



Utah Division of Arts and Museums CVI™ Report 2012

WESTAF

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Introduction

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

What is an Index?

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

What is the Creative Vitality™ Index?

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

The Creative Vitality™ Index is a resource for informing public policy and supporting the work of advocates for creative economies. CVI™ reports have been used as a way to define the parameters of an area's creative economy and as a means of educating communities about the components and dynamics of a creative economy. The CVI™ is frequently used as a source of information for arts advocacy messaging and to call attention to significant changes in regional creative economies. This research has also been used to underscore the economic relationships between the for- and non-profit sectors and as a mechanism for diagnosing a region's creative strengths and weaknesses.

What does the Creative Vitality™ Index Measure?

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

measurably high levels of creative output.

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

Where does Creative Vitality™ Index Data Come From?

Index data streams are analyzed by WESTAF and taken from two major data partners: the Urban Institute's National Center for Charitable Statistics, and Economic Modeling Specialists, Inc. (EMSI). The Urban Institute's National Center for Charitable Statistics aggregates information from the Internal Revenue Service's 990 forms. The forms are required to be submitted by non-profit 501(c) organizations with annual gross receipts of \$50,000 or more; however, organizations with smaller revenues also occasionally report. EMSI uses a proprietary economic modeling technique to capture industry and occupational employment data. A brief synopsis of the data sources employed in this model are outlined as follows:

Industry Data

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

Occupation Data

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

Communicating CVI™ Data

Different state, local, and regional organizations have undertaken multiple communication strategies for publicizing the results of their CVI™ reports. WESTAF has found that the best strategy for communicating CVI™ information often relies on the specifics of organizational needs.

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

Data Preview and Summary

A region's Creative Vitality™ Index value is compared to a national baseline value of 1.00. For example, a region with a CVI™ value of 1.30 has a stronger Creative Vitality™ Index value

than the nation as a whole by 30%. A CVI™ value as compared to a specific region—a county, state, or combined area—can also be generated. The unique geographic sensitivity of this measure means that arts advocates and policy makers have a clear and concise understanding of their particular region.

Utah to the United States (0.95) 2012:

The overall CVI™ value for the State of Utah rose from 0.85 to 0.95 between 2011 to 2012. Significant increases in the individual index values for photography store sales, music store sales, and book and record store sales contributed to the increase in Utah's overall index value in 2012. The only CVI™ category to experience a decline between 2011 and 2012 was jobs linked to the creative economy. The Wasatch Front South Economic Service Area (ESA) was one of the strongest performing ESAs in Utah in 2012. Below you will find more summarized data points for the State of Utah in 2012.

Bear River ESA to the United States (0.64) and Utah (0.68) 2012

When the Bear River Economic Service Area (ESA) is compared to the nation in 2012, the ESA showed considerable strengths in book and record store sales, which had an individual index value of 1.40 and sales of \$6.99 million. The Bear River ESA generated more than \$6 million in non-profit arts and arts-organization revenues in 2012.

Castle Country ESA to the United States (0.40) and Utah (0.38) 2012

This ESA surpassed the nation and state in music store sales with reported revenues of \$612,000 in 2012. The Castle Country ESA had 267 jobs linked to its creative economy, with musical instrument repairers and tuners experiencing the most considerable job growth in the region.

Central Utah ESA to the United States (0.38) and Utah (0.47) 2012

Between 2011 and 2012, this ESA generated 56 new creative positions. Among the fastest growing occupations in the region were film and video editors and musical instrument repairers and tuners. In 2012, this region surpassed the State of Utah in non-profit arts-active organization revenues with a CVI™ value of 1.40 in that category.

Mountainland ESA to the United States (1.07) and Utah (1.15) 2012

The Mountainland ESA outperformed the nation and State of Utah in most categories measured by the CVI™. Photography store sales had the region's highest individual index value of 1.96 when compared to the U.S., while art gallery and independent artist revenues had the region's strongest categorical CVI™ value of 1.77 in comparison to Utah. There were more than 10,000 creative jobs within this region in 2012.

Southeast ESA to the United States (0.94) and Utah (1.02) 2012

Book and record store sales positively contributed to this ESA's relatively strong overall index value in comparison to the nation and state in 2012. The Southeast ESA had 277 creative positions, and film and video editors and media and communication equipment workers had the area's top two location quotients compared to Utah in 2012.

Southwest ESA to the United States (0.74) and Utah (0.76) 2012

The Southwest ESA had a creative job growth rate of 10.18%, which resulted in more than 230 new jobs in the area. In comparison to the United States and Utah, this ESA had above-average individual index values in book and record store sales and non-profit arts organization revenues in 2012.

Uintah ESA to the United States (0.25) and Utah (0.29) 2012

This ESA had relatively low summarized CVI™ values compared to the above-mentioned geographies. This low index value is due to a lack of music store sales, and low index values for performing arts participation revenues and non-profit arts organization revenues in 2012. From 2011

2012 the Uintah ESA gained 66 creative jobs.

Wasatch Front North ESA to the United States (0.64) and Utah (0.63) 2012

Art gallery and independent artists were responsible for over \$20 million in revenues within the Wasatch Front North ESA in 2012. Book and record store sales had an individual index value of 1.28 in 2012 when this ESA is compared to the nation.

Wasatch Front South ESA to the United States (1.21) and Utah (1.28) 2012

The Wasatch Front South ESA was by far the strongest performing ESA within Utah in 2012. Salt Lake City is within the boundaries of this region. Furthermore, this region had a majority of Utah's creative workers with 22,296 jobs within its creative economy in 2012.

Additional Data Points

CVI™ 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 Int. (EMSI). The totality of data from these streams is presented in the following section. The following are select data points in this region:

- Utah's book and record store sales had the strongest individual index value of 1.40 in comparison to the United States.
- Creative for-profit industries as defined by the CVI™ contributed \$482,889,000 to Utah's economy.
- There were 271 non-profit arts and arts-active organizations, which generated \$155,845,676 in revenue for the state.
- From 2011 to 2012, 125 new jobs were added to Utah's creative economy.
- The state's fastest growing occupations between 2011 and 2012 were film and video editors, musical instrument repairers and tuners, and dancers.
- When compared to the nation, film and video editors, floral designers, and dancers had the state's highest concentrations of creative employment.

Creative Vitality Report Details

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

A few key terms used in the CVI™

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

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

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

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

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

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

Creative Vitality™ Index by Year

Table #1 represents the total CVI™ values for the Economic Service Areas (ESAs) within the State of Utah for the years 2011 and 2012. The overall CVI™ value for the state increased from to 0.85 in 2011 to 0.95 in 2012. This rise in Utah’s overall index value is linked to the significant increases in The CVI™ value for the Mountainland ESA, which rose from 0.89 to 1.07 between 2011 and 2012. All ESAs in Utah experienced an increase in their overall CVI™ values from 2011 to 2012.

To view the combined CVI™ values for all the areas that comprise the state’s overall CVI™ value, see Table #1. The longitudinal data reveal interesting trends related to how creative industries and non-profits fared within the state when compared to the rest of the nation. Changes in index values should be considered alongside more general local, regional, and national trends. The nature of the index accounts for both the influence of national trends and inflation by recalculating national comparison data in each year. This comparative mechanism also allows for an accurate description of local and regional trends, while accounting for the influence of national changes. Sources for the variations of index values in each year shown within the individual data streams are detailed further within this report.

**Table #1
Comparative CVI™ by ESA 2011-2012 (Summary)**

Region	Index 2011	Index 2012
UT-Bear River, ESA	0.59	0.64
UT-Castle Country, ESA	0.30	0.40
UT-Central Utah, ESA	0.33	0.38
UT-Mountainland, ESA	0.89	1.07
UT-Southeast, ESA	0.77	0.94
UT-Southwest, ESA	0.64	0.74
UT-Uintah, ESA	0.23	0.25
UT-Wasatch Front North, ESA	0.54	0.64
UT-Wasatch Front South ESA	1.15	1.21
Totals	0.85	0.95

Source: WESTAF

Comparison of The Mountain West States

Table #2 and Chart #1 provide CVI™ comparison data for the Mountain West states, including Arizona, Colorado, Idaho, Montana, Nevada, New Mexico, Utah, and Wyoming. Colorado had the highest CVI™ value of the eight comparison states: 1.17 in 2012. The State of Utah had the third highest overall CVI™ value of 0.95. The above-mentioned states have been identified as appropriate comparison areas given the regional relationships of these particular creative economies.

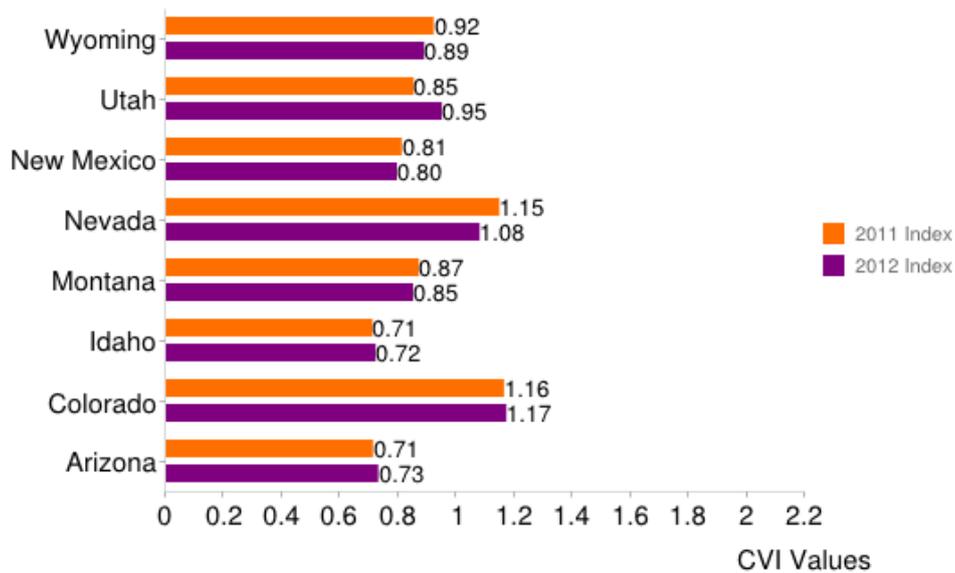
A note on CVI™ values: population density and regional sensitivity are important here. The CVI™ measures the concentration of creative economic activities within a geographic area. While concentration rates, and thus index values, can be affected by changes in the size of the region being studied, CVI™ values are not necessarily tied to population and population density. For example, some states with low population numbers, such as Alaska, Hawai’i, and Nevada, have high CVI™ values when compared to states with much higher populations and urban concentrations. Conversely, areas with high populations or population densities do not consistently have high CVI™ values. Certainly, the complexities of urban, suburban, and rural geographies and demographics play a role in the creativity and vibrancy of a region. The adjustable sensitivity of the CVI™ to precise regions is a considerable strength of this measure.

Table #2
Comparative CVI™ of the Mountain West State 2011-2012

Region	Index 2011	Index 2012
Arizona	0.71	0.73
Colorado	1.16	1.17
Idaho	0.71	0.72
Montana	0.87	0.85
Nevada	1.15	1.08
New Mexicc	0.81	0.80
Utah	0.85	0.95
Wyoming	0.92	0.89
Totals	0.91	0.92

Source: WESTAF

Chart #1
Comparative CVI™ of the Mountain West State 2011-2012



Source: WESTAF

Utah CVI™ Values and Calculations vs. the United States 2012

Table #3 and Charts #2 and #3 illustrate 2012 CVI™ data for the State of Utah in comparison to the nation. The CVI™ value for Utah rose from 0.85 in 2011 to 0.95 in 2012. Significant increases in the individual index values for photography store sales and book and record store sales contributed to Utah’s higher 2012 CVI™ value. In 2012, the state had considerable strengths in book and record store sales, music store sales, photography store sales, and jobs linked to Utah’s creative economy.

**Table #3
Utah CVI™ vs the United States 2012**

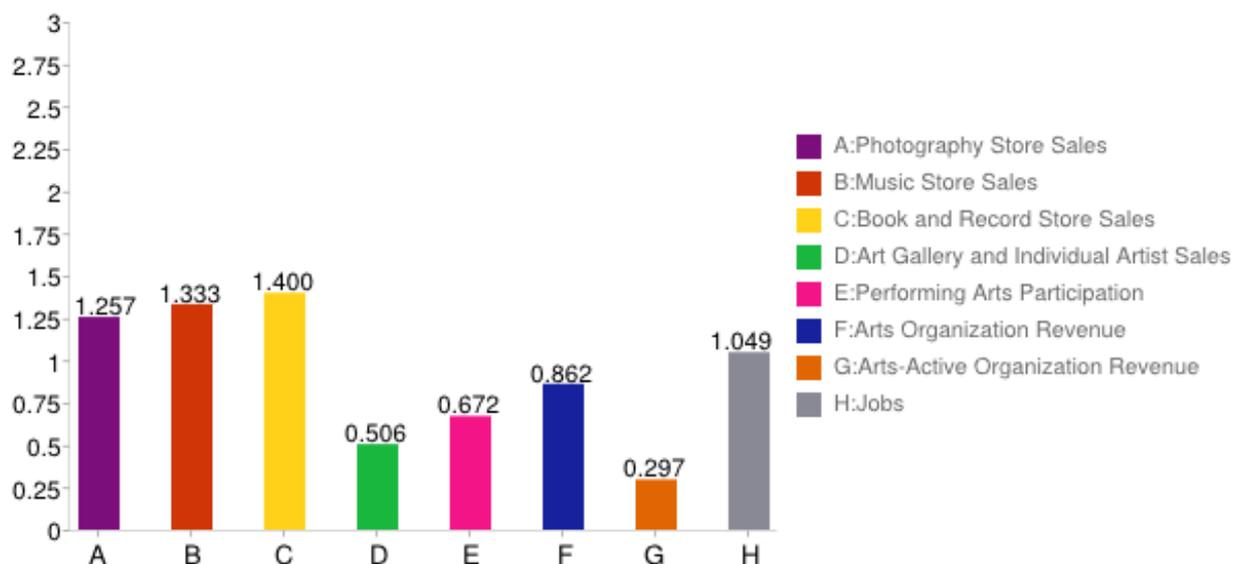
Region A: Utah

Region B: United States

Description	Region A	Region B	Categorical Index
Year - 2012			
Population	2,879,461	314,644,387	
Industry Data			
Photography Store Sales	\$16,968,000	\$1,475,516,000	1.257
Music Store Sales	\$40,155,000	\$3,292,403,000	1.333
Book and Record Store Sales	\$118,092,000	\$9,217,571,000	1.400
Art Gallery and Individual Artist Sales	\$198,746,000	\$42,891,311,000	0.506
Performing Arts Participation	\$108,928,000	\$17,722,350,000	0.672
Non Profit Data			
Arts Organization Revenue	\$111,484,158	\$14,125,244,769	0.862
Arts-Active Organization Revenue	\$44,361,518	\$16,303,269,625	0.297
Occupation Data			
Total Jobs	45,707	4,759,511	1.049
Total CVI : 0.95			

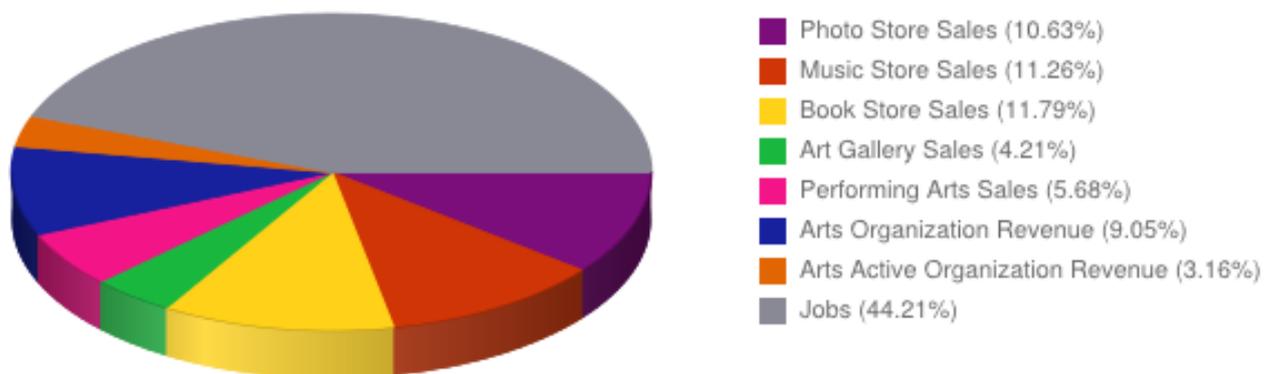
Source: WESTAF

**Chart #2
CVI™ Values by Category 2012**



Source: WESTAF

Chart #3
Contributions to the CVI™ after Weighting Inputs 2012



Source: WESTAF

Bear River ESA to the United States (0.64) and Utah (0.68) 2012

When the Bear River Economic Service Area (ESA) is compared to the nation in 2012, the ESA showed considerable strengths in book and record store sales, which had an individual index value of 1.40 and sales of \$6.99 million. The Bear River ESA generated more than \$6 million in non-profit arts and arts-organization revenues in 2012.

Table #4
Bear River ESA CVI™ vs the United States 2012

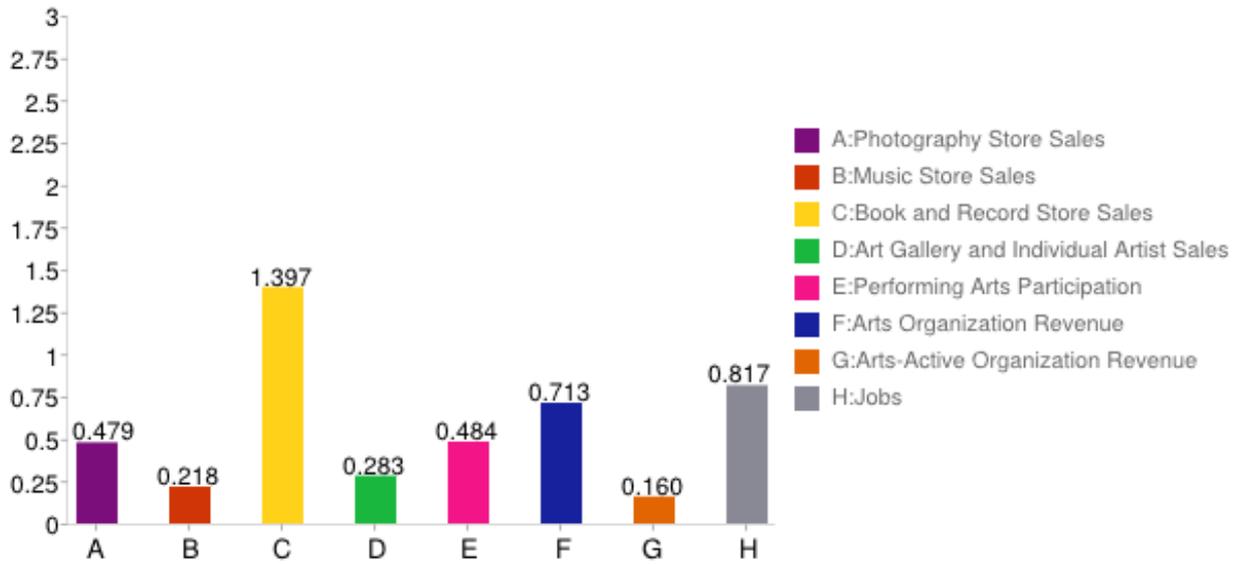
Region A: Rich, Cache, Box Elder

Region B: United States

Description	Region A	Region B	Categorical Index
Year - 2012			
Population	171,059	314,644,387	
Industry Data			
Photography Store Sales	\$384,000	\$1,475,516,000	0.479
Music Store Sales	\$391,000	\$3,292,403,000	0.218
Book and Record Store Sales	\$6,999,000	\$9,217,571,000	1.397
Art Gallery and Individual Artist Sales	\$6,600,000	\$42,891,311,000	0.283
Performing Arts Participation	\$4,661,000	\$17,722,350,000	0.484
Non Profit Data			
Arts Organization Revenue	\$5,474,424	\$14,125,244,769	0.713
Arts-Active Organization Revenue	\$1,415,609	\$16,303,269,625	0.160
Occupation Data			
Total Jobs	2,114	4,759,511	0.817
Total CVI : 0.643			

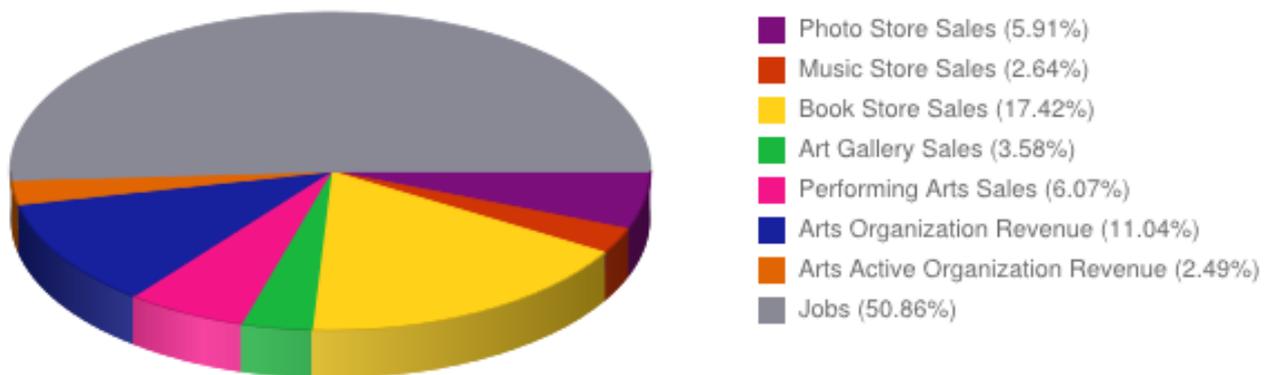
Source: WESTAF

Chart #4
CVI™ Values by Category 2012



Source: WESTAF

Chart #5
Contributions to the CVI™ after Weighting Inputs 2012



Source: WESTAF

Table #5
Bear River ESA CVI™ vs Utah 2012

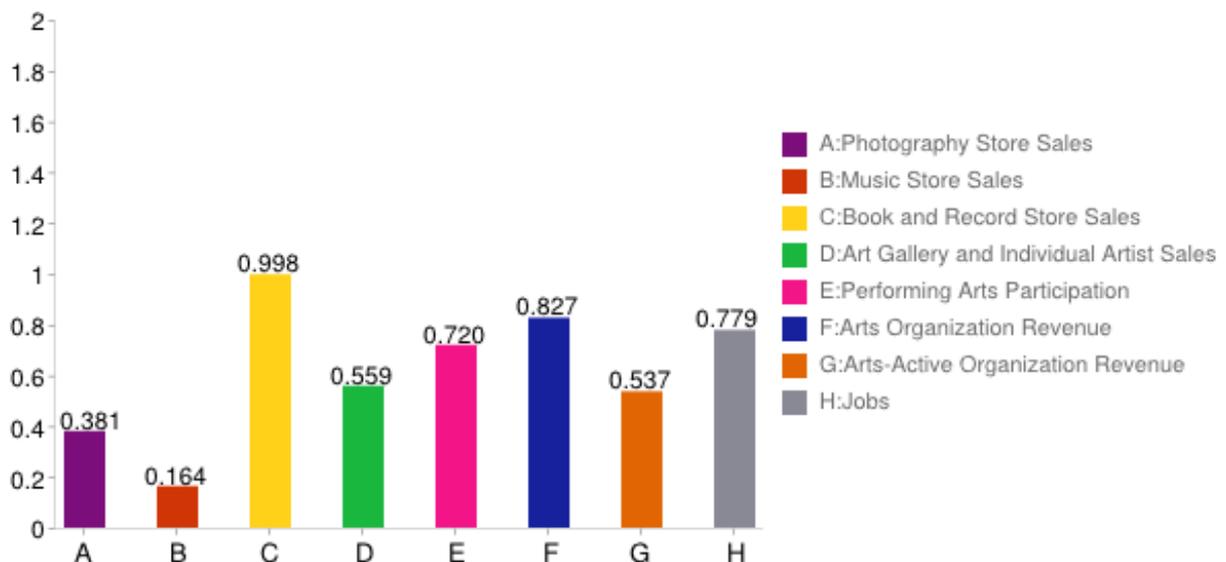
Region A: Rich, Cache, Box Elder

Region B: Utah

Description	Region A	Region B	Categorical Index
Year - 2012			
Population	171,059	2,879,461	
Industry Data			
Photography Store Sales	\$384,000	\$16,968,000	0.381
Music Store Sales	\$391,000	\$40,155,000	0.164
Book and Record Store Sales	\$6,999,000	\$118,092,000	0.998
Art Gallery and Individual Artist Sales	\$6,600,000	\$198,746,000	0.559
Performing Arts Participation	\$4,661,000	\$108,928,000	0.720
Non Profit Data			
Arts Organization Revenue	\$5,474,424	\$111,484,158	0.827
Arts-Active Organization Revenue	\$1,415,609	\$44,361,518	0.537
Occupation Data			
Total Jobs	2,114	45,707	0.779
Total CVI : 0.675			

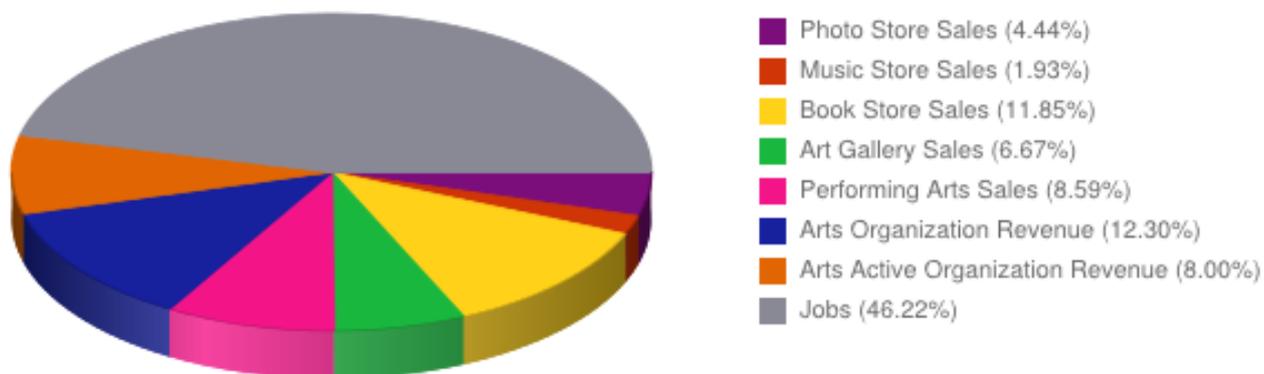
Source: WESTAF

Chart #6
CVI™ Values by Category 2012



Source: WESTAF

Chart #7
Contributions to the CVI™ after Weighting Inputs 2012



Source: WESTAF

Castle Country ESA to the United States (0.40) and Utah (0.38) 2012

This ESA surpassed the nation and state in music store sales with reported revenues of \$612,000. The Castle Country ESA had 267 jobs linked to its creative economy in 2012, with musical instrument repairers and tuners experiencing the most considerable job growth in the region.

Table #6
Castle Country ESA CVI™ vs the United States 2012

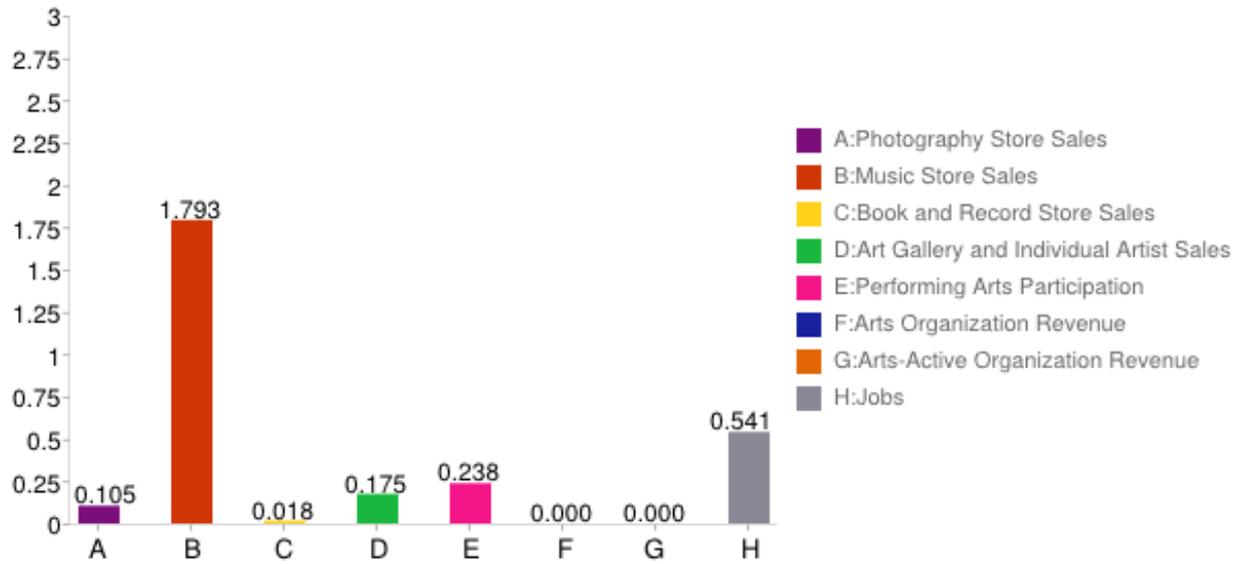
Region A: Carbon, Emery

Region B: United States

Description	Region A	Region B	Categorical Index
Year - 2012			
Population	32,622	314,644,387	
Industry Data			
Photography Store Sales	\$16,000	\$1,475,516,000	0.105
Music Store Sales	\$612,000	\$3,292,403,000	1.793
Book and Record Store Sales	\$17,000	\$9,217,571,000	0.018
Art Gallery and Individual Artist Sales	\$779,000	\$42,891,311,000	0.175
Performing Arts Participation	\$438,000	\$17,722,350,000	0.238
Non Profit Data			
Arts Organization Revenue	\$0	\$14,125,244,769	0.000
Arts-Active Organization Revenue	\$100	\$16,303,269,625	0.000
Occupation Data			
Total Jobs	267	4,759,511	0.541
Total CVI : 0.401			

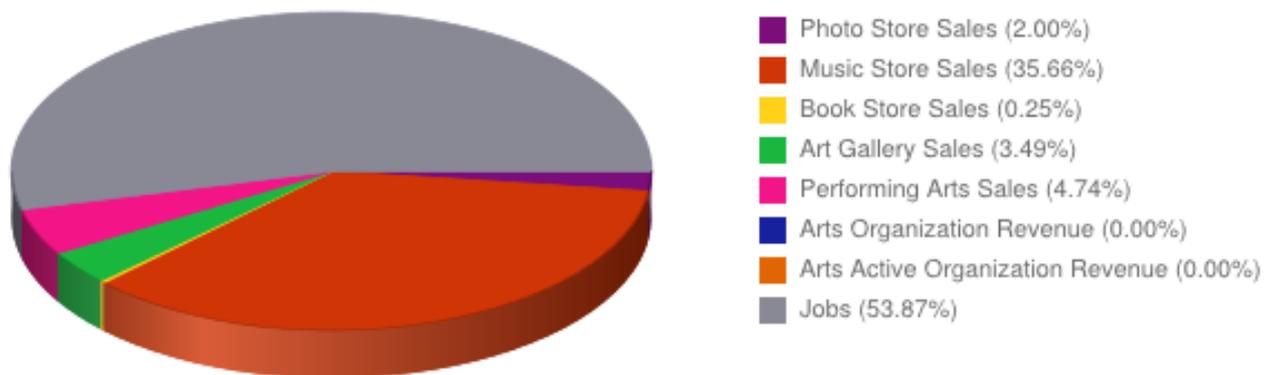
Source: WESTAF

Chart #8
CVI™ Values by Category 2012



Source: WESTAF

Chart #9
Contributions to the CVI™ after Weighting Inputs 2012



Source: WESTAF

Table #7
Castle Country ESA CVI™ vs Utah 2012

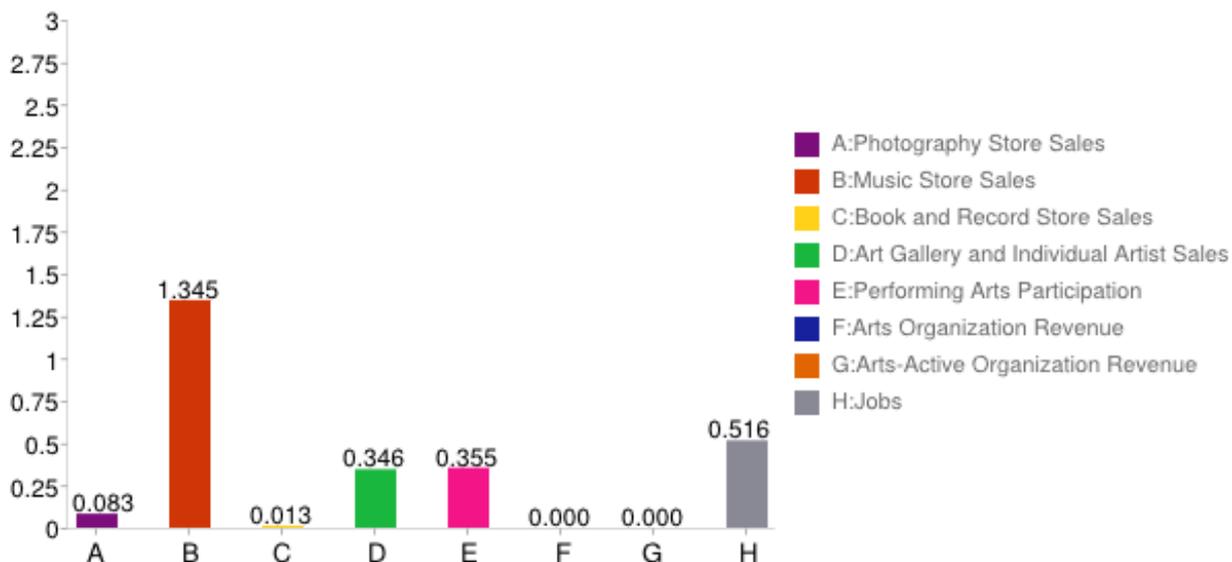
Region A: Carbon, Emery

Region B: Utah

Description	Region A	Region B	Categorical Index
Year - 2012			
Population	32,622	2,879,461	
Industry Data			
Photography Store Sales	\$16,000	\$16,968,000	0.083
Music Store Sales	\$612,000	\$40,155,000	1.345
Book and Record Store Sales	\$17,000	\$118,092,000	0.013
Art Gallery and Individual Artist Sales	\$779,000	\$198,746,000	0.346
Performing Arts Participation	\$438,000	\$108,928,000	0.355
Non Profit Data			
Arts Organization Revenue	\$0	\$111,484,158	0.000
Arts-Active Organization Revenue	\$100	\$44,361,518	0.000
Occupation Data			
Total Jobs	267	45,707	0.516
Total CVI : 0.378			

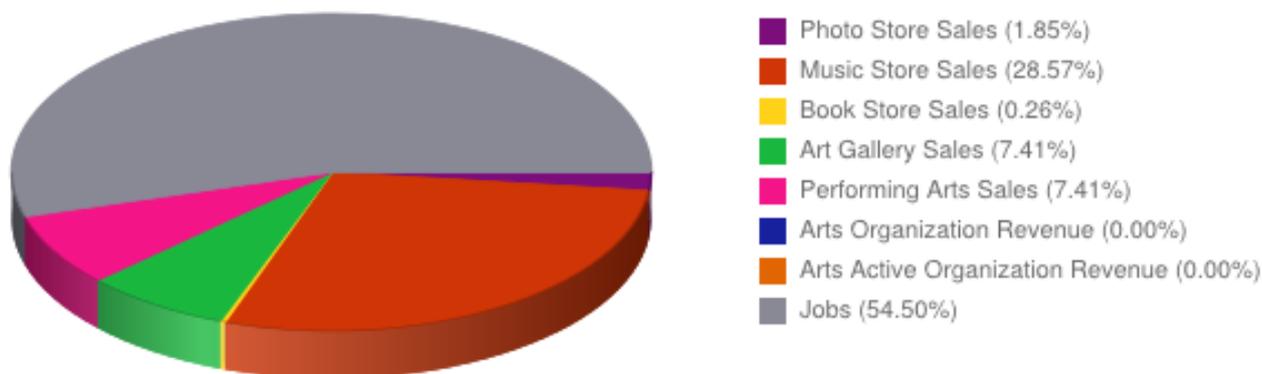
Source: WESTAF

Chart #10
CVI™ Values by Category 2012



Source: WESTAF

Chart #11
Contributions to the CVI™ after Weighting Inputs 2012



Source: WESTAF

Central Utah ESA to the United States (0.38) and Utah (0.47) 2012

Between 2011 and 2012, this ESA generated 56 new creative positions. Among the fastest growing occupations in the region were film and video editors and musical instrument repairers and tuners. In 2012, this region surpassed the State of Utah in non-profit arts-active organization revenues with a CVI™ value of 1.40 in that category.

