

Creative Vitality PHILADELPHIA

A Three-Year Index: 20⁰⁶/₀₈



Arts, Culture AND THE
Creative Economy
CITY OF PHILADELPHIA
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Charting Philadelphia's Creative Course

A letter from Chief Cultural Officer, **Gary P. Steuer**

From world-class art museums and historic sites of national significance to our award-winning performing arts community, we know that the nonprofit arts are a thriving economic engine in Philadelphia. But what is less apparent is how other aspects of the creative sector are at work in the city and throughout the region. What economic role do the for-profit arts and creative businesses play in our community? What is the relationship between the for-profit and nonprofit creative sectors? How many people are employed in creative occupations and how is their work impacting the community around them?

In an effort to answer these and other questions, the Office of Arts, Culture and the Creative Economy commissioned the Creative Vitality Index (CVI) from the Western States Arts Federation (WESTAF). A creative sector progress report, the 2010 CVI uses readily available, inexpensive data on employment and community participation to measure Philadelphia's arts-related creative sector from 2006 to 2008 and compares our performance to national benchmarks.

So how does Philadelphia compare? Overall, in three years of measuring Philadelphia's creative sector, the city has consistently performed above the national average of 1.0, with a CVI score of 1.7. One of eight weighted indicators, revenues for nonprofit arts organizations measured a full five times the national benchmark. From 2006 to 2008, the 11-County Metropolitan Region grew from 1.05 to 1.11, ranking fifth in CVI growth among the nation's 50 largest metros.

For those of us working in the creative sector, these results may not come as a surprise. We know that Philadelphia has a robust creative sector made up of a diverse, talented and dedicated community. Although there is much to celebrate, the CVI also shows areas where there is room for improvement. Even though Philadelphia consistently employed over 17,000 people in creative occupations, we are 15 percent below the national average. Furthermore, certain aspects of creative participation, such as music, art gallery and photography store sales, are far below national levels.

Philadelphia's legacy as a creative center is as old as the nation itself, yet as fresh and current as the array of cutting-edge creative businesses that are now thriving throughout the city. Facts and figures alone can't create a high-resolution picture of our creative sector, so in addition to the WESTAF data, this report also includes profiles of some of the creative businesses that are employing Philadelphians, revitalizing neighborhoods and fostering innovation in Philadelphia.

This report, made possible with generous support from the William Penn Foundation, is just the first step in setting a course for the future success of creativity in Philadelphia. Policy makers and community leaders, consider this your invitation to take the next step. Thinkers, makers and performing and visual artists, for-profit and nonprofit alike, we know there are far more Philadelphia stories to be told. Visit www.phila.gov/arts and tell us yours.

Gary P. Steuer,
Chief Cultural Officer
City of Philadelphia



Photo by J. Smith for GPTMC

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Philadelphia's Creative Sector

Creative products, creative people

This report sets out to both define and further understand the creative sector as a whole, investigating the many elements and industries that make up our robust creative economy. It frames the creative economy conversation with a focus on products—the production and consumption of creative products—and people—the creative workforce. Generally, we view the creative sector to include for-profit and nonprofit arts-related creative industries such as visual and performing arts, graphic design, music, fashion, public relations and architecture, and have sought to define these industries as such for the purpose of this report. While not studied in this report, we also recognize that there is significant overlap with technology and sustainability industries and synergy with economic development efforts.



Philadelphia's Creative Vitality Index Score is **70% Stronger** than National Benchmarks

The Philadelphia 11-County Metropolitan Region's Creative Vitality Index Growth Ranks Among the **Top 5** in the Nation

The Creative Vitality Index for Nonprofit Arts Organization Revenue is **5 Times** the National Benchmark

What is the Creative Vitality Index?

The Creative Vitality Index (CVI) provides an annual measure of the relative strength of Philadelphia's creative sector. In the CVI, the sector includes for-profit and nonprofit arts-related creative enterprises and the key service activities that support them.

What does a CVI number mean?

A region's CVI value is compared to a national baseline score of 1.00. For example, a locality with a CVI of 1.30 has a 30 percent stronger creative vitality score than the nation as a whole. In this report, Philadelphia County and the 11-County Philadelphia Metropolitan Region will be compared to local, state and national benchmarks.

A CVI measures two major components: Community Participation and Employment

In order to calculate a region's CVI, a carefully selected set of economic inputs related to the arts and creativity in a given geographic area are measured using publicly available data on employment and community participation. The rationale for this approach relates to consideration of the cause-and-effect relationship between participation levels and jobs. The underlying theory is that public participation in the arts or public demand for arts experiences and events is ultimately driving organizational budgets and funding levels, which in turn support artists and arts-related jobs within the economy. The CVI is made up of eight weighted indicators.

Community Participation is based on per capita revenues of arts-related goods and services.

- Nonprofit Arts Organization Revenue
- Nonprofit Arts-Active Organization Revenue
- Per Capita Book and Record Store Sales
- Per Capita Musical Instrument Store Sales
- Per Capita Photography Store Sales
- Per Capita Performing Arts Revenue
- Per Capita Art Gallery and Individual Artist Sales

Occupational Employment in the arts

Captures the incidence of jobs associated with measurably high levels of creative output.



How Can We Use the Creative Vitality Index?

