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## Artists and Arts Workers in the United States

Findings from the American Community Survey (2005-2009) and the Quarterly Census of Employment and Wages (2010)

## Background

The availability of American Community Survey (ACS) data for 2005-2009 allows researchers to produce reliable national estimates of the number, variety, and distribution of artists in the United States. This Research Note extends the NEA's previous analysis of ACS data for 2003-2005. That report, Artists in the Workforce: 2000-2005, identified key similarities and differences between artists and other U.S. workers. For example, it revealed the following patterns:
$\Rightarrow$ Artists are highly entrepreneurial. They are 3.5 times more likely than the total U.S. workforce to be self-employed.
$\Rightarrow$ Artists are generally more educated than other workers. Over half of all artists have received at least a bachelor's degree.
$\Rightarrow$ Artists are less likely than other workers to have full-year or full-time employment, which partly accounts for their annual median incomes being lower than those of workers with similar education levels.

Using new data, NEA Research Note \#105 confirms and expands those earlier findings. The study mines the ACS for characteristics that were left unexamined by the 2008 report.

Among other factors, this Note explores the relationship between individual artist occupations and specific industries; occupational and industry patterns for artists (and other workers) who obtained a college degree in an arts-related subject; and the likelihood of artists to have changed addresses in the previous year. Through another dataset, the $\mathbf{2 0 1 0}$ Quarterly Census of Employment and Wages, the NEA Office of Research \& Analysis is also able to report the concentration
of arts employment at the state and metropolitan level. Together, these new variables bring greater depth to our understanding of artists and arts industries as core components of the total U.S. labor force.

## Introduction

For more than three decades, the National Endowment for the Arts has reported on the number, variety, and distribution of artists in the United States. The NEA's Office of Research \& Analysis bases these statistics on nationally representative data from the U.S. Census Bureau. Formerly, researchers were obliged to wait until each decennial census (e.g., in 1970, 1980, 1990, and 2000) before they could begin analyzing and reporting facts and figures about the nation’s artists.

In 2003, however, the U.S. Census Bureau launched the annual American Community Survey (ACS), which was designed to replace the decennial census' "long-form" questions about employment. With the advent of this survey, researchers had the ability to produce reliable yearly estimates of artists and other workers.

Yet this resource could not be tapped immediately. Since 2003, ACS' public-use data files have lacked adequate sample sizes for a thorough analysis of artists, which compose 1.4 percent of the total U.S. workforce. In 2008, therefore, the NEA merged data files from 2003 through 2005 to obtain estimates comparable to those from the 2000 decennial census.

Findings of that study appeared in Artists in the Workforce: 1990 to 2005. The report showed that from 1990 to 2005, artists had grown at the same rate as the overall labor force, after a 20-year surge that surpassed the growth rate of other U.S. workers. The report also found that artists are highly entrepreneurial-they are 3.5 times more likely to be self-employed-and they have generally higher levels of education than most other workers. (Both findings have been confirmed by the present study.)

On the other hand, far fewer artists work full-time or full-year, compared with other workers; and though they qualify as "professional" workers, according to Census nomenclature, they still earn far less than other workers in this category. Finally, the 2008 report showed where artists are likely to cluster, by geographic region, state, and metropolitan area.

With the publication of this Research Note (\#105), the American Community Survey has amassed four additional years of data about U.S. artists. Compiling multi-year averages from the ACS' public-use data for 2005 through 2009, the NEA’s Office of Research \& Analysis now can extend the terrain mapped by the 2008 report.

Before proceeding, one should acknowledge some limitations of this analysis. First, while a revision to the ACS questionnaire has led to more accurate measures of the artist workforce, the change limits its comparability of 2005-2009 estimates with those from the 2000 decennial census. ${ }^{1}$

To ascertain trends in the size of the artist labor force, therefore, this Note draws on the Current Population Survey, a monthly household survey sponsored by the Bureau of Labor Statistics. ${ }^{2}$

Second, with few exceptions, this report does not present data about individual artist occupations at the state level. The ACS estimates shown here stem from the 2005-2009 public file-a sample of approximately 67 percent of the ACS respondents in those years. Although roughly 15 million people are represented in this public file, sample sizes are still too small to yield accurate estimates of artists in certain occupations (e.g., actors) in small-population states. As a result, for the majority of the state comparisons in this Note, artists are considered as a group, irrespective of the distinct occupations of which they are comprised.

The NEA's Office of Research \& Analysis plans to report detailed artist occupation estimates for states and metropolitan areas in 2012 or 2013, following the release of the Census Bureau’s "EEO Tables," which will draw on the full ACS to provide detailed occupational data for states and metropolitan areas.

As with the NEA's previous research reports on artists in the workforce, this Note examines 11 distinct artist occupations, separately and together (see text box, p.4):

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Actors }\quad=>\mathrm{ Musicians
A Architects }\quad=>\mathrm{ Photographers
\(\Rightarrow\) Fine artists, art directors, and animators
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$\Rightarrow$ Announcers $\quad \Rightarrow$ Other entertainers
$\Rightarrow$ Dancers and choreographers $\quad \Rightarrow$ Producers and directors
$\Rightarrow$ Designers $\quad \Rightarrow$ Writers and authors

To be counted as an artist, survey respondents must have identified a job within one of these 11 occupational categories as accounting for the most number of hours worked in a given week. In other words, being an artist is their "primary" job. A separate data source, the U.S. Current Population Survey, reveals that in 2010 roughly 264,000 U.S. workers had a "secondary" job as an artist-that is, they worked most of their weekly hours in another job. ${ }^{3}$

This Research Note groups key findings into four topic areas: 1) the number of artists and the distribution of specific artist occupations; 2) artists’ socioeconomic and demographic traits; 3) artists' working patterns, including industry affiliations, sector employment, and undergraduate training; and 4) concentration of artists and arts workers at the state and/or metropolitan level. Detailed tables appear at the back of this Note.

Actors-stage, television, radio, video, or motion picture
Announcers—radio, television, public address systems, events
Architects—private residencies, commercial buildings, landscape architecture
Fine artists, art directors, and animators—art directors; craft artists; fine artists include: painters, sculptors, and illustrators; multimedia artists; animators

Dancers and choreographers-dancers, choreographers, and dance teachers
Designers-commercial and industrial designers; fashion designers; floral designers; graphic designers; interior designers; merchandise displayers; and set and exhibit designers

Other entertainers—circus performers; comics; jugglers; magicians; puppeteers; rodeo performers; show girls; ventriloquists, and other entertainers

Musicians-music directors, composers, musicians, and singers
Photographers-includes scientific photographers, aerial photographers, and photojournalists
Producers and directors-stage, television, radio, video, or motion picture production Writers and authors—advertising writers; authors; biographers; copy writers; crossword-puzzle creators; film writers; magazine writers; novelists; playwrights; sports writers; and lyricists

## Key Findings

NUMBER AND VARIETY OF U.S. ARTISTS

1. There are 2.1 million artists in the United States.

- More than a third of those artists (39 percent, or 828,747 workers) are designers-a category that includes commercial and industrial designers, fashion designers, floral designers, graphic designers, interior designers, merchandise displayers, and set and exhibit designers.
- Fine artists, art directors, and animators make up 10 percent of all artists (212,236 workers).
- Writers/authors and architects each compose 9-10 percent of all artists (197,768 and 203,272 workers, respectively).
- Musicians (185,675 workers) outpace other performing artist categories (actors, announcers, entertainers, and dancers and choreographers) at 9 percent.
- Photographers and producers/directors each make up 7 percent of all artists.

Artist Occupations as a Percent of All Artists: 2005-2009


Source: 2005-2009 ACS PUMS, U.S. Census Bureau, U.S. Department of Commerce

The Artist Workforce: 2005-2009

|  | Number | Percent |
| :--- | ---: | ---: |
| All artists | $2,099,394$ | $100.0 \%$ |
| Actors | 46,526 | $2.7 \%$ |
| Announcers | 55,302 | $2.6 \%$ |
| Architects | 203,272 | $8.9 \%$ |
| Dancers and choreographers | 24,713 | $1.3 \%$ |
| Designers | 828,747 | $38.8 \%$ |
| Fine artists, art directors, and animators | 212,236 | $10.7 \%$ |
| Musicians | 185,675 | $9.2 \%$ |
| Other entertainers | 45,227 | $2.3 \%$ |
| Photographers | 154,914 | $7.7 \%$ |
| Producers and directors | 145,014 | $6.4 \%$ |
| Writers and authors | 197,768 | $9.6 \%$ |

Source: 2005-2009 ACS PUMS, U.S. Census Bureau, U.S. Department of Commerce

## 2. Improvements to the national survey have yielded more accurate estimates-and a larger count of artists-than previously reported.

- The total number of artists identified by the American Community Survey in 20052009 ( 2.1 million) represents nearly an 11 percent increase over estimates from the first half of the last decade ( 1.9 million). ${ }^{4}$
- This difference can be attributed partly to a change in the survey questionnaire.
- Beginning in 2008, the American Community Survey asked a follow-up question about weekly employment, in an effort to identify more part-time and self-employed workers. This attempt has resulted in a slightly larger, more accurate estimate of artists in the U.S. population.
- A separate survey, sponsored by the Bureau of Labor Statistics, shows that between 2000 and 2009, the artist labor force increased by 5 percent. By contrast, the civilian labor force grew by nearly 8 percent over that period. ${ }^{5}$



## ARTIST DEMOGRAPHICS

## 3. Artists are less socioeconomically and demographically diverse than the total U.S. workforce. Across individual artist occupations, however, there are a wide range of differences.

- Race/ethnicity: Artists are less likely than other workers to be of a minority race or ethnicity, but this pattern varies greatly by specific artist occupation.
$\diamond$ Only 13 percent of writers and authors are non-white and/or Hispanic, compared with 32 percent of the total workforce.
$\diamond$ Yet 27 percent of actors are non-white and/or Hispanic—roughly the same proportion of musicians, announcers, and other entertainers.
$\diamond 41$ percent of all dancers and choreographers are non-white and/or Hispanic—nine points higher than the corresponding share of the U.S. workforce.

| Total labor force | $31.7 \%$ |
| :---: | ---: |
| All artists | $20.4 \%$ |
| Actors | $26.9 \%$ |
| Announcers | $27.1 \%$ |
| Architects | $19.0 \%$ |
| Dancers and choreographers | $41.1 \%$ |
| Designers | $20.7 \%$ |
| Fine artists, art directors, and animators | $17.3 \%$ |
| Musicians | $24.3 \%$ |
| Other entertainers | $27.7 \%$ |
| Photographers | $20.1 \%$ |
| Producers and directors | $20.7 \%$ |
| Writers and authors | $13.2 \%$ |

Source: 2005-2009 ACS PUMS, U.S. Census Bureau, U.S. Department of Commerce

- Immigrant status: Architects and designers are the most likely to be foreign-born (14 to 16 percent, roughly the same rate as that of the total U.S. workforce). Foreign-born architects often come from India, Mexico, the Philippines, and China, while foreignborn designers often come from Mexico, Korea, and the Philippines. Artists as a whole are less likely to be foreign-born than are other U.S. workers.
$\diamond 18$ percent of architects speak a language other than English at home, compared with 9 percent of all writers and authors.

Percent of U.S. Artists Who Are Foreign-Bom, 2005-2009

| Total labor force | $15.4 \%$ |
| :--- | ---: |
| All artists | $12.2 \%$ |
| Actors | $9.5 \%$ |
| Announcers | $10.4 \%$ |
| Architects | $16.0 \%$ |
| Dancers and choreographers | $12.8 \%$ |
| Designers | $14.0 \%$ |
| Fine artists, art directors, and animators | $12.7 \%$ |
| Musicians | $11.2 \%$ |
| Other entertainers | $9.1 \%$ |
| Photographers | $10.0 \%$ |
| Producers and directors | $10.1 \%$ |
| Writers and authors | $6.6 \%$ |

[^0]- Education: Although, on average, artists are more educated (with 59 percent having at least a bachelor's degree, compared with 32 percent of all workers)-this characteristic again varies by specific occupation. ${ }^{6}$
$\diamond 89$ percent of all architects hold a bachelor's degree or higher level of education, 84 percent of writers and authors, and 72 percent of producers and directors. These occupations are also among the best paid: in 2009, the median wage/salary of full-time, full-year architects was $\$ 63,111$, followed by $\$ 52,630$ for producers and directors, and \$44,792 for writers and authors. ${ }^{7}$
$\diamond$ In contrast, dancers/choreographers, "other" entertainers, announcers, and photographers had much lower rates of college education. For U.S. artists working in these occupations, with the exception of announcers, median annual earnings were less than $\$ 30,000$.