Table #8
Central Utah ESA CVI™ vs the United States 2012

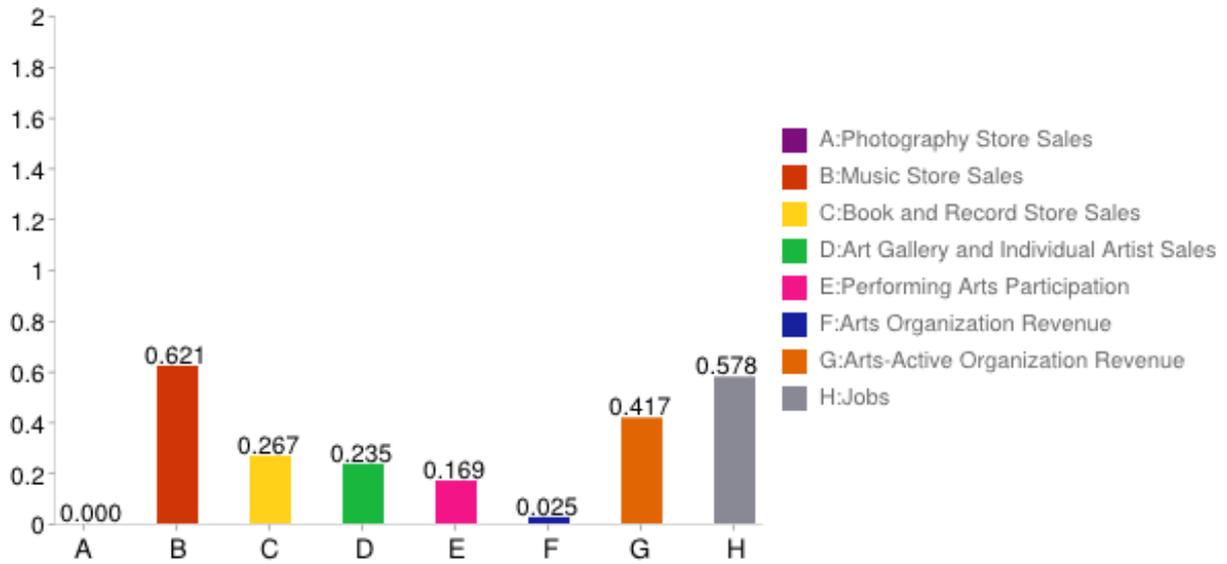
Region A: Millard, Piute, Sanpete, Sevier, Wayne

Region B: United States

Description	Region A	Region B	Categorical Index
Year - 2012			
Population	66,832	314,644,387	
Industry Data			
Photography Store Sales	\$0	\$1,475,516,000	0.000
Music Store Sales	\$434,000	\$3,292,403,000	0.621
Book and Record Store Sales	\$523,000	\$9,217,571,000	0.267
Art Gallery and Individual Artist Sales	\$2,141,000	\$42,891,311,000	0.235
Performing Arts Participation	\$635,000	\$17,722,350,000	0.169
Non Profit Data			
Arts Organization Revenue	\$76,242	\$14,125,244,769	0.025
Arts-Active Organization Revenue	\$1,445,147	\$16,303,269,625	0.417
Occupation Data			
Total Jobs	584	4,759,511	0.578
Total CVI : 0.38			

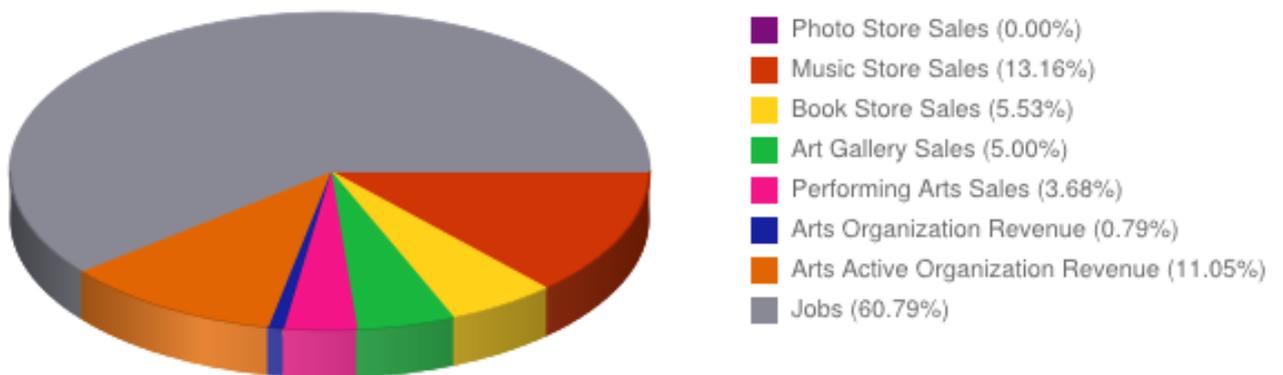
Source: WESTAF

Chart #12
CVI™ Values by Category 2012



Source: WESTAF

Chart #13
Contributions to the CVI™ after Weighting Inputs 2012



Source: WESTAF

Table #9
Central Utah ESA CVI™ vs Utah 2012

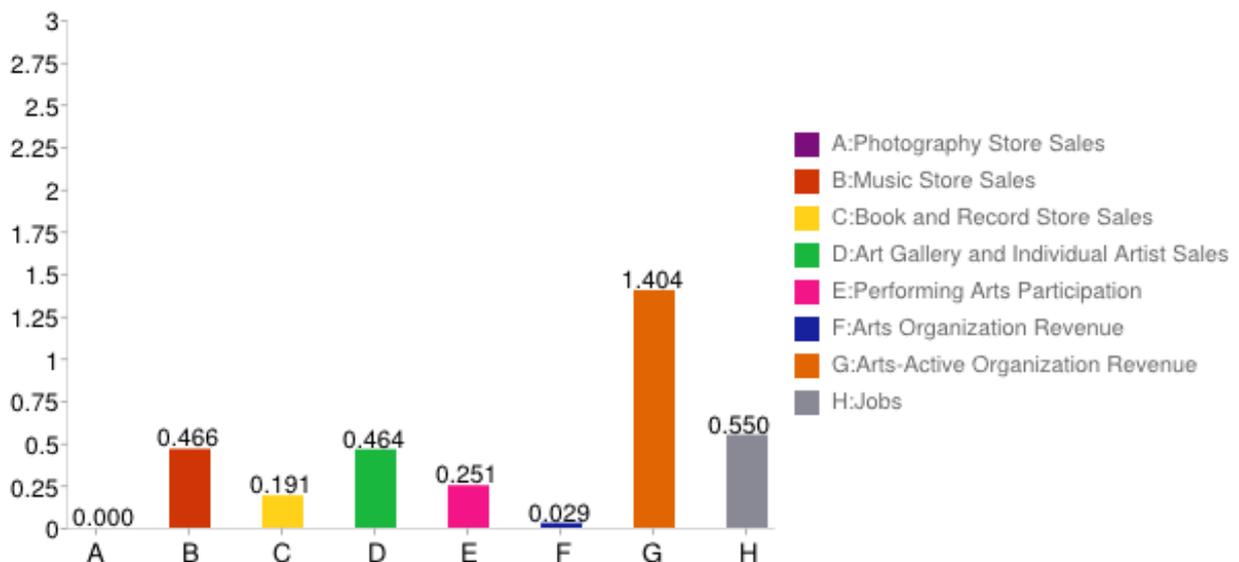
Region A: Millard, Piute, Sanpete, Sevier, Wayne

Region B: Utah

Description	Region A	Region B	Categorical Index
Year - 2012			
Population	66,832	2,879,461	
Industry Data			
Photography Store Sales	\$0	\$16,968,000	0.000
Music Store Sales	\$434,000	\$40,155,000	0.466
Book and Record Store Sales	\$523,000	\$118,092,000	0.191
Art Gallery and Individual Artist Sales	\$2,141,000	\$198,746,000	0.464
Performing Arts Participation	\$635,000	\$108,928,000	0.251
Non Profit Data			
Arts Organization Revenue	\$76,242	\$111,484,158	0.029
Arts-Active Organization Revenue	\$1,445,147	\$44,361,518	1.404
Occupation Data			
Total Jobs	584	45,707	0.550
Total CVI : 0.472			

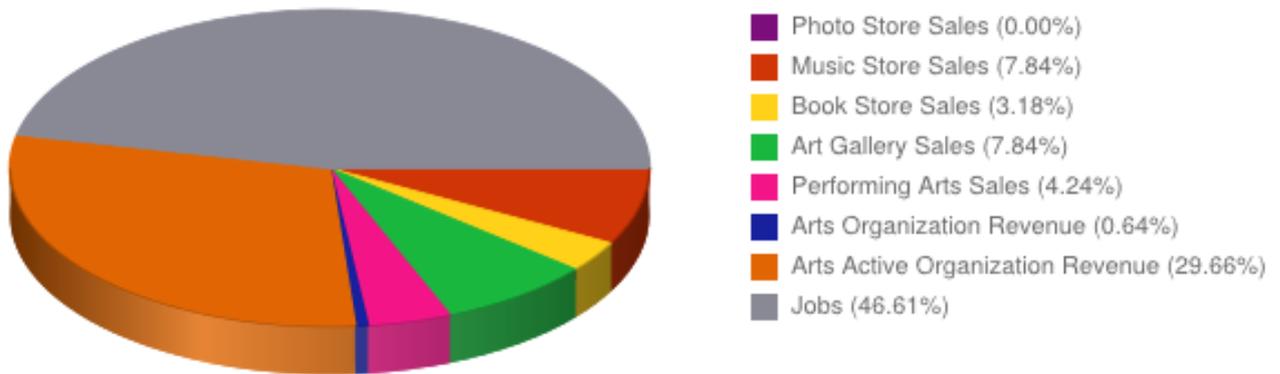
Source: WESTAF

Chart #14
CVI™ Values by Category 2012



Source: WESTAF

Chart #15
Contributions to the CVI™ after Weighting Inputs 2012



Source: WESTAF

Mountainland ESA to the United States (1.07) and Utah (1.15) 2012

The Mountainland ESA outperformed the nation and State of Utah in most categories measured by the CVI™. Photography store sales had the highest individual index value of 1.96 when compared to the U.S., while art gallery and independent artist revenues had the strongest categorical CVI™ value of 1.77 in comparison to Utah. There were more than 10,000 creative jobs within this region in 2012.

Table #10
Mountainland ESA CVI™ vs the United States 2012

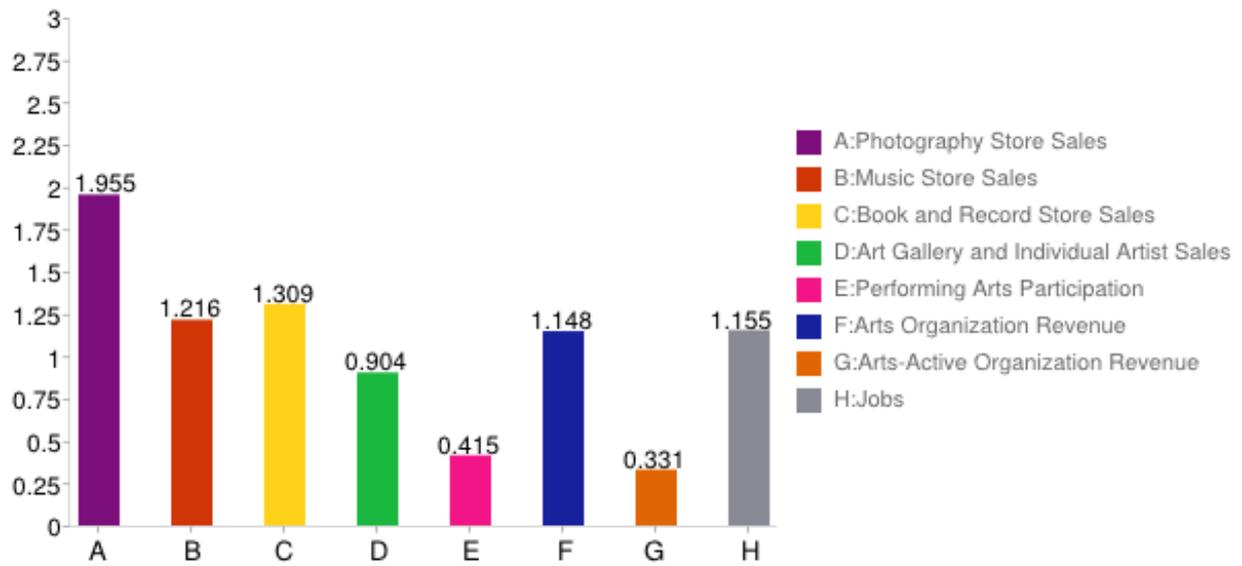
Region A: Juab, Summit, Utah, Wasatch

Region B: United States

Description	Region A	Region B	Categorical Index
Year - 2012			
Population	621,618	314,644,387	
Industry Data			
Photography Store Sales	\$5,700,000	\$1,475,516,000	1.955
Music Store Sales	\$7,912,000	\$3,292,403,000	1.216
Book and Record Store Sales	\$23,837,000	\$9,217,571,000	1.309
Art Gallery and Individual Artist Sales	\$76,603,000	\$42,891,311,000	0.904
Performing Arts Participation	\$14,540,000	\$17,722,350,000	0.415
Non Profit Data			
Arts Organization Revenue	\$32,035,443	\$14,125,244,769	1.148
Arts-Active Organization Revenue	\$10,669,212	\$16,303,269,625	0.331
Occupation Data			
Total Jobs	10,857	4,759,511	1.155
Total CVI : 1.073			

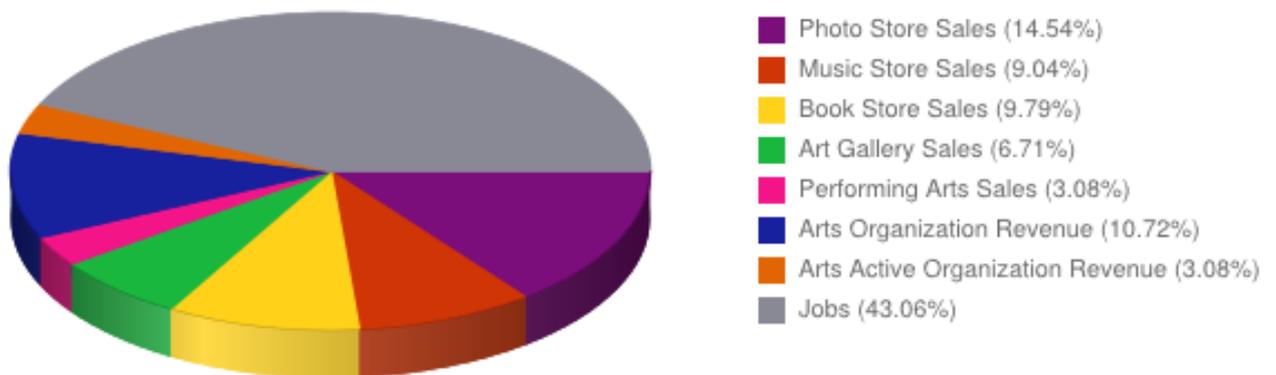
Source: WESTAF

Chart #16
CVI™ Values by Category 2012



Source: WESTAF

Chart #17
Contributions to the CVI™ after Weighting Inputs 2012



Source: WESTAF

**Table #11
Mountainland ESA CVI™ vs Utah 2012**

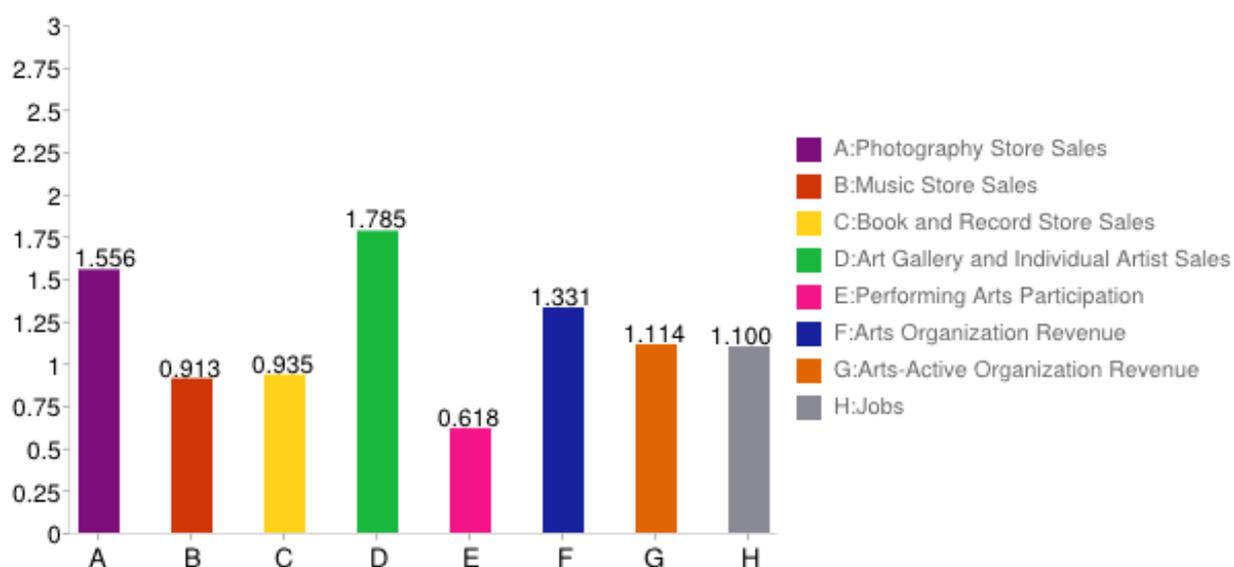
Region A: Juab, Summit, Utah, Wasatch

Region B: Utah

Description	Region A	Region B	Categorical Index
Year - 2012			
Population	621,618	2,879,461	
Industry Data			
Photography Store Sales	\$5,700,000	\$16,968,000	1.556
Music Store Sales	\$7,912,000	\$40,155,000	0.913
Book and Record Store Sales	\$23,837,000	\$118,092,000	0.935
Art Gallery and Individual Artist Sales	\$76,603,000	\$198,746,000	1.785
Performing Arts Participation	\$14,540,000	\$108,928,000	0.618
Non Profit Data			
Arts Organization Revenue	\$32,035,443	\$111,484,158	1.331
Arts-Active Organization Revenue	\$10,669,212	\$44,361,518	1.114
Occupation Data			
Total Jobs	10,857	45,707	1.100
Total CVI : 1.148			

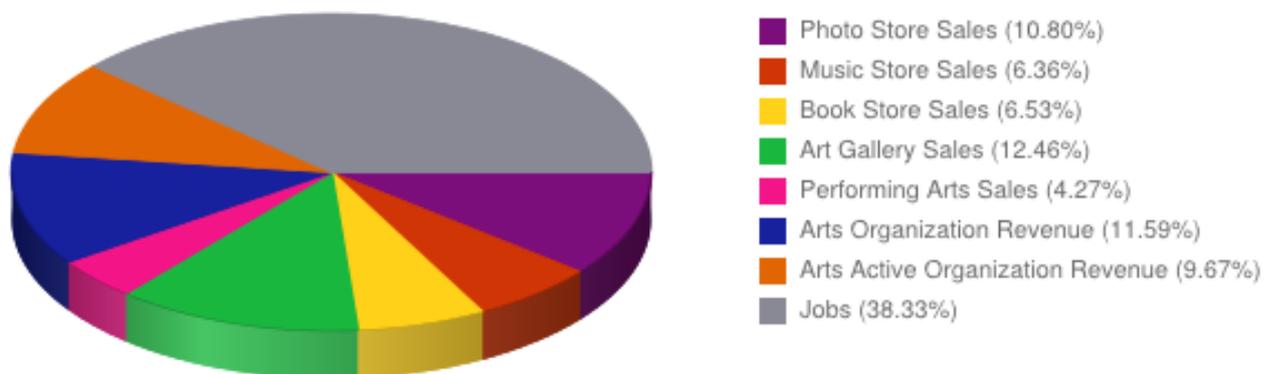
Source: WESTAF

**Chart #18
CVI™ Values by Category 2012**



Source: WESTAF

Chart #19
Contributions to the CVI™ after Weighting Inputs 2012



Source: WESTAF

Southeast ESA to the United States (0.94) and Utah (1.02) 2012

Book and record store sales positively contributed to this ESA's relatively strong overall index value in comparison to the nation and state in 2012. The Southeast ESA had 277 creative positions, and film and video editors and media and communication equipment workers had the area's top two location quotients compared to Utah in 2012.

Table #12
Southeast ESA CVI™ vs the United States 2012

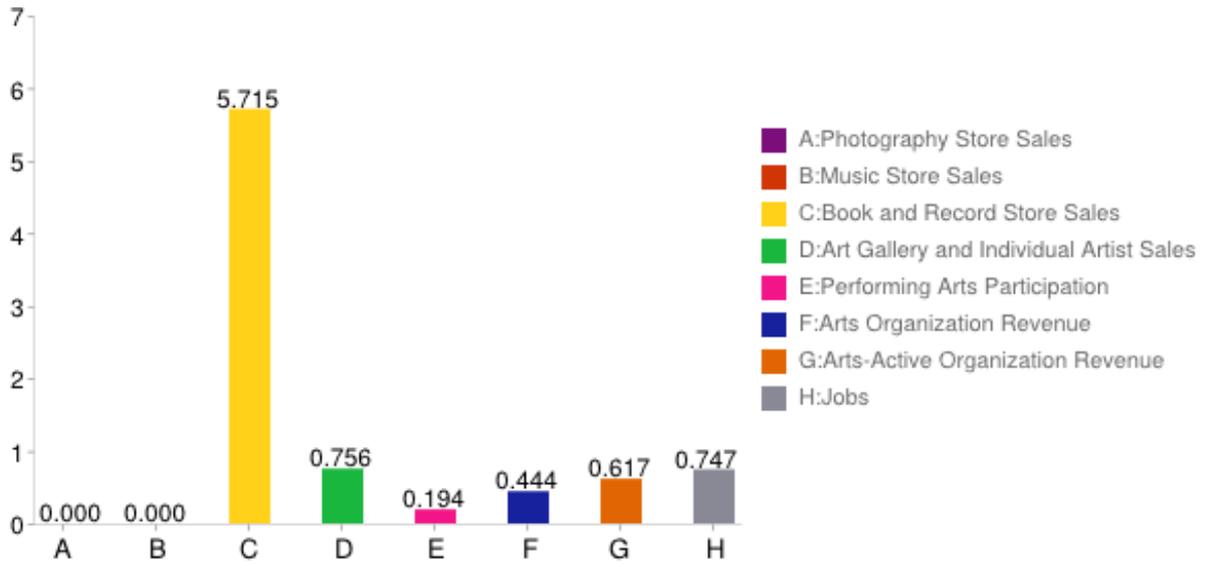
Region A: Grand, San Juan

Region B: United States

Description	Region A	Region B	Categorical Index
Year - 2012			
Population	24,526	314,644,387	
Industry Data			
Photography Store Sales	\$0	\$1,475,516,000	0.000
Music Store Sales	\$0	\$3,292,403,000	0.000
Book and Record Store Sales	\$4,106,000	\$9,217,571,000	5.715
Art Gallery and Individual Artist Sales	\$2,529,000	\$42,891,311,000	0.756
Performing Arts Participation	\$268,000	\$17,722,350,000	0.194
Non Profit Data			
Arts Organization Revenue	\$489,059	\$14,125,244,769	0.444
Arts-Active Organization Revenue	\$784,240	\$16,303,269,625	0.617
Occupation Data			
Total Jobs	277	4,759,511	0.747
Total CVI : 0.938			

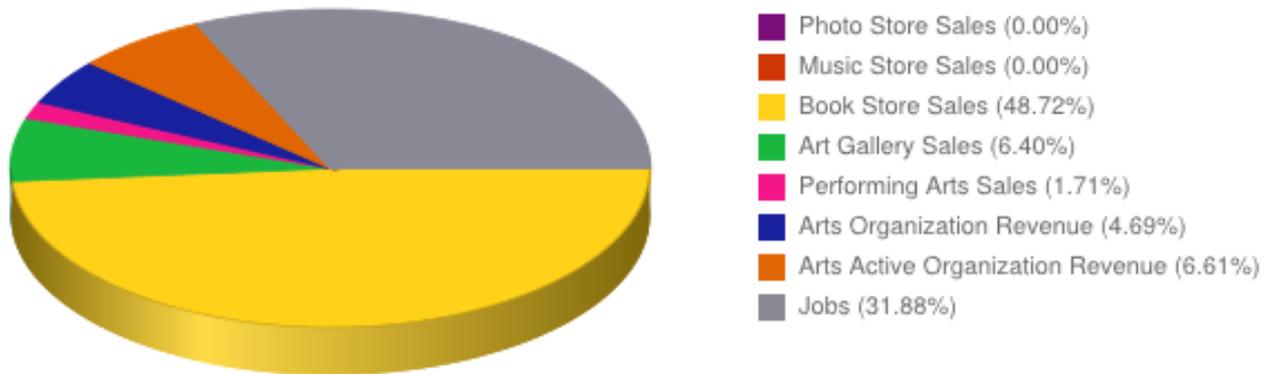
Source: WESTAF

Chart #20
CVI™ Values by Category 2012



Source: WESTAF

Chart #21
Contributions to the CVI™ after Weighting Inputs 2012



Source: WESTAF

Table #13
Southeast ESA CVI™ vs Utah 2012

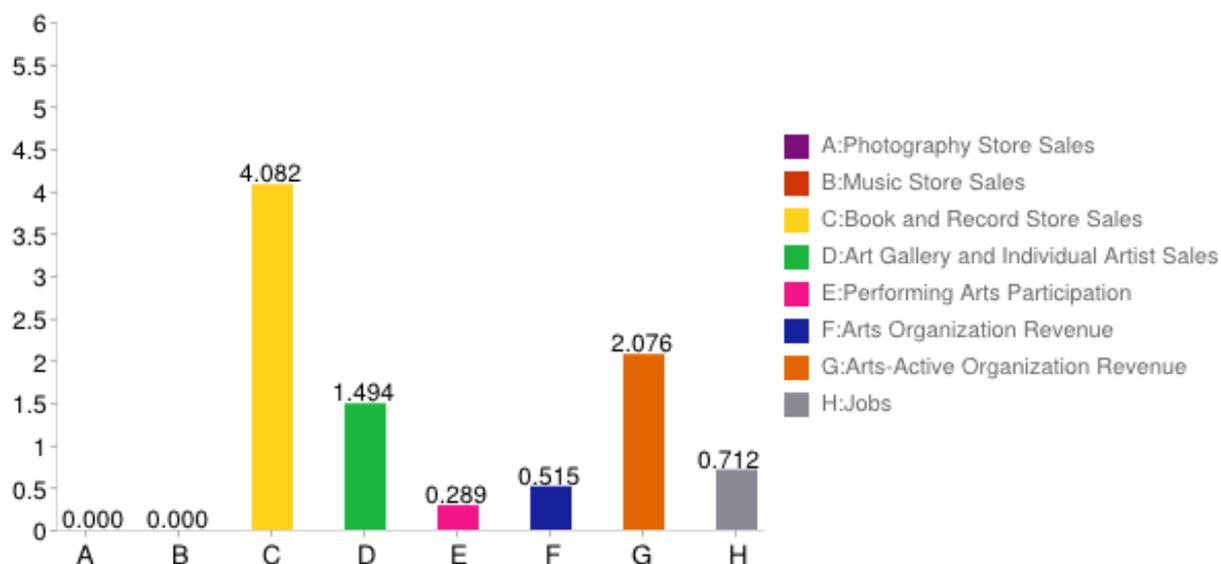
Region A: Grand, San Juan

Region B: Utah

Description	Region A	Region B	Categorical Index
Year - 2012			
Population	24,526	2,879,461	
Industry Data			
Photography Store Sales	\$0	\$16,968,000	0.000
Music Store Sales	\$0	\$40,155,000	0.000
Book and Record Store Sales	\$4,106,000	\$118,092,000	4.082
Art Gallery and Individual Artist Sales	\$2,529,000	\$198,746,000	1.494
Performing Arts Participation	\$268,000	\$108,928,000	0.289
Non Profit Data			
Arts Organization Revenue	\$489,059	\$111,484,158	0.515
Arts-Active Organization Revenue	\$784,240	\$44,361,518	2.076
Occupation Data			
Total Jobs	277	45,707	0.712
Total CVI : 1.015			

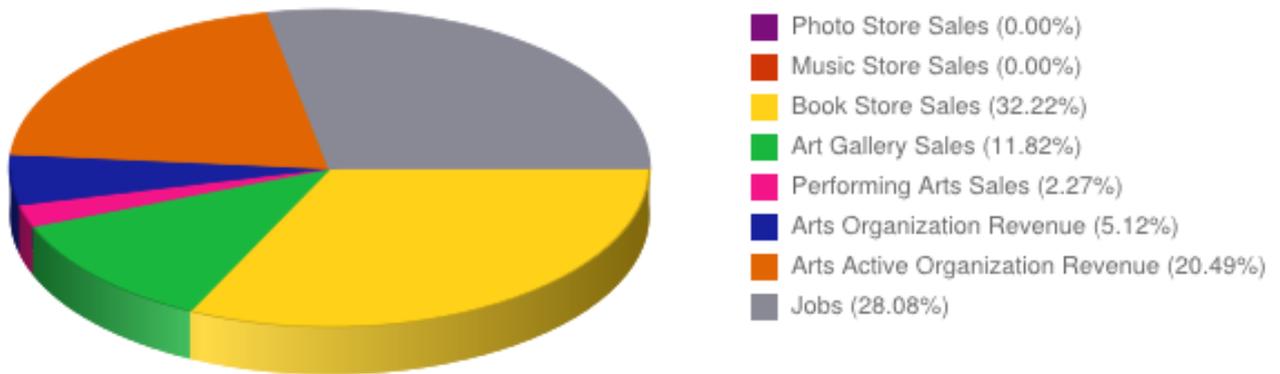
Source: WESTAF

Chart #22
CVI™ Values by Category 2012



Source: WESTAF

Chart #23
Contributions to the CVI™ after Weighting Inputs 2012



Source: WESTAF

Southwest ESA to the United States (0.74) and Utah (0.76) 2012

The Southwest ESA had a creative job growth rate of 10.18%, which resulted in more than 230 new jobs in the area. In comparison to the United States and Utah, this ESA had above-average individual index values in book and record store sales and non-profit arts organization revenues in 2012.

Table #14
Southwest ESA CVI™ vs the United States 2012

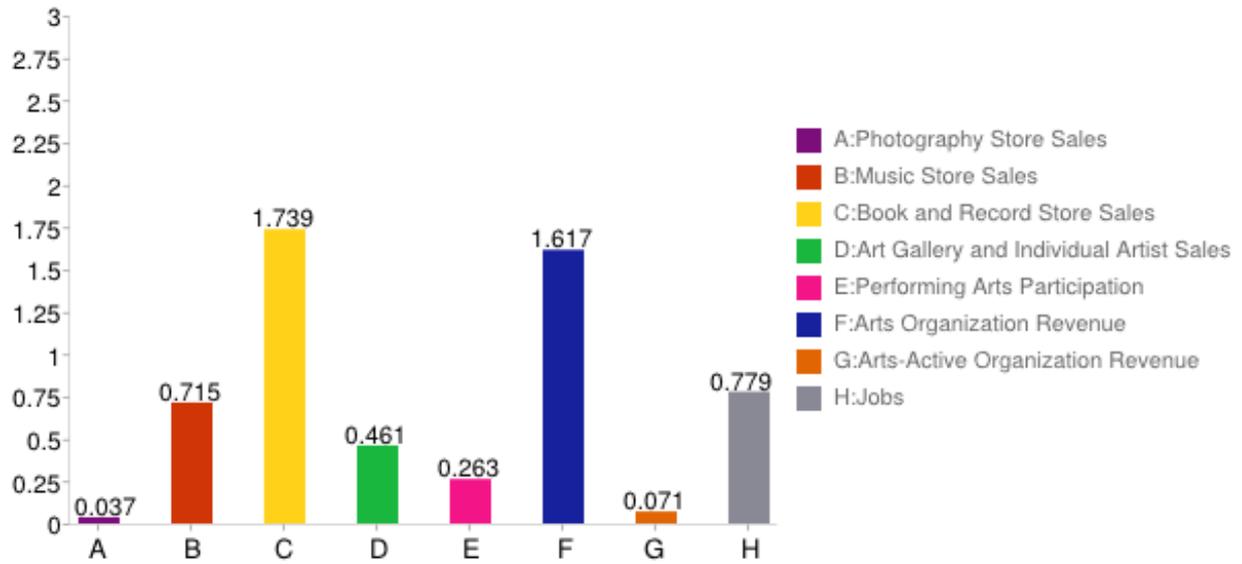
Region A: Beaver, Garfield, Iron, Kane, Washington

Region B: United States

Description	Region A	Region B	Categorical Index
Year - 2012			
Population	212,261	314,644,387	
Industry Data			
Photography Store Sales	\$37,000	\$1,475,516,000	0.037
Music Store Sales	\$1,588,000	\$3,292,403,000	0.715
Book and Record Store Sales	\$10,816,000	\$9,217,571,000	1.739
Art Gallery and Individual Artist Sales	\$13,333,000	\$42,891,311,000	0.461
Performing Arts Participation	\$3,139,000	\$17,722,350,000	0.263
Non Profit Data			
Arts Organization Revenue	\$15,411,586	\$14,125,244,769	1.617
Arts-Active Organization Revenue	\$782,342	\$16,303,269,625	0.071
Occupation Data			
Total Jobs	2,500	4,759,511	0.779
Total CVI : 0.738			

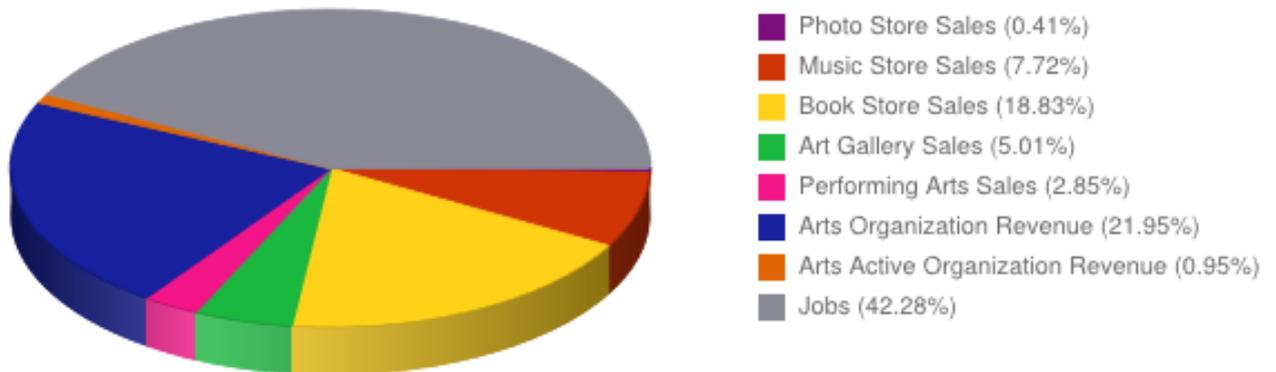
Source: WESTAF

Chart #24
CVI™ Values by Category 2012



Source: WESTAF

Chart #25
Contributions to the CVI™ after Weighting Inputs 2012



Source: WESTAF

Table #15
Southwest ESA CVI™ vs Utah 2012

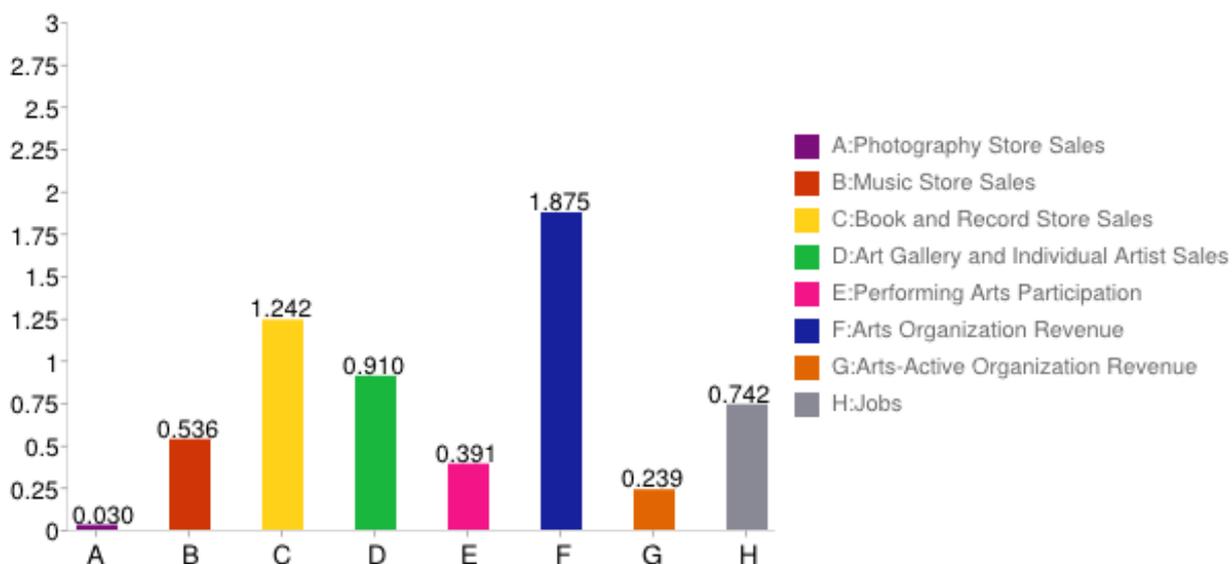
Region A: Beaver, Garfield, Iron, Kane, Washington

Region B: Utah

Description	Region A	Region B	Categorical Index
Year - 2012			
Population	212,261	2,879,461	
Industry Data			
Photography Store Sales	\$37,000	\$16,968,000	0.030
Music Store Sales	\$1,588,000	\$40,155,000	0.536
Book and Record Store Sales	\$10,816,000	\$118,092,000	1.242
Art Gallery and Individual Artist Sales	\$13,333,000	\$198,746,000	0.910
Performing Arts Participation	\$3,139,000	\$108,928,000	0.391
Non Profit Data			
Arts Organization Revenue	\$15,411,586	\$111,484,158	1.875
Arts-Active Organization Revenue	\$782,342	\$44,361,518	0.239
Occupation Data			
Total Jobs	2,500	45,707	0.742
Total CVI : 0.757			

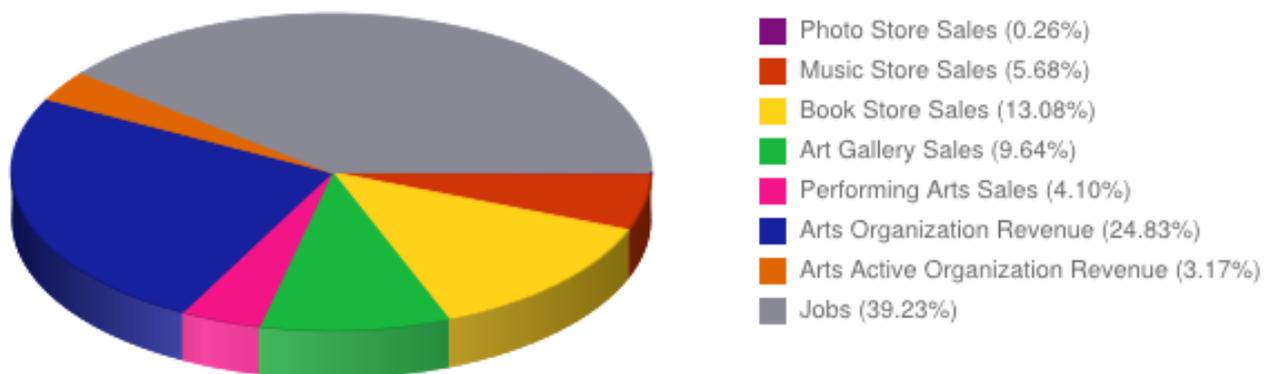
Source: WESTAF

Chart #26
CVI™ Values by Category 2012



Source: WESTAF

Chart #27
Contributions to the CVI™ after Weighting Inputs 2012



Source: WESTAF

Uintah ESA to the United States (0.25) and Utah (0.29) 2012

This ESA had relatively low summarized CVI™ values compared to the above-mentioned geographies. This is due to a lack of music store sales, and low index values for performing arts participation revenues and non-profit arts organization revenues in 2012. From 2011 and 2012, the Uintah ESA gained 66 creative jobs.