The Creative Vitality Index (CVI) is designed to serve as a tool to inform public policy decision-making and to support the work of advocates in the development of the creative sector. The 2006 to 2008 index will serve as an initial diagnostic tool to create a baseline and then can be used to measure progress in Philadelphia. Government officials and civic leaders can use the index as a starting point for discussing ways in which Philadelphia's economy can be enriched through the development of the creative sector. The Office of Arts, Culture and the Creative Economy has identified five ways in which the CVI data and information from the accompanying case studies can serve as a platform for further discussion or action.



Inform Educate the creative community, policy makers and advocates about the industries and occupations representing the creative sector.



Promote Provide compelling information and data to promote the creative industries that exist in Philadelphia and tell the story of our creative sector's strengths.



Unite Highlight the economic connections between for-profit and nonprofit creative businesses and build a united creative coalition.



Invest Advocate for improvements in the allocation of resources to the creative sector and the creation of policies that will improve creative sector performance.



Research Call attention to significant changes in the creative sector ecosystem and identify areas where additional research is needed.



Why use an index?

An index is a single number that simplifies comparisons of complex relationships and quantities of interrelated information. Some well-known examples of indexes are the Cost of Living Index and the Consumer Price Index. Just looking at annual revenues from year to year may not account for growth attributed to inflation. Standardizing the data allows for multi-year or cross-regional comparisons.

What are the challenges of using an index?

While this index is an important tool, it is not a perfect measure of creative vitality. To allow for a broader set of data that can be localized to the county level, only certain "secondary" data sources can be used, in this case, data that is already being gathered at the national level, such as Internal Revenue Service Form 990s and occupation data from the U.S. Bureau of Labor Statistics. Some important elements and trends within the creative economy sector are not represented in the index, or are difficult to measure on a national scale. Data not accounted for includes music downloads and revenues from private music clubs, as well as artists and creative workers who are only employed in the creative sector on a part-time or occasional basis. For a comprehensive look at the research behind the CVI, please visit www.phila.gov/arts.

Philadelphia's Creative Sector Includes Diverse Industries and Steady Employment

Philadelphia Creative Jobs By Occupation, 2006-2008

Occupation Type	2006	2007	2008
Actors	382	389	423
Advertising and Promotions Managers	250	248	217
Agents and Business Managers of Artists, Performers and Athletes	144	144	217
Architects, except Landscape and Naval	841	825	874
Art Directors	523	524	528
Audio and Video Equipment Technicians	302	300	271
Broadcast Technicians	317	306	279
Camera Operators (Television, Video and Motion Picture)	105	100	63
Choreographers	96	97	101
Commercial and Industrial Designers	242	238	223
Dancers	70	70	45
Directors, Religious Activities	567	569	619
Editors	766	761	845
Fashion Designers	176	172	163
Film and Video Editors	74	70	81
Fine Artists, including Painters, Sculptors and Illustrators	320	319	303
Floral Designers	283	271	287
Graphic Designers	1,170	1,172	1,143
Interior Designers	335	343	373
Landscape Architects	116	114	101
Librarians	1,442	1,442	1,217
Media and Communication Equipment Workers, All Other	156	155	154
Media and Communication Workers, All Other	362	358	342
Multi-Media Artists and Animators	362	363	375
Music Directors and Composers	639	637	659
Musical Instrument Repairers and Tuners	38	40	36
Musicians and Singers	1,126	1,140	1,133
Photographers	1,704	1,649	1,639
Producers and Directors	551	546	596
Public Relations Managers	392	400	379
Public Relations Specialists	1,798	1,830	1,843
Radio and Television Announcers	322	270	311
Set and Exhibit Designers	161	161	191
Sound Engineering Technicians	87	83	106
Technical Writers	226	228	215
Writers and Authors	1,354	1,346	1,347
Total	17,799	17,680	17,699
CVI Values	0.851	0.847	0.853

Over 17,000 Employed

In 2008, Philadelphia's creative sector employed 17,699 people. The CVI measures 36 selected occupational categories that are highly correlated with measured skill sets in thinking creatively, originality and fine arts knowledge. The chart to the left shows the number of jobs in each of the occupation types. It serves as a baseline for us to see where each occupation type stands based on the last three years. It does not represent a comparison between occupations or between cities. Comparisons to other cities are based on population and can be found in the full report. We did not include them here, since they are not a true indicator of the strength of a particular occupation unless measured over a longer period of time.

How are these numbers calculated?

Economic Modeling Specialists, Inc. estimates jobs and earnings for all workers using data from the U.S. Bureau of Labor Statistics, the U.S. Bureau of Economic Analysis and the U.S. Census Bureau.

Philadelphia
Occupational
Index is
.85

Room for Improvement

The Occupational Index makes up 40 percent of the City's CVI rating and compares the concentration of creative employment present in Philadelphia with that in the nation as a whole. Clearly with a score under the national average of 1.0, there is room for Philadelphia to improve in this area.

In 2008, there were 82,867 creative sector jobs in the 11-county region, with an Occupational Index of .99. New Castle (1.05), Burlington (.87), Bucks (1.13), Chester (1.26), Delaware (.94) and Montgomery (1.39) Counties all had higher occupational indexes than Philadelphia.