Percent of Artists with a Bachelor's Degree or Higher Level of Education: 2005-2009

| Total labor force | $32.3 \%$ |
| :---: | ---: |
| All artists | $59.0 \%$ |
| Actors | $54.3 \%$ |
| Announcers | $36.8 \%$ |
| Architects | $88.5 \%$ |
| Dancers and choreographers | $25.9 \%$ |
| Designers | $50.9 \%$ |
| Fine artists, art directors, and animators | $55.6 \%$ |
| Musicians | $52.4 \%$ |
| Other entertainers | $35.6 \%$ |
| Photographers | $45.5 \%$ |
| Producers and directors | $71.6 \%$ |
| Writers and authors | $84.0 \%$ |

Note: Age 25 and older
Source: 2005-2009 ACS PUMS, U.S. Census Bureau, U.S. Department of Commerce


- Gender: Similar to the workforce as a whole, artists are distributed more or less evenly by gender (46 percent are female). Yet individual occupations show wide disparities: 78 percent of all dancers/choreographers are women, as are 57 percent of writers/ authors and designers. Meanwhile, of the two best-paying artist occupationsarchitects and producers/directors-men compose 75 percent and 63 percent, respectively.
$\diamond$ Among full-year, full-time artists, women earn 81 cents for every dollar earned by men artists. Only women musicians and "other entertainers" earn slightly more (by $\$ 0.02$ per dollar) than men in those professions. Among writers and authors, women earn nearly the same amount as men. ${ }^{8}$

| Total labor force | $46.6 \%$ |
| :--- | ---: |
| All artists | $46.0 \%$ |
| Actors | $42.7 \%$ |
| Announcers | $21.2 \%$ |
| Architects | $24.9 \%$ |
| Dancers and choreographers | $77.9 \%$ |
| Designers | $54.0 \%$ |
| Fine artists, art directors, and animators | $44.9 \%$ |
| Musicians | $35.4 \%$ |
| Other entertainers | $47.1 \%$ |
| Photographers | $44.8 \%$ |
| Producers and directors | $36.8 \%$ |
| Writers and authors | $56.8 \%$ |

Source: 2005-2009 ACS PUMS, U.S. Census Bureau, U.S. Department of Commerce

Median Wages and Salaries of Full-Year/Full-Time Artists by Gender: 2005-2009

| Men | $\$ 47,475$ |
| :--- | ---: |
| Women | $\$ 38,552$ |
| Ratio of male-to-female earnings | $\$ 0.81$ |

Source: 2005-2009 ACS PUMS, U.S. Census Bureau, U.S. Department of Commerce

- Age: Although some artist occupations (writers and authors, musicians, architects, and fine artists, art directors, and animators) are typically older than other U.S. workers, performing artists are conspicuously younger. Dancers and choreographers, for example, average 25 years old, while the median age of all U.S. workers is 40 .

Median Age by Artist Occupation: 2005-2009

| Total labor force | 40 |
| :--- | :--- |
| All artists | 40 |
| Actors | 36 |
| Announcers | 37 |
| Architects | 43 |
| Dancers and choreographers | 25 |
| Designers | 39 |
| Fine artists, art directors, and animators | 44 |
| Musicians | 44 |
| Other entertainers | 34 |
| Photographers | 38 |
| Producers and directors | 38 |
| Writers and authors | 44 |

Source: 2005-2009 ACS PUMS, U.S. Census Bureau, U.S. Department of Commerce

## ARTIST JOB PATTERNS, EMPLOYMENT, AND TRAINING

## 4. Large numbers of artists work part-time and part-year, and many are self-employed.

- Nearly 44 percent of artists, or 913,236 , work part-time (less than 35 hours per week) and part-year (less than 50 weeks per year), a trend that largely reflects the working patterns of performing artists. This rate compares with 38 percent of all U.S. workers.
- Artists are more than three times as likely as the U.S. workforce to be self-employed (34 percent versus 10 percent). By this measure, fine artists, art directors, and animators are the most entrepreneurial-55 percent of them are self-employed.
- Regarding mobility, dancers and choreographers change residence more often than do other artists, and the workforce in general. Forty-five percent moved within the last year, compared with about 17 percent of all workers and all U.S. artists.
- Interestingly, 33 percent of all artists (including the self-employed) "arrive at work" in the afternoon or later, compared with 25 percent of all workers. This trend holds especially for performing artists, announcers, and writers/authors.

Percent of Artists Who are Self-Employed: 2005-2009

| Total labor force | $9.8 \%$ |
| :--- | ---: |
| All artists | $33.6 \%$ |
| Actors | $36.3 \%$ |
| Announcers | $22.9 \%$ |
| Architects | $27.0 \%$ |
| Dancers and choreographers | $26.9 \%$ |
| Designers | $24.5 \%$ |
| Fine artists, art directors, and animators | $54.7 \%$ |
| Musicians | $43.4 \%$ |
| Other entertainers | $46.4 \%$ |
| Photographers | $46.5 \%$ |
| Producers and directors | $24.2 \%$ |
| Writers and authors | $43.6 \%$ |

Source: 2005-2009 ACS PUMS, U.S. Census Bureau, U.S. Department of Commerce

## 5. Artists abound in a multitude of industries and job sectors.

- Only 8 percent of all artists are employed by not-for-profit organizations.
$\diamond$ More than half of artists (54 percent) are employed by the private, for-profit sector.
$\diamond$ Musicians are the most likely to work for not-for-profits (40 percent).
$\diamond$ Writers and authors are the most likely to work for the government (9 percent).

- One in three artists ( 34 percent) work in the "professional, scientific, and technical services" sector, which includes firms offering architectural or specialized design services; advertising agencies and consulting firms; and firms offering computer or photographic services.
$\diamond$ Although 41 percent of designers work in this category, another 37 percent work in the "manufacturing and retail trade" sectors.
- One in three artists ( 34 percent) work in the "professional, scientific, and technical services" sector, which includes firms offering architectural or specialized design services; advertising agencies and consulting firms; and firms offering computer or photographic services.
$\diamond$ Although 41 percent of designers work in this category, another 37 percent work in the "manufacturing and retail trade" sectors.
- Nearly one in five (18 percent) artists work in the "performing arts, spectator sports, and independent artists" category.
$\diamond$ Just over half of all musicians (53 percent), including self-employed musicians, fall into this sector. But another 34 percent work in religious organizations, which is counted as part of a separate sector, titled "services."
$\diamond$ Musicians are the only artists employed by the U.S. military in appreciable numbers. Roughly 3,200 musicians are in the military-mostly in the Army (50 percent) and the Marines ( 30 percent).
- 14 percent of all artists ( 73 percent of producers and directors, 23 percent of actors, and 20 percent of writers and authors) work in "information" industries such as the motion picture, video, and broadcasting industries, or newspaper, book, or directory

Industries Most Commonly Employing Artists, by Percent of Artists: 2005-2009

|  | Professional <br> services | Performing arts, <br> spectator sports, and <br> independent artists | Information |
| :--- | ---: | ---: | ---: |
| All artists | $33.5 \%$ | $18.1 \%$ | $14.0 \%$ |
| Actors | $3.8 \%$ | $64.7 \%$ | $22.7 \%$ |
| Announcers | $1.2 \%$ | $23.6 \%$ | $56.3 \%$ |
| Architects | $85.5 \%$ | $0.0 \%$ | $0.6 \%$ |
| Dancers and choreographers | $0.0 \%$ | $65.0 \%$ | $2.0 \%$ |
| Designers | $41.2 \%$ | $0.8 \%$ | $6.9 \%$ |
| Fine artists, arts directors, and animators | $20.4 \%$ | $42.4 \%$ | $10.6 \%$ |
| Musicians | $0.2 \%$ | $52.6 \%$ | $3.2 \%$ |
| Other entertainers | $1.3 \%$ | $58.4 \%$ | $7.8 \%$ |
| Photographers | $64.1 \%$ | $11.6 \%$ | $10.4 \%$ |
| Producers and directors | $5.0 \%$ | $10.9 \%$ | $72.6 \%$ |
| Writers and authors | $17.0 \%$ | $32.8 \%$ | $20.4 \%$ |

Source: 2005-2009 ACS PUMS, U.S. Census Bureau, U.S. Department of Commerce

## 6. One out of every 10 college-educated workers ( 9 percent, or 3.9 million adults) has majored in an arts-related field. ${ }^{9}$

- Elementary and middle schools employ the single largest percentage (16 percent) of arts subject majors.
- 70 percent of architects majored in architecture.
$\diamond$ Similarly, the single largest percentage of college-educated actors (30 percent) had majored in drama and theater arts. Thirty-nine percent of musicians had majored in music, with another 14 percent majoring in art and music education.
$\diamond$ Twenty percent of writers majored in English, 10 percent in journalism, and 6 percent in communications.
- In contrast, other types of college-educated artists have shown more diversity in their choice of majors.
$\checkmark 19$ percent of dancers and choreographers had majored in the visual and performing arts, but 10 percent had studied communications.
$\diamond$ Although 13 percent of entertainers had majored in music, 8 percent majored in communications, 6 percent in psychology, and 5 percent in political science.

Percent of U.S. Labor Force with Arts-Related Degrees, 2009

|  | Number with <br> college <br> degree | Percent with <br> degree |
| :--- | ---: | ---: |
| Any arts-related field | $3,944,736$ | $9.0 \%$ |
| Architecture | 349,552 | $0.8 \%$ |
| Art and music education | 277,875 | $0.6 \%$ |
| Art history and criticism | 90,599 | $0.2 \%$ |
| Commercial art and graphic design | 390,598 | $0.9 \%$ |
| Composition and speech | 83,393 | $0.2 \%$ |
| Drama and theater arts | 178,121 | $0.4 \%$ |
| English language and literature | $1,317,269$ | $3.0 \%$ |
| Film video and photographic arts | 94,125 | $0.2 \%$ |
| Fine arts | 512,071 | $1.2 \%$ |
| Language and drama education | 214,222 | $0.5 \%$ |
| Music | 315,747 | $0.7 \%$ |
| Studio arts | 72,084 | $0.2 \%$ |
| Visual and performing arts | 49,080 | $0.1 \%$ |

Note: Reported for labor-force workers with bachelor's degrees or higher levels of education, ages 25 and older Source: 2009 ACS PUMS, U.S. Census Bureau, U.S. Department of Commerce

| Artist occupation | Undergraduate field of study | Percent with degree in <br> this field |
| :--- | ---: | ---: |
| Actors | Drama and theater arts | $30.2 \%$ |
| Announcers | Communications | $12.5 \%$ |
| Architects | Architecture | $70.2 \%$ |
| Dancers and choreographers | Visual and performing arts | $18.8 \%$ |
| Designers | Commercial art and graphic design | $29.4 \%$ |
| Fine artists, arts directors, and animators | Fine arts | $27.2 \%$ |
| Musicians | Music | $38.6 \%$ |
| Other entertainers | Music | $12.7 \%$ |
| Photographers | Film, video, and photographic arts | $13.8 \%$ |
| Producers and directors | Communications | $13.1 \%$ |
| Writers and authors | English language and literature | $20.3 \%$ |

Note: Reported for artists with bachelor's degrees or higher levels of education, ages 25 and older Source: 2009 ACS PUMS, U.S. Census Bureau, U.S. Department of Commerce

## LOCATIONS OF ARTISTS AND ARTS WORKERS

## 7. New York and California retain the highest numbers of artists in the U.S. Yet, on a per worker basis, several other states also surpass the national average.

- Oregon and Vermont exceed the U.S. average by 20 percent for concentration of artists in the labor force. Writers and authors are especially prominent.
- Colorado, Connecticut, Hawaii, Massachusetts, Rhode Island, Massachusetts, Maryland, Washington, Nevada, Minnesota, and New Jersey each surpass the U.S. level of artists in the workforce.
$\diamond$ In Nevada, dancers and entertainers account for much of this difference, while in Hawaii, it can be attributed partly to fine artists, art directors, and animators.
- Five other states rank at the national level for share of artists in the workforce. They are: Florida, Illinois, Montana, New Mexico, and Utah.
- Although other states have fewer artists per worker, certain artist occupations within those states surpass the national average.
$\diamond$ For example, 22 percent of Tennessee's artist workforce were musicians, compared with 9 percent of the total U.S. artist workforce.
- Mississippi, too, has a higher concentration of musicians (16 percent of the state’s artist workforce) than the U.S. artist workforce (9 percent). Maine has a relatively high concentration of fine artists, art directors, and animators, while Virginia has a high concentration of writers and authors.