Table #16
Uintah ESA CVI™ vs the United States 2012

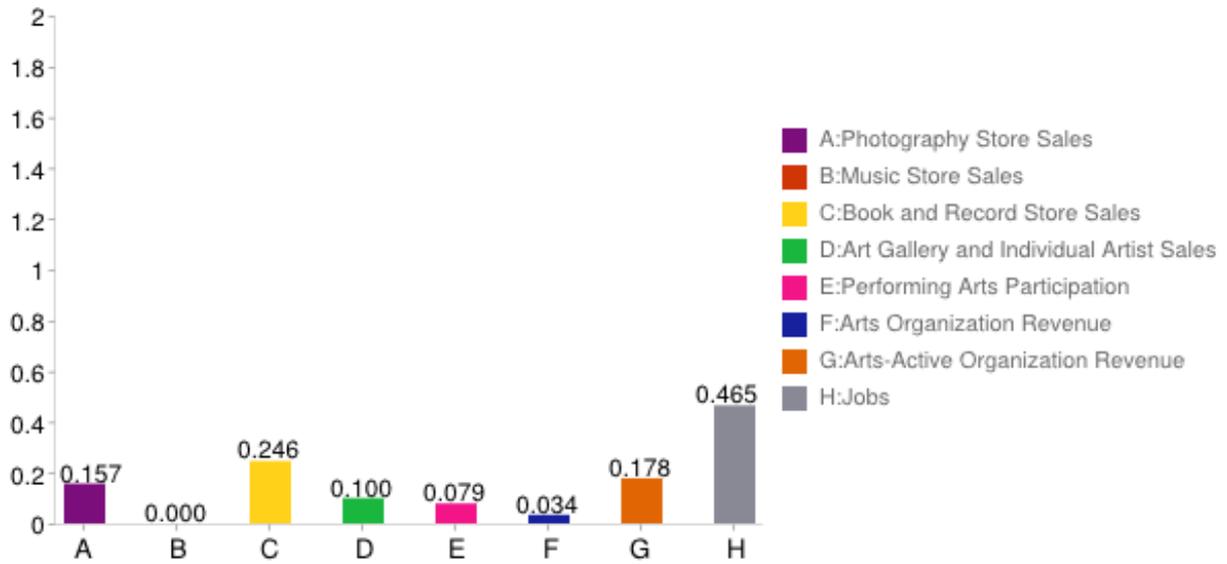
Region A: Daggett, Duchesne, Uintah

Region B: United States

Description	Region A	Region B	Categorical Index
Year - 2012			
Population	54,485	314,644,387	
Industry Data			
Photography Store Sales	\$40,000	\$1,475,516,000	0.157
Music Store Sales	\$0	\$3,292,403,000	0.000
Book and Record Store Sales	\$392,000	\$9,217,571,000	0.246
Art Gallery and Individual Artist Sales	\$746,000	\$42,891,311,000	0.100
Performing Arts Participation	\$242,000	\$17,722,350,000	0.079
Non Profit Data			
Arts Organization Revenue	\$82,350	\$14,125,244,769	0.034
Arts-Active Organization Revenue	\$501,805	\$16,303,269,625	0.178
Occupation Data			
Total Jobs	383	4,759,511	0.465
Total CVI : 0.254			

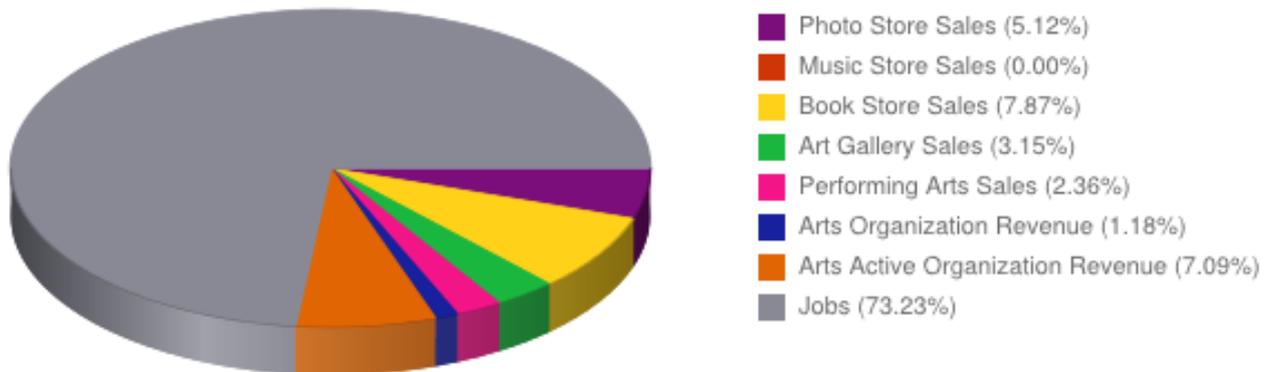
Source: WESTAF

Chart #28
CVI™ Values by Category 2012



Source: WESTAF

Chart #29
Contributions to the CVI™ after Weighting Inputs 2012



Source: WESTAF

Table #17
Uintah ESA CVI™ vs Utah 2012

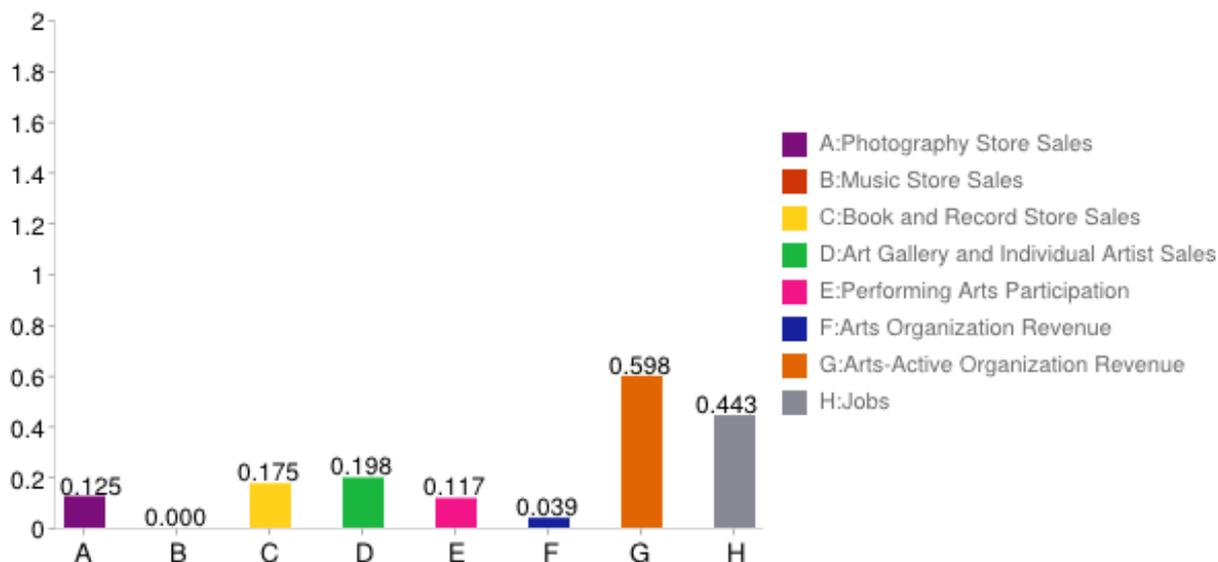
Region A: Daggett, Duchesne, Uintah

Region B: Utah

Description	Region A	Region B	Categorical Index
Year - 2012			
Population	54,485	2,879,461	
Industry Data			
Photography Store Sales	\$40,000	\$16,968,000	0.125
Music Store Sales	\$0	\$40,155,000	0.000
Book and Record Store Sales	\$392,000	\$118,092,000	0.175
Art Gallery and Individual Artist Sales	\$746,000	\$198,746,000	0.198
Performing Arts Participation	\$242,000	\$108,928,000	0.117
Non Profit Data			
Arts Organization Revenue	\$82,350	\$111,484,158	0.039
Arts-Active Organization Revenue	\$501,805	\$44,361,518	0.598
Occupation Data			
Total Jobs	383	45,707	0.443
Total CVI : 0.29			

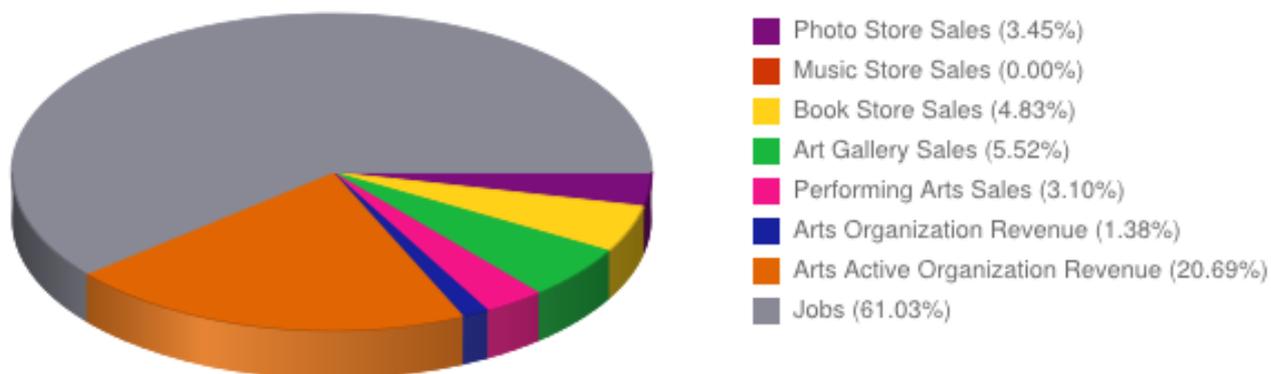
Source: WESTAF

Chart #30
CVI™ Values by Category 2012



Source: WESTAF

Chart #31
Contributions to the CVI™ after Weighting Inputs 2012



Source: WESTAF

Wasatch Front North ESA to the United States (0.64) and Utah (0.63) 2012

Art gallery and independent artists were responsible for over \$20 million in revenues within the Wasatch Front North ESA in 2012. Book and record store sales had an individual index value of 1.28 in 2012 when this ESA is compared to the nation.

Table #18
Wasatch Front North ESA CVI™ vs the United States 2012

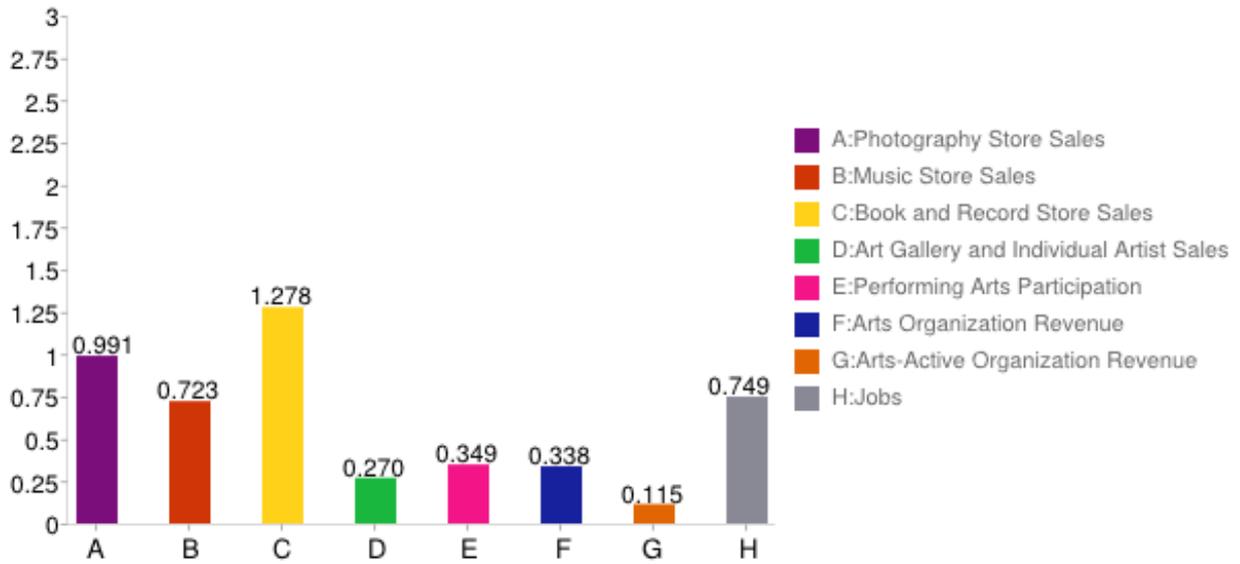
Region A: Weber, Morgan, Davis

Region B: United States

Description	Region A	Region B	Categorical Index
Year - 2012			
Population	567,668	314,644,387	
Industry Data			
Photography Store Sales	\$2,639,000	\$1,475,516,000	0.991
Music Store Sales	\$4,292,000	\$3,292,403,000	0.723
Book and Record Store Sales	\$21,254,000	\$9,217,571,000	1.278
Art Gallery and Individual Artist Sales	\$20,864,000	\$42,891,311,000	0.270
Performing Arts Participation	\$11,160,000	\$17,722,350,000	0.349
Non Profit Data			
Arts Organization Revenue	\$8,617,546	\$14,125,244,769	0.338
Arts-Active Organization Revenue	\$3,370,339	\$16,303,269,625	0.115
Occupation Data			
Total Jobs	6,429	4,759,511	0.749
Total CVI : 0.635			

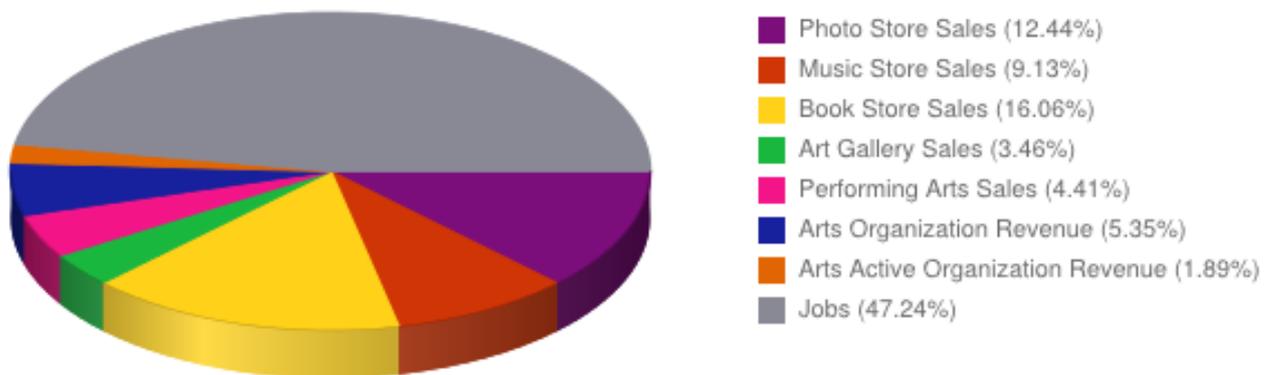
Source: WESTAF

Chart #32
CVI™ Values by Category 2012



Source: WESTAF

Chart #33
Contributions to the CVI™ after Weighting Inputs 2012



Source: WESTAF

Table #19
Wasatch Front North ESA CVI™ vs Utah 2012

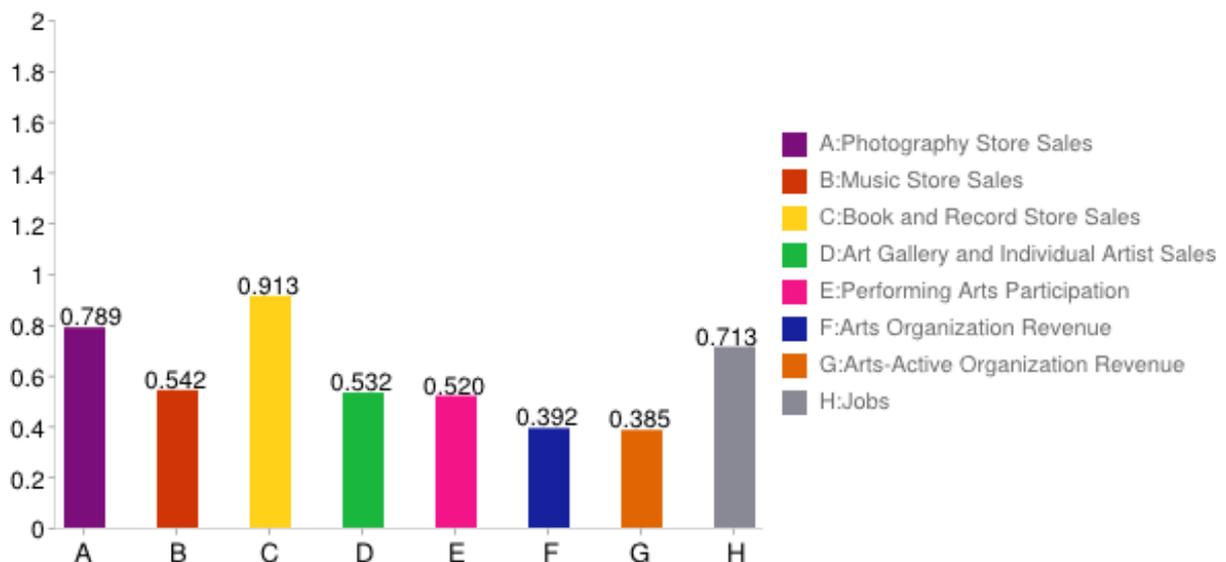
Region A: Weber, Morgan, Davis

Region B: Utah

Description	Region A	Region B	Categorical Index
Year - 2012			
Population	567,668	2,879,461	
Industry Data			
Photography Store Sales	\$2,639,000	\$16,968,000	0.789
Music Store Sales	\$4,292,000	\$40,155,000	0.542
Book and Record Store Sales	\$21,254,000	\$118,092,000	0.913
Art Gallery and Individual Artist Sales	\$20,864,000	\$198,746,000	0.532
Performing Arts Participation	\$11,160,000	\$108,928,000	0.520
Non Profit Data			
Arts Organization Revenue	\$8,617,546	\$111,484,158	0.392
Arts-Active Organization Revenue	\$3,370,339	\$44,361,518	0.385
Occupation Data			
Total Jobs	6,429	45,707	0.713
Total CVI : 0.627			

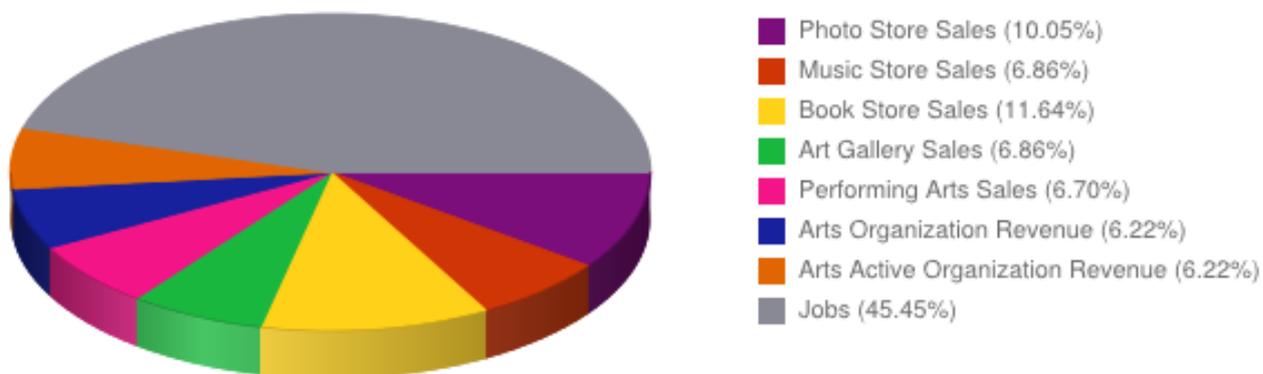
Source: WESTAF

Chart #34
CVI™ Values by Category 2012



Source: WESTAF

Chart #35
Contributions to the CVI™ after Weighting Inputs 2012



Source: WESTAF

Wasatch Front South ESA to the United States (1.21) and Utah (1.28) 2012

The Wasatch Front South ESA, which is within the boundaries of Salt Lake City was by far the strongest performing ESA within Utah in 2012. This region had a majority of Utah's creative workers with 22,296 jobs within its creative economy.

Table #20
Wasatch Front South ESA CVI™ vs the United States 2012

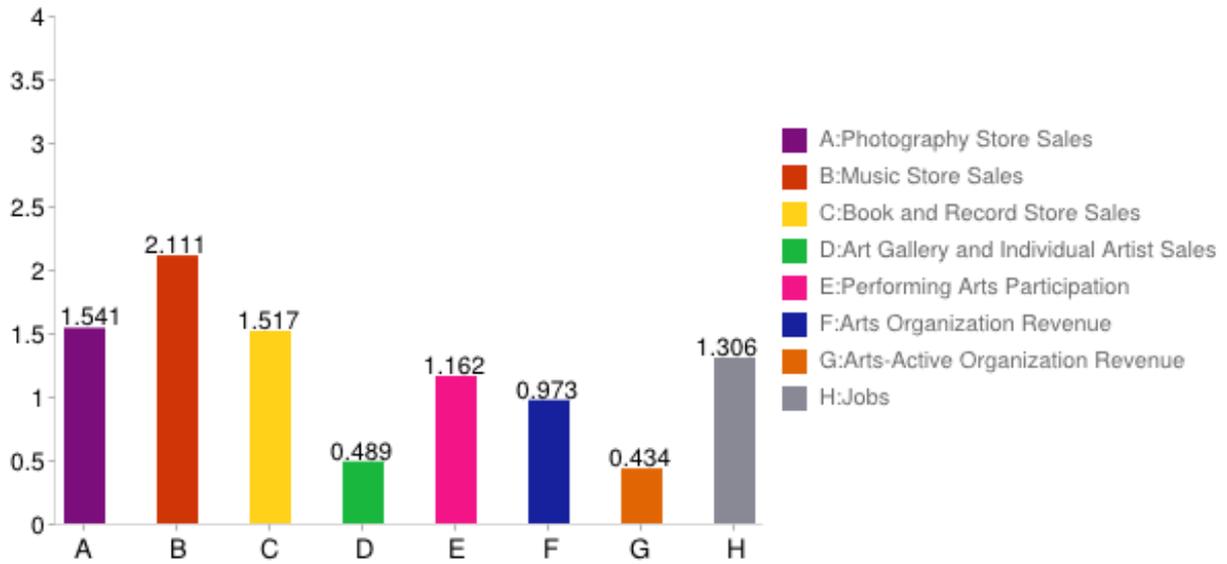
Region A: Tooele, Salt Lake

Region B: United States

Description	Region A	Region B	Categorical Index
Year - 2012			
Population	1,128,390	314,644,387	
Industry Data			
Photography Store Sales	\$8,152,000	\$1,475,516,000	1.541
Music Store Sales	\$24,926,000	\$3,292,403,000	2.111
Book and Record Store Sales	\$50,148,000	\$9,217,571,000	1.517
Art Gallery and Individual Artist Sales	\$75,151,000	\$42,891,311,000	0.489
Performing Arts Participation	\$73,845,000	\$17,722,350,000	1.162
Non Profit Data			
Arts Organization Revenue	\$49,297,508	\$14,125,244,769	0.973
Arts-Active Organization Revenue	\$25,392,724	\$16,303,269,625	0.434
Occupation Data			
Total Jobs	22,296	4,759,511	1.306
Total CVI : 1.207			

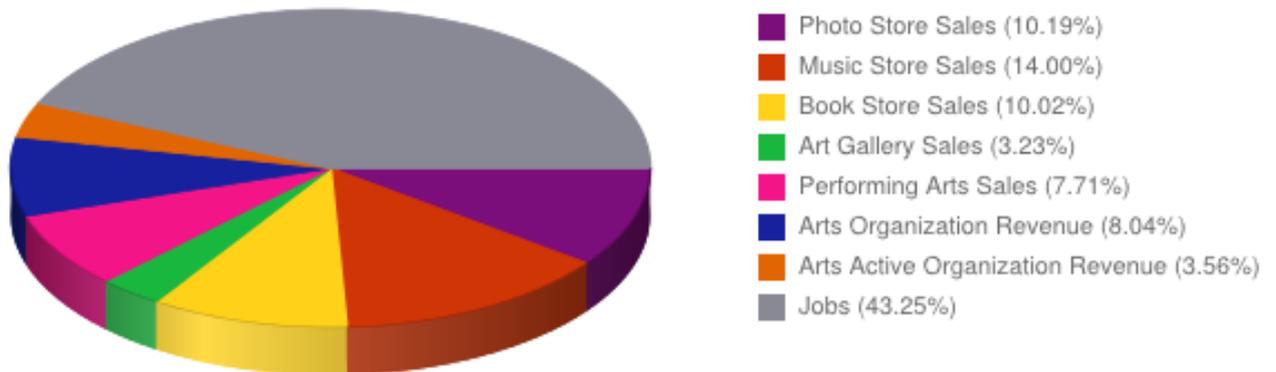
Source: WESTAF

Chart #36
CVI™ Values by Category 2012



Source: WESTAF

Chart #37
Contributions to the CVI™ after Weighting Inputs 2012



Source: WESTAF

Table #21
Wasatch Front South ESA CVI™ vs Utah 2012

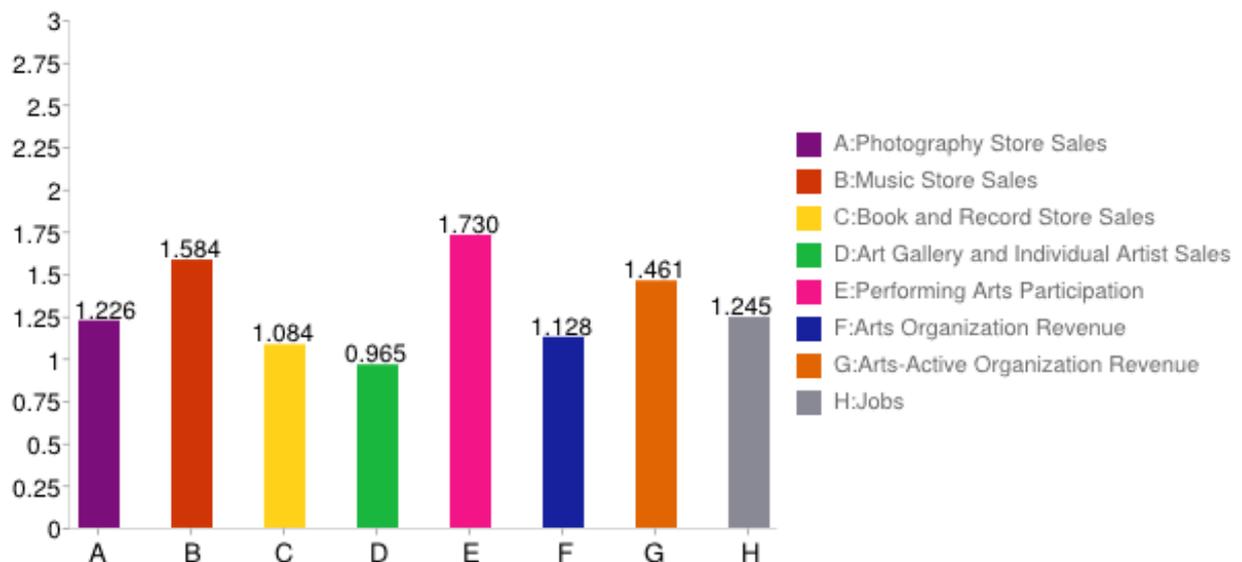
Region A: Tooele, Salt Lake

Region B: Utah

Description	Region A	Region B	Categorical Index
Year - 2012			
Population	1,128,390	2,879,461	
Industry Data			
Photography Store Sales	\$8,152,000	\$16,968,000	1.226
Music Store Sales	\$24,926,000	\$40,155,000	1.584
Book and Record Store Sales	\$50,148,000	\$118,092,000	1.084
Art Gallery and Individual Artist Sales	\$75,151,000	\$198,746,000	0.965
Performing Arts Participation	\$73,845,000	\$108,928,000	1.730
Non Profit Data			
Arts Organization Revenue	\$49,297,508	\$111,484,158	1.128
Arts-Active Organization Revenue	\$25,392,724	\$44,361,518	1.461
Occupation Data			
Total Jobs	22,296	45,707	1.245
Total CVI : 1.284			

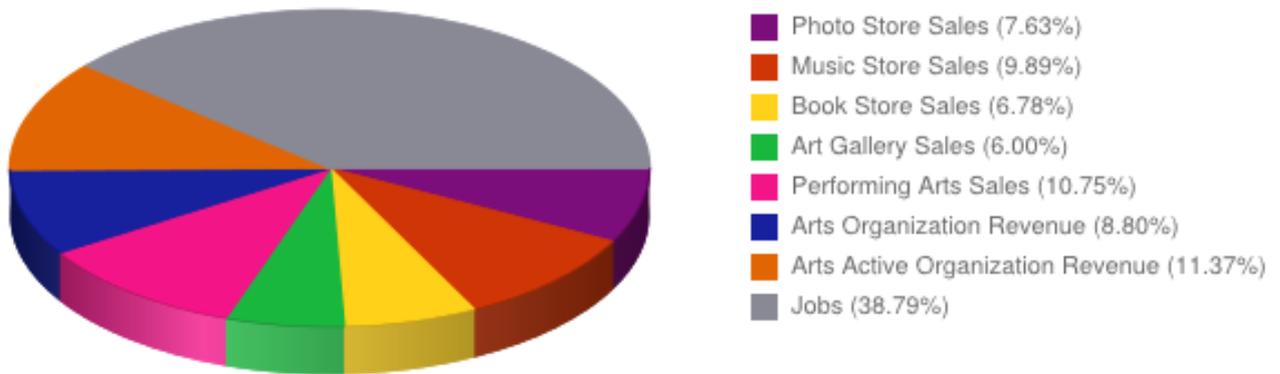
Source: WESTAF

Chart #38
CVI™ Values by Category 2012



Source: WESTAF

Chart #39
Contributions to the CVI™ after Weighting Inputs 2012



Source: WESTAF

The Occupational Index

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

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

The CVI™ partners with Economic Modeling Specialists International (EMSI) to receive industry leading occupational data. Occupational data provided by EMSI reveals all instances of employment including full-time and part-time workers, the self-employed, and sole-proprietors. The occupational data provided in this report seeks to show the most accurate, and realistic employment statistics in a given region.

Table #22
Occupational Index by ESA 2011-2012 (Summary)

Region	2011 Jobs	2012 Jobs	#Change	%Change	2011 Index	2012 Index
UT-Bear River, ESA	1,969	2,114	145	7.36%	0.77	0.82
UT-Castle Country, ESA	295	267	-28	-9.49%	0.60	0.54
UT-Central Utah, ESA	528	584	56	10.61%	0.53	0.58
UT-Mountainland, ESA	10,135	10,857	722	7.12%	1.10	1.16
UT-Southeast, ESA	310	277	-33	-10.65%	0.84	0.75
UT-Southwest, ESA	2,269	2,500	231	10.18%	0.71	0.78
UT-Uintah, ESA	317	383	66	20.82%	0.39	0.47
UT-Wasatch Front North, ESA	6,257	6,429	172	2.75%	0.74	0.75
UT-Wasatch Front South ESA	23,502	22,296	-1,206	-5.13%	1.40	1.31
Totals	45,582	45,707	125	0.27%	1.06	1.05

Source: Economic Modeling Specialists, Inc. Complete Employment

Utah Occupational Information

In 2012, the state of Utah had 45,707 creative jobs and an above-average occupational index of 1.05. From 2011 to 2012, the state experienced a creative job growth rate of 0.27%, which resulted in 125 new jobs. Film and video editors, musical instrument repairers and tuners, and dancers had significant increases in employment. Set and exhibit designers, music directors and composers, and public relations managers experienced losses in jobs. Film and video editors, floral designers, and dancers had the region's top three location quotients when Utah is compared to the nation in 2012.