It is important to track the occupations of creative workers, but we recognize that this index alone doesn't tackle the underlying issues that need further investigation. For example, why were there only 45 dancers in 2008, down from 70 in 2007? This index can't answer this question, but it is a tool for bringing our attention to trends in the creative sector, as well as starting the conversation about how we track creativity in Philadelphia.

Comparing Philadelphia Regionally and Nationally

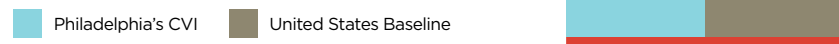
The City of Philadelphia bucks national trends.

While the national economy contracted in 2007 and 2008, Philadelphia's creative sector continued to strengthen relative to the nation. Philadelphia industry indexes, such as Performing Arts Revenue, are 200 percent of the national scores. Philadelphia's index values for Nonprofit Arts Organization Revenue (5.02) and Nonprofit Arts-Active Organization Revenue (4.22) are exceptional, representing five and four times the national comparisons.



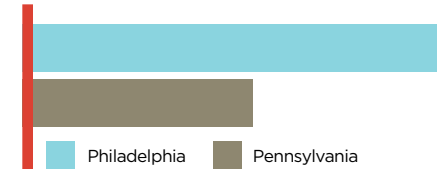
Philadelphia has a more vibrant creative sector than much of the nation.

In 2008, Philadelphia's creative sector rating was **70 percent stronger** than national benchmarks.

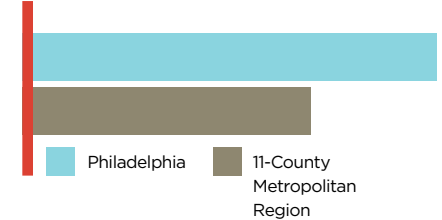


Philadelphia leads the state and the region in creative activity.

When compared to the State of Pennsylvania, the City of Philadelphia has an **81 percent stronger creative sector.**

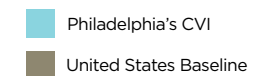


When compared to the 11-County Metropolitan Region, the City of Philadelphia has a **44 percent stronger creative sector.**



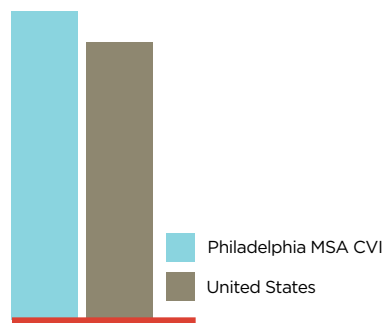
Philadelphia's Nonprofit Arts Sector Revenue is 5 times the national benchmark.

In 2008, Philadelphia's Nonprofit Arts Organization CVI score was **five times the national benchmark** and nonprofit arts organizations had a nearly **\$50 million increase in total revenue** from 2006 to 2008.





The Philadelphia Region is a hub for creative activity.



The CVI for the 11-County Philadelphia Metropolitan Statistical Area, when compared to the United States, reflects **an 11 percent greater strength of the entire region's creative sector** compared to the United States in 2008. In 2008, the Philadelphia MSA CVI of 1.11 ranked 16th in the nation.



Philadelphia County is **the heart of creative activity** within the larger Metropolitan Statistical Area with a CVI score of 1.44.

The Philadelphia 11-County Region's CVI Growth Ranks Among the Top 5 of Metropolitan Areas in the Nation

50 METROPOLITAN AREAS BY CVI GROWTH 2006-2008					
RANKING	PERCENT CHANGE	METROPOLITAN STATISTICAL AREAS	2006 INDEX	2007 INDEX	2008 INDEX
1	-9.03	Washington - Arlington - Alexandria, DC/VA/MD	2.77	2.76	2.52
2	3.11	Los Angeles - Long Beach - Santa Ana, CA	2.25	2.29	2.32
3	8.37	New York - Northern New Jersey - Long Island, NY/NJ	2.03	2.05	2.20
4	-7.51	Nashville - Davidson - Murfreesboro - Franklin, TN	2.13	2.03	1.97
5	0.60	Boston - Cambridge - Quincy, MA-NH	1.67	1.72	1.68
6	-1.20	San Francisco - Oakland - Fremont, CA	1.67	1.69	1.65
7	-6.92	Minneapolis - St. Paul - Bloomington, MN-WI	1.59	1.50	1.48
8	2.14	Seattle - Tacoma - Bellevue, WA	1.40	1.38	1.43
9	13.82	Las Vegas - Paradise, NV	1.23	1.46	1.40
10	0.82	Salt Lake City, UT	1.22	1.26	1.23
11	-0.82	San Jose - Sunnyvale - Santa Clara, CA	1.23	1.21	1.22
12	-3.17	Denver - Aurora - Broomfield, CO	1.26	1.28	1.22
13	2.56	Austin - Round Rock - San Marcos, TX	1.17	1.13	1.20
14	2.61	Hartford - West Hartford - East Hartford, CT	1.15	1.12	1.18
15	0.86	Portland - Vancouver - Hillsborough, OR-WA	1.16	1.12	1.17
16	5.71	Philadelphia - Camden - Wilmington, PA/NJ/DE	1.05	1.05	1.11
17	-1.77	San Diego - Carlsbad - San Marcos, CA	1.13	1.13	1.11
18	-4.63	Columbus, OH	1.08	1.00	1.03
19	-0.97	Raleigh - Cary, NC	1.03	0.97	1.02
20	-4.67	Milwaukee - Waukesha - West Allis, WI	1.07	1.08	1.02
21	-1.94	Indianapolis - Carmel, IN	1.03	1.02	1.01
22	8.79	Miami - Fort Lauderdale - Pompano Beach, FL	0.91	0.93	0.99
23	7.61	Cleveland - Elyria - Mentor, OH	0.92	0.97	0.99
24	5.32	Orlando - Kissimmee - Sanford, FL	0.94	0.97	0.99
25	-1.00	Pittsburg, PA	1.00	1.00	0.99
26	-4.85	Chicago - Naperville - Joliet, IL/IN/WI	1.03	1.00	0.98
27	2.15	Dallas - Fort Worth - Arlington, TX	0.93	0.91	0.95
28	1.06	Kansas City, MO-KS	0.94	1.03	0.95
29	-2.06	Charlotte - Gastonia - Rock Hill, NC/SC	0.97	0.95	0.95
30	-22.31	Baltimore - Towson, MD	1.21	1.29	0.94
31	-10.78	New Orleans - Metairie - Kenner, LA	1.02	0.95	0.91