States that Exceed the National Average for Artists as a Percent of the Workforce: 2005-2009

| State | Artists as a <br> percent of state <br> labor force | Index to U.S. <br> average |
| :--- | ---: | ---: |
| New York | $2.3 \%$ | 1.6 |
| California | $2.0 \%$ | 1.5 |
| Oregon | $1.7 \%$ | 1.2 |
| Vermont | $1.7 \%$ | 1.2 |
| Colorado | $1.6 \%$ | 1.1 |
| Connecticut | $1.6 \%$ | 1.1 |
| Hawaii | $1.5 \%$ | 1.1 |
| Rhode Island | $1.5 \%$ | 1.1 |
| Massachusetts | $1.5 \%$ | 1.1 |
| Maryland | $1.5 \%$ | 1.1 |
| Washington | $1.5 \%$ | 1.1 |
| Nevada | $1.5 \%$ | 1.1 |
| Minnesota | $1.5 \%$ | 1.1 |
| New Jersey | $1.4 \%$ |  |

Source: 2005-2009 ACS PUMS, U.S. Census Bureau, U.S. Department of Commerce
8. Employment in arts industries clusters in many different states and metro areas.

## States

- In Colorado, employment in greeting card and catalogue publishing (relative to employment in all industries) is nearly 7 times as great as the national average. Ohio also has a relatively high concentration of employment in this industry (3 times the national average).
- Florida has more than 5 times the nationwide concentration of employment in "other performing arts companies," a category that excludes musical groups, theaters, and dance companies. This pattern is likely due to the presence of large-scale amusement parks in the state.
- In Hawaii, art retailer employment concentrates at 6 times the rate as the national average. Indiana, meanwhile, has 3 times the nationwide concentration of employment in musical instrument manufacturers.
- Among states, Michigan has the highest employment concentration in industrial design firms (5 times the national average), likely because of the auto industry. Vermont has the highest concentration of workers in the graphic design industry.
- Minnesota, New York, Massachusetts, and New Jersey have the top four highest employment concentrations in book publishing.


## Identifying Arts Workers by Geography: The "Location Quotient"

The location quotients presented in this Note are calculated by comparing employment in a particular arts or cultural industry in a state or metro area to total employment in that state or area. This ratio, in turn, is then compared to a similarly calculated ratio for the U.S.

For example, the 2010 location quotient for Ohio's book-publishing industry is 1.1. In other words, employment in Ohio's book-publishing industry, relative to employment in all Ohio industries, exceeds the U.S. average by 10 percent.

The location quotient for Virginia's book-publishing industry is 0.6-employment in Virginia's book-publishing industry, relative to employment in all Virginia industries, falls 40 percent below the U.S. average.

## States that Exceed the National Average for Employment in Book Publishing, 2010

| State | Location <br> quotient |
| :--- | ---: |
| Minnes ota | 5.2 |
| New York | 3.1 |
| Massachusetts | 2.6 |
| New Jersey | 2.0 |
| Indiana | 1.8 |
| Idaho | 1.6 |
| lowa | 1.4 |
| Maine | 1.3 |
| Illinois | 1.2 |
| Kansas | 1.2 |
| Ohio | 1.1 |
| Vermont | 1.1 |

Source: 2010 Quarterly Census of Employment and Wages,
Bureau of Labor Statistics, U.S. Department of Labor

States that Exceed the National Average for Employment in Musical Instrument Manufacturing, 2010

| State | Location <br> quotient |
| :--- | ---: |
| Tennessee | 4.0 |
| Indiana | 2.8 |
| California | 2.4 |
| New York | 2.0 |
| Pennsylvania | 1.9 |
| Massachusetts | 1.9 |
| Maryland | 1.6 |
| Oregon | 1.4 |
| Vermont | 1.2 |
| Hawaii | 1.2 |

Source: 2010 Quarterly Census of Employment and Wages,
Bureau of Labor Statistics, U.S. Department of Labor

## Metro Areas

- The Minneapolis metro area relies much more heavily on book publishing than other metro areas.
$\diamond$ The concentration of employment in Minneapolis' book-publishing industry is nearly 8 times the national average.
- The San Jose, Calif. metro area leads the nation in concentration of employment in industrial design services-it is more than 3 times the U.S. average.
- Employment concentration in the theater industry is twice the U.S. average in the Seattle, Minneapolis, and San Diego areas. It is 50 percent above average in Baltimore.
- Richmond Va.'s concentration of workers in dance companies is 3 times the national average.
- The greater Pittsburgh area has twice the concentration of museum workers nationwide.
- In the Charlotte, N.C. metro area, employment in greeting card and catalogue publishing concentrates at 4 times the national average.

Metro Areas that Exceed the National Average for Employment in Theater Companies, 2010

| Metro Area | Location quotient |
| :---: | :---: |
| New York-Northern New Jersey-Long Island, NY-NJ-PA MSA <br> Minneapolis-St. Paul-Bloomington, MN-WI MSA | 3.1 2.4 |
| Seattle-Tacoma-Bellevue, WA MSA | 2.0 |
| Las Vegas-Paradise, NV MSA | 1.9 |
| San Diego-Carlsbad-San Marcos, CA MSA | 1.9 |
| Chicago-Naperville-Joliet, IL-IN-WI MSA | 1.5 |
| Baltimore-Towson, MD MSA | 1.5 |
| Austin-Round Rock, TX MSA | 1.4 |
| Houston-Baytown-Sugar Land, TX MSA | 1.3 |
| Washington-Arlington-Alexandria, DC-VA-MD-WV MSA | 1.3 |
| Portland-Vancouver-Beaverton, OR-WA MSA | 1.2 |
| Buffalo-Niagara Falls, NY MSA | 1.1 |
| Los Angeles-Long Beach-Santa Ana, CA MSA | 1.1 |

Source: 2010 Quarterly Census of Employment and Wages, Bureau of Labor Statistics, U.S. Department of Labor

Metro Areas that Exceed the National Average for Employment in Industrial Design Services, 2010

| Metro Area | Location <br> quotient |
| :--- | ---: |
| San Jose-Sunnyvale-Santa Clara, CA MSA | 3.4 |
| Cincinnati-Middletown, OH-KY-IN MSA | 2.5 |
| Los Angeles-Long Beach-Santa Ana, CA MSA | 2.2 |
| San Diego-Carlsbad-San Marcos, CA MSA | 2.0 |
| Salt Lake City, UT MSA | 1.5 |
| Miami-Fort Lauderdale-Miami Beach, FL MSA | 1.4 |
| Chicago-Naperville-Joliet, IL-IN-WI MSA | 1.3 |
| Boston-Cambridge-Quincy, MA-NH MSA | 1.3 |
| Austin-Round Rock, TX MSA | 1.2 |
| Jacksonville, FL MSA | 1.2 |

Source: 2010 Quarterly Census of Employment and Wages,
Bureau of Labor Statistics, U.S. Department of Labor

Table 2. Artists in the Workforce by Industry: 2005-2009 p. 28
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Table 4. All Artists by State of Residence with Margin of Error p. 31

Table 5. State Location Quotients for Selected Cultural Industries, 2010 p. 32

Table 6. Metro-Area Location Quotients for Selected Cultural Industries, 2010 p. 38

Table 7. Primary and Secondary Artist Employment, 2010 p. 44

## TECHNICAL NOTES

Begun in 2003 as a replacement for the decennial census long-form questionnaire, the American Community Survey became fully operational in 2005, surveying 2.9 million U.S. housing units annually. ${ }^{10}$ In December 2010, the Census Bureau released the first estimates that combined ACS results for five years: 2005-2009.

## ACS PUMS

Although the Census Bureau releases numerous pre-defined tabulations based on the ACS, none fully covers the detailed artist profiles presented in this Note. Rather, the estimates shown here were calculated using the 2005-2009 ACS Public Use Micro Data Sample File, or PUMS, which contains 6.4 million housing records and nearly 15 million person records. ${ }^{11}$

## Labor Force

This Note reports estimates for artists in the labor force, which is defined as the civilian employed population, the unemployed, and the armed forces. If a respondent had more than one job during the week before taking the survey, information is collected for the job at which the person worked the most hours.

Notably, the ACS collects occupation and industry information not only from labor force participants, but also from people who have been absent from the labor market for as long as five years. In order to examine the occupations and industries of labor-force participants, ACS
data users should eliminate those records labeled "not in labor market" contained in the ACS PUMS variable "employment status recode."

## Change to the American Community Survey

Prior to 2008, the ACS questionnaire, as well as the decennial census long form, asked if the person did any work for pay or profit in the last week. In an effort to capture more part-time and self-employed workers, however, the ACS was altered beginning with the 2008 questionnaire. The new question asked if, in the last week, the person worked for pay (eliminating the word "profit" from the original question); and an additional question asked if, in last week, the person did ANY work for pay, even for as little as one hour.

A test conducted prior to the implementation of the questionnaire change showed that adding the supplemental question resulted in a 3 percentage-point increase to the labor force. Moreover, the test indicated that much of this gain (42 percent) stemmed from people working fewer than 20 hours a week. ${ }^{12}$

Given that many artists work part-time, this improvement to the ACS questionnaire has likely resulted in higher counts of artists.

## Sampling Error

The state-level counts of artists shown in Table 4 include each estimate’s "margin of error." This measurement was based on the calculation of standard errors using the ACS PUMS' 80 replicate weights. A "balanced repeated replication" method was employed. ${ }^{13}$

## Quarterly Census of Employment and Wages

In addition to estimates based on the ACS PUMS, this Note also presents location quotients drawn from the Bureau of Labor Statistics' Quarterly Census of Employment and Wages. The QCEW program produces comprehensive tabulations of employment and wage information for workers covered by State unemployment insurance laws and Federal workers covered by the Unemployment Compensation for Federal Employees program.

Although the QCEW program covers 98 percent of U.S. workers, it excludes the armed forces, proprietors, domestic workers, railroad workers, and the self-employed, who make-up a sizeable share of artists. ${ }^{14}$ Even so, the "near census" coverage of the QCEW permits detailed geographic and industry analysis of artists not permitted by the ACS PUMS sampling.

The BLS calculates location quotients using QCEW employment data. In this Note, the quotients were generated by first comparing employment in a particular industry, for a particular area, to employment in all industries in that state. This ratio is then compared to the same ratio at the U.S. level.

For example, in 2010, the QCEW reports that 1,204 workers were employed in the "other performing arts" industry in Nevada. ${ }^{15}$ Total employment in Nevada was 958,194. Therefore, "other performing arts" was 0.13 percent of Nevada’s total employment. At the U.S. level, employment in the other-performing arts category was less than 0.01 percent of total employment. Combined, these figures show that Nevada’s employment in "other performing arts" was 20 times greater than the U.S. average.

For more information about the QCEW and the location quotient calculator, please see the BLS' QCEW website at http://www.bls.gov/cew/.

The Office of Research \& Analysis would like to thank Marianne Thrift, with the U.S. Census Bureau's DataFerrett program, and Jennifer Cheeseman Day, with the Bureau's Social, Economic, and Housing Division, for their valuable assistance while this Note was in production.

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$\because$



Table 1. Selected Characteristics of Artists, Professionals, and the Total Labor Force: 2005-2009

|  | Total labor force | Professionals ${ }^{1}$ | All artists | Actors | Announcers | Architects | Dancers and choreographers |
| :---: | :---: | :---: | :---: | :---: | :---: | :---: | :---: |
| Number in labor force | 153,409,111 | 30,501,381 | 2,099,394 | 46,526 | 55,302 | 203,272 | 24,713 |
| Percent female | 46.6\% | 57.0\% | 46.0\% | 42.7\% | 21.2\% | 24.9\% | 77.9\% |
| Percent married | 53.8\% | 61.5\% | 52.7\% | 34.4\% | 39.6\% | 66.6\% | 15.7\% |
| Percent minority | 31.7\% | 24.8\% | 20.4\% | 26.9\% | 27.1\% | 19.0\% | 41.1\% |
| Percent foreign born | 15.4\% | 13.1\% | 12.2\% | 9.5\% | 10.4\% | 16.0\% | 12.8\% |
| Percent speaking a language other than English at home | 19.7\% | 16.2\% | 15.0\% | 14.8\% | 14.8\% | 17.9\% | 16.5\% |
| Percent under age 35 <br> Median age | $\begin{array}{r} 37.0 \% \\ 40 \\ \hline \end{array}$ | $\begin{array}{r} 32.3 \% \\ 42 \\ \hline \end{array}$ | $\begin{array}{r} 35.5 \% \\ 40 \\ \hline \end{array}$ | $\begin{array}{r} 47.1 \% \\ 36 \\ \hline \end{array}$ | $\begin{array}{r} 43.3 \% \\ 37 \\ \hline \end{array}$ | $\begin{array}{r} 27.7 \% \\ 43 \\ \hline \end{array}$ | $\begin{array}{r} 83.0 \% \\ 25 \\ \hline \end{array}$ |
| Percent with bachelor's degree or higher ${ }^{2}$ | 32.3\% | 68.1\% | 59.0\% | 54.3\% | 36.8\% | 88.5\% | 25.9\% |
| Percent working full-year, fulltime | 62.2\% | 63.6\% | 56.5\% | 20.4\% | 47.2\% | 77.0\% | 27.6\% |
| Percent self-employed | 9.8\% | 8.3\% | 33.6\% | 36.3\% | 22.9\% | 27.0\% | 26.9\% |
| Median income ${ }^{3}$ | \$31,983 | \$47,649 | \$38,409 | \$25,901 | \$28,400 | \$63,269 | \$21,489 |
| Median wages and salaries of full-year, full-time workers ${ }^{3}$ | \$39,280 | \$53,644 | \$43,220 | \$30,254 | \$38,552 | \$63,110 | \$27,392 |
| Men | \$43,220 | \$63,111 | \$47,475 | \$37,737 | \$38,918 | \$66,959 | \$33,659 |
| Women | \$34,576 | \$46,912 | \$38,552 | \$27,995 | \$36,815 | \$54,025 | \$25,986 |
| Ratio of male-to-female earnings ${ }^{4}$ | \$0.80 | \$0.74 | \$0.81 | \$0.74 | \$0.95 | \$0.81 | \$0.77 |
| Percent who moved in the last year | 16.9\% | 15.5\% | 17.3\% | 21.7\% | 20.6\% | 14.7\% | 45.1\% |
| Percent arriving at work at noon or later | 25.3\% | 18.3\% | 33.0\% | 54.7\% | 49.0\% | 15.7\% | 65.3\% |
| Median travel time to work (minutes) | 20 | 20 | 20 | 30 | 20 | 20 | 20 |
| Percent worked at home ${ }^{5}$ | 3.6\% | 3.8\% | 15.2\% | 4.0\% | 5.4\% | 9.7\% | 2.6\% |