Table #23
Utah Creative Jobs by Occupation 2011-2012

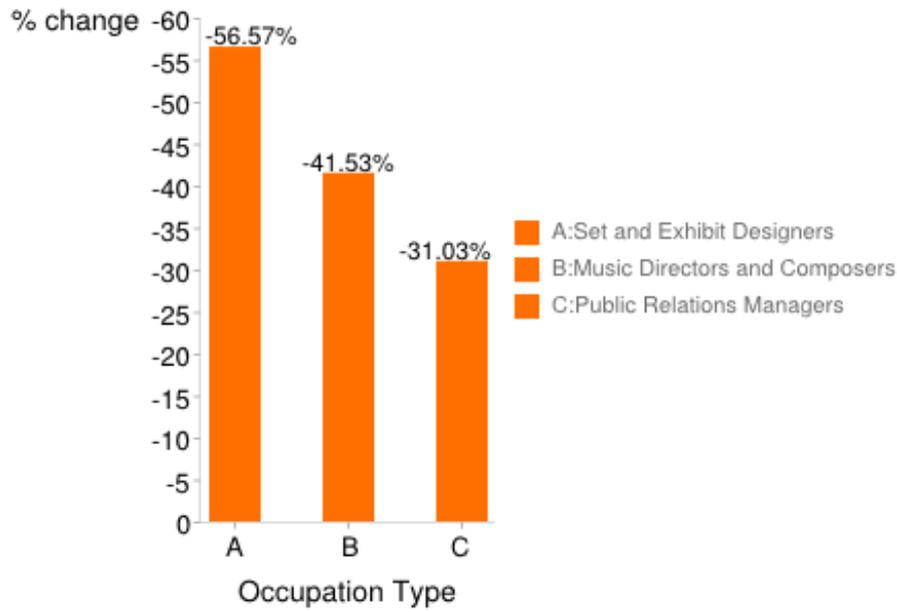
Region: Utah

Occupation Type	2011 Jobs	2012 Jobs	%Change
Actors	520	826	58.85
Advertising and Promotions Managers	389	286	-26.48
Agents and Business Managers of Artists, Performers, and Athletes	549	488	-11.11
Architects, Except Landscape and Naval	1,311	1,371	4.58
Art Directors	1,744	1,704	-2.29
Audio and Video Equipment Technicians	651	829	27.34
Broadcast Technicians	346	390	12.72
Camera Operators, Television, Video, and Motion Picture	241	368	52.70
Choreographers	133	104	-21.80
Commercial and Industrial Designers	735	670	-8.84
Dancers	209	433	107.18
Directors, Religious Activities	1,194	1,355	13.48
Editors	1,134	1,551	36.77
Fashion Designers	224	193	-13.84
Film and Video Editors	216	658	204.63
Fine Artists including Painters, Sculptors, and Illustrators	583	986	69.13
Floral Designers	1,077	1,261	17.08
Graphic Designers	4,468	4,333	-3.02
Interior Designers	762	1,249	63.91
Landscape Architects	217	222	2.30
Librarians	1,085	887	-18.25
Media and Communication Equipment Workers, All Other	177	143	-19.21
Media and Communication Workers, All Other	483	375	-22.36
Multi-Media Artists and Animators	1,710	1,366	-20.12
Music Directors and Composers	1,317	770	-41.53
Musical Instrument Repairers and Tuners	94	230	144.68
Musicians and Singers	4,451	4,133	-7.14
Photographers	9,132	8,631	-5.49
Producers and Directors	850	1,005	18.24
Public Relations Managers	477	329	-31.03
Public Relations Specialists	3,226	3,074	-4.71
Radio and Television Announcers	785	704	-10.32
Set and Exhibit Designers	502	218	-56.57
Sound Engineering Technicians	128	179	39.84
Technical Writers	754	735	-2.52
Writers and Authors	3,708	3,651	-1.54
Total	45,582	45,707	0.27

Source: Economic Modeling Specialists, Inc. Complete Employment

Chart #40

Top 3 Negative % Change by Occupation 2011-2012



Source: Economic Modeling Specialists, Inc. Complete Employment

Chart #41

Top 3 Positive % Change by Occupation 2011-2012



Source: Economic Modeling Specialists, Inc. Complete Employment

Table #24
Utah Creative Jobs by Location Quotient 2011-2012

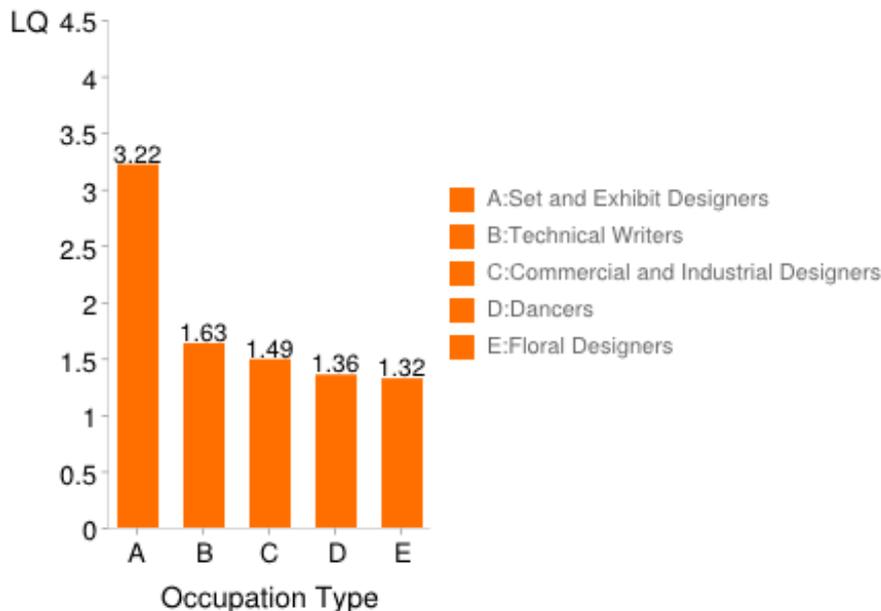
Region: Utah

Occupation Type	2011 National LQ	2012 National LQ
Actors	0.71	0.69
Advertising and Promotions Managers	0.77	0.72
Agents and Business Managers of Artists, Performers, and Athletes	0.97	0.91
Architects, Except Landscape and Naval	0.88	0.92
Art Directors	0.99	0.97
Audio and Video Equipment Technicians	1.11	1.25
Broadcast Technicians	0.99	1.28
Camera Operators, Television, Video, and Motion Picture	0.88	1.25
Choreographers	0.65	0.71
Commercial and Industrial Designers	1.49	1.22
Dancers	1.36	1.34
Directors, Religious Activities	1.16	1.14
Editors	0.83	0.84
Fashion Designers	0.83	0.74
Film and Video Editors	0.90	2.10
Fine Artists including Painters, Sculptors, and Illustrators	1.07	1.18
Floral Designers	1.32	1.46
Graphic Designers	1.29	1.16
Interior Designers	1.02	0.98
Landscape Architects	0.82	0.87
Librarians	0.78	0.68
Media and Communication Equipment Workers, All Other	0.94	0.79
Media and Communication Workers, All Other	0.81	0.78
Multi-Media Artists and Animators	1.05	1.04
Music Directors and Composers	1.08	0.94
Musical Instrument Repairers and Tuners	1.06	0.92
Musicians and Singers	1.03	1.00
Photographers	1.14	1.15
Producers and Directors	0.82	0.81
Public Relations Managers	0.82	0.63
Public Relations Specialists	1.17	1.27
Radio and Television Announcers	1.02	1.32
Set and Exhibit Designers	3.22	1.27
Sound Engineering Technicians	0.70	0.75
Technical Writers	1.63	1.19
Writers and Authors	1.02	1.00

Source: Economic Modeling Specialists, Inc. Complete Employment

Chart #42

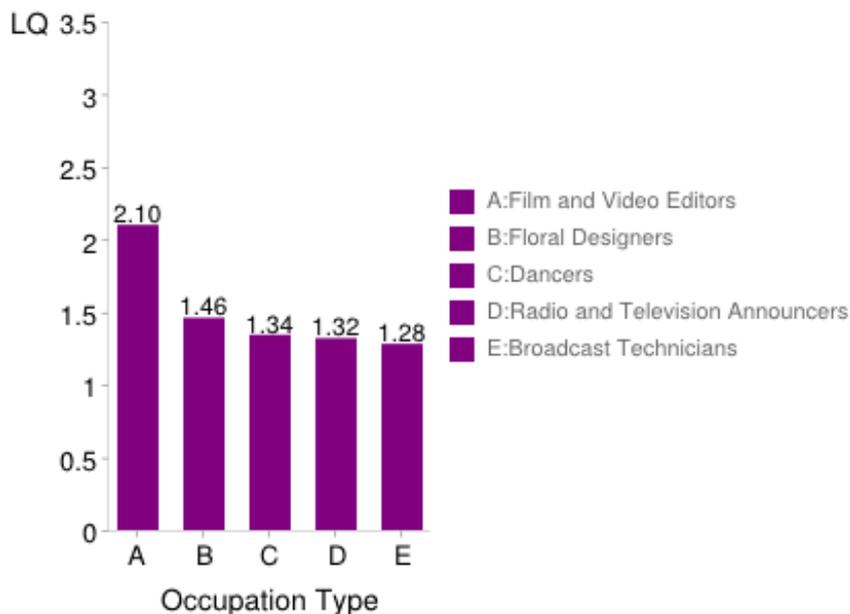
Top 5 Location Quotients by Occupation vs. Nationwide Occupations 2011



Source: Economic Modeling Specialists, Inc. Complete Employment

Chart #43

Top 5 Location Quotients by Occupation vs. Nationwide Occupations 2012



Source: Economic Modeling Specialists, Inc. Complete Employment

Bear River ESA Occupational Information

The Bear River ESA had 2,114 jobs linked to the creative economy and an occupational index of 0.82. Between 2011 and 2012, the area generated 145 additional creative positions at a rate of 7.36%. The fastest growing occupations in the Bear River ESA were film and video editors, fine artists, and musical instrument repairers and tuners. The occupations with the most dramatic decreases in employment were radio and television announcers, advertising and promotions managers, and multi-media artists and animators. When compared to the state of Utah, this ESA had strong concentrations of film and video editors, fine artists, and choreographers in 2012.

Table #25

Bear River ESA Creative Jobs by Occupation 2011-2012

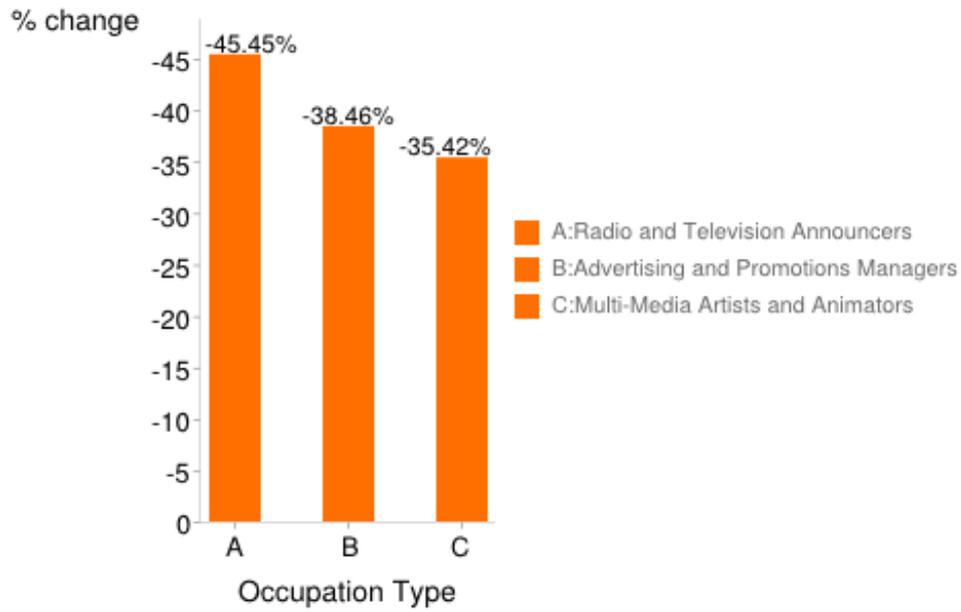
Regions: Rich, Cache, Box Elder

Occupation Type	2011 Jobs	2012 Jobs	%Change
Actors	24	33	37.50
Advertising and Promotions Managers	13	8	-38.46
Agents and Business Managers of Artists, Performers, and Athletes	23	24	4.35
Architects, Except Landscape and Naval	67	84	25.37
Art Directors	77	82	6.49
Audio and Video Equipment Technicians	14	20	42.86
Broadcast Technicians	11	8	-27.27
Camera Operators, Television, Video, and Motion Picture	9	11	22.22
Choreographers	7	7	0.00
Commercial and Industrial Designers	32	38	18.75
Dancers	6	12	100.00
Directors, Religious Activities	5	6	20.00
Editors	48	62	29.17
Fashion Designers	14	11	-21.43
Film and Video Editors	5	63	1160.00
Fine Artists including Painters, Sculptors, and Illustrators	23	72	213.04
Floral Designers	43	67	55.81
Graphic Designers	229	213	-6.99
Interior Designers	27	57	111.11
Landscape Architects	12	10	-16.67
Librarians	65	50	-23.08
Media and Communication Equipment Workers, All Other	5	5	0.00
Media and Communication Workers, All Other	25	21	-16.00
Multi-Media Artists and Animators	96	62	-35.42
Music Directors and Composers	29	23	-20.69
Musical Instrument Repairers and Tuners	5	15	200.00
Musicians and Singers	153	163	6.54
Photographers	522	502	-3.83
Producers and Directors	26	33	26.92
Public Relations Managers	17	14	-17.65
Public Relations Specialists	119	84	-29.41
Radio and Television Announcers	33	18	-45.45
Set and Exhibit Designers	7	8	14.29
Sound Engineering Technicians	3	7	133.33
Technical Writers	21	25	19.05
Writers and Authors	154	196	27.27
Total	1,969	2,114	7.36

Source: Economic Modeling Specialists, Inc. Complete Employment

Chart #44

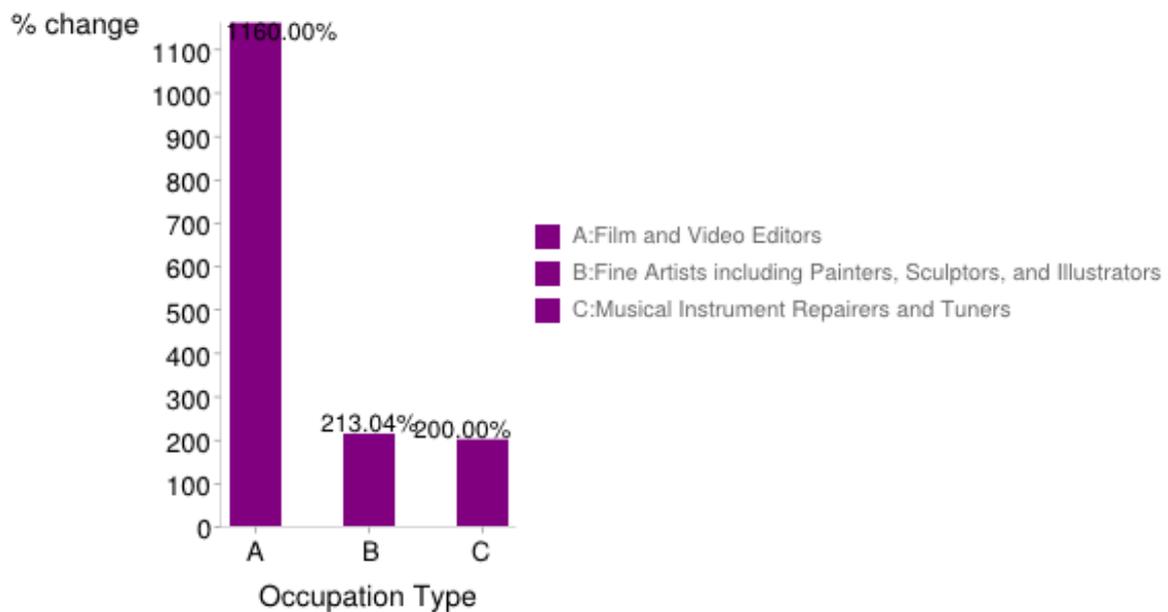
Top 3 Negative % Change by Occupation 2011-2012



Source: Economic Modeling Specialists, Inc. Complete Employment

Chart #45

Top 3 Positive % Change by Occupation 2011-2012



Source: Economic Modeling Specialists, Inc. Complete Employment

Table #26

Bear River ESA Creative Jobs by Location Quotient 2011-2012

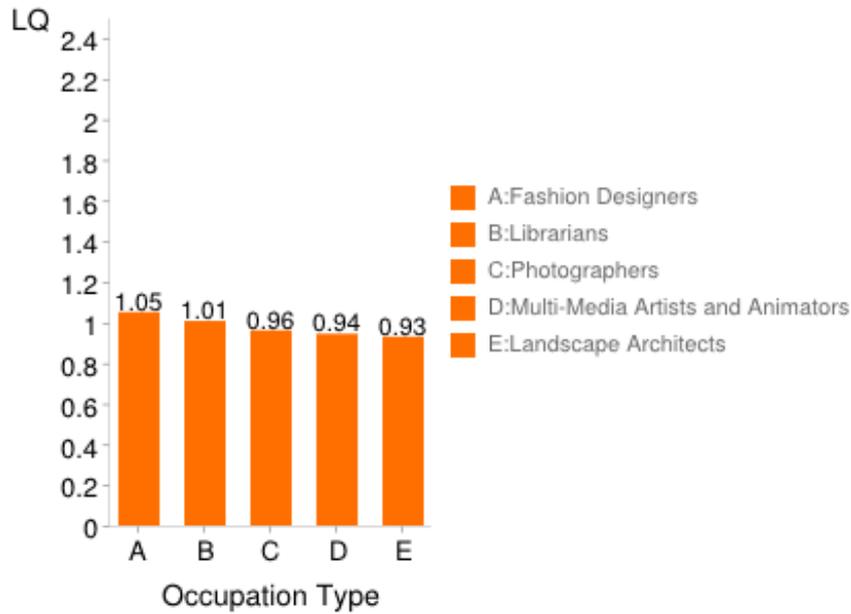
Regions: Rich, Cache, Box Elder

Occupation Type	2011 State LQ	2012 State LQ	2011 National LQ	2012 National LQ
Actors	0.78	0.67	0.55	0.47
Advertising and Promotions Managers	0.56	0.47	0.43	0.34
Agents and Business Managers of Artists, Performers, and Athletes	0.70	0.83	0.68	0.75
Architects, Except Landscape and Naval	0.86	1.03	0.76	0.95
Art Directors	0.74	0.81	0.74	0.78
Audio and Video Equipment Technicians	0.36	0.41	0.40	0.51
Broadcast Technicians	0.53	0.35	0.53	0.44
Camera Operators, Television, Video, and Motion Picture	0.63	0.50	0.55	0.63
Choreographers	0.89	1.13	0.58	0.81
Commercial and Industrial Designers	0.73	0.95	1.09	1.16
Dancers	0.48	0.47	0.65	0.63
Directors, Religious Activities	0.07	0.07	0.08	0.08
Editors	0.71	0.67	0.59	0.57
Fashion Designers	1.05	0.96	0.87	0.71
Film and Video Editors	0.39	1.61	0.35	3.38
Fine Artists including Painters, Sculptors, and Illustrators	0.66	1.23	0.71	1.45
Floral Designers	0.67	0.89	0.89	1.31
Graphic Designers	0.86	0.83	1.11	0.96
Interior Designers	0.60	0.77	0.61	0.76
Landscape Architects	0.93	0.76	0.76	0.66
Librarians	1.01	0.95	0.79	0.64
Media and Communication Equipment Workers, All Other	0.48	0.59	0.44	0.46
Media and Communication Workers, All Other	0.87	0.94	0.71	0.73
Multi-Media Artists and Animators	0.94	0.76	0.99	0.80
Music Directors and Composers	0.37	0.50	0.40	0.47
Musical Instrument Repairers and Tuners	0.89	1.10	0.94	1.01
Musicians and Singers	0.58	0.66	0.60	0.66
Photographers	0.96	0.98	1.09	1.13
Producers and Directors	0.51	0.55	0.42	0.45
Public Relations Managers	0.60	0.72	0.49	0.45
Public Relations Specialists	0.62	0.46	0.72	0.59
Radio and Television Announcers	0.71	0.43	0.72	0.57
Set and Exhibit Designers	0.23	0.62	0.75	0.79
Sound Engineering Technicians	0.39	0.66	0.28	0.49
Technical Writers	0.47	0.57	0.77	0.68
Writers and Authors	0.70	0.90	0.71	0.91

Source: Economic Modeling Specialists, Inc. Complete Employment

Chart #46

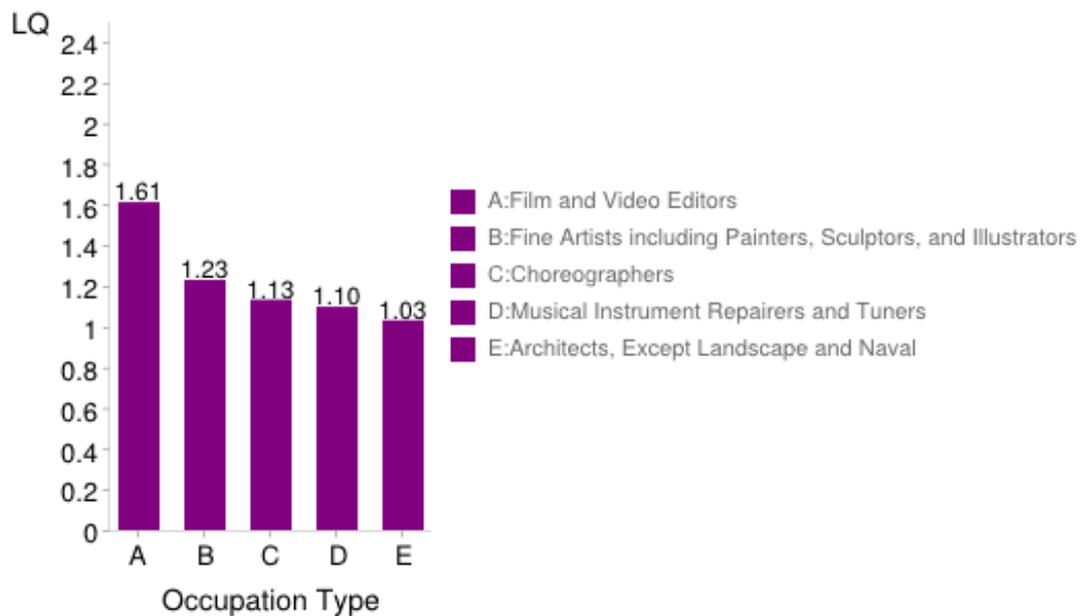
Top 5 Location Quotients by Occupation vs. Statewide Occupations 2011



Source: Economic Modeling Specialists, Inc. Complete Employment

Chart #47

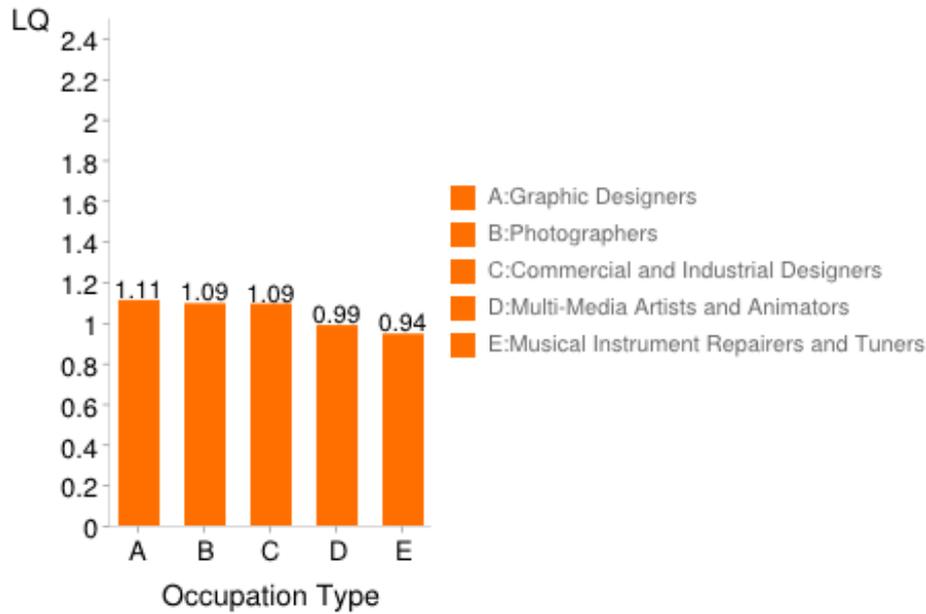
Top 5 Location Quotients by Occupation vs. Statewide Occupations 2012



Source: Economic Modeling Specialists, Inc. Complete Employment

Chart #48

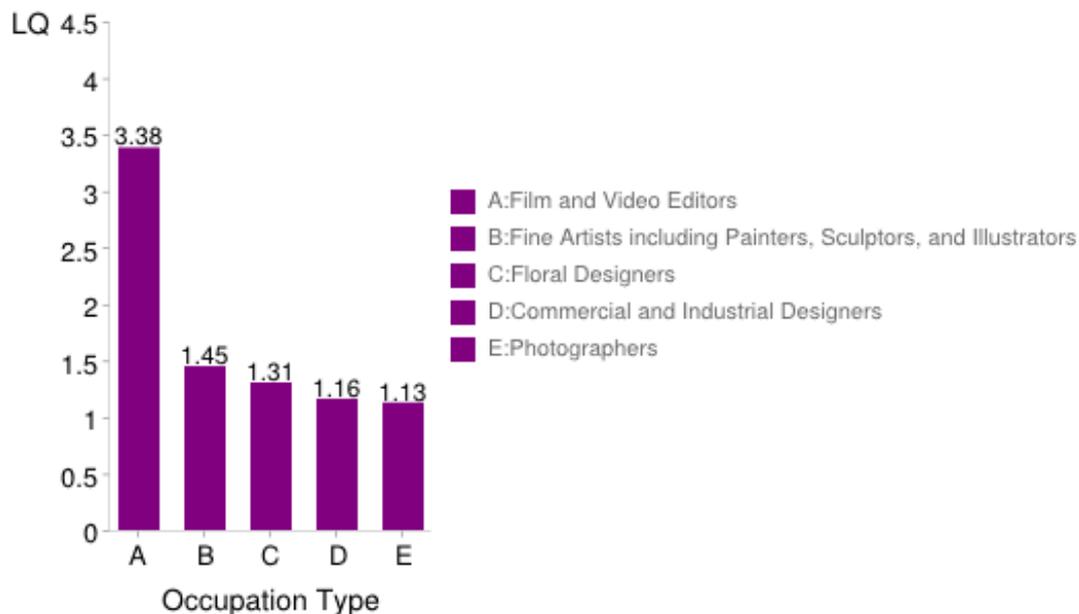
Top 5 Location Quotients by Occupation vs. Nationwide Occupations 2011



Source: Economic Modeling Specialists, Inc. Complete Employment

Chart #49

Top 5 Location Quotients by Occupation vs. Nationwide Occupations 2012



Source: Economic Modeling Specialists, Inc. Complete Employment

Castle Country ESA Occupational Information

From 2011 to 2012, this ESA lost 28 creative positions at a rate of 9.49%. In 2012, this region had 267 creative positions and an occupational index value of 0.54. The decrease of positions for fashion designers, choreographers, and set and exhibit designers contributed to Castle Country ESA's loss of creative employment. However, some occupations experienced a rise in jobs, such as musical instrument repairers and tuners, interior designers, and dancers. In comparison to Utah, this ESA's three highest location quotients were musical instrument repairers and tuners, film and video editors, and fine artists in 2012.

Table #27

Castle Country ESA Creative Jobs by Occupation 2011-2012

Regions: Carbon, Emery

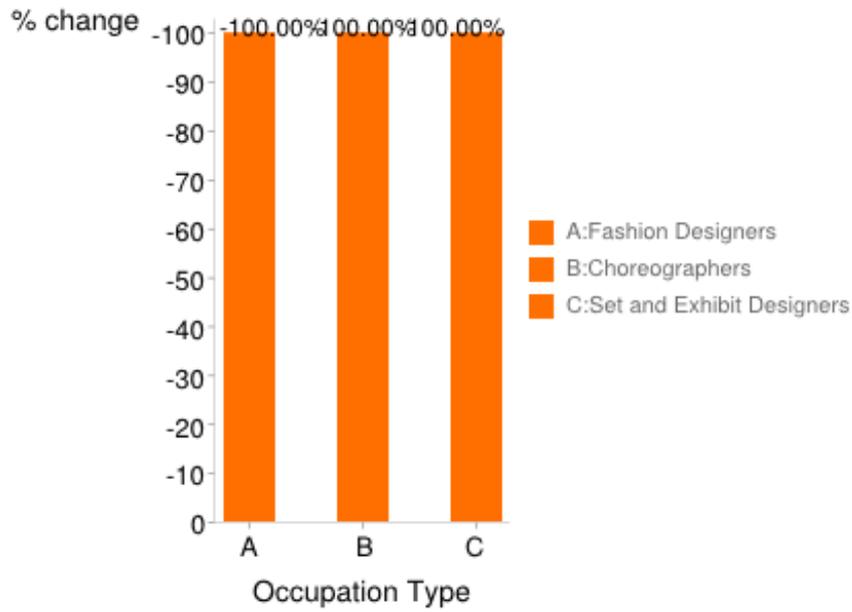
Occupation Type	2011 Jobs	2012 Jobs	%Change
Actors	4	5	25.00
Advertising and Promotions Managers	1	1	0.00
Agents and Business Managers of Artists, Performers, and Athletes	6	3	-50.00
Architects, Except Landscape and Naval	8	10	25.00
Art Directors	14	12	-14.29
Audio and Video Equipment Technicians	3	3	0.00
Broadcast Technicians	1	2	100.00
Camera Operators, Television, Video, and Motion Picture	1	1	0.00
Choreographers	1	0	-100.00
Commercial and Industrial Designers	2	3	50.00
Dancers	1	3	200.00
Directors, Religious Activities	1	3	200.00
Editors	6	10	66.67
Fashion Designers	1	0	-100.00
Film and Video Editors	0	10	0.00
Fine Artists including Painters, Sculptors, and Illustrators	6	12	100.00
Floral Designers	17	6	-64.71
Graphic Designers	18	22	22.22
Interior Designers	2	7	250.00
Landscape Architects	2	1	-50.00
Librarians	10	7	-30.00
Media and Communication Equipment Workers, All Other	1	1	0.00
Media and Communication Workers, All Other	3	3	0.00
Multi-Media Artists and Animators	13	8	-38.46
Music Directors and Composers	7	5	-28.57
Musical Instrument Repairers and Tuners	1	4	300.00
Musicians and Singers	36	27	-25.00
Photographers	69	46	-33.33
Producers and Directors	3	4	33.33
Public Relations Managers	3	1	-66.67
Public Relations Specialists	13	12	-7.69
Radio and Television Announcers	7	8	14.29
Set and Exhibit Designers	1	0	-100.00
Sound Engineering Technicians	0	0	0.00
Technical Writers	2	3	50.00
Writers and Authors	31	24	-22.58
Total	295	267	-9.49

Source: Economic Modeling Specialists, Inc. Complete Employment



Chart #50

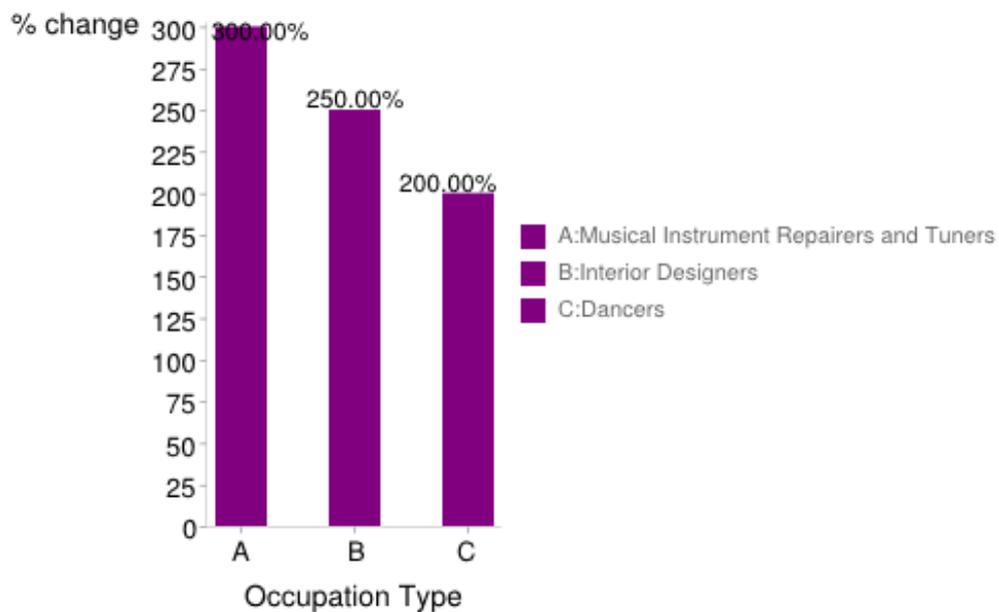
Top 3 Negative % Change by Occupation 2011-2012



Source: Economic Modeling Specialists, Inc. Complete Employment

Chart #51

Top 3 Positive % Change by Occupation 2011-2012



Source: Economic Modeling Specialists, Inc. Complete Employment

Table #28

Castle Country ESA Creative Jobs by Location Quotient 2011-2012

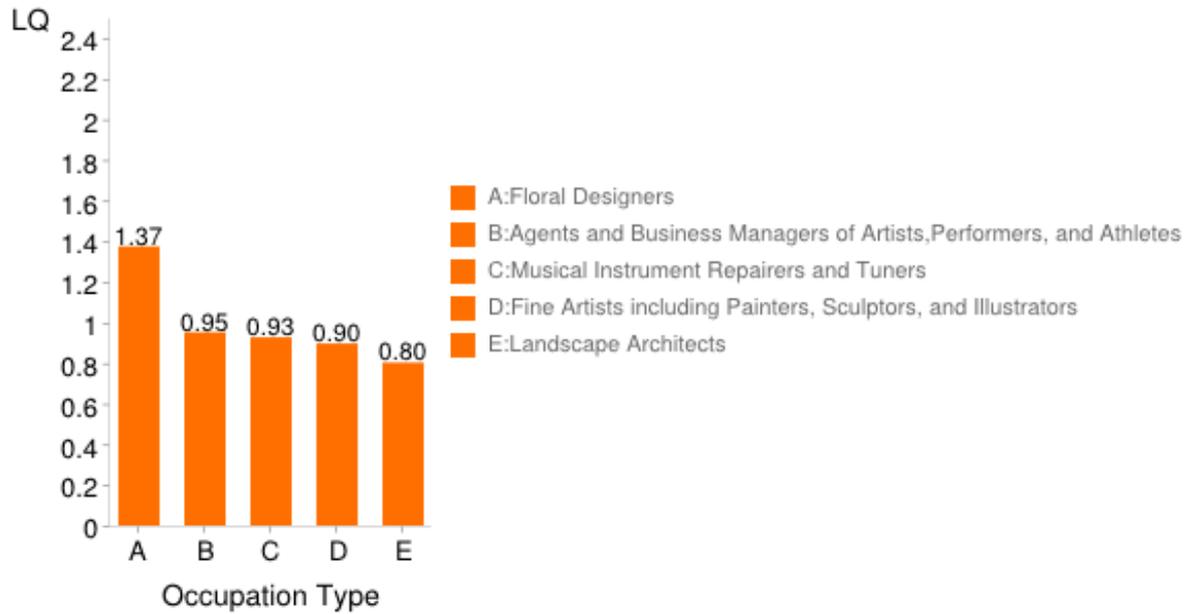
Regions: Carbon, Emery

Occupation Type	2011 State LQ	2012 State LQ	2011 National LQ	2012 National LQ
Actors	0.67	0.53	0.48	0.37
Advertising and Promotions Managers	0.22	0.31	0.17	0.22
Agents and Business Managers of Artists, Performers, and Athletes	0.95	0.54	0.92	0.49
Architects, Except Landscape and Naval	0.53	0.64	0.47	0.60
Art Directors	0.70	0.62	0.69	0.60
Audio and Video Equipment Technicians	0.40	0.32	0.44	0.40
Broadcast Technicians	0.25	0.45	0.25	0.58
Camera Operators, Television, Video, and Motion Picture	0.36	0.24	0.32	0.30
Choreographers	0.65	0.00	0.43	0.00
Commercial and Industrial Designers	0.24	0.40	0.35	0.48
Dancers	0.42	0.61	0.57	0.82
Directors, Religious Activities	0.07	0.20	0.08	0.22
Editors	0.46	0.57	0.38	0.48
Fashion Designers	0.39	0.00	0.32	0.00
Film and Video Editors	0.00	1.34	0.00	2.82
Fine Artists including Painters, Sculptors, and Illustrators	0.90	1.07	0.96	1.27
Floral Designers	1.37	0.42	1.82	0.61
Graphic Designers	0.35	0.45	0.45	0.52
Interior Designers	0.23	0.49	0.23	0.49
Landscape Architects	0.80	0.40	0.65	0.35
Librarians	0.80	0.70	0.63	0.47
Media and Communication Equipment Workers, All Other	0.49	0.62	0.46	0.49
Media and Communication Workers, All Other	0.54	0.71	0.44	0.55
Multi-Media Artists and Animators	0.66	0.52	0.69	0.54
Music Directors and Composers	0.46	0.57	0.50	0.54
Musical Instrument Repairers and Tuners	0.93	1.54	0.98	1.41
Musicians and Singers	0.70	0.58	0.73	0.58
Photographers	0.66	0.47	0.75	0.54
Producers and Directors	0.31	0.35	0.25	0.29
Public Relations Managers	0.55	0.27	0.45	0.17
Public Relations Specialists	0.35	0.34	0.41	0.44
Radio and Television Announcers	0.78	1.00	0.79	1.32
Set and Exhibit Designers	0.17	0.00	0.56	0.00
Sound Engineering Technicians	0.00	0.00	0.00	0.00
Technical Writers	0.23	0.36	0.38	0.43
Writers and Authors	0.73	0.58	0.74	0.58

Source: Economic Modeling Specialists, Inc. Complete Employment

Chart #52

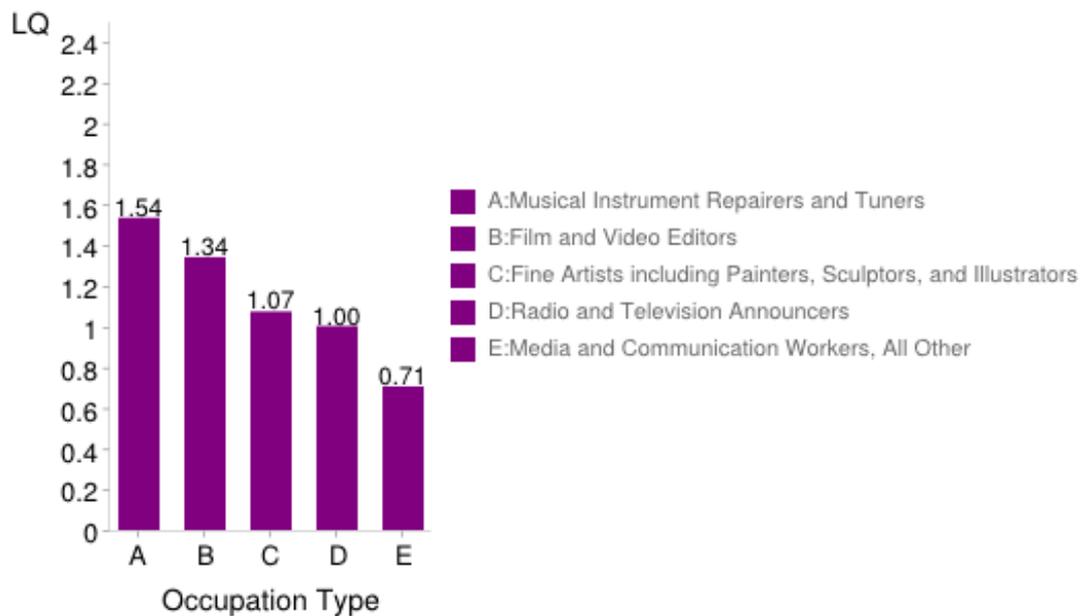
Top 5 Location Quotients by Occupation vs. Statewide Occupations 2011



Source: Economic Modeling Specialists, Inc. Complete Employment

Chart #53

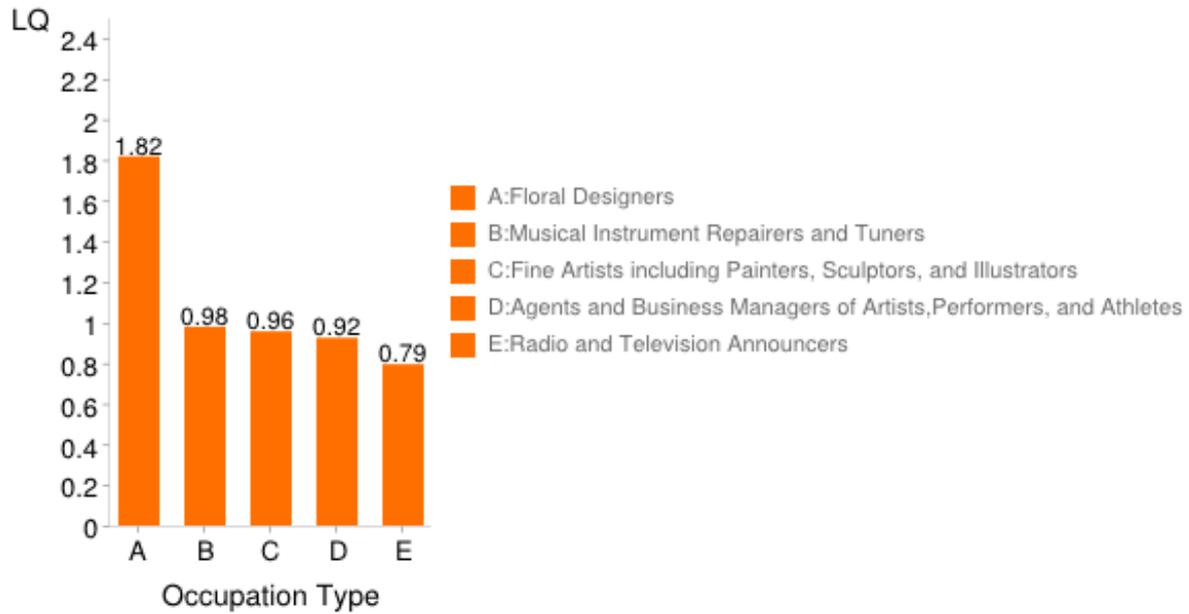
Top 5 Location Quotients by Occupation vs. Statewide Occupations 2012



Source: Economic Modeling Specialists, Inc. Complete Employment

Chart #54

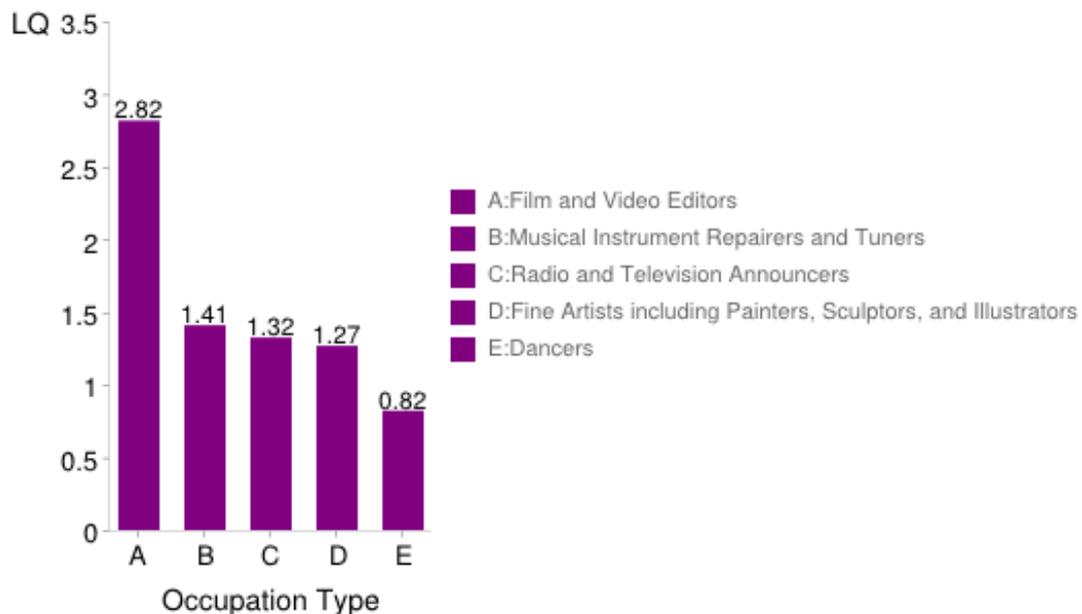
Top 5 Location Quotients by Occupation vs. Nationwide Occupations 2011



Source: Economic Modeling Specialists, Inc. Complete Employment

Chart #55

Top 5 Location Quotients by Occupation vs. Nationwide Occupations 2012



Source: Economic Modeling Specialists, Inc. Complete Employment

Central Utah ESA Occupational Information

The Central Utah ESA gained 56 new creative jobs at a rate of 10.61% from 2011 to 2012. In 2012, the region had 584 jobs within the ESA's creative economy, with an occupational index of 0.58. Film and video editors, musical instrument repairers and tuners, and advertising and promotions managers experienced high job growth rates. Furthermore, librarians, radio and television announcers, and broadcast technicians eliminated positions at a significant rate. In 2012, when the Central Utah ESA is compared to the State of Utah, advertising and promotions managers and musical instrument repairers and tuners had high concentrations of employment.