Many of the economic indicators used to calculate the CVI show that Philadelphia has a more vibrant creative sector than other regions and cities in the United States. Among the 50 largest metropolitan areas, **the Philadelphia Region ranked fifth in the nation for CVI growth** from 2006 to 2008. Less than half of these regions showed CVI growth in this period.

Philadelphia CVI Indicators, 2006-2008

What follows are descriptions of the eight indicators for Philadelphia County that made up the total CVI for the years 2006 to 2008.



	NONPROFIT ARTS ORGANIZATION REVENUE			NONPROFIT ARTS-ACTIVE ORGANIZATION REVENUE				PERFORMING ARTS REVENUE			MUSICAL INSTRUMENT STORE SALES			
	TOTAL REVENUE	SPENDING PER CAPITA	CVI SCORE	TOTAL REVENUE	SPENDING PER CAPITA	CVI SCORE		TOTAL REVENUE	SPENDING PER CAPITA	CVI SCORE	TOTAL REVENUE	SPENDING PER CAPITA	CVI SCORE	
2006	\$300,837,105	\$207.02	5.05	\$208,414,107	\$143.42	3.29	2006	\$141,849,000	\$97.61	2.26	\$7,856,000	\$5.41	0.47	
2007	\$343,167,927	\$236.73	5.19	\$259,777,951	\$179.20	3.79	2007	\$153,067,000	\$105.59	2.36	\$5,594,000	\$3.86	0.34	
2008	\$347,002,147	\$239.74	5.02	\$323,691,705	\$223.64	4.22	2008	\$184,688,000	\$127.60	2.75	\$6,005,000	\$4.15	0.41	

The CVI categorizes Nonprofit Arts Organizations as those with a primary mission in presenting or serving mediums that are traditionally categorized as “the arts,” such as theater, visual arts museums, the symphony, the opera and the ballet. This indicator utilizes revenue data from IRS Form 990.

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

Revenues increased by almost \$50 million over the three year span with a slight fluctuation in the index score, which remains at over five times the national average.

The CVI categorizes Nonprofit Arts-Active Organizations as having other primary missions, but significantly incorporating arts into their activities. These organizations include history, science and children’s museums; historical societies; performing arts schools; as well as other organizations focused on culture and ethnic awareness. This indicator utilizes revenue data from IRS Form 990.

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

Both revenues and the index score show significant and steady growth from 2006 to 2008.

Performing Arts Revenue includes theater companies and dinner theaters, musical groups and artists and other performing arts companies primarily engaged in producing live theatrical presentations. While this indicator does have some overlap with the Nonprofit Arts Organization Revenue, this indicator draws from a different set of data that also includes for-profit entities.

Source: Economic Modeling Specialists, Inc.

Revenues showed a steady increase between 2006 and 2008, with index values increasing nearly 22 percent.

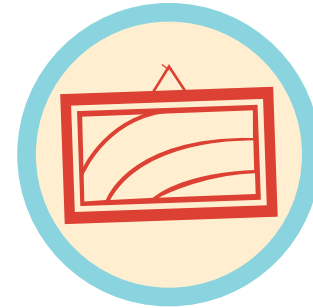
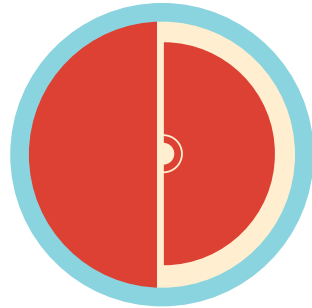
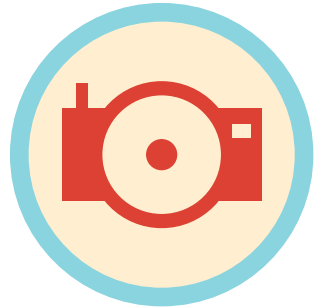
The Musical Instrument Store Sales indicator comprises establishments primarily engaged in retailing new musical instruments, sheet music and related supplies or retailing these new products in combination with musical instrument repair, rental or music instruction.