Table 1. Selected Characteristics of Artists, Professionals, and the Total Labor Force: 2005-2009
(continued)

|  | Designers | Fine artists, art directors, and animators | Musicians | Other entertainers | Photographers | Producers and directors | Writers and authors |
| :---: | :---: | :---: | :---: | :---: | :---: | :---: | :---: |
| Number in labor force | 828,747 | 212,236 | 185,675 | 45,227 | 154,914 | 145,014 | 197,768 |
| Percent female | 54.0\% | 44.9\% | 35.4\% | 47.1\% | 44.8\% | 36.8\% | 56.8\% |
| Percent married | 53.8\% | 54.3\% | 51.6\% | 34.4\% | 50.7\% | 47.4\% | 55.8\% |
| Percent minority | 20.7\% | 17.3\% | 24.3\% | 27.7\% | 20.1\% | 20.7\% | 13.2\% |
| Percent foreign born | 14.0\% | 12.7\% | 11.2\% | 9.1\% | 10.0\% | 10.1\% | 6.6\% |
| Percent speaking a language other than English at home | 16.2\% | 14.7\% | 15.3\% | 14.5\% | 14.0\% | 13.3\% | 9.4\% |
| Percent under age 35 <br> Median age | $\begin{array}{r} 37.5 \% \\ 39 \\ \hline \end{array}$ | $\begin{array}{r} 27.3 \% \\ 44 \\ \hline \end{array}$ | $\begin{array}{r} 30.6 \% \\ 44 \\ \hline \end{array}$ | $\begin{array}{r} 50.9 \% \\ 34 \\ \hline \end{array}$ | $\begin{array}{r} 41.5 \% \\ 38 \\ \hline \end{array}$ | $\begin{array}{r} 38.7 \% \\ 38 \\ \hline \end{array}$ | $\begin{array}{r} 27.2 \% \\ 44 \\ \hline \end{array}$ |
| Percent with bachelor's degree or higher ${ }^{2}$ | 50.9\% | 55.6\% | 52.4\% | 35.6\% | 45.5\% | 71.6\% | 84.0\% |
| Percent working full-year, fulltime | 63.4\% | 53.5\% | 30.8\% | 32.2\% | 48.3\% | 66.9\% | 52.9\% |
| Percent self-employed | 24.5\% | 54.7\% | 43.4\% | 46.4\% | 46.5\% | 24.2\% | 43.6\% |
| Median income ${ }^{3}$ | \$38,349 | \$33,258 | \$24,971 | \$22,475 | \$26,378 | \$51,864 | \$43,126 |
| Median wages and salaries of full-year, full-time workers ${ }^{3}$ | \$42,074 | \$33,982 | \$27,558 | \$25,363 | \$26,875 | \$52,630 | \$44,792 |
| Men | \$47,542 | \$37,818 | \$27,348 | \$25,363 | \$30,254 | \$54,025 | \$45,654 |
| Women Ratio of male-to-female earnings ${ }^{4}$ | $\$ 36,981$ $\$ 0.78$ | \$29,174 \$0.77 | $\$ 27,995$ $\$ 1.02$ | $\$ 25,986$ $\$ 1.02$ | $\$ 22,320$ $\$ 0.74$ | $\$ 50,784$ $\$ 0.94$ | $\$ 44,477$ $\$ 0.97$ |
| Percent who moved in the last year | 17.1\% | 14.5\% | 15.6\% | 24.4\% | 18.3\% | 18.6\% | 16.7\% |
| Percent arriving at work at noon or later | 23.7\% | 41.9\% | 48.1\% | 56.1\% | 38.2\% | 28.4\% | 46.8\% |
| Median travel time to work (minutes) | 20 | 20 | 20 | 20 | 20 | 22 | 20 |
| Percent worked at home ${ }^{5}$ | 12.2\% | 28.0\% | 10.5\% | 9.2\% | 16.8\% | 9.7\% | 35.1\% |

[^1]Source: 2005-2009 ACS PUMS, U.S. Census Bureau, U.S. Department of Commerce

Table 2. Artists in the Workforce by Industry: 2005-2009
Percentage in labor force by industry

|  | All artists | Actors | Announcers | Architects | Dancers and choreographers | Designers |
| :---: | :---: | :---: | :---: | :---: | :---: | :---: |
| Entertainment | 20.6\% | 69.0\% | 37.6\% | 0.7\% | 91.6\% | 2.0\% |
| Performing arts, spectator sports, independent artists | 18.1\% | 64.7\% | 23.6\% | 0.0\% | 65.0\% | 0.8\% |
| Museums, galleries, and historical sites | 0.4\% | 0.5\% | 0.0\% | 0.4\% | 0.1\% | 0.4\% |
| Bowling centers | 0.0\% | 0.0\% | 0.2\% | 0.0\% | 0.0\% | 0.0\% |
| Amusement and gambling | 1.1\% | 3.4\% | 7.3\% | 0.1\% | 10.0\% | 0.4\% |
| Traveler accommodation | 0.2\% | 0.1\% | 0.1\% | 0.1\% | 0.5\% | 0.2\% |
| Recreational parks and camps | 0.0\% | 0.0\% | 0.0\% | 0.0\% | 0.1\% | 0.0\% |
| Restaurants | 0.3\% | 0.3\% | 1.3\% | 0.1\% | 2.8\% | 0.2\% |
| Drinking places | 0.4\% | 0.0\% | 5.2\% | 0.0\% | 13.1\% | 0.0\% |
| Information | 14.0\% | 22.7\% | 56.3\% | 0.6\% | 2.0\% | 6.9\% |
| News paper publishers | 1.8\% | 0.2\% | 0.1\% | 0.0\% | 0.0\% | 2.2\% |
| Periodical, book, and directory publishers | 2.0\% | 0.1\% | 0.1\% | 0.1\% | 0.0\% | 2.1\% |
| Motion picture and video | 4.4\% | 18.4\% | 0.8\% | 0.0\% | 2.0\% | 0.9\% |
| Sound recording | 0.4\% | 0.1\% | 0.4\% | 0.0\% | 0.0\% | 0.1\% |
| Broadcasting ${ }^{1}$ | 4.8\% | 3.8\% | 54.0\% | 0.1\% | 0.0\% | 0.8\% |
| All other information industries | 0.7\% | 0.0\% | 1.0\% | 0.3\% | 0.0\% | 0.7\% |
| Professional services | 33.5\% | 3.8\% | 1.2\% | 85.5\% | 0.0\% | 41.2\% |
| Architectural, engineering and related services | 10.5\% | 0.0\% | 0.0\% | 77.3\% | 0.0\% | 7.1\% |
| Specialized design services | 10.8\% | 0.0\% | 0.0\% | 0.7\% | 0.0\% | 24.7\% |
| Advertising | 3.4\% | 0.7\% | 0.6\% | 0.1\% | 0.0\% | 4.4\% |
| Other professional or scientific services ${ }^{2}$ | 4.9\% | 0.1\% | 0.0\% | 0.1\% | 0.0\% | 0.4\% |
| All other professional services ${ }^{3}$ | 3.9\% | 3.0\% | 0.6\% | 7.4\% | 0.0\% | 4.7\% |
| Services | 4.6\% | 0.8\% | 0.7\% | 0.3\% | 0.5\% | 1.3\% |
| Religious organizations | 3.3\% | 0.2\% | 0.4\% | 0.1\% | 0.3\% | 0.4\% |
| Manufacturing | 8.4\% | 0.1\% | 0.3\% | 1.2\% | 0.0\% | 17.5\% |
| Printing and related activities ${ }^{4}$ | 1.6\% | 0.0\% | 0.0\% | 0.0\% | 0.0\% | 3.4\% |
| Sporting goods, toy and game manufacturing | 0.5\% | 0.0\% | 0.0\% | 0.0\% | 0.0\% | 0.5\% |
| Retail trade | 9.2\% | 0.1\% | 0.7\% | 1.0\% | 0.0\% | 19.8\% |
| Florists | 2.9\% | 0.0\% | 0.0\% | 0.0\% | 0.0\% | 7.3\% |
| Administration | 1.3\% | 1.0\% | 0.4\% | 2.9\% | 0.0\% | 0.7\% |
| Agriculture | 0.1\% | 0.0\% | 0.0\% | 0.1\% | 0.0\% | 0.1\% |
| Construction | 1.5\% | 0.0\% | 0.0\% | 3.9\% | 0.0\% | 2.6\% |
| Education | 2.6\% | 1.7\% | 2.2\% | 1.2\% | 5.3\% | 2.0\% |
| Extraction | 0.0\% | 0.0\% | 0.0\% | 0.0\% | 0.0\% | 0.1\% |
| Finance | 1.1\% | 0.2\% | 0.2\% | 1.4\% | 0.0\% | 1.5\% |
| Medical | 0.7\% | 0.2\% | 0.1\% | 0.5\% | 0.0\% | 0.5\% |
| Military | 0.2\% | 0.0\% | 0.0\% | 0.0\% | 0.0\% | 0.0\% |
| Social, community services | 0.3\% | 0.0\% | 0.1\% | 0.1\% | 0.1\% | 0.1\% |
| Transportation | 0.2\% | 0.2\% | 0.2\% | 0.4\% | 0.5\% | 0.2\% |
| Utilities | 0.2\% | 0.0\% | 0.0\% | 0.1\% | 0.0\% | 0.4\% |
| Wholesale trade | 1.5\% | 0.1\% | 0.1\% | 0.2\% | 0.0\% | 3.1\% |

