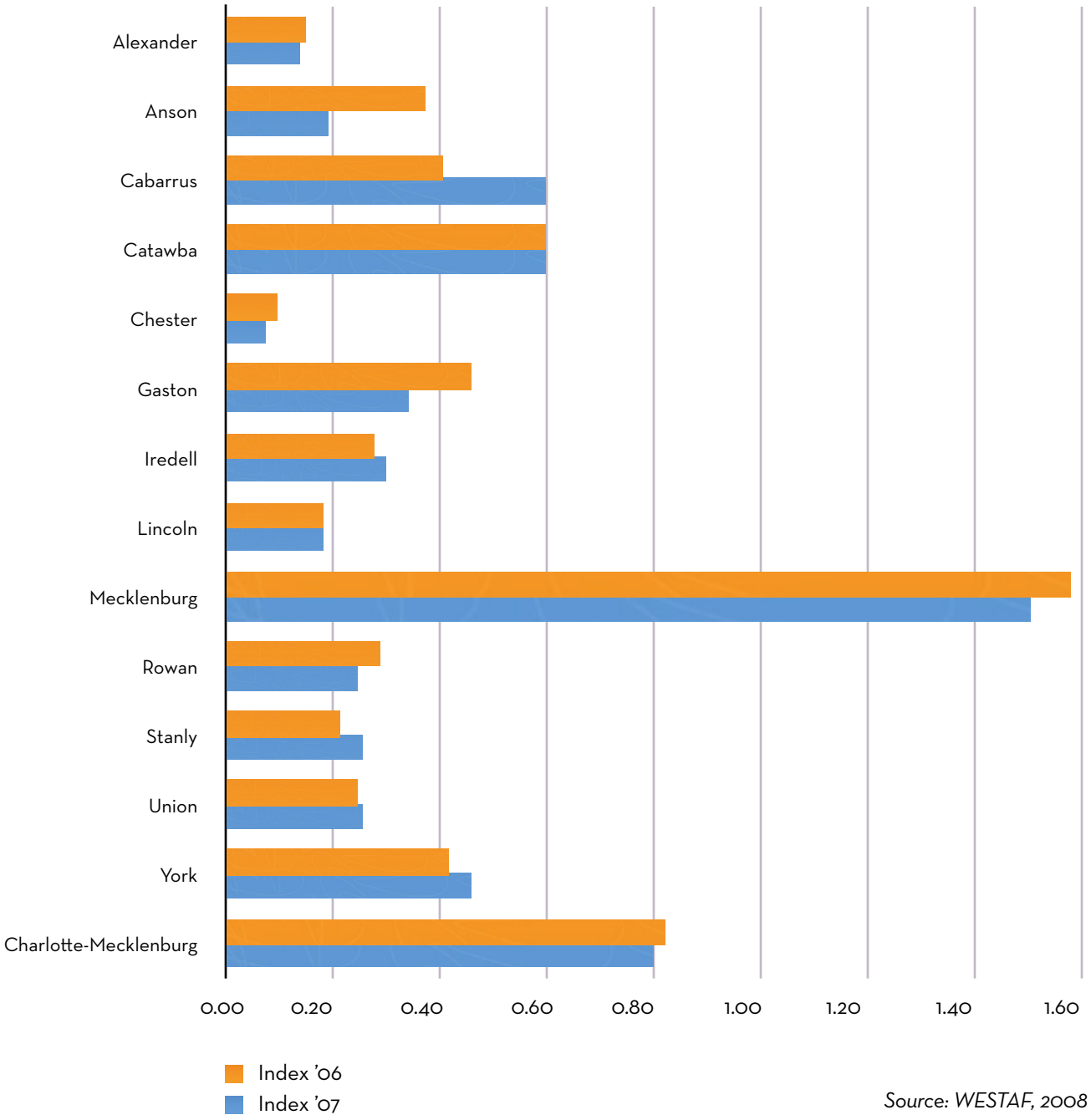
Creative Vitality Index: Charlotte-Mecklenburg

CREATIVE VITALITY INDEX		
Region	**Index '06**	**Index '07**
Alexander	0.14	0.13
Anson	0.35	0.18
Cabarrus	0.38	0.56
Catawba	0.56	0.56
Chester	0.09	0.07
Gaston	0.43	0.32
Iredell	0.26	0.28
Lincoln	0.17	0.17
Mecklenburg	1.48	1.41
Rowan	0.27	0.23
Stanly	0.20	0.24
Union	0.23	0.24
York	0.39	0.43
Charlotte-Mecklenburg	**0.77**	**0.75**