Source: Economic Modeling Specialists, Inc.

Both sales and the index decreased from 2006 to 2007. Despite a rebound for 2008, the Philadelphia CVI is significantly below the national average in this area.

Philadelphia CVI Indicators, 2006-2008 (Cont.)

What follows are descriptions of the eight indicators for Philadelphia County that made up the total CVI for the years 2006 to 2008.



Philadelphia Creative Sector Employment has held steady both in number of jobs, as well as in the index score.

	PHOTOGRAPHY STORE SALES			BOOK AND RECORD STORE SALES		
	TOTAL REVENUE	SPENDING PER CAPITA	CVI SCORE	TOTAL REVENUE	SPENDING PER CAPITA	CVI SCORE
2006	\$5,370,000	\$3.70	0.64	\$40,635,000	\$27.96	0.80
2007	\$5,533,000	\$3.82	0.63	\$33,046,000	\$22.80	0.68
2008	\$3,350,000	\$2.31	0.49	\$24,761,000	\$17.11	0.60

The Photography Store Sales indicator 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.

Source: Economic Modeling Specialists, Inc.

Sales and index values substantially decreased from 2007 to 2008, indicating Philadelphia saw a decline greater than the rate of the nation.

The Book and Record Store Sales indicator comprises establishments primarily engaged in retailing new books as well new pre-recorded audio and video, tapes, CDs and records. Data for online sales of music and books are unavailable, thus this data constitutes the best indicator of such sales.

Source: Economic Modeling Specialists, Inc.

Sales showed significant declines over the past three years. A declining index value indicates Philadelphia is seeing a decline greater than the rate of the nation.

	ART GALLERY AND INDEPENDENT ARTIST SALES		
	TOTAL REVENUE	SPENDING PER CAPITA	CVI SCORE
2006	\$155,783,000	\$107.20	0.99
2007	\$157,982,000	\$108.98	0.98
2008	\$184,263,000	\$127.31	1.13

INDEPENDENT ARTIST SALES

	TOTAL REVENUE	SPENDING PER CAPITA	CVI SCORE
2006	\$141,864,000	\$97.62	1.05
2007	\$144,107,000	\$99.41	1.05
2008	\$170,606,000	\$117.87	1.20

ART GALLERY SALES

	TOTAL REVENUE	SPENDING PER CAPITA	CVI SCORE
2006	\$13,919,000	\$9.58	0.65
2007	\$13,875,000	\$9.57	0.60
2008	\$13,657,000	\$9.44	0.66

CREATIVE SECTOR EMPLOYMENT	
TOTAL JOBS	CVI SCORE
17,799	0.85
17,680	0.85
17,699	0.85

Please see page 6 for a detailed review of this indicator.

Source: Economic Modeling Specialists, Inc.

The Art Gallery and Independent Artists Sales indicator consists of data from two different economic activities combined to address the private art market. Independent Artist Sales includes independent (i.e., freelance) individuals primarily engaged in performing in artistic productions, in creating artistic and cultural works or productions or in providing technical expertise necessary for these productions. Art Gallery Sales comprises establishments primarily engaged in retailing original and limited edition art works.

Source: Economic Modeling Specialists, Inc.

Both revenues and the index score show steady increase from 2006 to 2008, but Independent Artist Sales significantly outperform Art Gallery Sales.

Philadelphia CVI Indicators Weighted 2008

While the 2008 CVI indicates that Philadelphia's creative sector is 70 percent stronger than national benchmarks, it is important to remember that this score is made up of eight different weighted indicators. This chart breaks down how each indicator contributed to the overall score, 1.70. CVI scores above 1.00 are above national benchmarks, while scores below 1.00 are below national benchmarks.

MEASURED INDICATOR	INDICATOR CVI	WEIGHT	CVI CONTRIBUTION
Nonprofit Arts Organization Revenue	5.02	0.10	0.50
Nonprofit Arts-Active Organization Revenue	4.22	0.10	0.42
Total Creative Jobs	0.85	0.40	0.34
Art Gallery and Individual Artist Sales	1.13	0.08	0.09
Performing Arts Revenue	2.75	0.08	0.22
Book and Record Store Sales	0.60	0.08	0.05
Photography Store Sales	0.49	0.08	0.04
Musical Instrument Store Sales	0.41	0.08	0.03
Philadelphia's Total CVI Score to the United States	1.70		

Indicator Contribution to the 2008 CVI Score

The graphic below illustrates the percentage contribution that each indicator makes to the total CVI score. As such, the indicator "Nonprofit Arts Organization Revenue" with its impressive score of 5.02 makes a significant contribution of 30 percent to Philadelphia's overall score of 1.70

30%

Nonprofit Arts Organization Revenue

CVI: **5.02**

Total Revenue: **\$347,002,147**

Spending Per Capita: **\$239.74**

25%

Nonprofit Arts-Active Organization Revenue

CVI: **4.22**

Total Revenue: **\$323,691,705**

Spending Per Capita: **\$223.64**

20% Total Creative Jobs

CVI: **.85**

Total Jobs 2008: **17,699**

13% Performing Arts Revenue, CVI: **4.22**

Total Revenue: **\$184,688,000** | Spending Per Capita: **\$127.60**

5% Art Gallery and Individual Artist Sales, CVI: **1.13**
Total Revenue: **\$184,263,000** Spending Per Capita: **\$127.31**