Table 2. Artists in the Workforce by Industry: 2005-2009
Percentage in labor force by industry
(continued)

|  | Fine artists, arts directors, and anim ators | M usicians | Other entertainers | Photographers | Producers and directors | Writers and authors |
| :---: | :---: | :---: | :---: | :---: | :---: | :---: |
| Entertainment | 44.7\% | 55.6\% | 79.6 \% | 13.2 \% | 11.7\% | 33.8\% |
| Performing arts, spectator sports, independent artists | 42.4\% | 52.6\% | 58.4\% | 11.6 \% | 10.9\% | 32.8\% |
| M useum s, galleries, and historical sites | 1.3\% | 0.1\% | 0.4\% | 0.4\% | 0.2\% | 0.6\% |
| Bowling centers | 0.0\% | 0.0\% | $0.1 \%$ | 0.0\% | 0.0\% | 0.0\% |
| Am usement and gambling | 0.7\% | 0.8\% | $12.9 \%$ | $1.1 \%$ | 0.4\% | 0.3\% |
| T raveler accomm odation | 0.1\% | 0.4\% | 1.5\% | $0.1 \%$ | 0.0\% | 0.0\% |
| Recreational parks and camps | 0.1\% | 0.1\% | 0.2\% | 0.0\% | 0.0\% | 0.0\% |
| Restaurants | 0.1\% | 1.1\% | $2.2 \%$ | 0.0\% | 0.0\% | 0.1\% |
| Drinking places | 0.0\% | 0.6\% | 4.0\% | 0.0\% | 0.0\% | 0.0\% |
| Inform ation | 10.6\% | 3.2\% | 7.8\% | $10.4 \%$ | 72.6\% | 20.4\% |
| N ewspaper publishers Periodical, book, and directory | 1.0\% | 0.0\% | 0.0\% | 3.8\% | 0.2\% | 5.1\% |
| publishers | 2.8\% | 0.0\% | 0.0\% | 0.8\% | 0.3\% | 7.7\% |
| M otion picture and video | 5.3\% | 0.8\% | $5.9 \%$ | $1.4 \%$ | 34.5\% | 3.4\% |
| Sound recording | 0.1\% | 2.1\% | 0.3\% | 0.0\% | 2.6\% | 0.2\% |
| Broadcasting ${ }^{1}$ | 0.8\% | 0.3\% | 1.1\% | $3.8 \%$ | 32.9\% | 2.9\% |
| All other information industries | 0.6\% | 0.0\% | 0.5\% | 0.5\% | 2.1\% | 1.1\% |
| Professional services | 20.4\% | 0.2\% | $1.3 \%$ | 64.1\% | 5.0\% | 17.0\% |
| Architectural, engineering and related services | 0.8\% | 0.0\% | 0.0\% | $0.2 \%$ | 0.2\% | 0.7\% |
| Specialized design services | 8.8\% | 0.0\% | $0.1 \%$ | 0.4\% | 0.1\% | 0.3\% |
| Advertising | 7.2\% | 0.0\% | 0.3\% | $0.9 \%$ | 2.6\% | 7.2\% |
| Other professional or scientific services ${ }^{2}$ | 1.0\% | 0.0\% | $0.1 \%$ | 61.6\% | 0.3\% | 0.4\% |
| All other professional services ${ }^{3}$ | $2.7 \%$ | 0.1\% | 0.8\% | 1.0\% | 1.9\% | 8.4\% |
| Services | 1.4\% | 34.7\% | $5.7 \%$ | 1.5\% | 1.4\% | 5.5\% |
| R eligious organizations | 0.3\% | 33.5\% | 0.3\% | $0.2 \%$ | 0.8\% | 1.0\% |
| M anufacturing | 10.3\% | 0.1\% | $0.1 \%$ | $1.1 \%$ | 1.2\% | 2.0\% |
| Printing and related activities ${ }^{4}$ | 2.1\% | 0.0\% | 0.0\% | 0.2\% | 0.1\% | 0.3\% |
| Sporting goods, toy and game m anufacturing | $2.7 \%$ | 0.0\% | $0.1 \%$ | 0.0\% | 0.2\% | 0.1\% |
| R etail trade | 7.4\% | 0.4\% | 0.8\% | $2.9 \%$ | 0.4\% | 2.0\% |
| F lorists | 0.0\% | 0.0\% | 0.0\% | 0.0\% | 0.0\% | 0.0\% |
| Administration | 0.5\% | 0.5\% | $0.1 \%$ | $1.9 \%$ | 1.0\% | 4.4\% |
| Agriculture | 0.0\% | 0.0\% | 0.0\% | 0.0\% | 0.1\% | 0.2\% |
| C onstruction | 0.4\% | 0.0\% | 0.0\% | $0.1 \%$ | 0.0\% | 0.2\% |
| Education | 1.7\% | 2.8\% | 0.8\% | $1.9 \%$ | 4.8\% | 6.9\% |
| Extraction | 0.0\% | 0.0\% | 0.0\% | 0.0\% | 0.0\% | 0.1\% |
| $F$ inance | 0.4\% | 0.0\% | $0.4 \%$ | $0.6 \%$ | 0.6\% | 2.6\% |
| M edical | 0.3\% | 0.4\% | 2.1\% | $1.0 \%$ | 0.5\% | 1.8\% |
| M ilitary | 0.0\% | 1.7\% | 0.0\% | $0.4 \%$ | 0.0\% | 0.1\% |
| Social, community services | 0.3\% | 0.2\% | 0.2\% | $0.1 \%$ | 0.5\% | 1.8\% |
| T ransportation | 0.1\% | 0.3\% | 0.9\% | $0.2 \%$ | 0.1\% | 0.2\% |
| U tilities | 0.0\% | 0.0\% | $0.1 \%$ | $0.1 \%$ | 0.0\% | 0.3\% |
| Wholesale trade | 1.4\% | 0.0\% | 0.1\% | 0.5\% | 0.2\% | 0.6\% |

Source: 2005-2009 ACS PUMS, U.S. Census Bureau, U.S. Departm ent of C ommerce

1 Includes internet broadcasting and web-search portals
2 Includes photographic services
3 All other professional services not lis ted individually in this table, including legal services, accounting services, and management col
4 Includes lithographic, com mercial, digital, and book printing
Source： 2009 ACS PUMS，U．S．Census Bureau，U．S．Department of Commerce

| Photographers |  | Producers and directors |  | Writers and authors |  |  |
| :--- | ---: | ---: | :--- | :--- | :--- | ---: |
| College major | Percent |  | College major | Percent |  | College major |
| Film，video，and <br> photographic arts <br> Fine arts | $13.8 \%$ |  | Communications | $13.1 \%$ | English language <br> and literature <br> Corcent | $20.3 \%$ |
| Communications | $6.1 \%$ | $6.1 \%$ |  | $10.3 \%$ | $7.0 \%$ | Journalism |
| Journalism | Communications <br> English language <br> and literature <br> Film，video，and <br> photographic arts | $4.5 \%$ | History | $9.8 \%$ |  |  |
| Journalism |  |  |  | $4.2 \%$ |  |  |


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| \％8＇L | suo！peo！unumoう | \％L＇ャて | uo！̣eэnрә э！！snu pue $\mu \forall$ | \％T＇$¢ \tau$ | uถ！səp э！̣de»б рие де ןе！эәшшоว | \％${ }^{\text {® }}$＇ | sux əu！コ |
| \％L＇てT | כ！${ }^{\text {SnW }}$ | \％9 ${ }^{\circ} 8$ | כ！SnW | \％でして | sure əu！̧ | \％カ「62 | u6！səp э！̣de»6 pue みе ן！эләшшоэ |
|  |  |  |  |  |  |  |  |
| ұиәวı． | ıо！еш әбә„оつ | 7иəコəd | ıо！еш әбә॥оつ | 7uәدл． | ıо！еш әбә॥оつ | 7иəコว」 | ıо！еш әбә॥оつ |
| Sıə |  |  | 凹！ว！snW | pue＇sı | ołemụue <br> p sure＇sls！ue әu！」 |  | sıəuচ！səด |
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| \％000 | suoliej！unumoう | \％${ }^{\prime}$＇ | sıXe əu！ | \％て「して | e！peu ssew | \％T＇8 | suo！peכ！unumoう |
| \％ $8^{\circ} 81$ | sนe 6u！̣шодәд pue ןens！$\wedge$ | \％て「02 | วıฺวəฉ！บวィ | \％S＇ZT | suo！̣еэ！unumoう | \％て＇0ع | ләұедц рие ешела |
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| ұиәл৷ฎ | ıоฺеш әбә„оつ | ұиәЈə． | ı！¢еш әбә॥оう | ұиәЈəd | ıоฺеш әбә॥оつ | ұиәЈəd | ıо̣еш әбә»оつ |
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Table 3．Artists by Undergraduate Field of Study， 2009

Table 4. All Artists by State of Residence with Margin of Error: 2005-2009

|  | Total artists | Margin of error $+/{ }^{1}$ | Low end of range | High end range | Percent of labor force | Index to the U.S. |
| :---: | :---: | :---: | :---: | :---: | :---: | :---: |
| U nited States | 2,099,394 | 12,477 | 2,086,917 | 2,111,871 | 1.4\% | 1.0 |
| Alabama | 18,155 | 1,205 | 16,950 | 19,360 | 0.8\% | 0.6 |
| Alaska | 4,130 | 715 | 3,415 | 4,845 | 1.1\% | 0.8 |
| Arizona | 37,403 | 1,742 | 35,661 | 39,145 | 1.2\% | 0.9 |
| Arkansas | 10,426 | 869 | 9,557 | 11,295 | 0.8\% | 0.6 |
| California | 363,430 | 5,835 | 357,595 | 369,265 | 2.0\% | 1.5 |
| Colorado | 41,246 | 1,623 | 39,623 | 42,869 | 1.6\% | 1.1 |
| Connecticut | 29,264 | 1,504 | 27,760 | 30,768 | 1.6\% | 1.1 |
| D elaware | 4,227 | 553 | 3,674 | 4,780 | 0.9\% | 0.7 |
| District of Columbia | 10,243 | 790 | 9,453 | 11,033 | 3.1\% | 2.3 |
| Florida | 122,253 | 2,453 | 119,800 | 124,706 | 1.4\% | 1.0 |
| Georgia | 57,231 | 1,857 | 55,374 | 59,088 | 1.2\% | 0.9 |
| Hawaii | 10,457 | 904 | 9,553 | 11,361 | 1.5\% | 1.1 |
| Idaho | 7,590 | 767 | 6,823 | 8,357 | 1.0\% | 0.7 |
| Illinois | 87,813 | 2,296 | 85,517 | 90,109 | 1.3\% | 1.0 |
| Indiana | 30,396 | 1,399 | 28,997 | 31,795 | 0.9\% | 0.7 |
| Iowa | 15,702 | 1,079 | 14,623 | 16,781 | 1.0\% | 0.7 |
| Kansas | 16,352 | 1,122 | 15,230 | 17,474 | 1.1\% | 0.8 |
| Kentucky | 16,978 | 1,350 | 15,628 | 18,328 | 0.8\% | 0.6 |
| Louisiana | 20,052 | 1,340 | 18,712 | 21,392 | 0.9\% | 0.7 |
| M aine | 8,902 | 1,012 | 7,890 | 9,914 | 1.3\% | 0.9 |
| M aryland | 45,669 | 1,716 | 43,953 | 47,385 | 1.5\% | 1.1 |
| Massachusetts | 53,664 | 1,949 | 51,715 | 55,613 | 1.5\% | 1.1 |
| Michigan | 59,353 | 2,125 | 57,228 | 61,478 | 1.2\% | 0.9 |
| Minnesota | 42,189 | 2,191 | 39,998 | 44,380 | 1.5\% | 1.1 |
| Mississippi | 9,835 | 825 | 9,010 | 10,660 | 0.7\% | 0.5 |
| Missouri | 35,911 | 1,635 | 34,276 | 37,546 | 1.2\% | 0.9 |
| Montana | 6,877 | 890 | 5,987 | 7,767 | 1.4\% | 1.0 |
| Nebraska | 9,920 | 885 | 9,035 | 10,805 | 1.0\% | 0.7 |
| Nevada | 19,382 | 1,233 | 18,149 | 20,615 | 1.5\% | 1.1 |
| New Hampshire | 8,267 | 737 | 7,530 | 9,004 | 1.1\% | 0.8 |
| N ew Jersey | 65,446 | 2,002 | 63,444 | 67,448 | 1.4\% | 1.1 |
| New Mexico | 12,481 | 1,173 | 11,308 | 13,654 | 1.3\% | 1.0 |
| New York | 221,297 | 4,343 | 216,954 | 225,640 | 2.3\% | 1.6 |
| North Carolina | 49,431 | 1,921 | 47,510 | 51,352 | 1.1\% | 0.8 |
| North Dakota | 3,337 | 520 | 2,817 | 3,857 | 0.9\% | 0.7 |
| Ohio | 58,942 | 2,255 | 56,687 | 61,197 | 1.0\% | 0.7 |
| Oklahoma | 14,969 | 1,129 | 13,840 | 16,098 | 0.8\% | 0.6 |
| Oregon | 32,761 | 1,385 | 31,376 | 34,146 | 1.7\% | 1.2 |
| Pennsylvania | 71,707 | 2,226 | 69,481 | 73,933 | 1.1\% | 0.8 |
| R hode Island | 8,688 | 772 | 7,916 | 9,460 | 1.5\% | 1.1 |
| South Carolina | 20,596 | 1,596 | 19,000 | 22,192 | 0.9\% | 0.7 |
| South Dakota | 4,239 | 669 | 3,570 | 4,908 | 1.0\% | 0.7 |
| Tennessee | 35,460 | 1,897 | 33,563 | 37,357 | 1.2\% | 0.8 |
| Texas | 128,347 | 3,882 | 124,465 | 132,229 | 1.1\% | 0.8 |
| Utah | 18,314 | 1,197 | 17,117 | 19,511 | 1.4\% | 1.0 |
| Vermont | 5,905 | 679 | 5,226 | 6,584 | 1.7\% | 1.2 |
| Virginia | 51,463 | 1,706 | 49,757 | 53,169 | 1.3\% | 0.9 |
| Washington | 49,757 | 2,013 | 47,744 | 51,770 | 1.5\% | 1.1 |
| West Virginia | 5,579 | 595 | 4,984 | 6,174 | 0.7\% | 0.5 |
| Wisconsin | 34,994 | 1,951 | 33,043 | 36,945 | 1.1\% | 0.8 |
| Wyoming | 2,364 | 427 | 1,937 | 2,791 | 0.8\% | 0.6 |