Source: WESTAF, 2008

Figure #3

Creative Vitality Index: Charlotte-Mecklenburg 2006-2007



Source: WESTAF, 2008

Table #37

Comparative Data 2006-2007 Creative Vitality Index*

Area	2006 CVI	2007 CVI
Seattle (City Only)	5.30	5.68
Denver (City and County)	2.82	2.80
King County (Seattle Area)	2.44	2.51
Multnomah and Washington Counties (Portland Area)	2.27	2.13
Mecklenburg County (Charlotte Area)	1.48	1.41
State of Washington	1.26	1.32
Salt Lake County	1.26	1.21
State of Oregon	1.12	1.11
Spokane County (Washington)	1.07	1.08
State of Utah	0.85	0.88
Charlotte-Mecklenburg Area	0.77	0.75
Snohomish County (Washington)	0.68	0.63
Box Elder and Rich Counties (Utah)	0.25	0.39

Source: WESTAF, 2008

*Currently, the CVI has only been conducted in a selected number of cities, counties, regions and states. Given this, a true comparative analysis is not feasible. This is partially due to differences in data availability between states, and partially due to the relatively small number of studies that have been conducted, resulting in a lack of true peers for Charlotte-Mecklenburg. The above table lists several results for various geographic areas that have been studied, though within several of these studies, data sources are not directly comparable. WESTAF is currently in the process of creating nationwide CVI data that will make these types of comparisons feasible. In its original form, the CVI was not intended for cross comparisons given differentiating data availability between states. This problem has now been overcome and consistent data from EMSI is now available nationwide. EMSI data used for this Charlotte-Mecklenburg study will be comparable with national data sets currently being developed by WESTAF.

Appendix A: Standard Occupational Arts Categories

PRIMARY OCCUPATIONS

27-1021 Commercial and Industrial Designers

Develop and design manufactured products, such as cars, home appliances, and children's toys. Combine artistic talent with research on product use, marketing, and materials to create the most functional and appealing product design.

27-1022 Fashion Designers

Design clothing and accessories. Create original garments or design garments that follow well established fashion trends. May develop the line of color and kinds of materials.

27-1023 Floral Designers

Design, cut, and arrange live, dried, or artificial flowers and foliage.

27-1024 Graphic Designers

Design or create graphics to meet a client's specific commercial or promotional needs, such as packaging, displays, or logos. May use a variety of mediums to achieve artistic or decorative effects.

27-1025 Interior Designers

Plan, design, and furnish interiors of residential, commercial, or industrial buildings. Formulate design, which is practical, aesthetic, and conducive to intended purposes, such as raising productivity, selling merchandise, or improving life style. May specialize in a particular field, style, or phase of interior design. Exclude "Merchandise Displayers and Window Trimmers" (27-1026).

27-1027 Set and Exhibit Designers

Design special exhibits and movie, television, and theater sets. May study scripts, confer with directors, and conduct research to determine appropriate architectural styles.

17-1011 Architects, Except Landscape and Naval

Plan and design structures, such as private residences, office buildings, theaters, factories, and other structural property.

17-1012 Landscape Architects

Plan and design land areas for such projects as parks and other recreational facilities, airports, highways, hospitals, schools, land subdivisions, and commercial, industrial, and residential sites.

27-1011 Art Directors

Formulate design concepts and presentation approaches, and direct workers engaged in art work, layout design, and copy writing for visual communications media, such as magazines, books, newspapers, and packaging.

27-3011 Radio and Television Announcers

Talk on radio or television. May interview guests, act as master of ceremonies, read news flashes, identify station by giving call letters, or announce song title and artist.

27-1014 Multi-Media Artists and Animators

Create special effects, animation, or other visual images using film, video, computers, or other electronic tools and media for use in products or creations, such as computer games, movies, music videos, and commercials.

27-1029 Designers, All Other

All designers not listed separately.

27-3042 Technical Writers

Write technical materials, such as equipment manuals, appendices, or operating and maintenance instructions. May assist in layout work.

27-3043 Writers and Authors

Originate and prepare written material, such as scripts, stories, advertisements, and other material. Exclude "Public Relations Specialists" (27-3031) and "Technical Writers" (27-3042).

27-3041 Editors

Perform variety of editorial duties, such as laying out, indexing, and revising content of written materials, in preparation for final publication. Include technical editors.

27-4021 Photographers

Photograph persons, subjects, merchandise, or other commercial products. May develop negatives and produce finished prints. Include scientific photographers, aerial photographers, and photojournalists.

25-1031 Architecture Teachers, Postsecondary

Teach courses in architecture and architectural design, such as architectural environmental design, interior architecture/design, and landscape architecture. Include both teachers primarily engaged in teaching and those who do a combination of both teaching and research

25-1121 Art, Drama, and Music Teachers, Postsecondary

Teach courses in drama, music, and the arts including fine and applied art, such as painting and sculpture, or design and crafts. Include both teachers primarily engaged in teaching and those who do a combination of both teaching and research.