3% Book and Record Store Sales CVI: **.60** Total Revenue: **\$24,761,000** Spending Per Capita: **\$17.11**

2% Photography Store Sales CVI: **.49** Total Revenue: **\$3,350,000** Spending Per Capita: **\$2.31**

2% Musical Instrument Store Sales CVI: **.41** Total Revenue: **\$6,005,000** Spending Per Capita: **\$4.15**

PROFILES In addition to the data, we went out to talk to some of Philadelphia's most creative innovators to find out what is happening in the community and what is unique to Philadelphia. The most exciting part of learning more about the creative sector is learning more about you! Submit your business profile at www.phila.gov/arts.



NextFab Studio

Problem-Solving Resource for the Region

Philadelphia has a long history of innovators who melded art, science and technology to solve problems. Starting with Colonial inventor and Founding Father Ben Franklin. That innovative spirit is still alive and well today in the City of Brotherly Love. Unfortunately, many 21st-century Philadelphians don't have easy access to the tools, space or the skills necessary to translate that spirit into action. One

new business is aiming to change all that: NextFab Studio, a personal fabrication laboratory designed to facilitate creative problem solving.

"NextFab Studio is a pre-incubator for budding ideas that might lead to new artworks, new businesses," said NextFab president and founder Evan Malone.

Opened in January, NextFab is a 3,600-square-foot space inside the newest building of its partner organization, the University City Science Center. The studio features several workshops stocked with an extensive list of resources worth more than \$600,000, including wood- and metal-working hand tools, computerized machine tools, 3-D printing and modeling, sewing and embroidery machines, electronics workbenches and wet lab equipment.

Membership to NextFab works like a gym for innovators. Members pay a small monthly fee in exchange for the opportunity to test out ideas and develop and produce projects on equipment they couldn't afford on their own or otherwise wouldn't have access to. All members receive basic training on the equipment from a staff of expert instructors. Additional skills classes and occasional workshops are also offered. With an experienced staff and all manner of "makers" roaming the studio at any given moment, members also get a built-in community of creative collaborators.

"There is a need for people to understand how the world works," said Malone. "NextFab is like a university for hire."

Currently, NextFab has 9 employees, 2 interns and is 30 members strong and growing. The membership is an eclectic mix of people, says Malone, from technology enthusiasts and inventors to students and small business owners.

One of the many members whose business might not exist if it weren't for

NextFab is Sharif Pendleton, an independent artist who makes and sells irreverent jewelry and artful home accessories. Before joining NextFab and getting training on the studio's computerized laser etcher, Pendleton was outsourcing the production of his irreverent Emotions Can Be Dangerous jewelry line, which features red acrylic hearts with various weapons etched inside of them, to New Zealand. Now, Pendleton creates and produces his own work at NextFab, sells it at half a dozen area boutiques, and, after just a year in business, is making a small profit.

"I was designing blind before ... I couldn't experiment ... logically it stopped making sense," said Pendleton. "What NextFab offers me is the ability to go from concept to completion."

Having access to the high-tech equipment at NextFab enabled Drexel material sciences graduate student Terrence McGuckin to start his own business, Ephemeron Labs.

McGuckin is currently using the studio to develop a prototype of the Mighty EBIC, an add-on product that will make it easier and faster to do electron beam induced current measurements on scanning electron microscopes. The product, which is scheduled to launch in late 2010, enables users a way to see how electron devices, such as LEDs and solar cells, are functioning and then explore ways to optimize them.

"The first prototype was in a cardboard box, but now because of NextFab it's almost a real thing," said McGuckin.

A for-profit company, NextFab works in partnership with the University City Science Center's nonprofit BreadBoard program, which aims to give access to NextFab to people who would not otherwise be able to access its equipment. Malone first became involved with BreadBoard after some of his work was included in a show at the Esther Klein Gallery, a showcase for works that explore the intersection of art, science and technology that is run by BreadBoard. After Malone told EKG director and BreadBoard founder Dan Schimmel of his interest in starting a fabrication workshop the two decided they had a lot in common and that a partnership would be mutually beneficial.

A Ph.D. in physics and a mechanical engineer, Malone modeled NextFab in part after the MIT Fab Lab, a global network of studios designed to bring digital fabrication to the masses started in the early 1990s by MIT president (and Philadelphia native) Neil Gershenfeld. However, prior to NextFab's opening no other forum like it existed in Philadelphia.

"The tools and technology are at NextFab, and BreadBoard is working on programming to let people take advantage of it," said Schimmel.

To foster the next generation of creative problem-solvers, Malone and Schimmel are working with local organizations to develop after-school programs for high school students, among other initiatives.

"Philadelphia has a lot of bright people longing to solve problems," said Malone. "[My hope is that NextFab] will become like a problem-solving resource for the region."



Jorge Cousineau

Living, Working, Creating in Philadelphia

It was chance that first brought independent theatrical designer Jorge Cousineau to Philadelphia in 1996, but choice that made him stay.