[^2]Source: 2005-2009 ACS PUMS, U.S. Census Bureau, U.S. Department of Commerce

Table 5. State Location Quotients for Selected Cultural Industries, 2010

|  | Alabama | Alaska | Arkansas | Arizona | California | Colorado | Connecticut | Delaware | District of Columbia |
| :---: | :---: | :---: | :---: | :---: | :---: | :---: | :---: | :---: | :---: |
| Arts, entertainment, and leisure |  |  |  |  |  |  |  |  |  |
| Performing arts companies | 0.4 | 0.6 | 0.5 | 0.8 | 1.1 | 1.0 | 0.9 | 0.6 | 2.5 |
| Theater companies | 0.4 | 0.5 | 0.7 | 0.9 | 1.0 | 1.0 | 0.9 | 0.6 | 3.6 |
| Dance companies | 0.4 | ND | ND | 1.2 | 0.9 | 1.1 | 0.8 | ND | ND |
| Musical groups and artists | 0.6 | 0.3 | 0.4 | 0.7 | 1.4 | 1.1 | 0.9 | 0.5 | 1.3 |
| Other performing arts companies ${ }^{1}$ | 0.4 | ND | ND | 0.5 | 0.6 | 0.1 | 2.0 | ND | ND |
| Independent artists, writers, and performers | 0.2 | ND | 0.2 | 0.6 | 3.1 | 1.3 | 0.6 | ND | 1.1 |
| Museums | 0.4 | 1.3 | 0.3 | 0.7 | 1.1 | 1.0 | 1.5 | 2.9 | 3.0 |
| Historical sites | ND | ND | 0.4 | ND | 0.3 | 0.2 | 0.6 | ND | ND |
| Zoos and botanical gardens | 0.7 | ND | 0.1 | 1.3 | 1.3 | 1.6 | 0.9 | ND | ND |
| Nature parks and other similar institutions | ND | 5.0 | 0.4 | ND | 1.1 | 1.9 | 2.0 | 4.7 | NC |
| Professional services |  |  |  |  |  |  |  |  |  |
| Architectural services | 0.6 | 1.4 | 1.0 | 0.9 | 1.2 | 1.2 | 0.9 | 0.5 | 4.3 |
| Landscape architectural services | 0.5 | ND | 0.3 | 1.7 | 1.6 | 1.6 | 0.7 | 1.1 | 0.9 |
| Specialized design services | 0.4 | 0.2 | 0.4 | 0.8 | 1.5 | 1.3 | 0.8 | 0.6 | 1.4 |
| Interior design services | 0.5 | 0.3 | 0.6 | 1.1 | 1.3 | 1.8 | 0.9 | 0.7 | 2.4 |
| Industrial design services | 0.6 | NC | 0.5 | 0.5 | 1.7 | 0.6 | 0.8 | 0.8 | ND |
| Graphic design services | 0.4 | ND | 0.4 | 0.8 | 1.5 | 1.1 | 0.7 | 0.5 | 1.4 |
| Other specialized design services ${ }^{2}$ | 0.4 | ND | 0.4 | 0.5 | 2.0 | 1.6 | 0.6 | 0.3 | ND |
| Photographic services | 1.1 | 0.6 | 0.6 | 0.8 | 0.9 | 1.1 | 0.7 | 0.6 | 0.2 |
| Information |  |  |  |  |  |  |  |  |  |
| Motion picture and video industries | 0.4 | ND | 0.4 | 0.7 | 3.5 | 0.7 | 0.7 | 0.2 | 0.7 |
| Sound recording industries | 0.2 | ND | 0.3 | 0.8 | 2.1 | 0.6 | 0.1 | 0.2 | 0.6 |
| Music publishers | 0.2 | NC | NC | ND | 1.4 | ND | 0.1 | NC | ND |
| Radio and television broadcasting | 1.1 | ND | 0.9 | 0.8 | 1.1 | 1.0 | 0.6 | ND | 4.3 |
| Publishing industries, except Internet | 0.6 | 0.5 | 0.6 | 0.6 | 1.0 | 1.8 | 0.9 | 0.4 | 1.9 |
| Book publishers | 0.4 | 0.1 | 0.2 | 0.2 | 0.8 | 0.9 | 0.6 | 0.1 | 1.3 |
| Other publishers ${ }^{3}$ | 0.3 | ND | 2.2 | 0.2 | 0.5 | 6.6 | 1.1 | ND | ND |
| Retail sales |  |  |  |  |  |  |  |  |  |
| Art dealers | 0.4 | ND | 0.5 | 1.8 | 1.1 | 1.7 | 0.5 | 0.3 | ND |
| Musical instrument and supplies stores | 1.0 | 1.2 | 0.6 | 0.9 | 1.1 | 1.1 | 0.9 | 0.8 | ND |
| Manufacturing |  |  |  |  |  |  |  |  |  |
| Custom architectural woodwork and millwork | 0.3 | NC | ND | 0.4 | 0.8 | 1.3 | 2.0 | ND | NC |
| Musical instrument manufacturing | NC | NC | 0.3 | ND | 2.4 | 0.2 | 0.8 | NC | NC |
| Fine arts schools | 0.7 | 0.9 | 0.4 | 0.8 | 1.1 | 1.2 | 1.6 | ND | 2.3 |

[^3]Table 5. State Location Quotients for Selected Cultural Industries, 2010
(continued)

|  | Florida | Georgia | Hawaii | Idaho | Illinois | Indiana | Iowa | Kans as | Kentucky |
| :---: | :---: | :---: | :---: | :---: | :---: | :---: | :---: | :---: | :---: |
| Arts, entertainment, and leisure |  |  |  |  |  |  |  |  |  |
| Performing arts companies | 1.2 | 0.4 | 1.8 | 0.7 | 1.1 | 0.7 | 0.6 | 0.6 | 0.5 |
| Theater companies and dinner theaters | 1.0 | 0.4 | 0.9 | 0.7 | 1.3 | 0.5 | 0.6 | 1.0 | 0.5 |
| Dance companies | 0.8 | 0.6 | ND | 1.6 | 0.9 | 0.3 | ND | ND | ND |
| Musical groups and artists | 1.0 | 0.4 | 2.8 | 0.7 | 1.0 | 1.1 | 0.7 | 0.1 | 0.5 |
| Other performing arts companies ${ }^{1}$ | 5.4 | 0.3 | ND | 0.7 | 0.7 | 0.8 | ND | ND | ND |
| Independent artists, writers, and performers | 1.0 | 0.9 | 0.8 | 0.5 | 0.8 | 0.4 | 0.5 | 0.4 | 0.3 |
| Museums | 0.6 | 0.4 | 1.9 | 0.4 | 1.6 | 0.8 | 0.8 | 0.5 | 0.6 |
| Historical sites | 0.2 | 0.3 | ND | ND | 0.2 | 0.9 | 0.6 | ND | 1.0 |
| Zoos and botanical gardens | 1.4 | 1.2 | 3.9 | ND | 1.5 | 0.6 | 0.2 | 0.7 | ND |
| Nature parks and other similar institutions | 1.0 | 1.6 | ND | ND | 0.1 | 0.5 | 0.2 | ND | ND |
| Professional services |  |  |  |  |  |  |  |  |  |
| Architectural services | 0.8 | 0.9 | 1.6 | 0.9 | 1.1 | 0.6 | 0.6 | 0.9 | 0.5 |
| Landscape architectural services | 1.6 | 0.7 | 1.4 | 1.0 | 1.6 | 0.4 | 0.4 | 1.3 | 0.3 |
| Specialized design services | 1.2 | 1.1 | 0.6 | 0.7 | 1.3 | 0.6 | 0.5 | 0.6 | 0.5 |
| Interior design services | 2.0 | 1.4 | 0.8 | 0.5 | 0.8 | 0.6 | 0.3 | 0.8 | 0.5 |
| Industrial design services | 1.0 | 0.1 | 0.1 | ND | 1.0 | 0.9 | 1.0 | 0.5 | 0.5 |
| Graphic design services | 0.9 | 1.2 | 0.6 | 1.0 | 1.7 | 0.7 | 0.5 | 0.5 | 0.6 |
| Other specialized design services ${ }^{2}$ | 0.9 | 0.4 | 0.1 | ND | 1.0 | 0.2 | 0.1 | 0.7 | 0.1 |
| Photographic services | 1.0 | 1.0 | 2.0 | 1.0 | 1.1 | 1.3 | 1.3 | 1.0 | 0.9 |
| Information |  |  |  |  |  |  |  |  |  |
| Motion picture and video industries | 0.5 | 0.6 | 1.8 | 0.5 | 0.6 | 0.5 | 0.5 | 0.5 | 0.4 |
| Sound recording industries | 0.9 | 0.7 | 0.2 | 0.1 | 0.8 | 0.3 | 0.1 | 0.1 | 0.4 |
| Music publishers | 0.5 | 0.4 | NC | NC | 0.5 | ND | ND | ND | ND |
| Radio and television broadcasting | 1.0 | 1.2 | 1.1 | ND | 0.8 | 0.9 | ND | 1.0 | 1.0 |
| Publishing industries, except Internet | 0.7 | 1.1 | 0.5 | 0.8 | 0.9 | 0.7 | 1.1 | 0.9 | 0.6 |
| Book publishers | 0.4 | 0.3 | 0.2 | 1.6 | 1.2 | 1.8 | 1.4 | 1.2 | 0.3 |
| Other publishers ${ }^{3}$ | 0.4 | 0.0 | 0.2 | 0.9 | 1.1 | 0.7 | 0.9 | 1.3 | 0.3 |
| Retailsales |  |  |  |  |  |  |  |  |  |
| Art dealers | 1.7 | 0.5 | 5.9 | 0.8 | 0.5 | 0.3 | 0.7 | 0.4 | 0.4 |
| Musical instrument and supplies stores | 1.0 | 1.0 | 0.7 | 1.1 | 0.7 | 1.0 | 1.4 | 1.3 | 0.9 |
| M anufacturing |  |  |  |  |  |  |  |  |  |
| Custom architectural woodwork and millwork | 0.5 | 1.0 | 0.1 | 0.5 | 1.2 | 0.8 | 1.3 | 0.3 | ND |
| Musical instrument manufacturing | ND | 0.1 | 1.2 | 0.3 | 0.9 | 2.8 | ND | ND | 0.3 |
| Fine arts schools | 0.5 | 0.7 | 0.6 | 0.4 | 1.1 | 0.6 | 0.8 | 1.0 | 0.5 |

NC-Estimate not calculated because levels are at or near zero
ND-Estimate not disclosed to protect the confidentiality of participants

Table 5. State Location Quotients for Selected Cultural Industries, 2010
(continued)