Table #29

Central Utah ESA Creative Jobs by Occupation 2011-2012

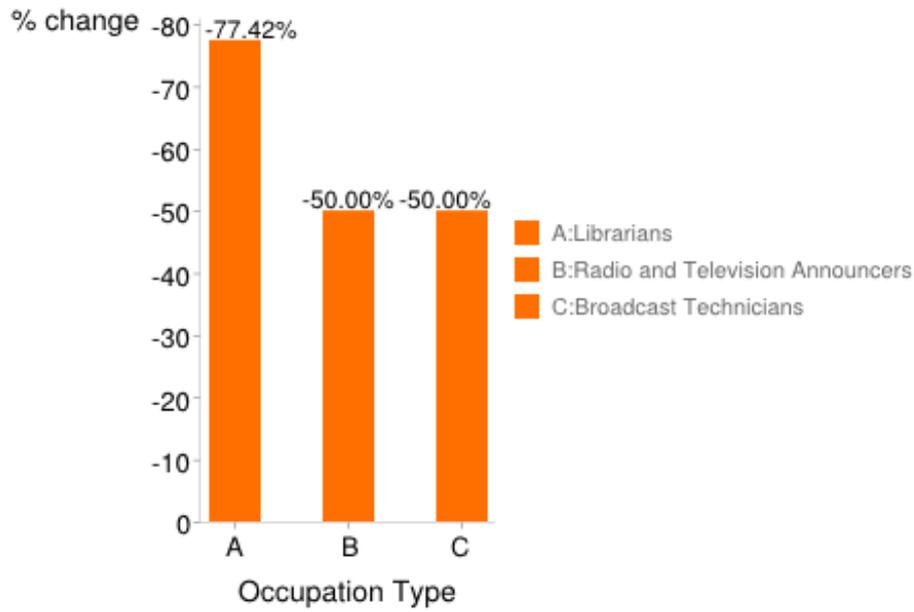
Regions: Millard, Piute, Sanpete, Sevier, Wayne

Occupation Type	2011 Jobs	2012 Jobs	%Change
Actors	6	11	83.33
Advertising and Promotions Managers	3	12	300.00
Agents and Business Managers of Artists, Performers, and Athletes	9	8	-11.11
Architects, Except Landscape and Naval	17	23	35.29
Art Directors	26	27	3.85
Audio and Video Equipment Technicians	4	9	125.00
Broadcast Technicians	2	1	-50.00
Camera Operators, Television, Video, and Motion Picture	2	2	0.00
Choreographers	2	2	0.00
Commercial and Industrial Designers	5	6	20.00
Dancers	2	4	100.00
Directors, Religious Activities	1	4	300.00
Editors	10	23	130.00
Fashion Designers	3	3	0.00
Film and Video Editors	2	22	1000.00
Fine Artists including Painters, Sculptors, and Illustrators	10	27	170.00
Floral Designers	30	42	40.00
Graphic Designers	29	33	13.79
Interior Designers	5	13	160.00
Landscape Architects	3	4	33.33
Librarians	31	7	-77.42
Media and Communication Equipment Workers, All Other	2	2	0.00
Media and Communication Workers, All Other	7	4	-42.86
Multi-Media Artists and Animators	29	19	-34.48
Music Directors and Composers	12	11	-8.33
Musical Instrument Repairers and Tuners	2	9	350.00
Musicians and Singers	59	60	1.69
Photographers	109	102	-6.42
Producers and Directors	5	7	40.00
Public Relations Managers	4	4	0.00
Public Relations Specialists	21	11	-47.62
Radio and Television Announcers	10	5	-50.00
Set and Exhibit Designers	2	3	50.00
Sound Engineering Technicians	0	0	0.00
Technical Writers	3	4	33.33
Writers and Authors	61	60	-1.64
Total	528	584	10.61

Source: Economic Modeling Specialists, Inc. Complete Employment

Chart #56

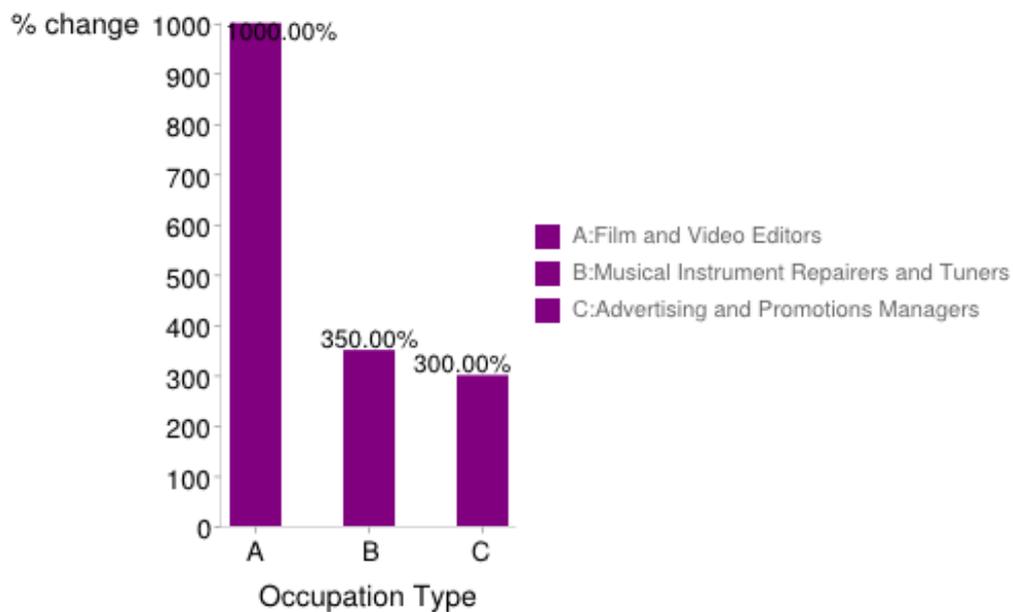
Top 3 Negative % Change by Occupation 2011-2012



Source: Economic Modeling Specialists, Inc. Complete Employment

Chart #57

Top 3 Positive % Change by Occupation 2011-2012



Source: Economic Modeling Specialists, Inc. Complete Employment

Table #30

Central Utah ESA Creative Jobs by Location Quotient 2011-2012

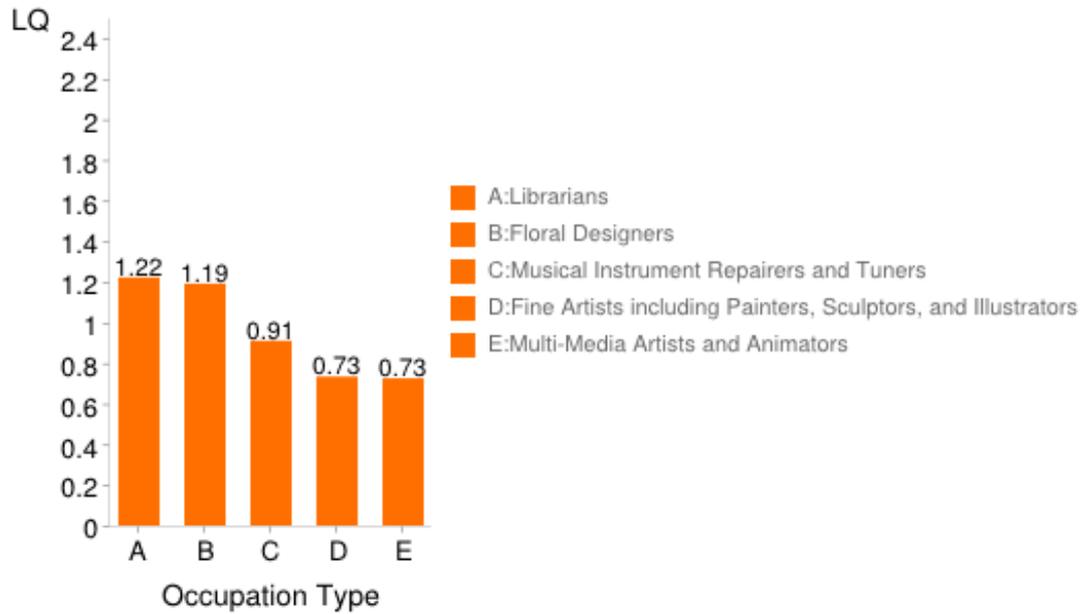
Regions: Millard, Piute, Sanpete, Sevier, Wayne

Occupation Type	2011 State LQ	2012 State LQ	2011 National LQ	2012 National LQ
Actors	0.49	0.57	0.35	0.40
Advertising and Promotions Managers	0.33	1.81	0.25	1.30
Agents and Business Managers of Artists, Performers, and Athletes	0.70	0.71	0.68	0.64
Architects, Except Landscape and Naval	0.55	0.72	0.49	0.67
Art Directors	0.64	0.68	0.63	0.66
Audio and Video Equipment Technicians	0.26	0.47	0.29	0.58
Broadcast Technicians	0.25	0.11	0.24	0.14
Camera Operators, Television, Video, and Motion Picture	0.35	0.23	0.31	0.29
Choreographers	0.64	0.83	0.42	0.59
Commercial and Industrial Designers	0.29	0.39	0.43	0.47
Dancers	0.41	0.40	0.55	0.53
Directors, Religious Activities	0.04	0.13	0.04	0.14
Editors	0.38	0.64	0.31	0.54
Fashion Designers	0.57	0.67	0.47	0.50
Film and Video Editors	0.40	1.44	0.35	3.03
Fine Artists including Painters, Sculptors, and Illustrators	0.73	1.18	0.78	1.39
Floral Designers	1.19	1.44	1.57	2.10
Graphic Designers	0.28	0.33	0.36	0.38
Interior Designers	0.28	0.45	0.29	0.44
Landscape Architects	0.59	0.78	0.48	0.68
Librarians	1.22	0.34	0.95	0.23
Media and Communication Equipment Workers, All Other	0.48	0.60	0.45	0.47
Media and Communication Workers, All Other	0.62	0.46	0.50	0.36
Multi-Media Artists and Animators	0.73	0.60	0.76	0.62
Music Directors and Composers	0.39	0.62	0.42	0.58
Musical Instrument Repairers and Tuners	0.91	1.69	0.96	1.55
Musicians and Singers	0.57	0.63	0.58	0.62
Photographers	0.51	0.51	0.58	0.59
Producers and Directors	0.25	0.30	0.21	0.24
Public Relations Managers	0.36	0.52	0.29	0.33
Public Relations Specialists	0.28	0.15	0.33	0.20
Radio and Television Announcers	0.54	0.31	0.56	0.40
Set and Exhibit Designers	0.17	0.59	0.55	0.76
Sound Engineering Technicians	0.00	0.00	0.00	0.00
Technical Writers	0.17	0.23	0.28	0.28
Writers and Authors	0.70	0.71	0.72	0.71

Source: Economic Modeling Specialists, Inc. Complete Employment

Chart #58

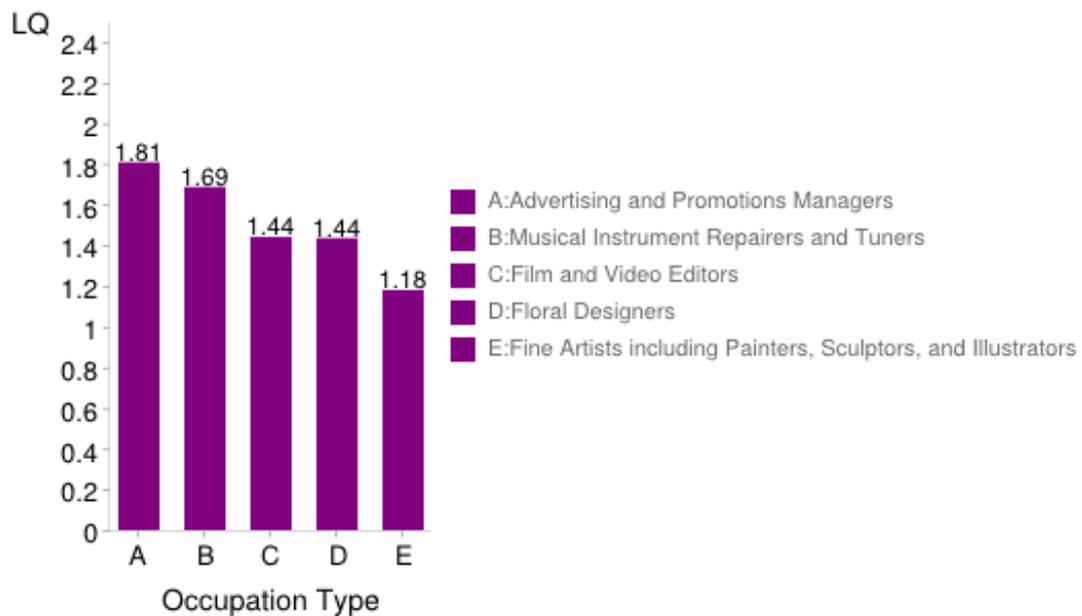
Top 5 Location Quotients by Occupation vs. Statewide Occupations 2011



Source: Economic Modeling Specialists, Inc. Complete Employment

Chart #59

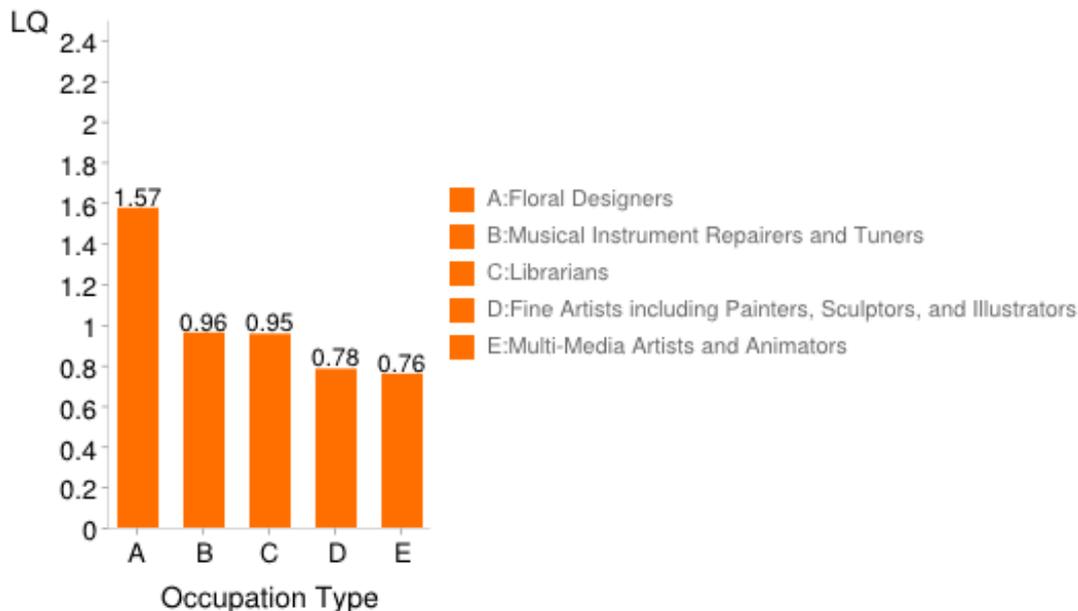
Top 5 Location Quotients by Occupation vs. Statewide Occupations 2012



Source: Economic Modeling Specialists, Inc. Complete Employment

Chart #60

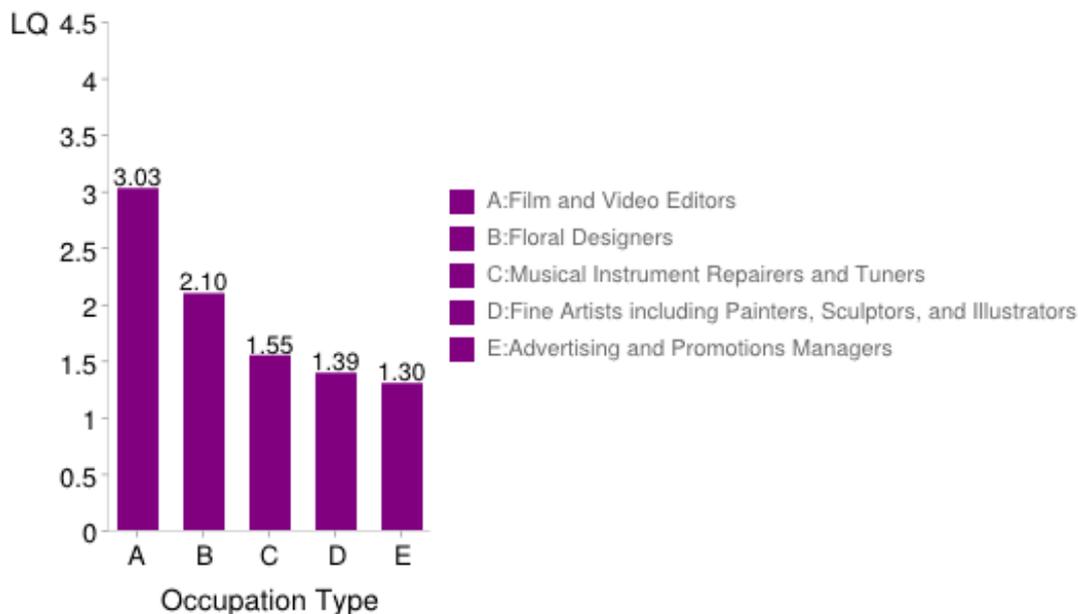
Top 5 Location Quotients by Occupation vs. Nationwide Occupations 2011



Source: Economic Modeling Specialists, Inc. Complete Employment

Chart #61

Top 5 Location Quotients by Occupation vs. Nationwide Occupations 2012



Source: Economic Modeling Specialists, Inc. Complete Employment

Mountainland ESA Occupational Information

In 2012, this ESA had 10,857 creative jobs and an occupational index above the national average: 1.16. From 2011 to 2012, the area had a creative job growth rate of 7.12%, which led to 722 new positions within the ESA's creative economy. The rise in jobs for dancers, musical instrument repairers and tuners, and directors of religious activities contributed to the region's gain in creative employment. Despite the overall increase in jobs, choreographers, radio and television announcers, and music directors and composers experienced reductions in positions. Dancers, multi-media artists and animators, and fine artists had the three strongest location quotients in 2012 when the Mountainland ESA is compared to Utah.

Table #31
Mountainland ESA Creative Jobs by Occupation 2011-2012

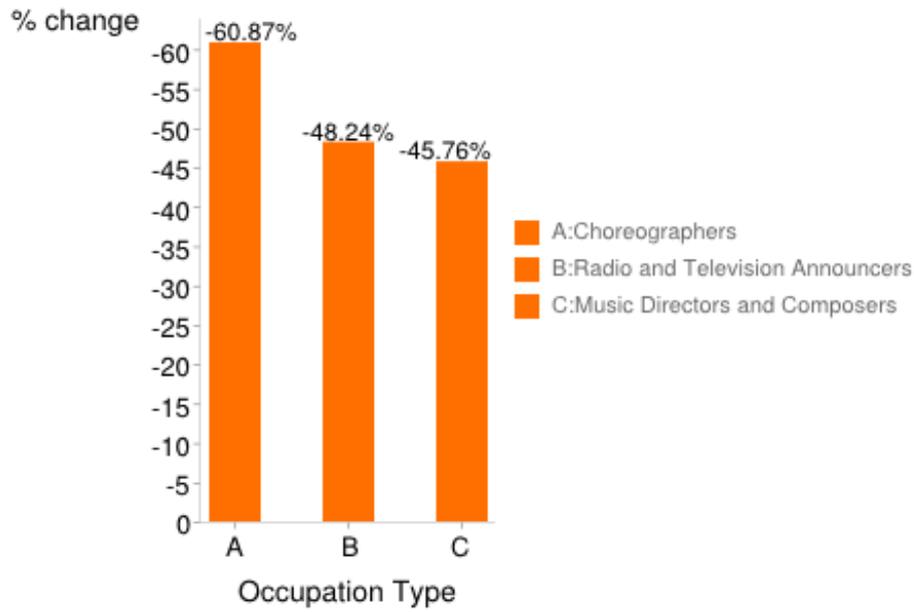
Regions: Juab, Summit, Utah, Wasatch

Occupation Type	2011 Jobs	2012 Jobs	%Change
Actors	112	243	116.96
Advertising and Promotions Managers	83	53	-36.14
Agents and Business Managers of Artists, Performers, and Athletes	128	129	0.78
Architects, Except Landscape and Naval	220	226	2.73
Art Directors	435	431	-0.92
Audio and Video Equipment Technicians	107	155	44.86
Broadcast Technicians	49	33	-32.65
Camera Operators, Television, Video, and Motion Picture	68	84	23.53
Choreographers	46	18	-60.87
Commercial and Industrial Designers	126	178	41.27
Dancers	55	152	176.36
Directors, Religious Activities	7	16	128.57
Editors	248	435	75.40
Fashion Designers	52	46	-11.54
Film and Video Editors	71	106	49.30
Fine Artists including Painters, Sculptors, and Illustrators	161	295	83.23
Floral Designers	223	262	17.49
Graphic Designers	1,043	1,094	4.89
Interior Designers	207	316	52.66
Landscape Architects	39	36	-7.69
Librarians	342	260	-23.98
Media and Communication Equipment Workers, All Other	34	40	17.65
Media and Communication Workers, All Other	140	106	-24.29
Multi-Media Artists and Animators	450	430	-4.44
Music Directors and Composers	177	96	-45.76
Musical Instrument Repairers and Tuners	17	39	129.41
Musicians and Singers	881	917	4.09
Photographers	2,333	2,406	3.13
Producers and Directors	245	247	0.82
Public Relations Managers	52	47	-9.62
Public Relations Specialists	638	608	-4.70
Radio and Television Announcers	170	88	-48.24
Set and Exhibit Designers	63	54	-14.29
Sound Engineering Technicians	31	48	54.84
Technical Writers	159	158	-0.63
Writers and Authors	923	1,005	8.88
Total	10,135	10,857	7.12

Source: Economic Modeling Specialists, Inc. Complete Employment

Chart #62

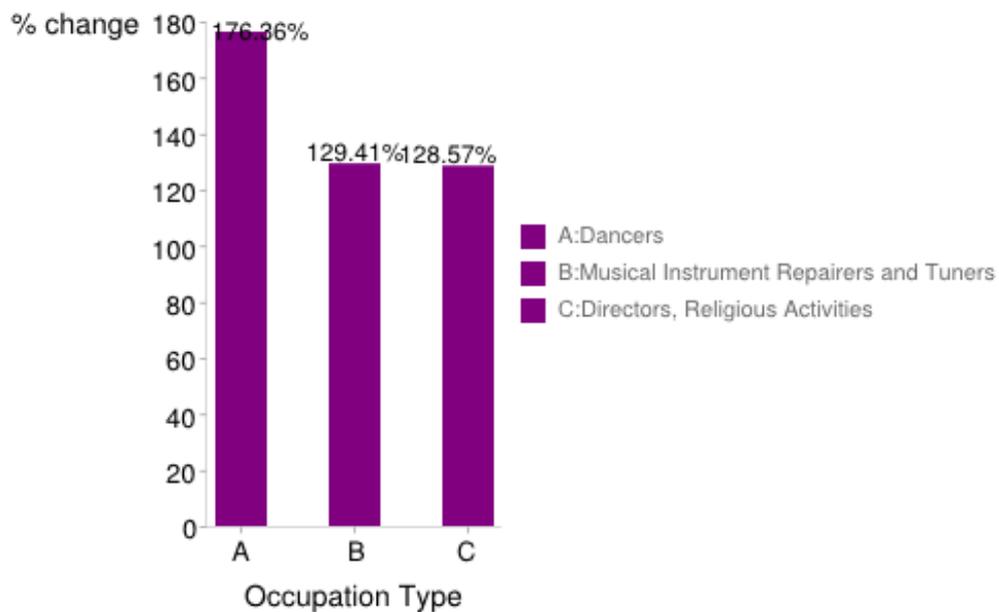
Top 3 Negative % Change by Occupation 2011-2012



Source: Economic Modeling Specialists, Inc. Complete Employment

Chart #63

Top 3 Positive % Change by Occupation 2011-2012



Source: Economic Modeling Specialists, Inc. Complete Employment

Table #32

Mountainland ESA Creative Jobs by Location Quotient 2011-2012

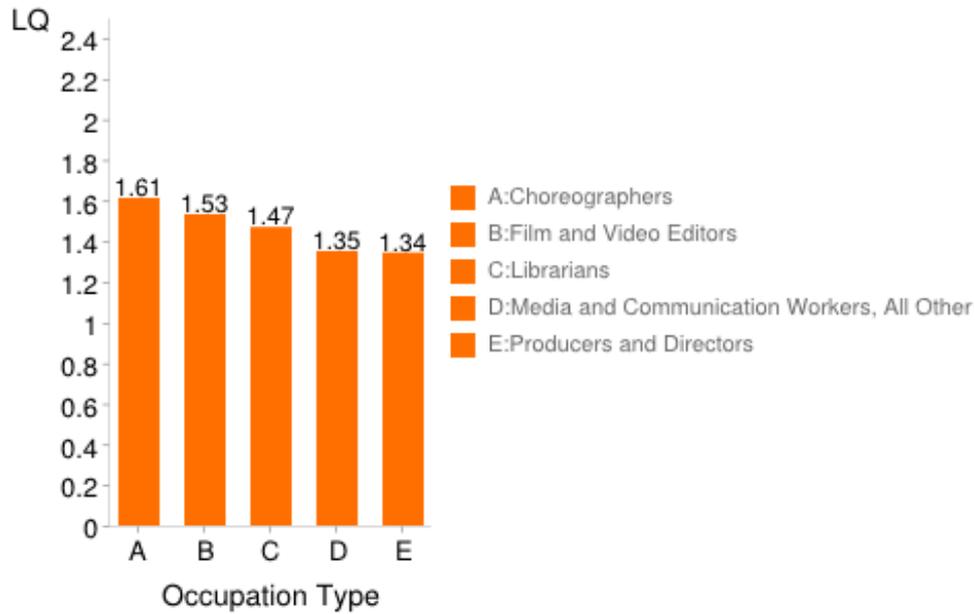
Regions: Juab, Summit, Utah, Wasatch

Occupation Type	2011 State LQ	2012 State LQ	2011 National LQ	2012 National LQ
Actors	1.00	1.36	0.71	0.95
Advertising and Promotions Managers	1.00	0.86	0.76	0.62
Agents and Business Managers of Artists, Performers, and Athletes	1.09	1.22	1.06	1.11
Architects, Except Landscape and Naval	0.78	0.76	0.69	0.71
Art Directors	1.16	1.17	1.15	1.13
Audio and Video Equipment Technicians	0.77	0.87	0.85	1.08
Broadcast Technicians	0.66	0.39	0.65	0.50
Camera Operators, Television, Video, and Motion Picture	1.32	1.06	1.16	1.32
Choreographers	1.61	0.80	1.05	0.57
Commercial and Industrial Designers	0.80	1.23	1.19	1.50
Dancers	1.23	1.63	1.66	2.19
Directors, Religious Activities	0.03	0.05	0.03	0.06
Editors	1.02	1.30	0.85	1.10
Fashion Designers	1.08	1.10	0.90	0.82
Film and Video Editors	1.53	0.75	1.37	1.57
Fine Artists including Painters, Sculptors, and Illustrators	1.29	1.39	1.37	1.64
Floral Designers	0.97	0.96	1.28	1.41
Graphic Designers	1.09	1.17	1.40	1.36
Interior Designers	1.27	1.17	1.29	1.15
Landscape Architects	0.84	0.75	0.68	0.65
Librarians	1.47	1.36	1.15	0.92
Media and Communication Equipment Workers, All Other	0.90	1.30	0.84	1.02
Media and Communication Workers, All Other	1.35	1.31	1.10	1.02
Multi-Media Artists and Animators	1.23	1.46	1.28	1.52
Music Directors and Composers	0.63	0.58	0.67	0.54
Musical Instrument Repairers and Tuners	0.84	0.79	0.89	0.72
Musicians and Singers	0.92	1.03	0.95	1.03
Photographers	1.19	1.29	1.36	1.49
Producers and Directors	1.34	1.14	1.10	0.92
Public Relations Managers	0.51	0.66	0.42	0.42
Public Relations Specialists	0.92	0.92	1.08	1.17
Radio and Television Announcers	1.01	0.58	1.03	0.76
Set and Exhibit Designers	0.59	1.15	1.88	1.46
Sound Engineering Technicians	1.13	1.24	0.79	0.93
Technical Writers	0.98	1.00	1.61	1.18
Writers and Authors	1.16	1.28	1.18	1.28

Source: Economic Modeling Specialists, Inc. Complete Employment

Chart #64

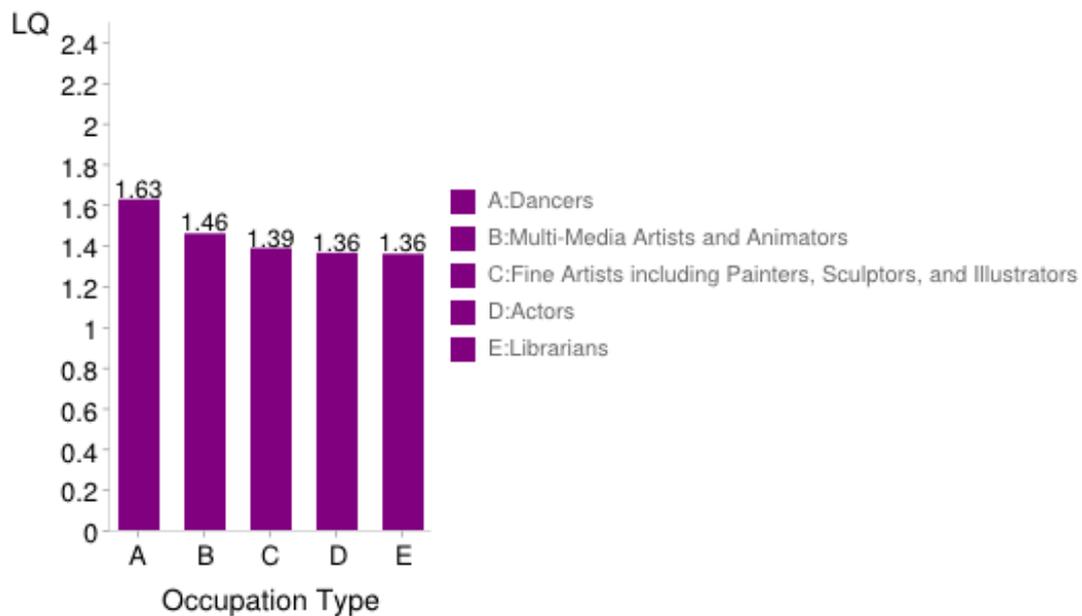
Top 5 Location Quotients by Occupation vs. Statewide Occupations 2011



Source: Economic Modeling Specialists, Inc. Complete Employment

Chart #65

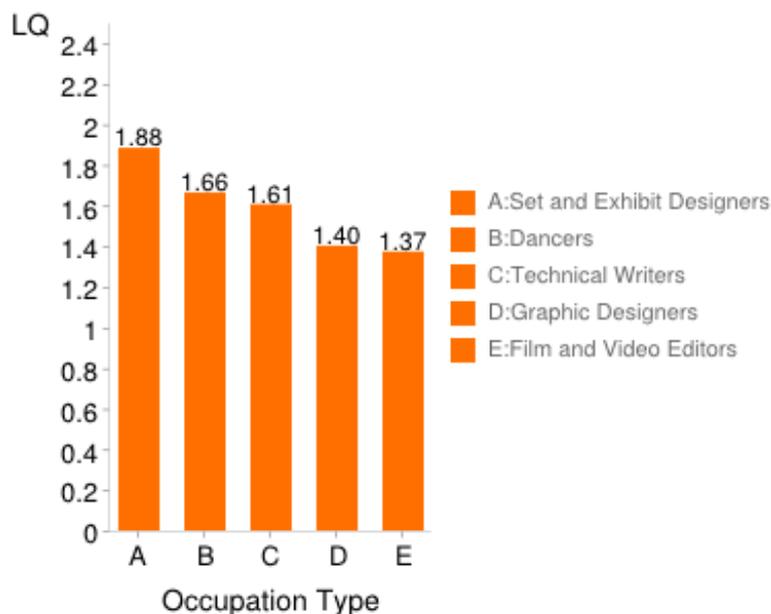
Top 5 Location Quotients by Occupation vs. Statewide Occupations 2012



Source: Economic Modeling Specialists, Inc. Complete Employment

Chart #66

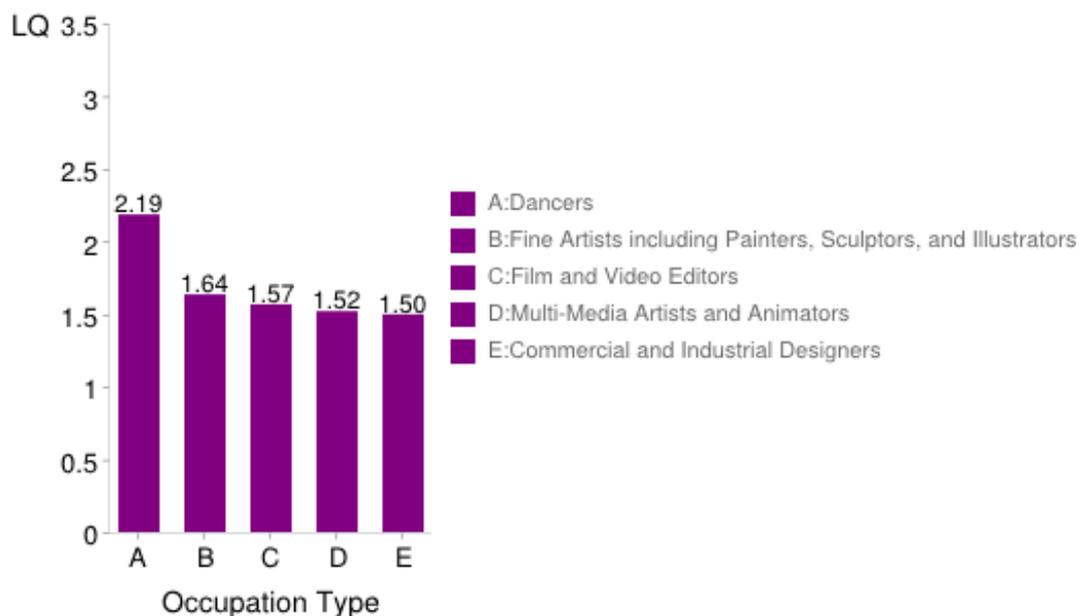
Top 5 Location Quotients by Occupation vs. Nationwide Occupations 2011



Source: Economic Modeling Specialists, Inc. Complete Employment

Chart #67

Top 5 Location Quotients by Occupation vs. Nationwide Occupations ,2012



Source: Economic Modeling Specialists, Inc. Complete Employment

Southeast ESA Occupational Information

Between 2011 and 2012, this ESA lost 33 positions within its creative economy at a rate of 10.65%. In 2012, the Southeast ESA had 277 creative jobs and an occupational index of 0.75. The loss of jobs for fashion designers, public relations managers, and music directors and composers impacted the region's overall decrease in creative positions. However, film and video editors, directors of religious activities, and media and communication equipment workers in the region experienced increases in jobs. Film and video editors, media and communication equipment workers and musical instrument repairers and tuners had the three highest location quotients in 2012 when this ESA is compared to the state of Utah.