It all began in 1994 when Cousineau, a DJ and a student at The Academy of Fine Arts in Dresden, Germany, happened to attend a touring performance of Philadelphia's Group Motion Company. The chance encounter started a professional relationship with company director Manfred Fischbeck and introduced him to his future wife, dancer-choreographer Niki Cousineau. Two years and some visa issues later he married the dancer-choreographer, adopted her surname and moved to Philadelphia. Just after arriving in the city, Cousineau landed his first theater job when Group Motion unexpectedly lost its technical director and Fischbeck asked him to step in. Impressed by his talents, other groups that rented the studio space hired Cousineau as their technical director or lighting designer. Other producers took note and began inviting him to work with them. Soon he was branching out beyond mere technical direction and beginning to create lighting designs, soundscapes and videos for various productions.

In the years since his arrival Cousineau has worked for just about every theater in the city. His unique ability to manipulate light, sound, images and gadgetry to create stark reality, grand illusion or never-before-imagined environments recently inspired *The Philadelphia Inquirer* to dub him "Philadelphia's Theater Magician." His work has also earned some of the region's top awards, including three Barrymore Awards and two Independence Foundation Fellowships. And, Cousineau's sound design for an Off-Broadway production of local playwright Michael Hollinger's *Opus* earned him a Lortel Award in 2008.

"I like to think of myself as an innovator," said Cousineau. "I like to invent things and I like to approach everything as new."

Today, the multi-talented Cousineau lives in Northern Liberties with his wife Niki and their two children, and, like a growing number of artist residents, earns his entire living through the Philadelphia theater community. According to the Philadelphia CVI data, there are thousands like Cousineau. In addition, the data reveal double-digit increases in the number of theater jobs, such as set and exhibit designers, sound engineers and actors, in the recent years. But rewind a few decades and you could have counted on your fingers the number of Philadelphia theater artists who were able sustain a living in their field in their hometown.

One factor that is enabling Cousineau and others like him to work and live here is the growth in professional theaters in Philadelphia. In the last decade alone, the

number of theaters within the city limits has doubled, according to the Theatre Alliance of Greater Philadelphia. There are now more than 69 members of the Theatre Alliance within the city limits, up from just 39 in 2000. Of the current members, 45 are professional theaters, 19 are community or educational theaters and 5 are allied organizations or businesses. While seven theater members have budgets of over \$1 million and 16 have budgets over \$200,000, nearly half are small groups with budgets of under \$200,000. Though the bulk of the members have small budgets, the sheer number of companies in Philadelphia makes for a robust community that offers a diverse array of opportunities for artists to flex their creative muscles.

"Philadelphia was a pre-Broadway tryout town and as that changed—stopped being the model 20 or 25 years ago—it opened up a real opportunity," said Terrence J. Nolen, co-founder of the Arden Theatre Company in Old City.

Cousineau has worked on 40 productions at the Arden, including as co-conceptor and sound and video designer for the theater's recent production of the Stephen Sondheim musical comedy *Sunday in the Park with George*. The Arden has been committed to hiring local artists and producing work by local playwrights since its inception back in 1988.

While that was not easy to do 22 years ago, Nolen proudly says that about half the designers the Arden hires now are Philadelphia based.

"Theater is a regional artform, audiences are regional ... having people who live here and make their art here makes sense," said Nolen. "The best work that our theater community has created in the past decade has always had an important Philadelphia component."

Though Cousineau has worked almost exclusively in Philadelphia for the last 14 or so years, he has occasionally brought his talents to other major markets. With his unique abilities and numerous industry accolades, Cousineau could have left Philadelphia long ago for some other larger, more cosmopolitan theater town, but he chooses to stay in Philadelphia.

But the ability to stay in Philly is about more than just the work, say theater professionals.

"The quality of life is one of our great strengths. So many artists, like Jorge, who can buy homes and raise kids here," said Nolen. "I think it's been one of the main calling cards."

Theater is a regional artform, audiences are regional... having people who live here and make their art here makes sense... —Terrence J. Nolen



DesignPhiladelphia

Celebrating Philadelphia as a City of Change

For much of the century that followed the Civil War Philadelphia was known as a design and production powerhouse for its diverse array of manufacturing. Boosters touted the city as “the workshop of the world.” But like the factories and mills that are no more, so too is Philadelphia’s reputation for industrial greatness. And yet the city’s reputation as a place for creative output has not been lost, but merely transformed. Today, the Philadelphia Region is gaining credibility as a hotspot for a new generation of design, from architecture to interior design, fashion to product design, multi-media to graphic design.

The growth of Philadelphia’s reputation as a design city is largely due to the emergence in 2005 of DesignPhiladelphia, an organization dedicated to shining the spotlight on all things design, creating an awareness of design among the general public and uniting the different disciplines.

“DesignPhiladelphia is about the creative and innovative people who are working in this region,” said Hilary Jay, co-founder and executive director of DesignPhiladelphia. “It’s our job to get the word out that Philadelphia is experiencing real growth in the creative areas and moving from a manufacturing base to one of a knowledge-based economy.”

DesignPhiladelphia’s main platform for achieving its mission is its namesake annual citywide celebration. A multi-day festival at locations around the city that features hundreds of events, exhibitions, studio tours, lectures and more, all free and open to the public. Among the diverse offerings at this year’s festival, which occurred October 7 to 17, were Dialogues on Design, a speaker series that explores current topics, and Philly Works, a gallery and online exhibition showcasing regional design, craft, fabrication and manufacturing.