|  | Louisiana | Maine | Maryland | Massachusetts | Michigan | Minnesota | Mississippi | M issouri | Montana |
| :---: | :---: | :---: | :---: | :---: | :---: | :---: | :---: | :---: | :---: |
| Arts, entertainment, and leisure |  |  |  |  |  |  |  |  |  |
| Performing arts companies | 0.3 | 0.7 | 1.0 | 1.1 | 0.5 | 1.4 | 0.2 | 1.3 | 1.2 |
| Theater companies and dinner theaters | 0.1 | 1.0 | 1.1 | 1.0 | 0.4 | 1.7 | ND | 1.7 | 1.4 |
| Dance companies | ND | NC | 0.3 | 1.3 | 0.3 | 0.7 | ND | 0.9 | ND |
| Musical groups and artists | 0.5 | 0.6 | 1.0 | 1.3 | 0.7 | 1.3 | 0.3 | 1.1 | 1.3 |
| Other performing arts companies ${ }^{1}$ | ND | NC | 0.8 | 0.4 | 1.0 | 0.7 | ND | 0.3 | ND |
| Independent artists, writers, and performers | 0.2 | 0.4 | 0.5 | 0.4 | 0.7 | 0.7 | 0.1 | 0.5 | 1.4 |
| Museums | 0.9 | 1.2 | 0.7 | 2.0 | 0.7 | 1.4 | 0.3 | 0.9 | 1.1 |
| Historical sites | 0.9 | 0.2 | 0.3 | 1.4 | ND | 0.8 | 0.4 | ND | 0.3 |
| Zoos and botanical gardens | ND | 0.4 | 1.0 | 0.9 | 0.4 | 0.3 | ND | 1.3 | 0.5 |
| Nature parks and other similar institutions | ND | 0.9 | 0.3 | 0.5 | ND | 0.2 | ND | ND | 1.2 |
| Professional services |  |  |  |  |  |  |  |  |  |
| Architectural services | 0.8 | 0.9 | 1.1 | 1.6 | 0.6 | 1.0 | 0.6 | 1.1 | 1.4 |
| Landscape architectural services | 1.1 | 0.6 | 1.3 | 1.1 | 0.7 | 0.3 | 0.3 | 0.5 | 0.8 |
| Specialized design services | 0.4 | 0.3 | 1.2 | 0.9 | 1.2 | 0.8 | 0.2 | 0.7 | 0.5 |
| Interior design services | 0.5 | 0.3 | 1.2 | 0.8 | 0.8 | 0.6 | 0.2 | 0.6 | 0.6 |
| Industrial design services | 0.1 | 0.3 | 0.4 | 1.1 | 5.4 | 0.2 | 0.0 | 0.2 | ND |
| Graphic design services | 0.3 | 0.3 | 1.3 | 1.0 | 0.8 | 1.1 | 0.2 | 0.9 | 0.4 |
| Other specialized design services ${ }^{2}$ | 0.6 | 0.3 | 1.1 | 0.7 | 0.3 | 0.4 | 0.0 | 0.5 | ND |
| Photographic services | 0.9 | 0.8 | 1.0 | 0.8 | 1.0 | 1.2 | 0.8 | 1.1 | 0.7 |
| Information |  |  |  |  |  |  |  |  |  |
| Motion picture and video industries | 0.8 | 0.5 | 0.6 | 0.6 | 0.6 | 0.5 | 0.3 | 0.5 | 0.6 |
| Sound recording industries | 0.3 | 0.3 | 0.7 | 0.4 | 0.5 | 0.9 | 0.4 | 0.4 | 0.2 |
| Music publishers | 0.1 | NC | 0.5 | ND | 0.1 | ND | NC | 0.7 | NC |
| Radio and television broadcasting | 1.0 | ND | 0.7 | 0.8 | 0.8 | 1.0 | ND | 1.1 | 1.6 |
| Publishing industries, except Internet | 0.4 | 0.8 | 0.7 | 2.1 | 0.7 | 1.4 | 0.5 | 1.0 | 0.8 |
| Book publishers | 0.1 | 1.3 | 0.7 | 2.6 | 0.8 | 5.2 | 0.0 | 0.4 | 0.3 |
| Other publishers ${ }^{3}$ | 0.1 | 0.8 | 0.7 | 0.9 | 0.4 | 1.3 | 0.1 | 9.3 | 0.2 |
| Retail sales |  |  |  |  |  |  |  |  |  |
| Art dealers | 0.9 | 1.4 | 0.5 | 1.0 | 0.8 | 0.5 | 0.8 | 0.5 | 2.3 |
| Musical instrument and supplies stores | 0.7 | 0.8 | 1.4 | 1.0 | 1.4 | 1.1 | 0.7 | 1.2 | 1.1 |
| M anufacturing |  |  |  |  |  |  |  |  |  |
| Custom architectural woodwork and millwork | 0.4 | 3.0 | 0.9 | 1.6 | 1.2 | 1.1 | ND | 1.0 | 1.2 |
| Musical instrument manufacturing | 0.2 | ND | 1.6 | 1.9 | 0.9 | ND | ND | ND | ND |
| Fine arts schools | 0.6 | 1.0 | 1.1 | 1.8 | 0.8 | 1.3 | 0.4 | 0.8 | 0.7 |

NC-Estimate not calculated because levels are at or near zero
ND-Estimate not disclosed to protect the confidentiality of participants

Table 5. State Location Quotients for Selected Cultural Industries, 2010
(continued)

|  | Nebraska | Nevada | New Hampshire | New Jersey | $\begin{array}{r} \text { New } \\ \text { Mexico } \end{array}$ | New York | North Carolina | North Dakota | Ohio |
| :---: | :---: | :---: | :---: | :---: | :---: | :---: | :---: | :---: | :---: |
| Arts, entertainment, and leisure |  |  |  |  |  |  |  |  |  |
| Performing arts companies | 0.5 | 2.6 | 0.8 | 0.7 | 0.8 | 2.6 | 0.4 | 0.3 | 0.7 |
| Theater companies and dinner theaters | ND | 1.5 | 1.2 | 0.7 | 0.8 | 3.1 | 0.4 | ND | 0.4 |
| Dance companies | NC | 2.4 | ND | 0.5 | ND | 4.7 | 0.5 | ND | 0.5 |
| Musical groups and artists | ND | 1.2 | 0.2 | 0.7 | 1.1 | 1.4 | 0.4 | 0.3 | 1.2 |
| Other performing arts companies ${ }^{1}$ | ND | 20.1 | ND | 0.6 | ND | 0.5 | 0.2 | ND | 0.1 |
| Independent artists, writers, and performers | 1.4 | 2.0 | 0.5 | 1.0 | 0.8 | 1.5 | 0.7 | ND | 0.5 |
| Museums | 0.6 | 0.6 | 1.2 | 0.5 | 1.0 | 1.9 | 0.6 | 0.5 | 1.0 |
| Historical sites | ND | NC | 1.2 | 0.5 | 0.7 | 3.2 | ND | ND | 1.3 |
| Zoos and botanical gardens | 3.1 | ND | 0.0 | 0.3 | 0.2 | 1.5 | ND | ND | 1.4 |
| Nature parks and other similar institutions | ND | ND | 1.6 | 0.7 | 1.6 | 1.4 | 1.8 | NC | 0.8 |
| Professional services |  |  |  |  |  |  |  |  |  |
| Architectural services | 1.2 | 0.7 | 0.5 | 0.9 | 1.2 | 1.6 | 0.8 | 0.6 | 0.8 |
| Landscape architectural services | 0.3 | 0.2 | 0.7 | 1.5 | 0.8 | 0.8 | 1.6 | ND | 0.3 |
| Specialized design services | 0.5 | 0.7 | 0.7 | 1.1 | 0.7 | 1.9 | 0.7 | 0.2 | 1.3 |
| Interior design services | 0.6 | 0.7 | 0.2 | 1.0 | 0.5 | 1.7 | 0.8 | ND | 0.7 |
| Industrial design services | 0.2 | 0.7 | 1.3 | 1.2 | 0.4 | 1.1 | 1.0 | NC | 1.9 |
| Graphic design services | 0.5 | 0.8 | 0.9 | 1.2 | 0.8 | 1.7 | 0.7 | 0.3 | 1.2 |
| Other specialized design services ${ }^{2}$ | 0.3 | 0.4 | 0.2 | 0.9 | 0.7 | 4.3 | 0.8 | ND | 2.3 |
| Photographic services | 1.1 | 1.4 | 0.9 | 0.9 | 0.9 | 1.0 | 1.2 | 1.2 | 1.1 |
| Information |  |  |  |  |  |  |  |  |  |
| Motion picture and video industries | 0.4 | 0.7 | 0.4 | 0.6 | 1.6 | 2.2 | 0.4 | ND | 0.4 |
| Sound recording industries | 0.2 | 1.6 | 0.2 | 0.6 | 1.6 | 3.0 | 0.5 | ND | 0.3 |
| Music publishers | ND | 0.1 | ND | 0.3 | ND | 2.8 | 0.5 | NC | 0.8 |
| Radio and television broadcasting | 1.2 | ND | 0.7 | 0.3 | 1.1 | 1.7 | ND | 2.1 | 0.8 |
| Publishing industries, except Internet | 0.9 | 0.4 | 1.4 | 1.0 | 0.5 | 1.4 | 0.8 | 1.4 | 0.9 |
| Book publishers | 0.1 | 0.2 | 0.2 | 2.0 | 0.2 | 3.1 | 0.6 | 0.3 | 1.1 |
| Other publishers ${ }^{3}$ | 0.1 | 0.2 | 0.1 | 0.8 | 0.1 | 0.7 | 2.2 | ND | 3.2 |
| Retailsales |  |  |  |  |  |  |  |  |  |
| Art dealers | 0.7 | 2.2 | 0.7 | 0.5 | 7.0 | 2.5 | 0.8 | 1.4 | 0.9 |
| Musical instrument and supplies stores | 1.1 | 0.9 | 1.0 | 1.2 | 0.9 | 0.9 | 0.7 | 1.6 | 0.9 |
| Manufacturing |  |  |  |  |  |  |  |  |  |
| Custom architectural woodwork and millwork | ND | 1.4 | ND | 0.9 | 1.4 | 1.1 | 1.0 | ND | 1.6 |
| Musical instrument manufacturing | ND | ND | 0.2 | 0.3 | ND | 2.0 | 0.4 | ND | 1.3 |
| Fine arts schools | 1.0 | 0.4 | 1.7 | 1.7 | 0.9 | 2.0 | 1.1 | 0.6 | 0.8 |

NC-Estimate not calculated because levels are at or near zero
ND-Estimate not disclosed to protect the confidentiality of participants

Table 5. State Location Quotien ts for Selected Cultural Industries, 2010 (continued)

|  | Oklahoma | Oregon | Pennsylvania | Rhode Island | $\begin{array}{r} \text { South } \\ \text { Carolina } \\ \hline \end{array}$ | South Dakota | Tennessee | Texas | Utah |
| :---: | :---: | :---: | :---: | :---: | :---: | :---: | :---: | :---: | :---: |
| Arts, entertainment, and leisure |  |  |  |  |  |  |  |  |  |
| Performing arts companies | 0.4 | 1.2 | 0.9 | 1.7 | 1.0 | 0.4 | 1.7 | 0.7 | 0.9 |
| Theater companies and dinner theaters | 0.3 | 1.4 | 0.9 | 1.9 | 1.1 | 0.2 | 0.9 | 0.7 | 1.1 |
| Dance companies | 1.0 | ND | 0.8 | ND | 0.8 | ND | 0.6 | 0.8 | ND |
| Musical groups and artists | 0.6 | 1.1 | 0.8 | 1.6 | 0.9 | 0.7 | 3.6 | 0.7 | 0.7 |
| Other performing arts companies ${ }^{1}$ | 0.6 | ND | 0.7 | ND | 1.0 | ND | 0.1 | 0.4 | ND |
| Independent artists, writers, and performers | 0.3 | 0.8 | 0.5 | 0.4 | 0.4 | 0.6 | 1.3 | 0.6 | 0.8 |
| Museums | 0.7 | 1.1 | 1.2 | 1.8 | 0.4 | 0.6 | 1.0 | 0.8 | 0.3 |
| Historical sites | ND | 0.1 | 0.4 | 2.5 | 1.1 | 1.5 | 1.4 | 0.3 | ND |
| Zoos and botanical gardens | ND | 0.8 | 1.1 | ND | 1.1 | 1.7 | 1.3 | 1.1 | 2.0 |
| Nature parks and other similar institutions | 0.4 | 0.8 | 1.0 | ND | 0.9 | 6.3 | 2.5 | 1.0 | ND |
| Professional services |  |  |  |  |  |  |  |  |  |
| Architectural services | 0.8 | 1.1 | 0.8 | 0.7 | 0.8 | 0.6 | 0.9 | 0.9 | 1.0 |
| Landscape architectural services | 0.9 | 0.9 | 0.8 | 0.8 | 1.2 | 0.5 | 1.4 | 1.0 | 1.0 |
| Specialized design services | 0.5 | 1.3 | 0.7 | 0.7 | 0.7 | 0.2 | 0.6 | 0.8 | 1.1 |
| Interior design services | 0.7 | 0.9 | 0.5 | ND | 1.1 | ND | 0.5 | 1.4 | 0.7 |
| Industrial design services | 0.0 | 2.5 | 0.7 | 0.8 | 0.6 | NC | 0.4 | 0.4 | 1.1 |
| Graphic design services | 0.6 | 1.3 | 0.8 | 0.7 | 0.5 | 0.2 | 0.7 | 0.7 | 1.3 |
| Other specialized design services ${ }^{2}$ | 0.2 | 0.9 | 0.3 | ND | 0.3 | ND | 0.2 | 0.3 | 1.6 |
| Photographic services | 1.1 | 1.0 | 1.0 | 0.9 | 0.8 | 1.4 | 1.8 | 0.9 | 1.2 |
| Information |  |  |  |  |  |  |  |  |  |
| Motion picture and video industries | 0.5 | 0.8 | 0.5 | 0.6 | 0.4 | ND | 0.9 | 0.6 | 1.2 |
| Sound recording industries | 0.6 | 0.4 | 0.5 | 0.1 | 0.3 | ND | 5.9 | 1.0 | 0.5 |
| Music publishers | ND | 0.2 | 0.3 | NC | 0.4 | ND | 11.8 | 1.6 | 0.2 |
| Radio and television broadcasting | ND | 1.1 | 0.8 | ND | 0.9 | ND | 1.1 | 0.9 | 0.8 |
| Publishing industries, except Internet | 0.7 | 1.5 | 0.9 | 0.8 | 0.6 | 0.8 | 0.7 | 0.7 | 1.3 |
| Book publishers | 0.4 | 0.6 | 0.6 | 0.1 | 0.5 | 0.1 | 0.5 | 0.7 | 0.5 |
| Other publishers ${ }^{3}$ | 0.4 | 0.5 | 0.5 | 0.6 | 0.1 | ND | 1.3 | 0.4 | 1.0 |
| Retail sales |  |  |  |  |  |  |  |  |  |
| Art dealers | 0.2 | 1.2 | 0.5 | ND | 1.0 | 1.4 | 0.5 | 0.5 | 1.5 |
| Musical instrument and supplies stores | 1.1 | 1.2 | 0.9 | ND | 0.8 | 1.6 | 1.2 | 0.8 | 1.6 |
| Manufacturing |  |  |  |  |  |  |  |  |  |
| Custom architectural woodwork and millwork | 0.7 | 2.0 | 1.2 | 4.5 | 0.5 | ND | 1.2 | 0.9 | 2.7 |
| Musical instrument manufacturing | ND | 1.4 | 1.9 | ND | ND | ND | 4.0 | 0.3 | ND |
| Fine arts schools | 0.5 | 1.2 | 0.9 | 0.8 | 0.6 | ND | 0.8 | 0.7 | 1.4 |