Table #33
Southeast ESA Creative Jobs by Occupation 2011-2012

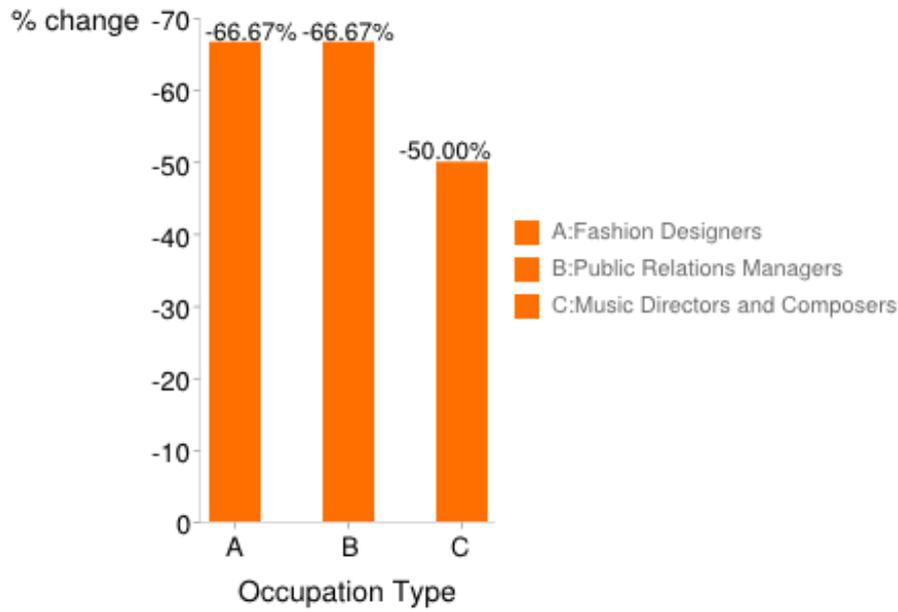
Regions: Grand, San Juan

Occupation Type	2011 Jobs	2012 Jobs	%Change
Actors	5	5	0.00
Advertising and Promotions Managers	1	2	100.00
Agents and Business Managers of Artists, Performers, and Athletes	5	3	-40.00
Architects, Except Landscape and Naval	13	8	-38.46
Art Directors	15	13	-13.33
Audio and Video Equipment Technicians	3	3	0.00
Broadcast Technicians	1	1	0.00
Camera Operators, Television, Video, and Motion Picture	1	1	0.00
Choreographers	2	1	-50.00
Commercial and Industrial Designers	2	3	50.00
Dancers	2	3	50.00
Directors, Religious Activities	1	2	100.00
Editors	6	11	83.33
Fashion Designers	3	1	-66.67
Film and Video Editors	1	10	900.00
Fine Artists including Painters, Sculptors, and Illustrators	5	10	100.00
Floral Designers	8	6	-25.00
Graphic Designers	18	20	11.11
Interior Designers	3	6	100.00
Landscape Architects	2	1	-50.00
Librarians	8	5	-37.50
Media and Communication Equipment Workers, All Other	1	2	100.00
Media and Communication Workers, All Other	3	3	0.00
Multi-Media Artists and Animators	16	9	-43.75
Music Directors and Composers	8	4	-50.00
Musical Instrument Repairers and Tuners	0	3	0.00
Musicians and Singers	40	26	-35.00
Photographers	76	65	-14.47
Producers and Directors	4	5	25.00
Public Relations Managers	3	1	-66.67
Public Relations Specialists	10	10	0.00
Radio and Television Announcers	5	5	0.00
Set and Exhibit Designers	1	1	0.00
Sound Engineering Technicians	0	0	0.00
Technical Writers	1	2	100.00
Writers and Authors	37	26	-29.73
Total	310	277	-10.65

Source: Economic Modeling Specialists, Inc. Complete Employment

Chart #68

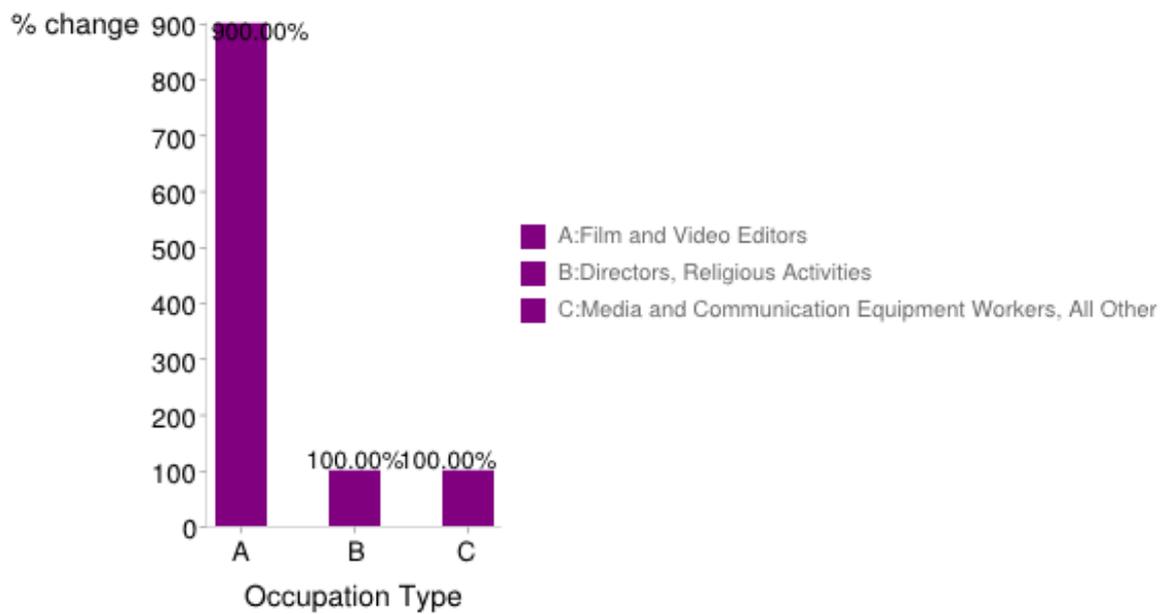
Top 3 Negative % Change by Occupation 2011-2012



Source: Economic Modeling Specialists, Inc. Complete Employment

Chart #69

Top 3 Positive % Change by Occupation 2011-2012



Source: Economic Modeling Specialists, Inc. Complete Employment

Table #34

Southeast ESA Creative Jobs by Location Quotient 2011-2012

Regions: Grand, San Juan

Occupation Type	2011 State LQ	2012 State LQ	2011 National LQ	2012 National LQ
Actors	1.12	0.71	0.80	0.49
Advertising and Promotions Managers	0.30	0.82	0.23	0.59
Agents and Business Managers of Artists, Performers, and Athletes	1.06	0.72	1.03	0.66
Architects, Except Landscape and Naval	1.16	0.69	1.02	0.63
Art Directors	1.00	0.90	0.99	0.87
Audio and Video Equipment Technicians	0.54	0.42	0.59	0.53
Broadcast Technicians	0.34	0.30	0.33	0.39
Camera Operators, Television, Video, and Motion Picture	0.48	0.32	0.43	0.40
Choreographers	1.75	1.13	1.14	0.81
Commercial and Industrial Designers	0.32	0.53	0.47	0.64
Dancers	1.12	0.81	1.51	1.09
Directors, Religious Activities	0.10	0.17	0.11	0.20
Editors	0.62	0.83	0.51	0.70
Fashion Designers	1.56	0.61	1.30	0.45
Film and Video Editors	0.54	1.78	0.48	3.75
Fine Artists including Painters, Sculptors, and Illustrators	1.00	1.19	1.07	1.41
Floral Designers	0.87	0.56	1.15	0.82
Graphic Designers	0.47	0.54	0.61	0.63
Interior Designers	0.46	0.56	0.47	0.55
Landscape Architects	1.08	0.53	0.88	0.46
Librarians	0.86	0.66	0.67	0.45
Media and Communication Equipment Workers, All Other	0.66	1.64	0.62	1.29
Media and Communication Workers, All Other	0.72	0.94	0.59	0.73
Multi-Media Artists and Animators	1.09	0.77	1.14	0.81
Music Directors and Composers	0.71	0.61	0.76	0.57
Musical Instrument Repairers and Tuners	0.00	1.53	0.00	1.41
Musicians and Singers	1.05	0.74	1.08	0.74
Photographers	0.97	0.88	1.11	1.02
Producers and Directors	0.55	0.58	0.45	0.47
Public Relations Managers	0.73	0.36	0.60	0.22
Public Relations Specialists	0.36	0.38	0.42	0.49
Radio and Television Announcers	0.74	0.83	0.76	1.10
Set and Exhibit Designers	0.23	0.54	0.75	0.69
Sound Engineering Technicians	0.00	0.00	0.00	0.00
Technical Writers	0.15	0.32	0.25	0.38
Writers and Authors	1.16	0.84	1.19	0.84

Source: Economic Modeling Specialists, Inc. Complete Employment

Chart #70

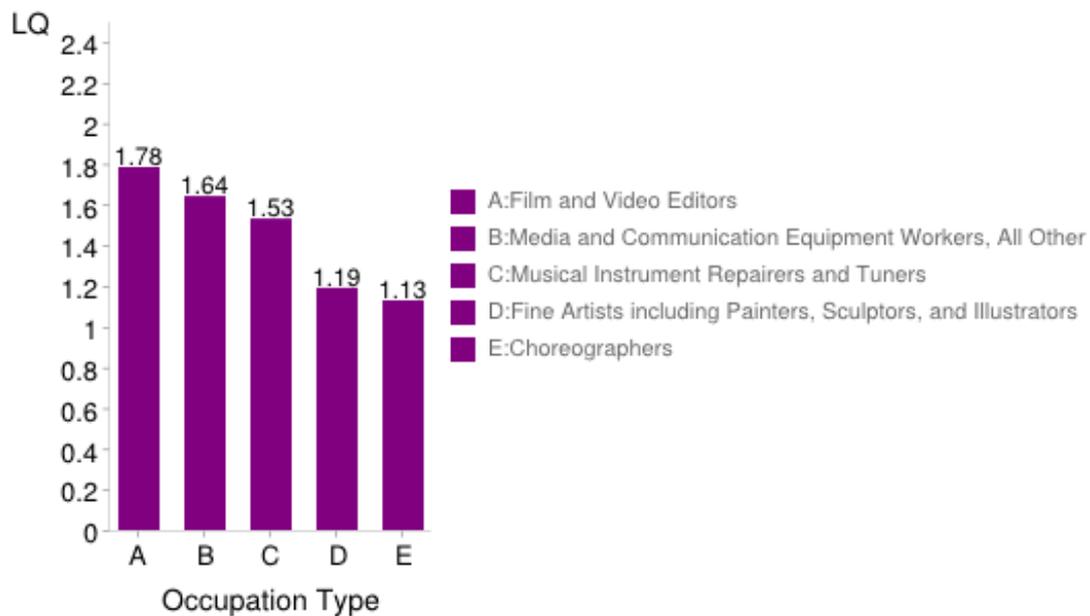
Top 5 Location Quotients by Occupation vs. Statewide Occupations 2011



Source: Economic Modeling Specialists, Inc. Complete Employment

Chart #71

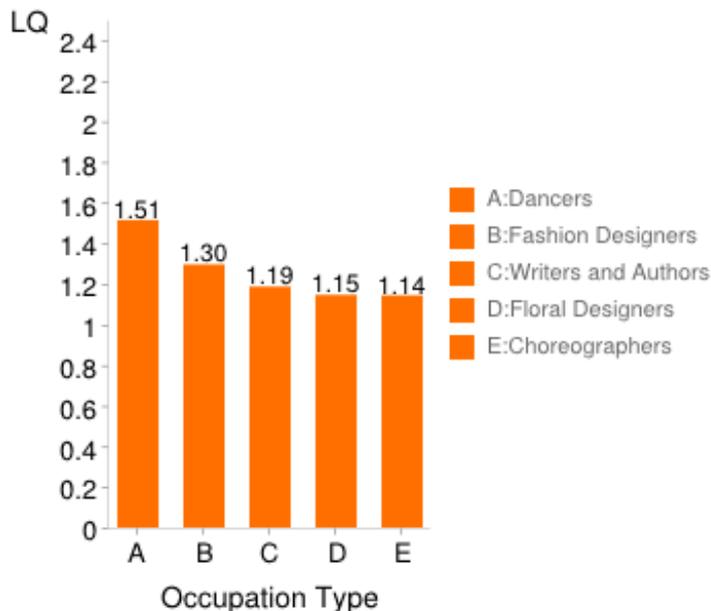
Top 5 Location Quotients by Occupation vs. Statewide Occupations 2012



Source: Economic Modeling Specialists, Inc. Complete Employment

Chart #72

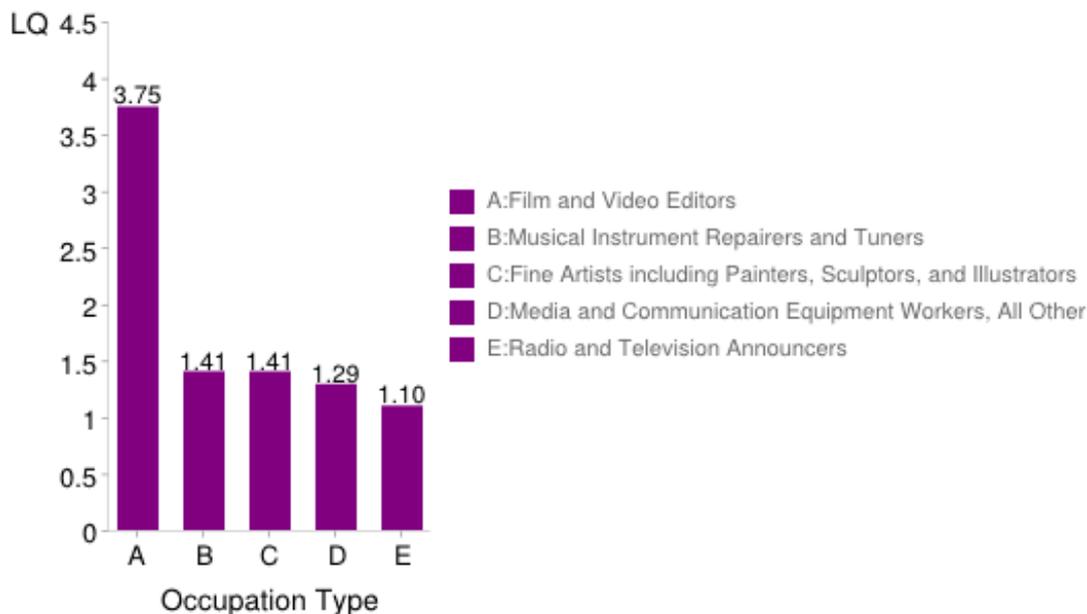
Top 5 Location Quotients by Occupation vs. Nationwide Occupations 2011



Source: Economic Modeling Specialists, Inc. Complete Employment

Chart #73

Top 5 Location Quotients by Occupation vs. Nationwide Occupations 2012



Source: Economic Modeling Specialists, Inc. Complete Employment

Southwest ESA Occupational Information

There were 2,500 creative jobs in the Southwest ESA in 2012. Between 2011 and 2012, the area gained 231 creative positions at a rate of 10.18%. Among the fastest growing occupations in the region were film and video editors, musical instrument repairers and tuners, and sound engineering technicians. Public relations managers, music directors and composers, and librarians, on the other hand, experienced significant decreases in jobs. Compared to Utah, this ESA had high concentrations of radio and television announcers and musical instrument repairers and tuners.

Table #35
Southwest ESA Creative Jobs by Occupation 2011-2012

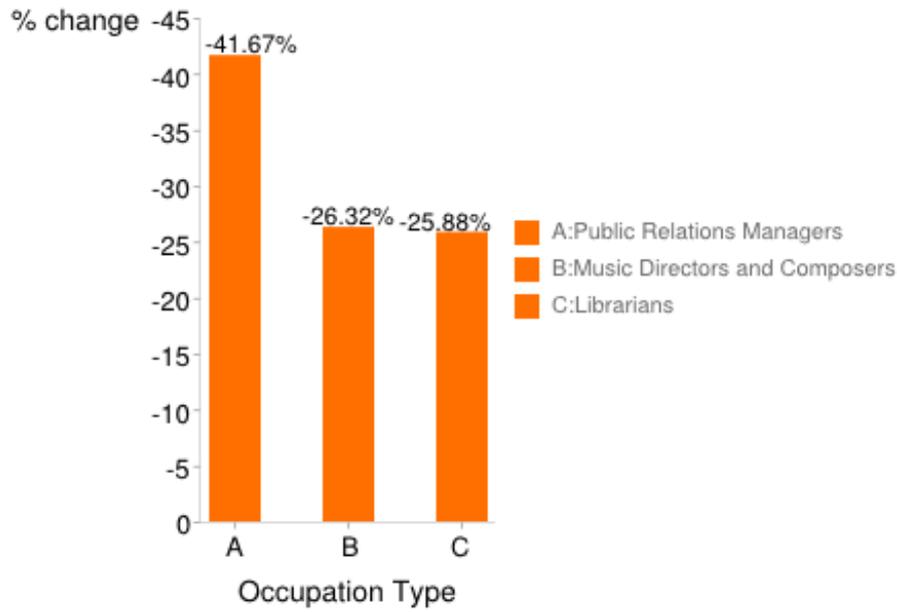
Regions: Beaver, Garfield, Iron, Kane, Washington

Occupation Type	2011 Jobs	2012 Jobs	%Change
Actors	23	48	108.70
Advertising and Promotions Managers	19	16	-15.79
Agents and Business Managers of Artists, Performers, and Athletes	40	37	-7.50
Architects, Except Landscape and Naval	73	69	-5.48
Art Directors	99	107	8.08
Audio and Video Equipment Technicians	19	36	89.47
Broadcast Technicians	8	15	87.50
Camera Operators, Television, Video, and Motion Picture	10	17	70.00
Choreographers	6	6	0.00
Commercial and Industrial Designers	22	30	36.36
Dancers	11	17	54.55
Directors, Religious Activities	6	7	16.67
Editors	48	95	97.92
Fashion Designers	11	9	-18.18
Film and Video Editors	6	57	850.00
Fine Artists including Painters, Sculptors, and Illustrators	34	73	114.71
Floral Designers	75	70	-6.67
Graphic Designers	213	203	-4.69
Interior Designers	35	67	91.43
Landscape Architects	13	14	7.69
Librarians	85	63	-25.88
Media and Communication Equipment Workers, All Other	8	6	-25.00
Media and Communication Workers, All Other	26	24	-7.69
Multi-Media Artists and Animators	107	80	-25.23
Music Directors and Composers	38	28	-26.32
Musical Instrument Repairers and Tuners	7	25	257.14
Musicians and Singers	196	220	12.24
Photographers	526	542	3.04
Producers and Directors	26	54	107.69
Public Relations Managers	12	7	-41.67
Public Relations Specialists	145	126	-13.10
Radio and Television Announcers	82	77	-6.10
Set and Exhibit Designers	7	8	14.29
Sound Engineering Technicians	3	8	166.67
Technical Writers	17	18	5.88
Writers and Authors	213	221	3.76
Total	2,269	2,500	10.18

Source: Economic Modeling Specialists, Inc. Complete Employment

Chart #74

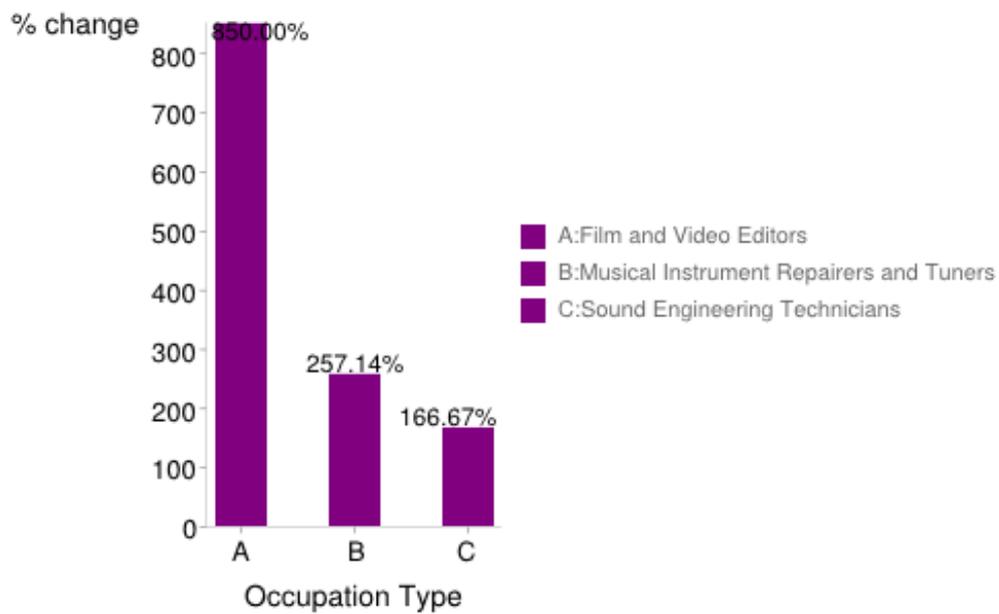
Top 3 Negative % Change by Occupation 2011-2012



Source: Economic Modeling Specialists, Inc. Complete Employment

Chart #75

Top 3 Positive % Change by Occupation 2011-2012



Source: Economic Modeling Specialists, Inc. Complete Employment

Table #36

Southwest ESA Creative Jobs by Location Quotient 2011-2012

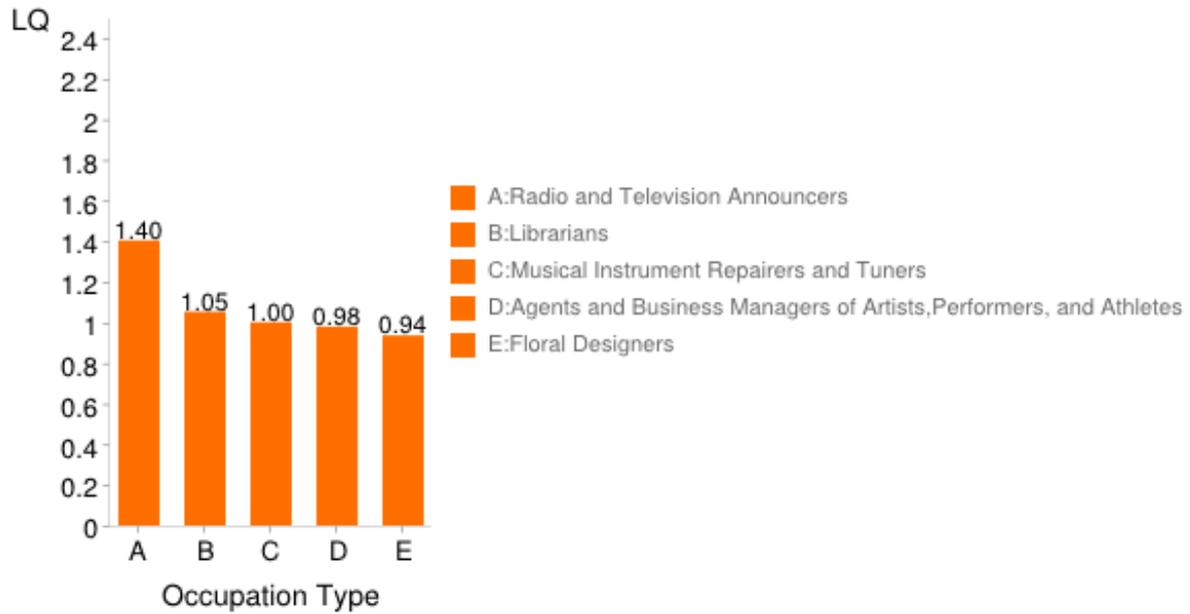
Regions: Beaver, Garfield, Iron, Kane, Washington

Occupation Type	2011 State LQ	2012 State LQ	2011 National LQ	2012 National LQ
Actors	0.59	0.79	0.42	0.55
Advertising and Promotions Managers	0.66	0.76	0.50	0.55
Agents and Business Managers of Artists, Performers, and Athletes	0.98	1.03	0.95	0.94
Architects, Except Landscape and Naval	0.75	0.68	0.66	0.63
Art Directors	0.76	0.85	0.76	0.82
Audio and Video Equipment Technicians	0.39	0.59	0.43	0.73
Broadcast Technicians	0.31	0.52	0.31	0.67
Camera Operators, Television, Video, and Motion Picture	0.56	0.63	0.49	0.78
Choreographers	0.61	0.78	0.40	0.56
Commercial and Industrial Designers	0.40	0.61	0.60	0.74
Dancers	0.71	0.53	0.96	0.72
Directors, Religious Activities	0.07	0.07	0.08	0.08
Editors	0.57	0.83	0.47	0.70
Fashion Designers	0.66	0.63	0.55	0.47
Film and Video Editors	0.37	1.18	0.33	2.47
Fine Artists including Painters, Sculptors, and Illustrators	0.78	1.00	0.84	1.19
Floral Designers	0.94	0.75	1.24	1.10
Graphic Designers	0.64	0.64	0.83	0.74
Interior Designers	0.62	0.73	0.63	0.72
Landscape Architects	0.81	0.86	0.66	0.74
Librarians	1.05	0.96	0.82	0.65
Media and Communication Equipment Workers, All Other	0.61	0.57	0.57	0.45
Media and Communication Workers, All Other	0.72	0.87	0.59	0.67
Multi-Media Artists and Animators	0.84	0.79	0.88	0.83
Music Directors and Composers	0.39	0.49	0.42	0.46
Musical Instrument Repairers and Tuners	1.00	1.47	1.06	1.35
Musicians and Singers	0.59	0.72	0.61	0.72
Photographers	0.77	0.85	0.88	0.98
Producers and Directors	0.41	0.73	0.34	0.59
Public Relations Managers	0.34	0.29	0.28	0.18
Public Relations Specialists	0.60	0.56	0.71	0.71
Radio and Television Announcers	1.40	1.48	1.44	1.96
Set and Exhibit Designers	0.19	0.50	0.60	0.63
Sound Engineering Technicians	0.32	0.61	0.22	0.45
Technical Writers	0.30	0.33	0.50	0.39
Writers and Authors	0.77	0.82	0.79	0.82

Source: Economic Modeling Specialists, Inc. Complete Employment

Chart #76

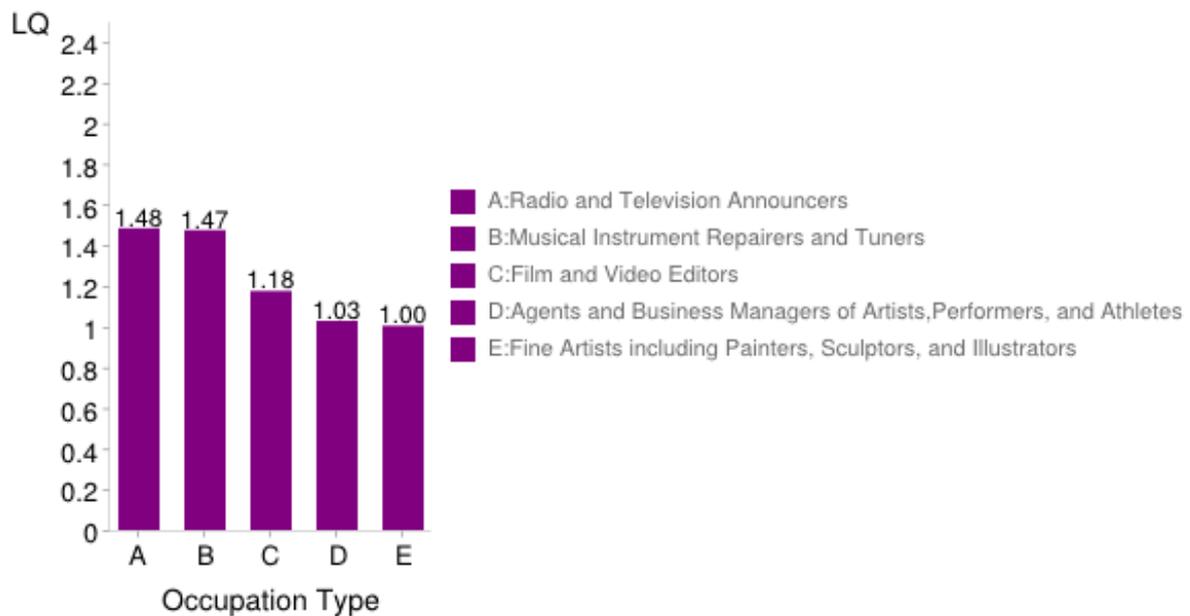
Top 5 Location Quotients by Occupation vs. Statewide Occupations 2011



Source: Economic Modeling Specialists, Inc. Complete Employment

Chart #77

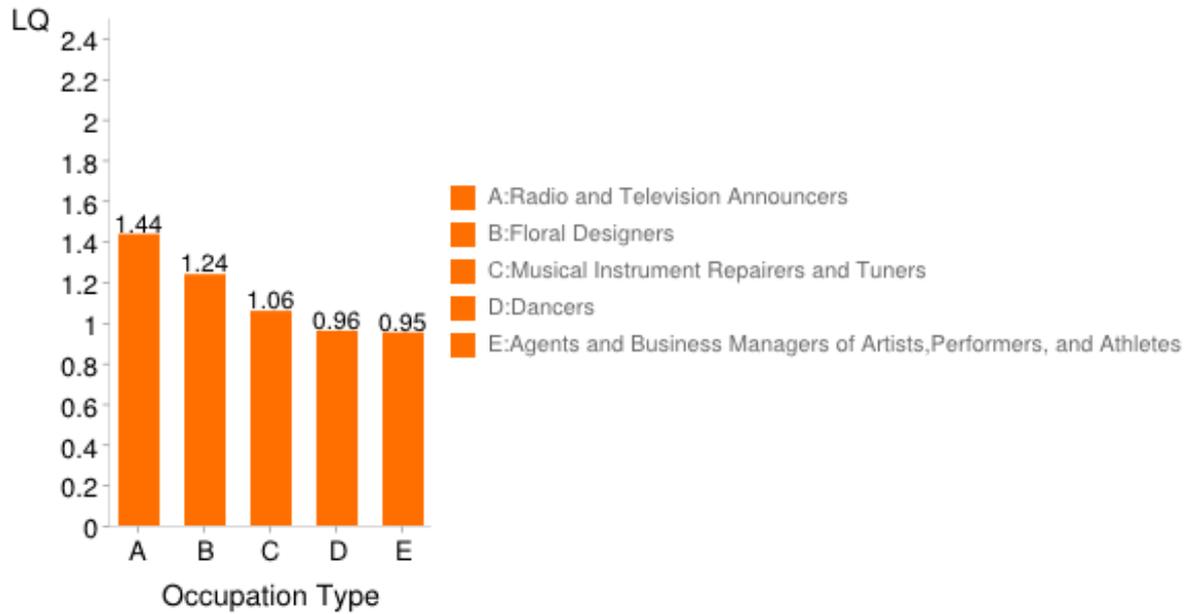
Top 5 Location Quotients by Occupation vs. Statewide Occupations 2012



Source: Economic Modeling Specialists, Inc. Complete Employment

Chart #78

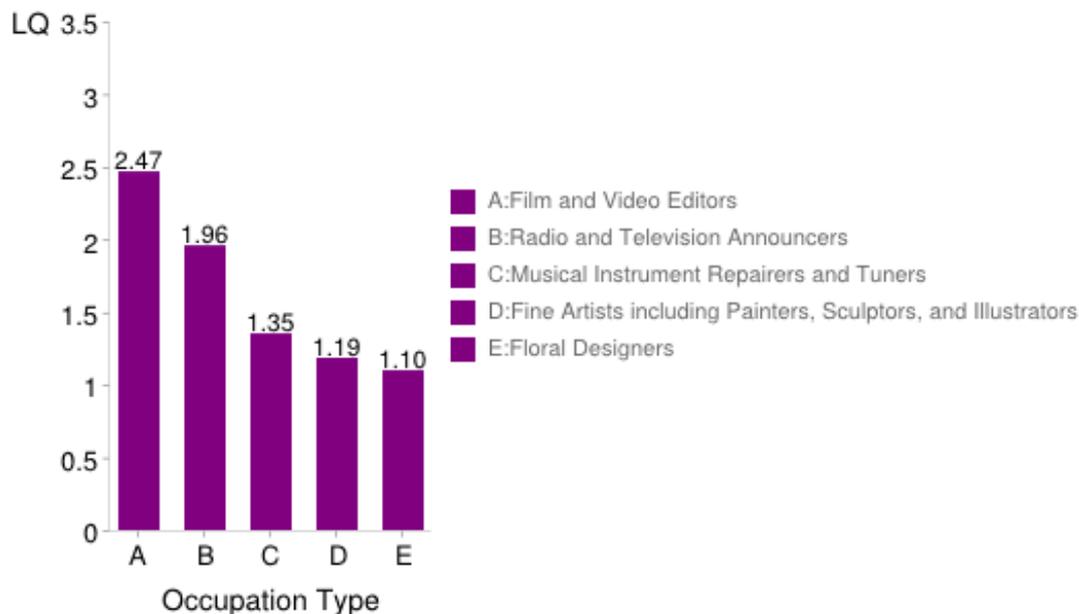
Top 5 Location Quotients by Occupation vs. Nationwide Occupations 2011



Source: Economic Modeling Specialists, Inc. Complete Employment

Chart #79

Top 5 Location Quotients by Occupation vs. Nationwide Occupations 2012



Source: Economic Modeling Specialists, Inc. Complete Employment

Utah ESA Occupational Information

The occupational index for this region was 0.47 and it had 383 creative jobs in 2012. From 2011 to 2012, the area experienced a job growth rate of 20.80%, which resulted in a total of 66 jobs linked to this region's creative economy. Musical instrument repairers and tuners, interior designers, and audio and video equipment technicians contributed to the Utah ESA's rise in creative jobs. Despite the area's increase in creative positions, fashion designers, public relations managers, and agents and business managers lost jobs at a considerable rate. When this ESA is compared to the state of Utah in 2012, film and video editors and audio and video equipment technicians had the top two location quotients.