25-1123 English Language and Literature Teachers, Postsecondary

Teach courses in English language and literature, including linguistics and comparative literature. Include both teachers primarily engaged in teaching and those who do a combination of both teaching and research.

27-1013 Fine Artists including Painters, Sculptors, and Illustrators

Create original artwork using any of a wide variety of mediums and techniques, such as painting and sculpture.

27-2011 Actors

Play parts in stage, television, radio, video, or motion picture productions for entertainment, information, or instruction. Interpret serious or comic role by speech, gesture, and body movement to entertain or inform audience. May dance and sing.

27-2012 Producers and Directors

Produce or direct stage, television, radio, video, or motion picture productions for entertainment, information, or instruction. Responsible for creative decisions, such as interpretation of script, choice of guests, set design, sound, special effects, and choreography.

27-2041 Music Directors and Composers

Conduct, direct, plan, and lead instrumental or vocal performances by musical groups, such as orchestras, choirs, and glee clubs. Include arrangers, composers, choral directors, and orchestrators.

27-2042 Musicians and Singers

Play one or more musical instruments or entertain by singing songs in recital, in accompaniment, or as a member of an orchestra, band, or other musical group. Musical performers may entertain on-stage, radio, TV, film, video, or record in studios. Exclude "Dancers" (27-2031).

27-2031 Dancers

Perform dances. May also sing or act.

27-2032 Choreographers

Create and teach dance. May direct and stage presentations.

SECONDARY OCCUPATIONS

11-2011 Advertising and Promotions Managers

Plan and direct advertising policies and programs or produce collateral materials, such as posters, contests, coupons, or give-aways, to create extra interest in the purchase of a product or service for a department, an entire organization, or on an account basis.

11-2031 Public Relations Managers

Plan and direct public relations programs designed to create and maintain a favorable public image for employer or client; or if engaged in fundraising, plan and direct activities to solicit and maintain funds for special projects and nonprofit organizations.

25-4021 Librarians

Administer libraries and perform related library services. Work in a variety of settings, including public libraries, schools, colleges and universities, museums, corporations, government agencies, law firms, nonprofit organizations, and healthcare providers. Tasks may include selecting, acquiring, cataloguing, classifying, circulating, and maintaining library materials; and furnishing reference, bibliographical, and readers' advisory services. May perform in-depth, strategic research, and synthesize, analyze, edit, and filter information. May set up or work with databases and information systems to catalogue and access information.

27-3031 Public Relations Specialists

Engage in promoting or creating good will for individuals, groups, or organizations by writing or selecting favorable publicity material and releasing it through various communications media. May prepare and arrange displays, and make speeches.

27-3099 Media and Communication Workers, All Other

All media and communication workers not listed separately.

27-4011 Audio and Video Equipment Technicians

Set up or set up and operate audio and video equipment including microphones, sound speakers, video screens, projectors, video monitors, recording equipment, connecting wires and cables, sound and mixing boards, and related electronic equipment for concerts, sports events, meetings and conventions, presentations, and news conferences. May also set up and operate associated spotlights and other custom lighting systems. Exclude "Sound Engineering Technicians" (27-4014).

27-4012 Broadcast Technicians

Set up, operate, and maintain the electronic equipment used to transmit radio and television programs. Control audio equipment to regulate volume level and quality of sound during radio and television broadcasts. Operate radio transmitter to broadcast radio and television programs.

27-4014 Sound Engineering Technicians

Operate machines and equipment to record, synchronize, mix, or reproduce music, voices, or sound effects in sporting arenas, theater productions, recording studios, or movie and video productions.

13-1011 Agents and Business Managers of Artists, Performers, and Athletes

Represent and promote artists, performers, and athletes to prospective employers. May handle contract negotiation and other business matters for clients.

27-4031 Camera Operators, Television, Video, and Motion Picture

Operate television, video, or motion picture camera to photograph images or scenes for various purposes, such as TV broadcasts, advertising, video production, or motion pictures.

27-4032 Film and Video Editors

Edit motion picture soundtracks, film, and video.

21-2021 Directors, Religious Activities

Direct and coordinate activities of a denominational group to meet the religious needs of students. Plan, direct, or coordinate church school programs designed to promote religious education among church membership. May provide counseling and guidance relative to marital, health, financial, and religious problems.

49-9063 Musical Instrument Repairers and Tuners

Repair percussion, stringed, reed, or wind instruments. May specialize in one area, such as piano tuning. Exclude "Electronic Home Entertainment Equipment Installers and Repairers" (49-2097) who repair electrical and electronic musical instruments.