NC-Estimate not calculated because levels are at or near zero
ND-Estimate not disclosed to protect the confidentiality of participants

Table 5. State Location Quotients for Selected Cultural Industries, 2010
(continued)

|  | Vermont | Virginia | Washington | West Virginia | Wisconsin | Wyoming |
| :---: | :---: | :---: | :---: | :---: | :---: | :---: |
| Arts, entertainment, and leisure |  |  |  |  |  |  |
| Performing arts companies | 0.9 | 0.7 | 1.3 | 0.5 | 0.8 | 0.7 |
| Theater companies and dinner theaters | 1.1 | 0.6 | 1.4 | ND | 0.8 | 0.8 |
| Dance companies | ND | 0.8 | 2.0 | ND | ND | ND |
| Musical groups and artists | 0.3 | 0.7 | 1.0 | 0.8 | 0.8 | ND |
| Other performing arts companies ${ }^{1}$ | ND | 1.6 | 1.1 | NC | ND | NC |
| Independent artists, writers, and performers | 1.3 | 0.6 | 0.5 | ND | 0.8 | 1.0 |
| Museums | 2.6 | 0.7 | 1.1 | 0.4 | 0.8 | 2.0 |
| Historical sites | ND | 6.9 | 0.2 | ND | 0.4 | ND |
| Zoos and botanical gardens | NC | 0.4 | 0.7 | NC | 0.3 | NC |
| Nature parks and other similar institutions | ND | 1.9 | 0.6 | ND | 0.9 | ND |
| Professional services |  |  |  |  |  |  |
| Architectural services | 1.0 | 1.0 | 1.4 | 0.3 | 0.6 | 0.7 |
| Landscape architectural services | 1.1 | 0.6 | 0.6 | 0.2 | 0.3 | 0.4 |
| Specialized design services | 1.6 | 0.8 | 0.8 | 0.2 | 0.6 | 0.4 |
| Interior design services | 0.5 | 0.9 | 0.7 | 0.1 | 0.3 | 0.5 |
| Industrial design services | 2.4 | 0.6 | 1.0 | ND | 0.5 | ND |
| Graphic design services | 2.1 | 0.7 | 1.0 | 0.2 | 0.8 | ND |
| Other specialized design services ${ }^{2}$ | 1.2 | 0.5 | 0.2 | ND | 0.1 | ND |
| Photographic services | 0.5 | 0.8 | 1.0 | 1.0 | 1.0 | 0.8 |
| Information |  |  |  |  |  |  |
| Motion picture and video industries | 0.5 | 0.5 | 0.6 | 0.4 | 0.5 | 0.7 |
| Sound recording industries | 0.1 | 0.4 | 0.6 | 0.1 | 0.7 | 0.4 |
| Music publishers | ND | 0.2 | ND | NC | 2.1 | ND |
| Radio and television broadcasting | 1.3 | 1.1 | 0.8 | 1.3 | 0.9 | ND |
| Publishing industries, except Internet | 1.0 | 0.9 | 3.6 | 0.8 | 1.1 | 0.7 |
| Book publishers | 1.1 | 0.6 | 0.4 | 0.1 | 0.9 | 0.1 |
| Other publishers ${ }^{3}$ | 2.3 | 0.4 | 1.0 | ND | 0.3 | ND |
| R etail sales |  |  |  |  |  |  |
| Art dealers | 2.1 | 0.6 | 1.0 | 0.4 | 0.7 | 2.9 |
| Musical instrument and supplies stores | 1.0 | 0.9 | 1.4 | 1.0 | 1.4 | ND |
| M anufacturing |  |  |  |  |  |  |
| Custom architectural woodwork and millwork | ND | 1.3 | 1.0 | 0.4 | 1.4 | ND |
| Musical instrument manufacturing | 1.2 | 0.2 | 1.0 | NC | ND | NC |
| Fine arts schools | 2.0 | 0.9 | 1.1 | 0.3 | 0.9 | 1.1 |

NC-Estimate not calculated because levels are at or near zero
ND-Estimate not disclosed to protect the confidentiality of participants
${ }^{1}$ Includes circuses, magic shows, and ice-skating performances
${ }^{2}$ Includes fashion and jewelry design
${ }^{3}$ Includes publishing of greeting cards and catalogues
Source: Quarterly Census of Employment and Wages, Bureau of Labor Statistics, U.S. Department of Labor

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| 90 | s＇0 | ع\％ | 2＇0 | aN | an | $\varepsilon$ ¢＇ | 80 | $\nabla^{\circ} \varepsilon$ | s．zus！！Iqnd yoog |
| \％＇$\tau$ | 20 | s＇t | To | aN | 6.0 | 60 | 20 | s＇t |  |
| $\nabla^{\prime}$ T | S＇t | $9^{\prime} \mathrm{T}$ | aN | aN | 8.0 | $<0$ | $9^{\prime} \mathrm{T}$ | S＇t |  |
| aN | $\nabla^{\prime} \tau$ | aN | s\％ | aN | $9{ }^{\text {＇T }}$ | 9.0 | an | aN | siays！｜gnd ग！snn |
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| aN | aN | aN | aN | aN | an | ＜0 | aN | 90 |  |
| 80 | aN | $\pm 0$ | to | aN | T＇T | T＇T | O＇z | ع＇$\tau$ |  |
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| $\varepsilon^{\prime} \tau$ | 20 | aN | ع＇t | aN | 20 | S＇T | T＇T | T＇$\varepsilon$ |  |
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Architectural services Nature parks and other similar institutions Zoos and botanical gardens Historical sites Independent artists，writers，and performers Other performing arts companies Musical groups and artists | Theater companies |
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Performing arts companies




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${ }^{1}$ Includes circuses，magic shows，and ice－skating performances
${ }^{2}$ Includes fashion and jewelry design
${ }^{3}$ Includes publishing of greeting cards and catalogues


Musical instrument and supplies stores Retail sales Book publishers
Other publishers Radio and television broadcasting

Publishing industries，except Interne | Sound recording industries |
| :--- |
| Music publishers | Motion picture and video industries Photographic services

Information | Architectural services |
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| Landscape architectural services |
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Architectural services
Nature parks and other similar institutions Historical sites

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\hline Historical sites

 

Musical groups and artists <br>
Other performing arts companies ${ }^{1}$ <br>
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\hline Dance companies <br>
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Arts，entertainment，and leisure <br>
Performing arts companies <br>
\hline Theater companies <br>
\hline Dance companies <br>
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\end{tabular}

|  | $\begin{array}{r}\text { New Orleans－} \\ \text { Metairie－Kenner，} \\ \text { LA MSA }\end{array}$ | $\begin{array}{r}\text { Buffalo－Niagara Falls，} \\ \text { NY MSA }\end{array}$ |
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| Arts，entertainment，and leisure |  |  |

（Top 50 U．S．Metro Areas，by Population Size）
（continued） Table 6．Metro－Area Location Quotients for Selected Cultural Industries， 2010 z
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Table 7. Primary and Secondary Artist Employment, 2010

|  | Primary <br> jobs | Primary and <br> secondary jobs | Secondary job as <br> percent of total jobs |
| :--- | ---: | ---: | ---: |
| All artists | 1,964 | 2,228 | $11.9 \%$ |
| Actors | 24 | 33 | $27.2 \%$ |
| Announcers | 56 | 77 | $27.8 \%$ |
| Architects | 188 | 197 | $4.6 \%$ |
| Fine artists, arts directors, and animators | 191 | 212 | $9.8 \%$ |
| Dancers and choreographers | 14 | 16 | $14.1 \%$ |
| Designers | 788 | 825 | $4.4 \%$ |
| Other entertainers | 42 | 46 | $8.4 \%$ |
| Musicians | 176 | 266 | $33.7 \%$ |
| Photographers | 151 | 179 | $15.5 \%$ |
| Producers and directors | 154 | 167 | $7.6 \%$ |
| Writers and authors | 178 | 209 | $15.0 \%$ |

Note: Jobs are measured in thousands
Source: Current Population Survey, Bureau of Labor Statistics, U.S. Department of Labor

## ENDNOTES

${ }^{1}$ The revision began with the 2008 ACS questionnaire. Please see the Technical Notes section at the end of this report for a full discussion of the revision.
${ }^{2}$ There are a number of differences between the American Community Survey and the Current Population Survey. For example, while the ACS provides estimates for small geographic areas, the CPS was designed to produce national estimates. The ACS includes "group quarters," such as college dormitories and military bases; the CPS excludes group quarters and is restricted to U.S. civilian households. For more information about ACS and CPS comparisons, please see the Bureau of Labor Statistics’ literature, available at http://www.bls.gov/lau/acsqa.htm\#Q04.
${ }^{3}$ For more information, see Table 7.
${ }^{4}$ According to ACS data, this is roughly the same growth rate as for the overall workforce. For more information about comparing the ACS 2005-2009 with the 2000 decennial census, please see the Census Bureau's guidance available at http://www.census.gov/acs/www/ guidance_for_data_users/2009_comparison_quick_guide/
${ }^{5}$ Estimates based on the Current Population Survey. According to the survey, designed differently from the ACS, the number of artists increased from 2.1 million in 2000 to 2.2 million in 2009. See footnote \#2.
${ }^{6}$ Analysis of educational attainment is restricted to workers of 25 years and older.
${ }^{7}$ Wages and salaries are measured in 2009 dollars.
${ }^{8}$ Due to small sample/population sizes and/or high concentrations of one gender in an occupation, caution should be used in interpreting this ratio for dancers and choreographers, announcers, and architects.
${ }^{9}$ Estimates are for undergraduate degrees earned by workers age 25 and older.
${ }^{10}$ Housing unit response rates for the ACS ranged from 97.3 percent in 2005 to 98 percent in 2009.
${ }^{11}$ The 2005-2009 ACS PUMS files contain two-thirds of the full ACS responses in those years. For more information, please see the Census Bureau's technical documentation available at http:// www.census.gov/acs/www/Downloads/data_documentation/pums/
Accuracy/2005_2009AccuracyPUMS.pdf.
${ }^{12}$ For more information, please see 2006 American Community Survey Test Report, available at http://www.census.gov/acs/www/Downloads/methodology/content_test/ P6a_Employment_Status.pdf.
${ }^{13}$ For more information about measuring sampling error in the ACS, please see A Compass for Understanding and Using American Community Survey Data: What PUMS Data Users Need to Know, available at http://www.census.gov/acs/www/Downloads/handbooks/ACSPUMS.pdf.
${ }^{14}$ Railroad workers are covered by the independent railroad unemployment system.
${ }^{15}$ As discussed earlier, "other performing arts" includes circuses, magic shows, ice-skating performances, and other entertainments commonly associated with Las Vegas.


[^0]:    Source: 2005-2009 ACS PUMS, U.S. Census Bureau, U.S. Department of Commerce

[^1]:    ${ }^{1}$ Artists are part of a larger occupation group called professional and related workers. Occupations in this professional group include doctors, lawyers, teachers, scientists, engineers, and health professionals
    ${ }^{2}$ Age 25 and older
    ${ }^{3}$ Me asured in 2009 dollars
    ${ }^{4}$ Due to small sample sizes or high concentrations of one gender in an occupation, caution should be used in interpreting this ratio for dancers and choreographers, announcers, and architects.
    ${ }^{5}$ Figures are for workers who did any work for pay the week prior to taking the American Community Survey.

[^2]:    ${ }^{1} 90$ percent confidence

[^3]:    NC-Estimate not calculated because levels are at or near zero
    ND-Estimate not disclosed to protect the confidentiality of participants