Table #37

Uintah ESA Creative Jobs by Occupation 2011-2012

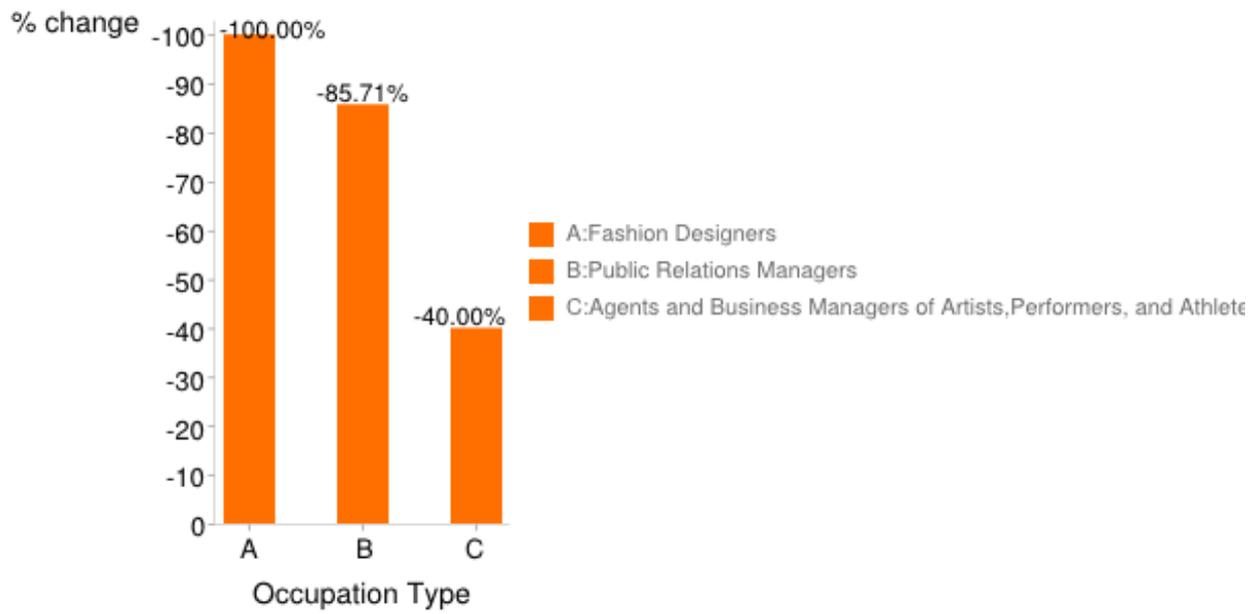
Regions: Daggett, Duchesne, Uintah

Occupation Type	2011 Jobs	2012 Jobs	%Change
Actors	2	6	200.00
Advertising and Promotions Managers	1	2	100.00
Agents and Business Managers of Artists, Performers, and Athletes	5	3	-40.00
Architects, Except Landscape and Naval	9	28	211.11
Art Directors	12	12	0.00
Audio and Video Equipment Technicians	5	18	260.00
Broadcast Technicians	1	3	200.00
Camera Operators, Television, Video, and Motion Picture	2	2	0.00
Choreographers	1	1	0.00
Commercial and Industrial Designers	3	3	0.00
Dancers	2	2	0.00
Directors, Religious Activities	2	3	50.00
Editors	6	10	66.67
Fashion Designers	1	0	-100.00
Film and Video Editors	0	17	
Fine Artists including Painters, Sculptors, and Illustrators	5	12	140.00
Floral Designers	27	23	-14.81
Graphic Designers	21	26	23.81
Interior Designers	3	12	300.00
Landscape Architects	2	3	50.00
Librarians	16	11	-31.25
Media and Communication Equipment Workers, All Other	1	3	200.00
Media and Communication Workers, All Other	4	3	-25.00
Multi-Media Artists and Animators	12	8	-33.33
Music Directors and Composers	6	5	-16.67
Musical Instrument Repairers and Tuners	1	4	300.00
Musicians and Singers	26	25	-3.85
Photographers	75	70	-6.67
Producers and Directors	3	6	100.00
Public Relations Managers	14	2	-85.71
Public Relations Specialists	14	15	7.14
Radio and Television Announcers	5	14	180.00
Set and Exhibit Designers	1	1	0.00
Sound Engineering Technicians	0	1	0.00
Technical Writers	4	5	25.00
Writers and Authors	25	24	-4.00
Total	317	383	20.82

Source: Economic Modeling Specialists, Inc. Complete Employment

Chart #80

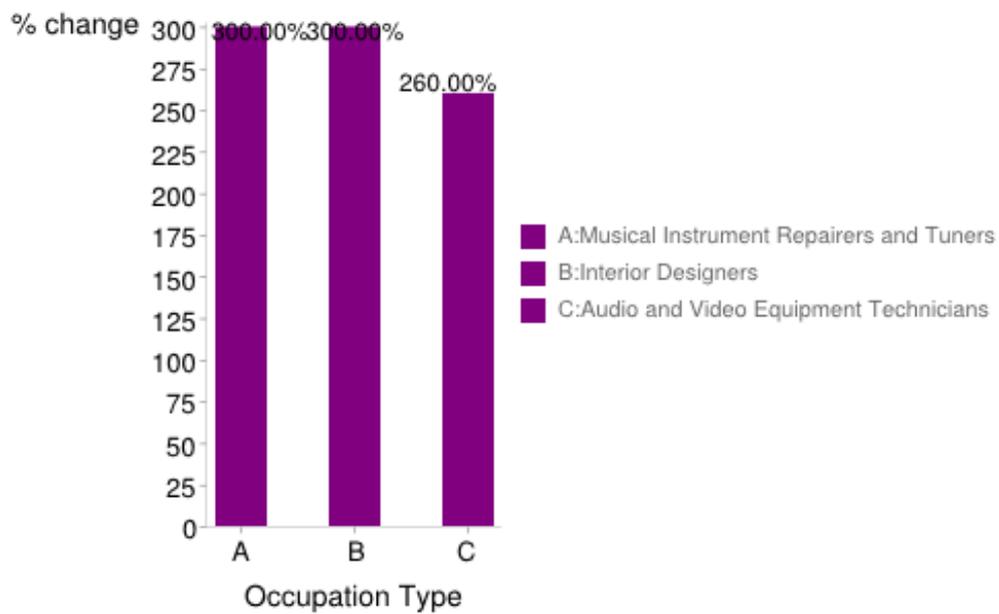
Top 3 Negative % Change by Occupation 2011-2012



Source: Economic Modeling Specialists, Inc. Complete Employment

Chart #81

Top 3 Positive % Change by Occupation 2011-2012



Source: Economic Modeling Specialists, Inc. Complete Employment

Table #38

Utah ESA Creative Jobs by Location Quotient 2011-2012

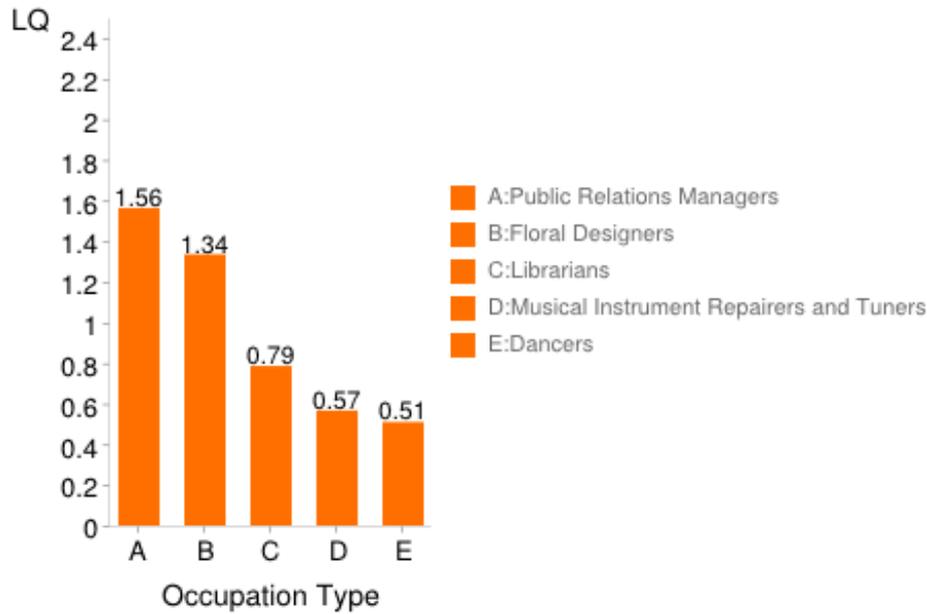
Regions: Daggett, Duchesne, Uintah

Occupation Type	2011 State LQ	2012 State LQ	2011 National LQ	2012 National LQ
Actors	0.20	0.38	0.15	0.27
Advertising and Promotions Managers	0.14	0.37	0.11	0.27
Agents and Business Managers of Artists, Performers, and Athletes	0.49	0.32	0.47	0.30
Architects, Except Landscape and Naval	0.37	1.08	0.32	1.00
Art Directors	0.37	0.37	0.36	0.36
Audio and Video Equipment Technicians	0.41	1.15	0.45	1.43
Broadcast Technicians	0.15	0.41	0.15	0.52
Camera Operators, Television, Video, and Motion Picture	0.44	0.29	0.39	0.36
Choreographers	0.40	0.51	0.26	0.36
Commercial and Industrial Designers	0.22	0.24	0.32	0.29
Dancers	0.51	0.24	0.69	0.33
Directors, Religious Activities	0.09	0.12	0.10	0.13
Editors	0.28	0.34	0.24	0.29
Fashion Designers	0.24	0.00	0.20	0.00
Film and Video Editors	0.00	1.37	0.00	2.87
Fine Artists including Painters, Sculptors, and Illustrators	0.46	0.64	0.49	0.76
Floral Designers	1.34	0.96	1.77	1.41
Graphic Designers	0.25	0.32	0.32	0.37
Interior Designers	0.21	0.51	0.21	0.50
Landscape Architects	0.49	0.71	0.40	0.62
Librarians	0.79	0.66	0.61	0.45
Media and Communication Equipment Workers, All Other	0.30	1.11	0.28	0.87
Media and Communication Workers, All Other	0.44	0.42	0.36	0.33
Multi-Media Artists and Animators	0.37	0.31	0.39	0.32
Music Directors and Composers	0.24	0.34	0.26	0.32
Musical Instrument Repairers and Tuners	0.57	0.92	0.60	0.84
Musicians and Singers	0.31	0.32	0.32	0.32
Photographers	0.44	0.43	0.50	0.49
Producers and Directors	0.19	0.32	0.15	0.26
Public Relations Managers	1.56	0.32	1.28	0.20
Public Relations Specialists	0.23	0.26	0.27	0.33
Radio and Television Announcers	0.34	1.05	0.35	1.39
Set and Exhibit Designers	0.11	0.24	0.34	0.31
Sound Engineering Technicians	0.00	0.30	0.00	0.22
Technical Writers	0.28	0.36	0.46	0.43
Writers and Authors	0.36	0.35	0.37	0.35

Source: Economic Modeling Specialists, Inc. Complete Employment

Chart #82

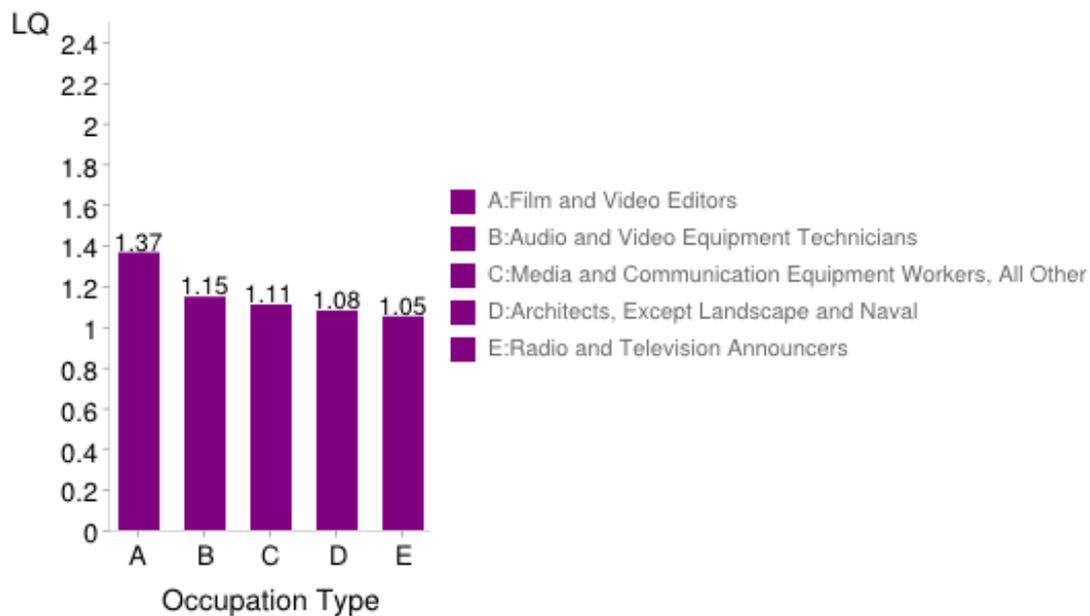
Top 5 Location Quotients by Occupation vs. Statewide Occupations 2011



Source: Economic Modeling Specialists, Inc. Complete Employment

Chart #83

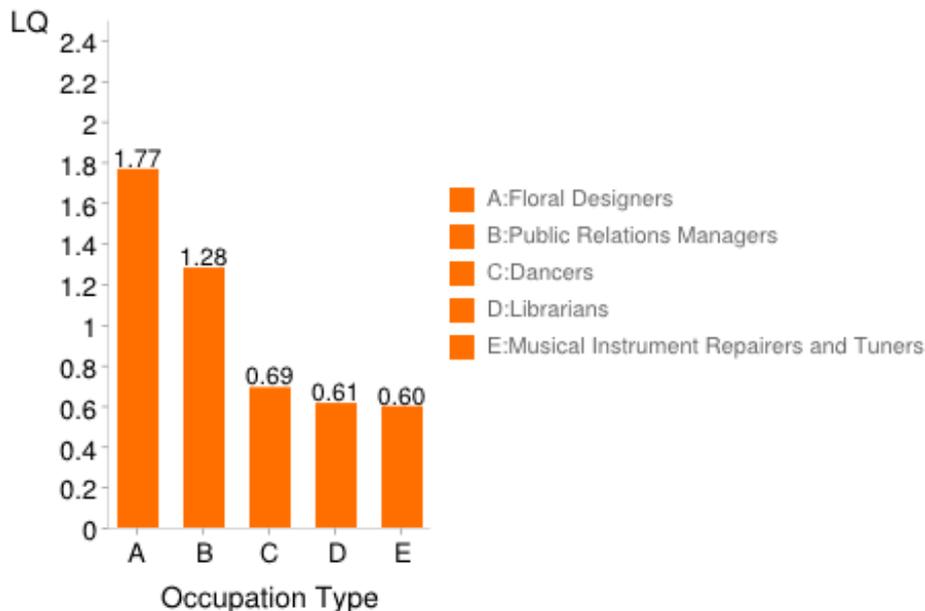
Top 5 Location Quotients by Occupation vs. Statewide Occupations 2012



Source: Economic Modeling Specialists, Inc. Complete Employment

Chart #84

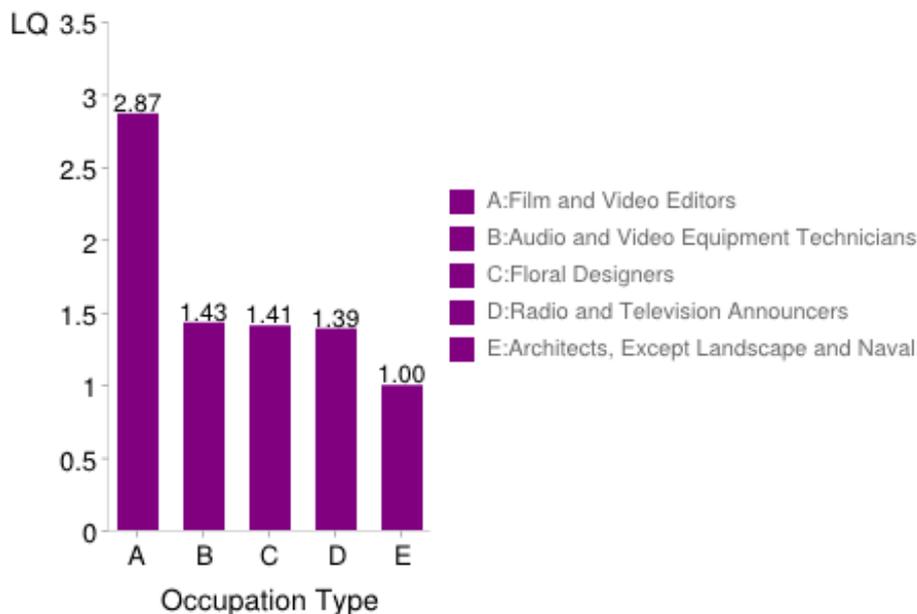
Top 5 Location Quotients by Occupation vs. Nationwide Occupations 2011



Source: Economic Modeling Specialists, Inc. Complete Employment

Chart #85

Top 5 Location Quotients by Occupation vs. Nationwide Occupations, 2012



Source: Economic Modeling Specialists, Inc. Complete Employment

Wasatch Front North ESA Occupational Information

In 2012, the Wasatch Front North ESA had 6,429 creative jobs and an occupational index of 0.75. Between 2011 and 2012, 172 jobs linked to creative economy were added to this area’s workforce at a rate of 2.75%. Film and video editors, sound engineering technicians, and musical instrument repairers and tuners experienced an increase in jobs at a substantial rate, while music directors and composers and media and communication workers lost positions. In 2012, musical instrument repairers and tuners, technical writers, and actors had significant concentrations of employment when the Wasatch Front North ESA is compared to Utah.

Table #39

Wasatch Front North ESA Creative Jobs by Occupation 2011=2012

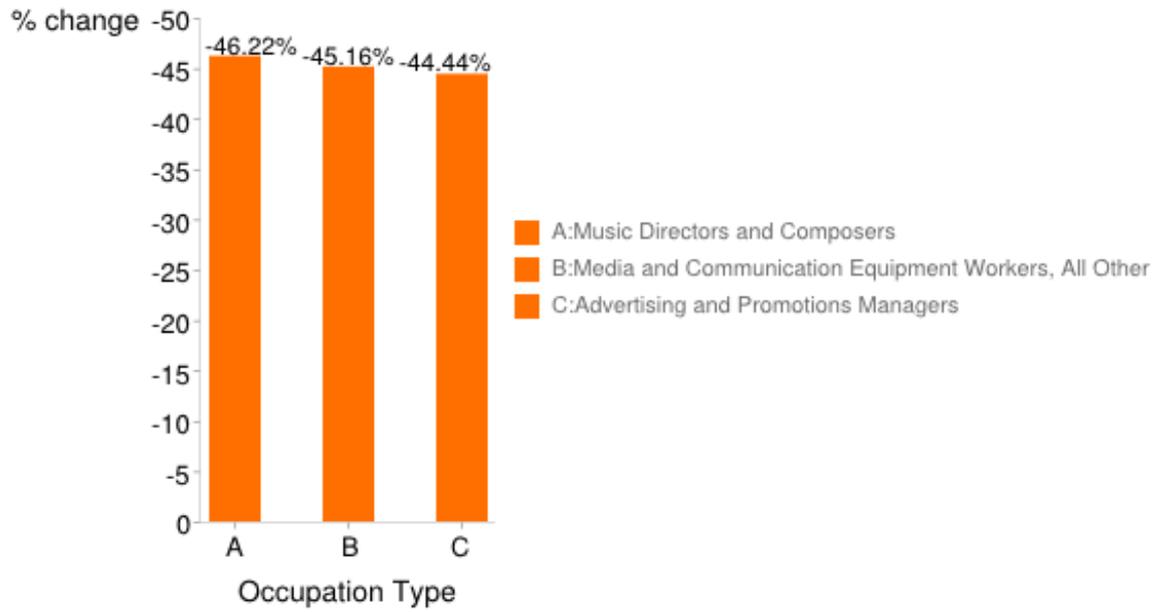
Regions: Weber, Morgan, Davis

Occupation Type	2011 Jobs	2012 Jobs	%Change
Actors	65	143	120.00
Advertising and Promotions Managers	54	30	-44.44
Agents and Business Managers of Artists, Performers, and Athletes	88	81	-7.95
Architects, Except Landscape and Naval	191	187	-2.09
Art Directors	278	285	2.52
Audio and Video Equipment Technicians	36	64	77.78
Broadcast Technicians	20	21	5.00
Camera Operators, Television, Video, and Motion Picture	32	34	6.25
Choreographers	16	15	-6.25
Commercial and Industrial Designers	138	104	-24.64
Dancers	23	37	60.87
Directors, Religious Activities	29	48	65.52
Editors	130	217	66.92
Fashion Designers	38	33	-13.16
Film and Video Editors	20	69	245.00
Fine Artists including Painters, Sculptors, and Illustrators	98	149	52.04
Floral Designers	180	196	8.89
Graphic Designers	671	632	-5.81
Interior Designers	96	194	102.08
Landscape Architects	44	34	-22.73
Librarians	58	80	37.93
Media and Communication Equipment Workers, All Other	31	17	-45.16
Media and Communication Workers, All Other	75	60	-20.00
Multi-Media Artists and Animators	276	216	-21.74
Music Directors and Composers	119	64	-46.22
Musical Instrument Repairers and Tuners	20	47	135.00
Musicians and Singers	588	605	2.89
Photographers	1,532	1,462	-4.57
Producers and Directors	67	134	100.00
Public Relations Managers	35	22	-37.14
Public Relations Specialists	330	298	-9.70
Radio and Television Announcers	89	76	-14.61
Set and Exhibit Designers	19	25	31.58
Sound Engineering Technicians	8	23	187.50
Technical Writers	140	128	-8.57
Writers and Authors	623	599	-3.85
Total	6,257	6,429	2.75

Source: Economic Modeling Specialists, Inc. Complete Employment

Chart #86

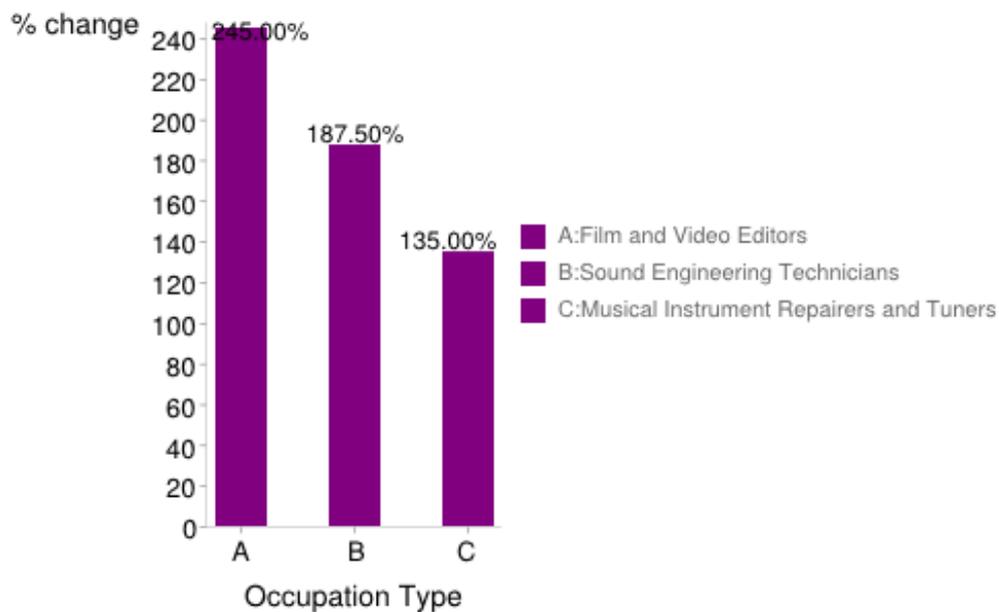
Top 3 Negative % Change by Occupation 2011-2012



Source: Economic Modeling Specialists, Inc. Complete Employment

Chart #87

Top 3 Positive % Change by Occupation 2011-2012



Source: Economic Modeling Specialists, Inc. Complete Employment

Table #40

Wasatch Front North ESA Creative Jobs by Location Quotient 2011-2012

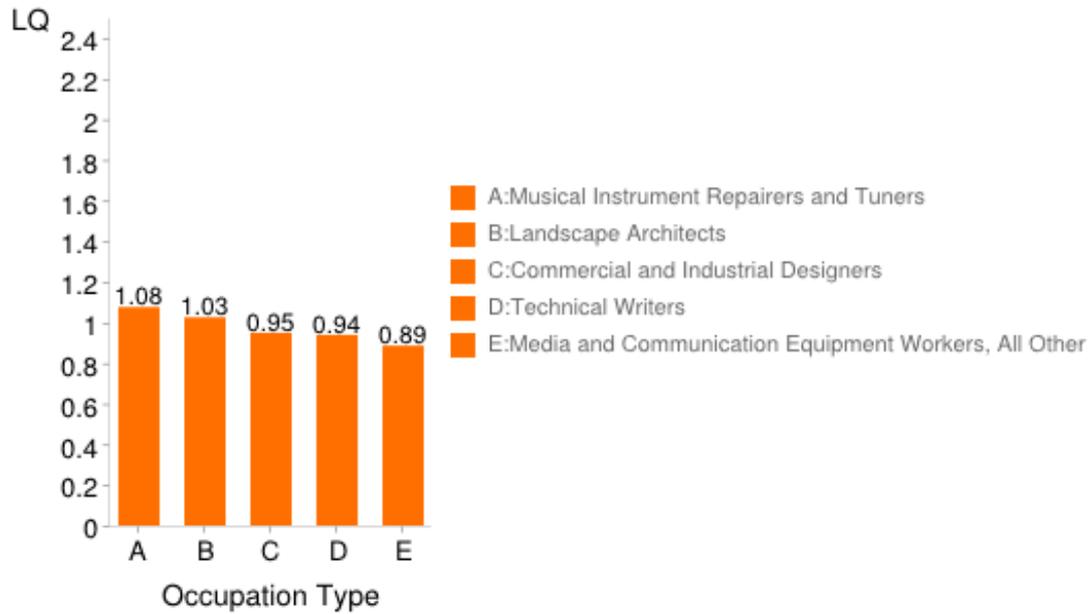
Regions: Weber, Morgan, Davis

Occupation Type	2011 State LQ	2012 State LQ	2011 National LQ	2012 National LQ
Actors	0.63	0.88	0.45	0.61
Advertising and Promotions Managers	0.70	0.53	0.54	0.38
Agents and Business Managers of Artists, Performers, and Athletes	0.81	0.84	0.79	0.77
Architects, Except Landscape and Naval	0.74	0.69	0.65	0.64
Art Directors	0.81	0.85	0.80	0.82
Audio and Video Equipment Technicians	0.28	0.39	0.31	0.49
Broadcast Technicians	0.29	0.27	0.29	0.35
Camera Operators, Television, Video, and Motion Picture	0.67	0.47	0.59	0.59
Choreographers	0.61	0.73	0.40	0.52
Commercial and Industrial Designers	0.95	0.79	1.42	0.96
Dancers	0.56	0.43	0.75	0.58
Directors, Religious Activities	0.12	0.18	0.14	0.20
Editors	0.58	0.71	0.48	0.60
Fashion Designers	0.86	0.87	0.71	0.65
Film and Video Editors	0.47	0.53	0.42	1.12
Fine Artists including Painters, Sculptors, and Illustrators	0.85	0.77	0.91	0.90
Floral Designers	0.85	0.79	1.12	1.15
Graphic Designers	0.76	0.74	0.98	0.86
Interior Designers	0.64	0.79	0.65	0.77
Landscape Architects	1.03	0.78	0.84	0.68
Librarians	0.27	0.46	0.21	0.31
Media and Communication Equipment Workers, All Other	0.89	0.60	0.83	0.47
Media and Communication Workers, All Other	0.79	0.81	0.64	0.63
Multi-Media Artists and Animators	0.82	0.80	0.85	0.84
Music Directors and Composers	0.46	0.42	0.49	0.39
Musical Instrument Repairers and Tuners	1.08	1.04	1.14	0.95
Musicians and Singers	0.67	0.74	0.69	0.74
Photographers	0.85	0.86	0.97	0.99
Producers and Directors	0.40	0.68	0.33	0.55
Public Relations Managers	0.37	0.34	0.30	0.21
Public Relations Specialists	0.52	0.49	0.60	0.63
Radio and Television Announcers	0.57	0.55	0.59	0.72
Set and Exhibit Designers	0.19	0.58	0.62	0.74
Sound Engineering Technicians	0.32	0.65	0.22	0.49
Technical Writers	0.94	0.88	1.53	1.05
Writers and Authors	0.85	0.83	0.87	0.84

Source: Economic Modeling Specialists, Inc. Complete Employment

Chart #88

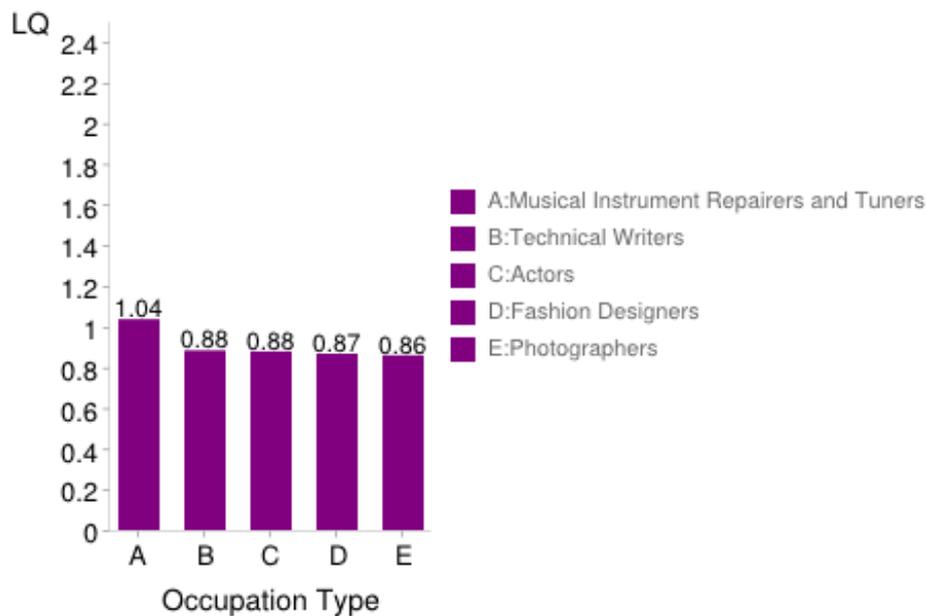
Top 5 Location Quotients by Occupation vs. Statewide Occupations 2011



Source: Economic Modeling Specialists, Inc. Complete Employment

Chart #89

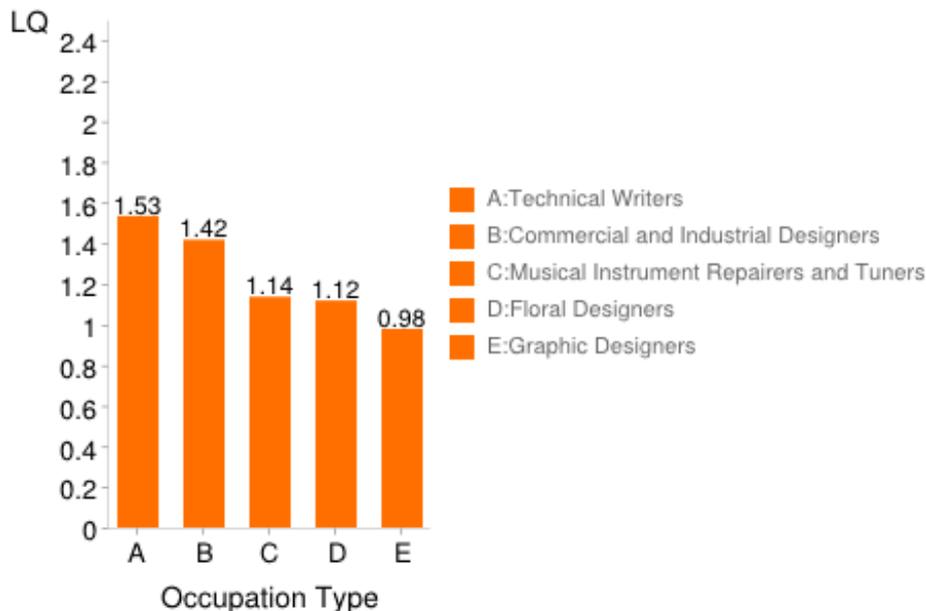
Top 5 Location Quotients by Occupation vs. Statewide Occupations 2012



Source: Economic Modeling Specialists, Inc. Complete Employment

Chart #90

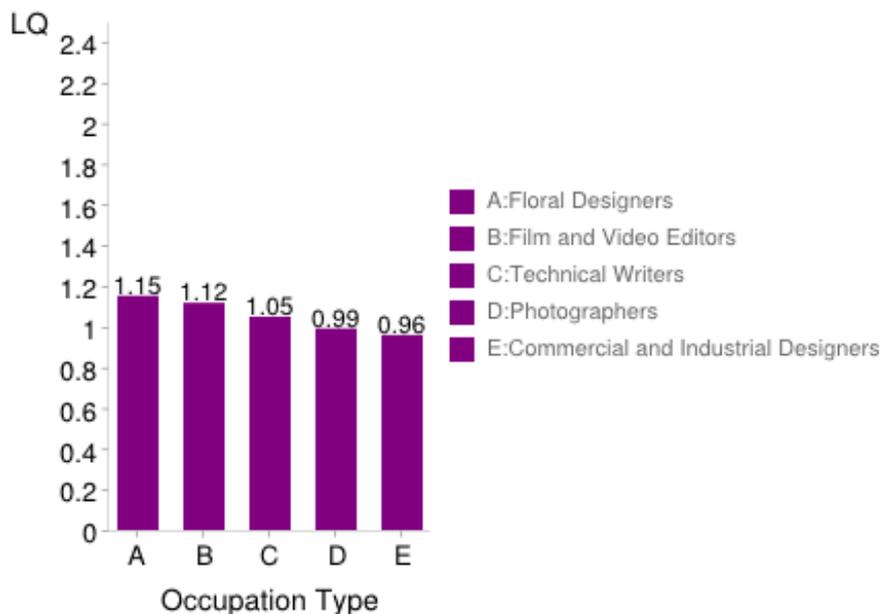
Top 5 Location Quotients by Occupation vs. Nationwide Occupations 2011



Source: Economic Modeling Specialists, Inc. Complete Employment

Chart #91

Top 5 Location Quotients by Occupation vs. Nationwide Occupations 2012



Source: Economic Modeling Specialists, Inc. Complete Employment

Wasatch Front South ESA Occupational Information

This ESA had 22,296 creative workers--the most jobs of any ESA in Utah. The region lost 1,206 positions linked to the creative economy at a rate of 5.13% from 2011 and 2012. Set and exhibit designers, music directors and composers, and public relations managers contributed to the ESA's overall decline in creative jobs. Film and video editors, musical instrument repairers and tuners, and dancers had considerable job growth rates between 2011 and 2012. Directors of religious activities, broadcast technicians, and public relations managers had the three highest location quotients in 2012 when the Wasatch Front South ESA is compared to Utah.

Table #41

Wasatch Front South ESA Creative Jobs by Occupation 2011-2012

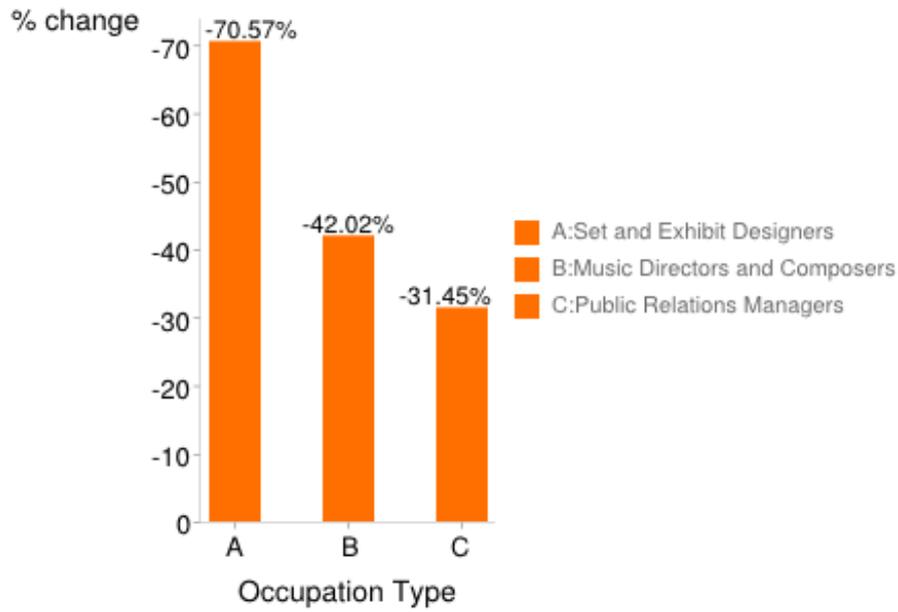
Regions: Tooele, Salt Lake

Occupation Type	2011 Jobs	2012 Jobs	%Change
Actors	279	332	19.00
Advertising and Promotions Managers	214	162	-24.30
Agents and Business Managers of Artists, Performers, and Athletes	245	200	-18.37
Architects, Except Landscape and Naval	713	736	3.23
Art Directors	788	735	-6.73
Audio and Video Equipment Technicians	460	521	13.26
Broadcast Technicians	253	306	20.95
Camera Operators, Television, Video, and Motion Picture	116	216	86.21
Choreographers	52	54	3.85
Commercial and Industrial Designers	405	305	-24.69
Dancers	107	203	89.72
Directors, Religious Activities	1,142	1,266	10.86
Editors	632	688	8.86
Fashion Designers	101	90	-10.89
Film and Video Editors	111	304	173.87
Fine Artists including Painters, Sculptors, and Illustrators	241	336	39.42
Floral Designers	474	589	24.26
Graphic Designers	2,226	2,090	-6.11
Interior Designers	384	577	50.26
Landscape Architects	100	119	19.00
Librarians	470	404	-14.04
Media and Communication Equipment Workers, All Other	94	67	-28.72
Media and Communication Workers, All Other	200	151	-24.50
Multi-Media Artists and Animators	711	534	-24.89
Music Directors and Composers	921	534	-42.02
Musical Instrument Repairers and Tuners	41	84	104.88
Musicians and Singers	2,472	2,090	-15.45
Photographers	3,890	3,436	-11.67
Producers and Directors	471	515	9.34
Public Relations Managers	337	231	-31.45
Public Relations Specialists	1,936	1,910	-1.34
Radio and Television Announcers	384	413	7.55
Set and Exhibit Designers	401	118	-70.57
Sound Engineering Technicians	83	92	10.84
Technical Writers	407	392	-3.69
Writers and Authors	1,641	1,496	-8.84
Total	23,502	22,296	-5.13

Source: Economic Modeling Specialists, Inc. Complete Employment

Chart #92

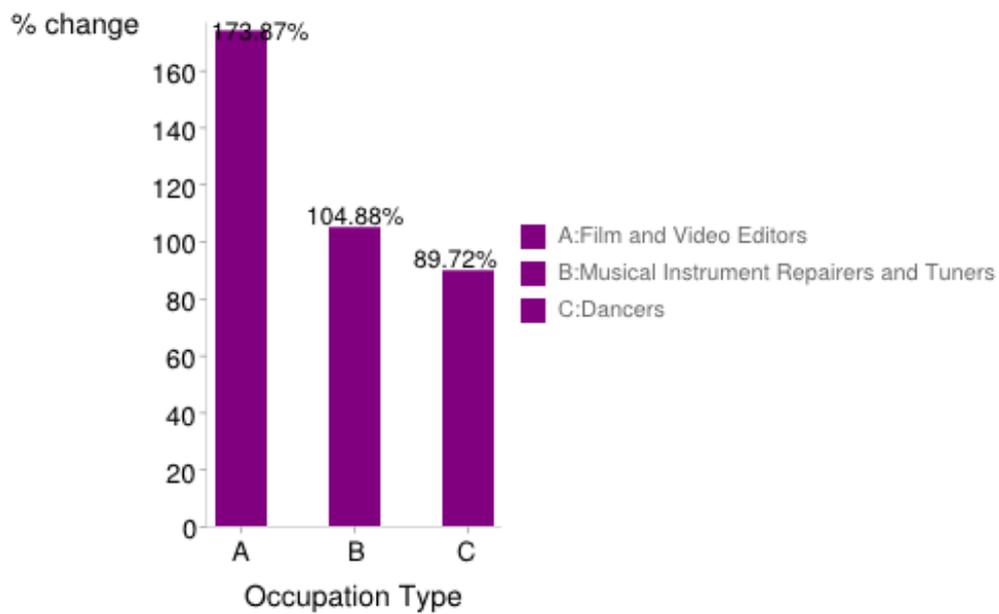
Top 3 Negative % Change by Occupation 2011-2012



Source: Economic Modeling Specialists, Inc. Complete Employment

Chart #93

Top 3 Positive % Change by Occupation 2011-2012



Source: Economic Modeling Specialists, Inc. Complete Employment

Table #42

Wasatch Front South ESA Creative Jobs by Location Quotient 2011-2012

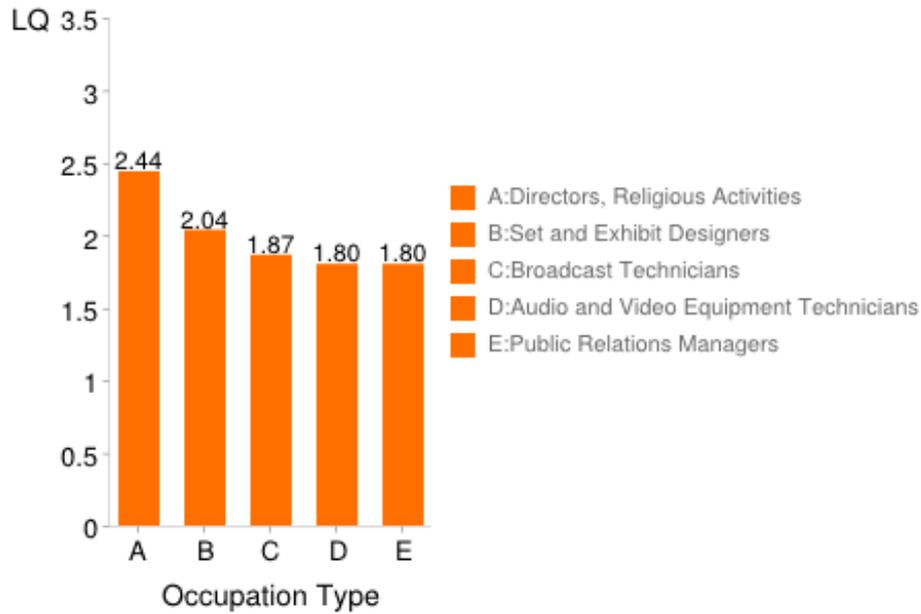
Regions: Tooele, Salt Lake

Occupation Type	2011 State LQ	2012 State LQ	2011 National LQ	2012 National LQ
Actors	1.37	1.03	0.97	0.71
Advertising and Promotions Managers	1.40	1.45	1.08	1.04
Agents and Business Managers of Artists, Performers, and Athletes	1.14	1.05	1.11	0.95
Architects, Except Landscape and Naval	1.39	1.37	1.22	1.27
Art Directors	1.15	1.10	1.14	1.07
Audio and Video Equipment Technicians	1.80	1.60	1.99	2.00
Broadcast Technicians	1.87	2.00	1.84	2.57
Camera Operators, Television, Video, and Motion Picture	1.23	1.50	1.08	1.88
Choreographers	1.00	1.32	0.65	0.95
Commercial and Industrial Designers	1.41	1.16	2.10	1.41
Dancers	1.31	1.20	1.77	1.61
Directors, Religious Activities	2.44	2.38	2.83	2.71
Editors	1.42	1.13	1.19	0.96
Fashion Designers	1.15	1.19	0.95	0.89
Film and Video Editors	1.31	1.18	1.18	2.48
Fine Artists including Painters, Sculptors, and Illustrators	1.06	0.87	1.13	1.03
Floral Designers	1.12	1.19	1.49	1.74
Graphic Designers	1.27	1.23	1.64	1.43
Interior Designers	1.29	1.18	1.31	1.16
Landscape Architects	1.18	1.37	0.96	1.19
Librarians	1.11	1.16	0.86	0.79
Media and Communication Equipment Workers, All Other	1.36	1.20	1.27	0.94
Media and Communication Workers, All Other	1.06	1.03	0.86	0.80
Multi-Media Artists and Animators	1.06	1.00	1.11	1.04
Music Directors and Composers	1.79	1.77	1.92	1.66
Musical Instrument Repairers and Tuners	1.11	0.93	1.18	0.86
Musicians and Singers	1.42	1.29	1.46	1.29
Photographers	1.09	1.02	1.24	1.17
Producers and Directors	1.41	1.31	1.15	1.06
Public Relations Managers	1.80	1.79	1.48	1.13
Public Relations Specialists	1.53	1.59	1.79	2.02
Radio and Television Announcers	1.25	1.50	1.28	1.98
Set and Exhibit Designers	2.04	1.38	6.56	1.76
Sound Engineering Technicians	1.66	1.31	1.16	0.98
Technical Writers	1.38	1.36	2.25	1.62
Writers and Authors	1.13	1.05	1.15	1.05

Source: Economic Modeling Specialists, Inc. Complete Employment

Chart #94

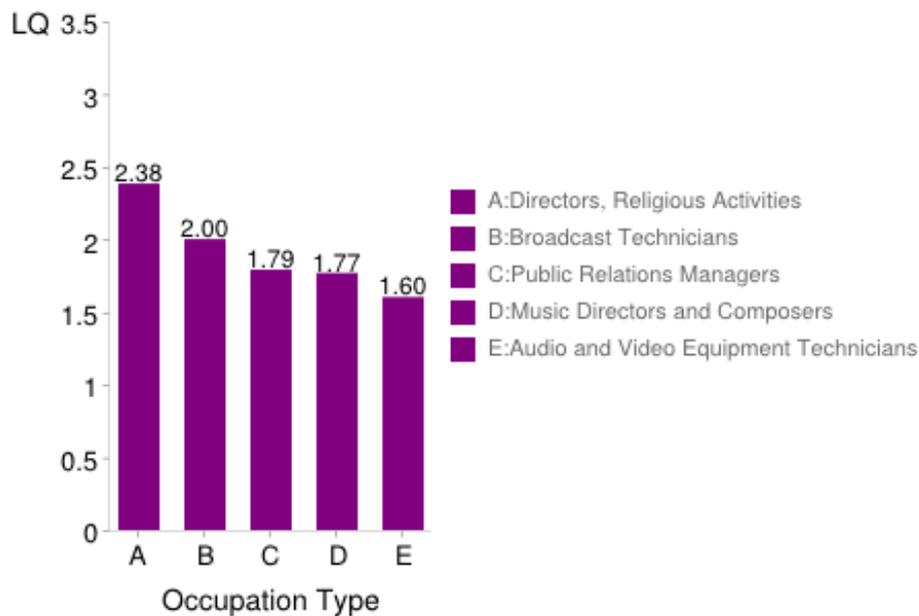
Top 5 Location Quotients by Occupation vs. Statewide Occupations 2011



Source: Economic Modeling Specialists, Inc. Complete Employment

Chart #95

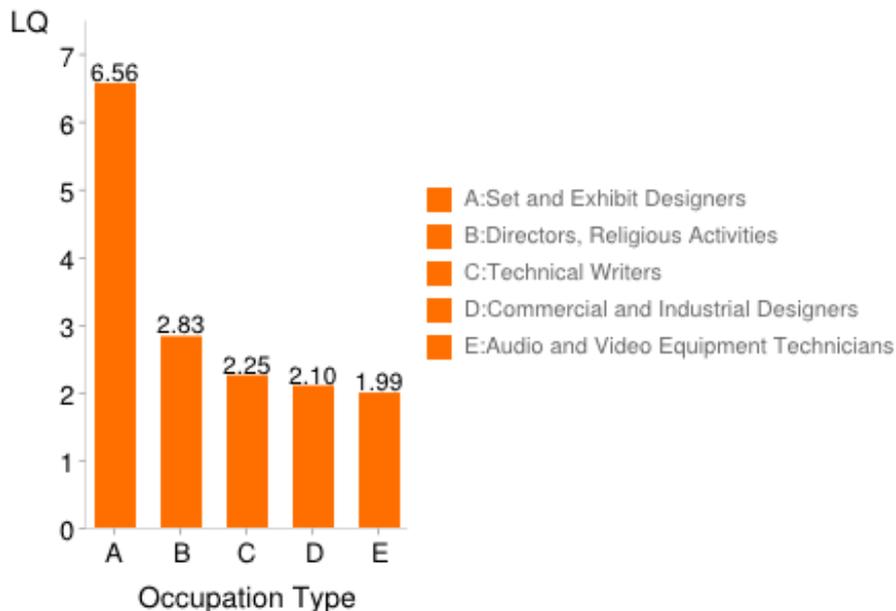
Top 5 Location Quotients by Occupation vs. Statewide Occupations 2012



Source: Economic Modeling Specialists, Inc. Complete Employment

Chart #96

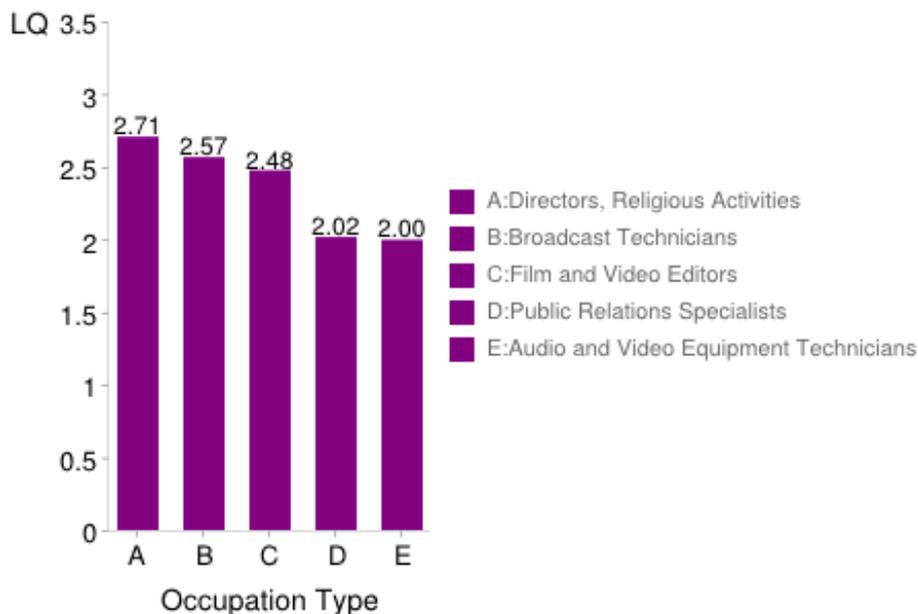
Top 5 Location Quotients by Occupation vs. Nationwide Occupations 2011



Source: Economic Modeling Specialists, Inc. Complete Employment

Chart #97

Top 5 Location Quotients by Occupation vs. Nationwide Occupations 2012



Source: Economic Modeling Specialists, Inc. Complete Employment

2012 Utah Non-Profit Arts and Arts-Active Organization Counts

To view detailed information regarding the number of non-profit arts and arts-active organizations located in Utah, see Table #43 and Charts #98 and #99. The State of Utah had 271 non-profit arts-related organizations in 2012. Theater organizations had the largest proportional share of arts organizations in this region, while historical organizations made up the largest proportional share of the state’s arts-active organizations in 2012.

Table #43

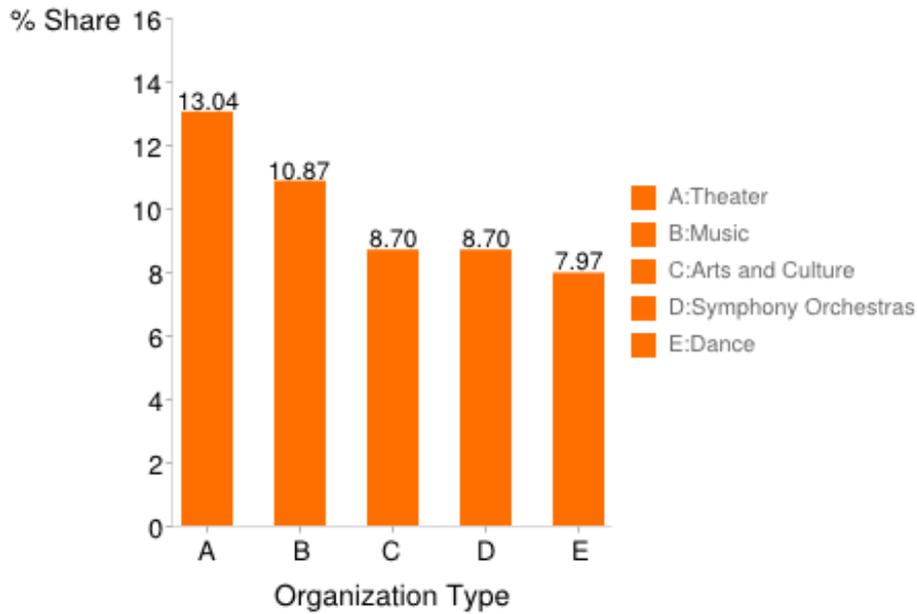
Utah Non-Profit Arts and Arts-Active Organization by Type 2012

Region: Utah

Arts Organizations 2012	Number	Share	Arts-Active Organizations 2012	Number	Share
Art Museums	2	1.45%	Other Arts & Culture Organizations	4	3.01%
Arts & Culture	12	8.70%	Fund Raising & Fund Distribution	12	9.02%
Arts & Humanities Councils & Agencies	11	7.97%	Management & Technical Assistance	0	0.00%
Arts Education	7	5.07%	Professional Societies & Associations	4	3.01%
Arts Services	0	0.00%	Single Organization Support	7	5.26%
Alliances & Advocacy	5	3.62%	Other Arts & Culture Support Organizations	3	2.26%
Ballet	9	6.52%	Children's Museums	1	0.75%
Bands & Ensembles	3	2.17%	Commemorative Events	2	1.50%
Dance	11	7.97%	Community Celebrations	2	1.50%
Film & Video	9	6.52%	Cultural/Ethnic Awareness	17	12.78%
Folk Arts	3	2.17%	Fairs	3	2.26%
Music	15	10.87%	Folk Arts Museums	0	0.00%
Opera	2	1.45%	Historical Organizations	21	15.79%
Performing Arts	4	2.90%	Historical Societies & Historic Preservation	14	10.53%
Performing Arts Centers	2	1.45%	History Museums	7	5.26%
Singing & Choral Groups	6	4.35%	Humanities	9	6.77%
Symphony Orchestras	12	8.70%	Media & Communications	2	1.50%
Theater	18	13.04%	Museums	10	7.52%
Visual Arts	7	5.07%	Natural History & Natural Science Museums	2	1.50%
			Performing Arts School	8	6.02%
			Printing & Publishing	2	1.50%
			Radio	3	2.26%
			Research Institutes & Public Policy Analysis	0	0.00%
			Science & Technology Museums	0	0.00%
			Television	0	0.00%
Totals	138	100%	Totals	133	100%

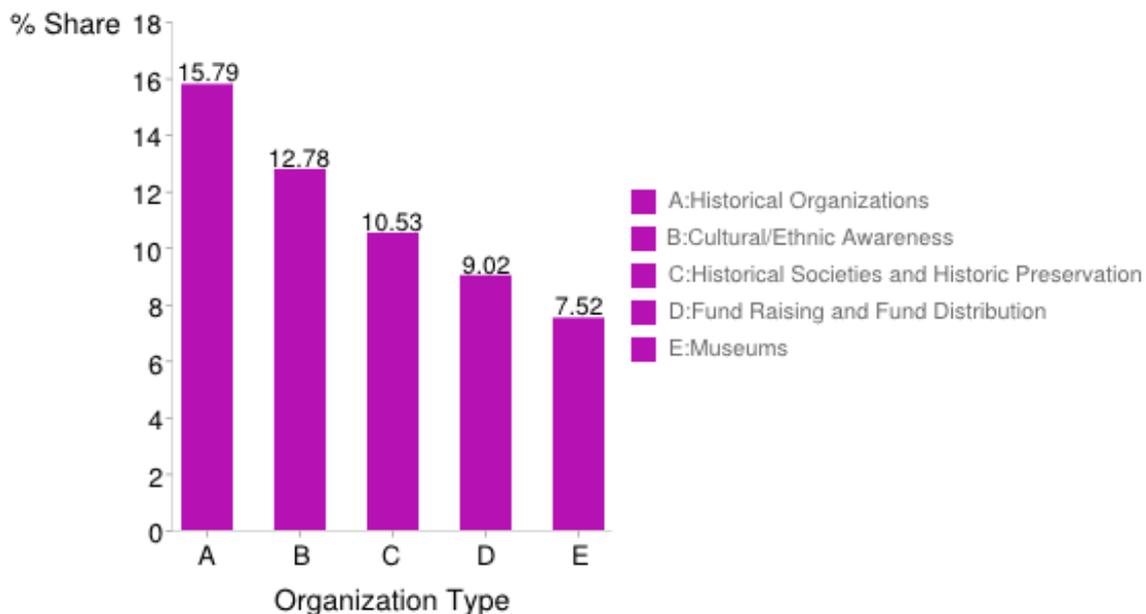
Source: National Center for Charitable Statistics, Core PC Database for Arts, Culture and Humanities Organizations

Chart #98
Arts Organizations % Share 2012



Source: National Center for Charitable Statistics, Core PC Database for Arts, Culture and Humanities Organizations

Chart #99
Arts-Active Organizations % Share 2012



Source: National Center for Charitable Statistics, Core PC Database for Arts, Culture and Humanities Organizations

2012 Non-Profit Arts Organization Income and Index Values by ESA

Arts organizations are generally qualified within the CVI™ as organizations with a primary mission in presenting or serving media that are traditionally categorized as the arts. These types of organizations include the traditionally subsidized arts, such as visual arts museums, the symphony, the opera, the ballet, and the theater. In 2012, \$111.5 million in revenues were generated by non-profit arts organizations within Utah. The greatest proportion of these revenues came from program revenues, gifts, and contributions in 2012.

The organization revenues measured within this study can be affected by the number of organizations reporting from year to year, categorization and general reporting errors as submitted by individual agencies, disbursements

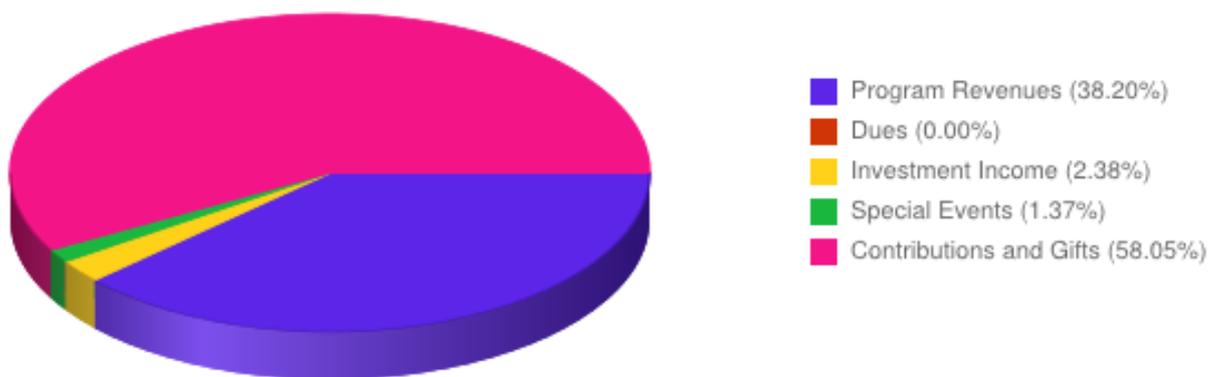
of federal grants, and individual organizations' fundraising efforts, such as capital campaigns. Generally, these fluctuations occur throughout non-profit revenue measurements across the nation as reported in this research. As a result, the annual index values provide a more informative indicator of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

Table #44
Non-Profit Arts Organization Revenue by ESA 2012 (Summary)

Region	Program Revenues	Investment Income	Special Events	Contributions, Gifts & Grants	Membership Dues	Total Revenues
UT-Bear River, ESA	\$2,045,094	\$93,581	\$66,584	\$3,269,165	\$0	\$5,474,424
UT-Castle Country, ESA	\$0	\$0	\$0	\$0	\$0	\$0
UT-Central Utah, ESA	\$1,825	\$0	\$11,213	\$63,204	\$0	\$76,242
UT-Mountainland, ESA	\$11,273,307	\$545,248	\$634,155	\$19,582,733	\$0	\$32,035,443
UT-Southeast, ESA	\$170,633	\$11,201	\$1,766	\$305,459	\$0	\$489,059
UT-Southwest, ESA	\$8,303,359	\$3,472	\$192,039	\$6,912,716	\$0	\$15,411,586
UT-Uintah, ESA	\$40,877	\$73	\$0	\$41,400	\$0	\$82,350
UT-Wasatch Front North, E..	\$1,766,488	\$66,917	\$21,768	\$6,762,373	\$0	\$8,617,546
UT-Wasatch Front South ES..	\$18,986,763	\$1,930,054	\$598,343	\$27,782,348	\$0	\$49,297,508
Totals	\$42,588,346	\$2,650,546	\$1,525,868	\$64,719,398	\$0	\$111,484,158

Source: National Center for Charitable Statistics, Core PC Database for Arts, Culture and Humanities Organizations. The IRS changed the reporting of DUES on Form 990 and is now captured in the Program Revenues category.

Chart #100
Non-Profit Arts Organizations Income 2012



Source: National Center for Charitable Statistics, Core PC Database for Arts, Culture and Humanities Org. The IRS changed the reporting of DUES on Form 990 and is now captured in the Program Revenues category.

Table #45
Non-Profit Arts Organization Index by ESA 2012 (Summary)

Region	Total Revenues	Per Capita	Index
UT-Bear River, ESA	\$5,474,424	32.00	0.71
UT-Castle Country, ESA	\$0	0.00	0.00
UT-Central Utah, ESA	\$76,242	1.14	0.03
UT-Mountainland, ESA	\$32,035,443	51.54	1.15
UT-Southeast, ESA	\$489,059	19.94	0.44
UT-Southwest, ESA	\$15,411,586	72.61	1.62
UT-Uintah, ESA	\$82,350	1.51	0.03
UT-Wasatch Front North, ESA	\$8,617,546	15.18	0.34
UT-Wasatch Front South ESA	\$49,297,508	43.69	0.97
Totals	\$111,484,158	38.72	0.86

Source: National Center for Charitable Statistics, Core PC Database for Arts, Culture and Humanities Org. The IRS changed the reporting of DUES on Form 990 and is now captured in the Program Revenues category.

2012 Non-Profit Arts-Active Organization Income and Index Values by ESA

Arts-active organizations are generally qualified within the CVI™ as organizations that do not have primary missions related to serving or presenting the arts, but do conduct a number of activities that can be considered "arts-based." For example, within any history museum, there is a significant amount of arts activity associated with exhibit design. Additionally, there are inherently close ties between humanities, culture, and arts organizations. In 2012, \$44.4 million in revenues were generated by non-profit arts-active organizations within the State of Utah.

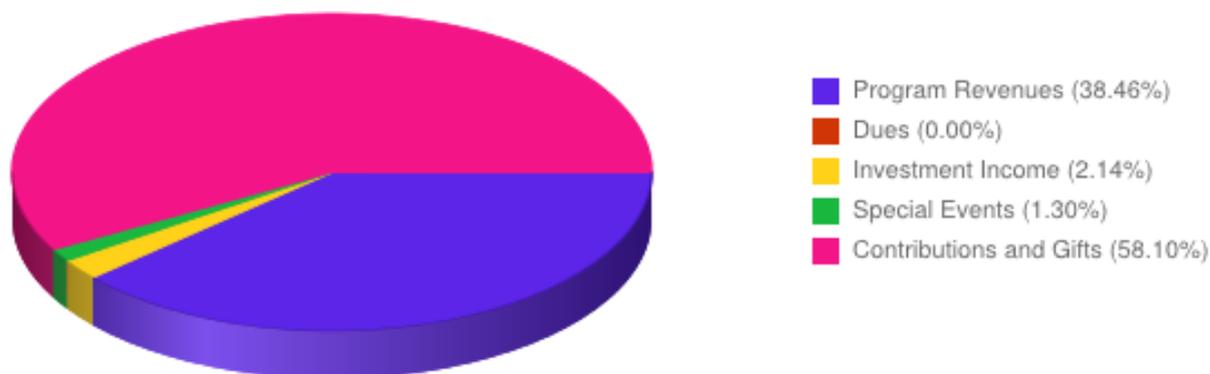
Table #46
Non-Profit Arts-Active Organization Revenue by ESA 2012 (Summary)

Region	Program Revenues	Investment Income	Special Events	Contributions, Gifts & Grants	Membership Dues	Total Revenues
UT-Bear River, ESA	\$471,452	\$210,901	\$5,378	\$727,878	\$0	\$1,415,609
UT-Castle Country, ESA	\$0	\$0	\$0	\$100	\$0	\$100
UT-Central Utah, ESA	\$138,545	\$12,271	\$22,818	\$1,271,513	\$0	\$1,445,147
UT-Mountainland, ESA	\$2,895,897	\$305,185	\$179,013	\$7,289,117	\$0	\$10,669,212
UT-Southeast, ESA	\$329,723	\$462	\$3,789	\$450,266	\$0	\$784,240
UT-Southwest, ESA	\$220,622	\$6,141	\$32,038	\$523,541	\$0	\$782,342
UT-Uintah, ESA	\$403,909	\$12,363	\$0	\$85,533	\$0	\$501,805
UT-Wasatch Front North, E..	\$2,174,377	\$4,359	\$9,524	\$1,182,079	\$0	\$3,370,339
UT-Wasatch Front South ES..	\$10,427,357	\$396,902	\$322,515	\$14,245,950	\$0	\$25,392,724
Totals	\$17,061,882	\$948,584	\$575,075	\$25,775,977	\$0	\$44,361,518

Source: National Center for Charitable Statistics, Core PC Database for Arts, Culture and Humanities Organizations. The IRS changed the reporting of DUES on Form 990 and is now captured in the Program Revenues category.

Chart #101

Non-Profit Arts-Active Organizations Income 2012



Source: National Center for Charitable Statistics, Core PC Database for Arts, Culture and Humanities Org. The IRS changed the reporting of DUES on Form 990 and is now captured in the Program Revenues category.

Table #47

Non-Profit Arts-Active Organization Income by ESA 2012 (Summary)

Region	Total Revenues	Per Capita	Index
UT-Bear River, ESA	\$1,415,609	8.28	0.16
UT-Castle Country, ESA	\$100	0.00	0.00
UT-Central Utah, ESA	\$1,445,147	21.62	0.42
UT-Mountainland, ESA	\$10,669,212	17.16	0.33
UT-Southeast, ESA	\$784,240	31.98	0.62
UT-Southwest, ESA	\$782,342	3.69	0.07
UT-Uintah, ESA	\$501,805	9.21	0.18
UT-Wasatch Front North, ESA	\$3,370,339	5.94	0.12
UT-Wasatch Front South ESA	\$25,392,724	22.50	0.43
Totals	\$44,361,518	15.41	0.30

Source: National Center for Charitable Statistics, Core PC Database for Arts, Culture and Humanities Org. The IRS changed the reporting of DUES on Form 990 and is now captured in the Program Revenues category.

2012 Photography Store Sales by ESA

This category comprises establishments primarily engaged in either retailing new cameras, photographic equipment and photographic supplies or retailing new cameras and photographic equipment in combination with activities, such as repair services and film developing (U.S. Census Bureau). Table #48 summarizes sales for these types of businesses within Utah for 2012. In 2012, the state had total sales of \$17 million, \$5.89 per capita, and an individual CVI™ value of 1.26. The Mountainland ESA and Wasatch Front South ESA both had individual index values that surpassed the national average in 2012.

Table #48
Photography Stores Sales by ESA 2012 (Summary)

Region	Photography Store Sales	Per Capita	Index
UT-Bear River, ESA	\$384,000	2.24	0.48
UT-Castle Country, ESA	\$16,000	0.49	0.11
UT-Central Utah, ESA	\$0	0.00	0.00
UT-Mountainland, ESA	\$5,700,000	9.17	1.96
UT-Southeast, ESA	\$0	0.00	0.00
UT-Southwest, ESA	\$37,000	0.17	0.04
UT-Uintah, ESA	\$40,000	0.73	0.16
UT-Wasatch Front North, ESA	\$2,639,000	4.65	0.99
UT-Wasatch Front South ESA	\$8,152,000	7.22	1.54
Totals	\$16,968,000	5.89	1.26

Source: Economic Modeling Specialists, Inc.

2012 Music Store Sales by ESA

This industry comprises establishments primarily engaged in retailing new musical instruments, sheet music and related supplies, or retailing new products in combination with musical instrument repair, rental, or music instruction (U.S. Census Bureau). Table #49 summarizes sales within these types of businesses in this state. Utah had music store sales of \$40.2, \$13.95 per capita, and an above-average index value of 1.33.

Table #49
Music Stores Sales by ESA 2012 (Summary)

Region	Music Store Sales	Per Capita	Index
UT-Bear River, ESA	\$391,000	2.29	0.22
UT-Castle Country, ESA	\$612,000	18.76	1.79
UT-Central Utah, ESA	\$434,000	6.49	0.62
UT-Mountainland, ESA	\$7,912,000	12.73	1.22
UT-Southeast, ESA	\$0	0.00	0.00
UT-Southwest, ESA	\$1,588,000	7.48	0.72
UT-Uintah, ESA	\$0	0.00	0.00
UT-Wasatch Front North, ESA	\$4,292,000	7.56	0.72
UT-Wasatch Front South ESA	\$24,926,000	22.09	2.11
Totals	\$40,155,000	13.95	1.33

Source: Economic Modeling Specialists, Inc.

2012 Book and Record Store Sales by ESA

This CVI™ category comprises establishments primarily engaged in retailing new books as well as establishments primarily engaged in retailing new prerecorded audio and video tapes, CDs and records (U.S. Census Bureau). Table #50 summarizes sales within these types of businesses within the State of Utah. Most ESAs performed well

in this category, including the Southeast ESA, which had an index value of 5.72. Utah had \$118.1 million in sales, \$41.01 per capita, and an individual CVI™ value that exceeded the national average of 1.40 in this category.

Table #50
Book and Record Stores Sales by ESA 2012 (Summary)

Region	Bookstore and Record Store Sales	Per Capita	Index
UT-Bear River, ESA	\$6,999,000	40.92	1.40
UT-Castle Country, ESA	\$17,000	0.52	0.02
UT-Central Utah, ESA	\$523,000	7.83	0.27
UT-Mountainland, ESA	\$23,837,000	38.35	1.31
UT-Southeast, ESA	\$4,106,000	167.41	5.72
UT-Southwest, ESA	\$10,816,000	50.96	1.74
UT-Uintah, ESA	\$392,000	7.19	0.25
UT-Wasatch Front North, ESA	\$21,254,000	37.44	1.28
UT-Wasatch Front South ESA	\$50,148,000	44.44	1.52
Totals	\$118,092,000	41.01	1.40

Source: Economic Modeling Specialists, Inc.

2012 Art Dealer Revenues by ESA

This category includes establishments primarily engaged in retailing original and limited edition artworks (U.S. Census Bureau). Table #51 summarizes sales within these types of businesses in Utah. The state had art dealer revenues of \$41.7 million, \$14.50 per capita, and an individual CVI™ value of 1.01 in 2012.

Table #51
Art Dealer Revenues by ESA 2012 (Summary)

Region	Art dealers	Per Capita	Index
UT-Bear River, ESA	\$1,151,000	6.73	0.47
UT-Castle Country, ESA	\$185,000	5.67	0.39
UT-Central Utah, ESA	\$389,000	5.82	0.40
UT-Mountainland, ESA	\$21,981,000	35.36	2.46
UT-Southeast, ESA	\$910,000	37.10	2.58
UT-Southwest, ESA	\$5,553,000	26.16	1.82
UT-Uintah, ESA	\$55,000	1.01	0.07
UT-Wasatch Front North, ESA	\$2,050,000	3.61	0.25
UT-Wasatch Front South ESA	\$9,467,000	8.39	0.58
Totals	\$41,741,000	14.50	1.01

Source: Economic Modeling Specialists, Inc.

2012 Independent Artist, Writer, and Performer Revenues by ESA

This category includes independent (i.e. freelance) individuals primarily engaged in performing in artistic productions, creating artistic and cultural works or productions, or providing the technical expertise necessary for these productions (U.S. Census Bureau). Table #52 summarizes sales within these types of businesses within the State of Utah. Utah had a total of \$157 million in revenues, \$54.53 per capita, and a 2012 index value of 0.45.

Table #52
Independent Artist Revenues by ESA 2012 (Summary)

Region	Independent artists, writers, and performers	Per Capita	Index
UT-Bear River, ESA	\$5,449,000	31.85	0.26
UT-Castle Country, ESA	\$594,000	18.21	0.15
UT-Central Utah, ESA	\$1,752,000	26.21	0.22
UT-Mountainland, ESA	\$54,622,000	87.87	0.72
UT-Southeast, ESA	\$1,619,000	66.01	0.54
UT-Southwest, ESA	\$7,780,000	36.65	0.30
UT-Uintah, ESA	\$691,000	12.68	0.10
UT-Wasatch Front North, ESA	\$18,814,000	33.14	0.27
UT-Wasatch Front South ESA	\$65,684,000	58.21	0.48
Totals	\$157,005,000	54.53	0.45

Source: Economic Modeling Specialists, Inc.

2012 Performing Arts Participation Revenues by ESA

This category includes theater companies and dinner theaters, musical groups and artists, and other performing arts companies primarily engaged in producing live theatrical productions (U.S. Census Bureau). Table #53 summarizes sales within these types of businesses in Utah. The state had total performing arts participation revenues of \$108.9 million, \$37.83 per capita, and an individual CVI™ value of 0.67 in 2012.

Table #53
Performing Arts Participation Revenues by ESA 2012 (Summary)

Region	Performing Arts Participation	Per Capita	Index
UT-Bear River, ESA	\$4,661,000	27.25	0.48
UT-Castle Country, ESA	\$438,000	13.43	0.24
UT-Central Utah, ESA	\$635,000	9.50	0.17
UT-Mountainland, ESA	\$14,540,000	23.39	0.42
UT-Southeast, ESA	\$268,000	10.93	0.19
UT-Southwest, ESA	\$3,139,000	14.79	0.26
UT-Uintah, ESA	\$242,000	4.44	0.08
UT-Wasatch Front North, ESA	\$11,160,000	19.66	0.35
UT-Wasatch Front South ESA	\$73,845,000	65.44	1.16
Totals	\$108,928,000	37.83	0.67

Source: Economic Modeling Specialists, Inc.

Technical Report and Understanding the CVI™

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

Developing the Creative Vitality™ Index

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

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

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

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

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 non-profit 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 non-profit arts and that the public sector arts agency needs to ensure that such choice is available.

The Relationship of the CVI™ to Economic Impact Studies

Although it evolved from a discussion of whether to commission an economic impact study, the CVI™ is not an economic impact study of the arts. Economic impact studies are enumerations of the total economic value and impact of a specific basket of arts activities on the community, taking into account estimates of the ripple effect on jobs and revenues in other non-related industries. The majority of such studies focus on the non-profit 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 non-profit arts sector as a meaningful component of the larger economic system. The results of such studies are commonly used to argue for the allocation of scarce budget dollars to the arts because a dollar invested in the arts multiplies many times over and helps nurture a more robust overall economy. These studies have also been used to help the arts compete with other discretionary forms of government spending--and often these other interests have their own economic impact studies. The studies have been used most effectively to counteract the misguided notion that funds invested in the non-profit arts are removed from the economy and thus play no role in building or sustaining it.

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

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

Making Use of the Creative Vitality™ Index

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

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

Call the attention of the public to significant changes in the creative economy ecosystem. For example, if contributions from private foundations drop substantially in a year and three major architectural firms leave the area, advocates for a healthy creative economy can call attention to those factors as negative elements that will affect an overall ecosystem.

Similarly, if non-profit 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 non-profit sector and make the point that a healthy non-profit 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 values through the expansion of the role of a creative economy in a region.

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

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

More on the CVI™ Data Sources

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

The Urban Institute's National Center for Charitable Statistics aggregates information from the Internal Revenue Service's 990 forms. The forms are required to be submitted by non-profit 501(c) organizations with annual gross receipts of \$50,000 or more. Organizations with more than \$50,000 but less than \$200,000 in annual gross receipts can file a 990 EZ form that collects less information. The CVI™ uses the information contained in the 990 forms to identify changes in charitable giving in an area. These numbers are the best available but are not absolute. Some numbers may not be reported because of errors made in the completion of the form. These include nested fund transfers within larger fund allocations that include the arts in a significant way but are not broken out and/or the failure to capture data because an organization is either not required to file a 990 or does not file the full 990 form, thus limiting the level of data available.

Economic Modeling Specialists, Inc.'s (EMSI) expertise is centered on regional economics, data analysis, programming, and design so that it can provide the best available products and services for regional decision makers. In an effort to present the most complete possible picture of local economies, EMSI estimates jobs and earnings for all workers using Bureau of Labor Statistics data, data from the U.S. Bureau of Economic Analysis, and information from the U.S. Census Bureau. Because the number of non-covered workers in a given area can be large, job figures from EMSI will often be much larger than those in state LMI data. In order to estimate occupation employment numbers for a region, EMSI first calculates industry employment, then uses regionalized staffing patterns for every industry and applies the staffing patterns to the jobs by industry employment data in order to convert industries to occupations. EMSI bases occupation data on industry data because it is generally more reliable and is always published at the county level, whereas occupation data is only

published by Occupational Employment Statistics (OES) region (usually 4-6 economically similar counties). Occupation employment data includes proprietors and self-employed workers. EMSI uses nearly 90 federal, state and private sources including the U.S. Department of Commerce, the U.S. Department of Labor, The U.S. Department of Education, the U.S. Department of Housing and Urban Development, The U.S. Department of Health and Human Services, the U.S. Postal Service, and the Internal Revenue Service. (Partially Reprinted from www.economicmodeling.com)

Getting More Out of the CVI™

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