Now in its sixth year, DesignPhiladelphia is the largest design showcase in the country and is unlike any other. While most other design showcases are geared toward the trade or focused on selling products, Jay says DesignPhiladelphia is unique in that it is a place where the public can experience design without the pressure of having to purchase anything.

DesignPhiladelphia was thought up in 2004 by Jay, then director of The Design Center at Philadelphia University, Jamer Hunt, former director of the masters of

industrial design program at University of the Arts, and design journalist Joseph Dennis Kelly II. At the time, Philadelphia University wanted to create a design center and Jay and her collaborators wanted to bring the design community together and showcase the extensive creative work that was taking place in Philadelphia. The result was DesignPhiladelphia. The first showcase in 2005 featured 50 exhibitions of design work around the city, including a separate showcase of work by students from the region’s seven design schools.

Today, DesignPhiladelphia, now a nonprofit partnership with the University of the Arts, is a 12-day extravaganza that in 2009 featured more than 125 events, represented 500-plus designers and was attended by an audience of roughly 235,000.

“The incredible participation we have shows me that there’s great wealth of businesses, individuals, firms that want to stand up and be noticed,” said Jay.

Such interest in design in Philadelphia wasn’t always the case, however. For example, in 1999 when Eugenie Perret opened Minima, a modern furnishings and art showroom in Old City, there was little in the way of a design community.

“The city itself was still. Nothing was happening during the 1990s,” said Perret. “The design community really built up because of DesignPhiladelphia.”

Perret has been a noteworthy participant in DesignPhiladelphia since its inception. For example, in 2008, Perret and Elizabeth Oliver of Minima collaborated with DesignPhiladelphia to produce *A Clean Break*, an exhibition that transformed a vacant lot into a prefab, sustainable neighborhood designed by international architects. The following year the exhibit earned the two groups a Business and Arts Partnership award from the Arts & Business Council of Greater Philadelphia.

Perret isn’t alone in her belief that DesignPhiladelphia has altered the city’s design landscape for the better.

“DesignPhiladelphia raises the profile of our city as a city that’s influential in design,” said Patrycja Doniewski, a partner at Qb design firm in center city.

Qb (pronounced cube) has participated in the annual celebration for the last five years. Among its most memorable exhibitions was [spot], a curated contest in which the seven winners created “outdoor interventions” such as a grassy oasis and a dreaming bed station in parking spots along Rittenhouse Square.

“One of the wonderful things about [spot]—and it relates to DesignPhiladelphia—was it was for everyone ... people who had no idea what design was got a taste,” said Doniewski.

But the impact and importance of DesignPhiladelphia reaches beyond the city limits.

“DesignPhiladelphia reminds us all of the greatness and the depth of the design talent in this city,” said design and brand expert Alina Wheeler. “It places Philadelphia on a world stage.”

The incredible participation we have shows me that there’s great wealth of businesses, individuals, firms that want to stand up and be noticed... —Hilary Jay



Globe Dye Works

Manufacturing and Cultural Hub

Creative entrepreneurs of all kinds—from a renowned steel drum maker to painters and art framers to a wooden boat company—are heading north. Not to New York, but to Frankford, the once-thriving, historically working-class neighborhood just six miles north of Center City Philadelphia. What's drawing them there is Globe Dye Works, a former textile manufacturing site-turned-creative compound.

Responsible for the exodus is Globe Development Group (GDG), which is made up of Pete Kelly, Charlie Abdo and brothers Matt and Ian Pappajohn. In December 2007, GDG purchased the massive former textile manufacturing facility where the Greenwood family business churned out dyed and wound yarn for 140 years and began transforming it into a mix of raw and refined workspace for creative business owners. Today, visitors enter the red brick building on Worth Street through a main lobby decorated with a mix of modern furnishings and industrial artifacts that boasts a view of the former factory's massive boiler room. Comprised of several buildings, the Globe compound currently has 22 rented tenant spaces ranging in size from 500 square feet to 2,500 square feet, with more available for rent or renovation. The project's second phase of development includes renovating several additional buildings for tenant use, transforming the old boiler room into a common area that will be used as a gallery, performance and event space and creating a separate open-air courtyard.

"All of the partners are local craftspeople and artisans who use the kind of space that Globe is rolling out," said Matt Pappajohn, co-founder of Globe Development Group. "If we are able to implement the full plan that we envision, Globe Dye will be an amazing manufacturing and cultural hub."

Globe is just one of a larger cluster of creative workspaces in the area. Before they formed GDG with Kelly and Abdo, the brothers Pappajohn purchased two other Frankford industrial sites and transformed them into creative workspaces. In search of larger and more affordable space, in 2003 the brothers moved their cabinet making business from Kensington to the old Henry Rheil building, a 40,000-square-foot former loom factory on Orchard Street, around the corner from Globe. Their Pappajohn Woodworking has since occupied the entire first floor with the two upper floors rented out to about a dozen other craftspeople. Shortly after, they purchased the Old Mill on nearby Waln Street. The 5,500 square foot building is fully renovated and leased to five tenants. When Globe Dye went on the market the brothers knew they had to have it, but didn't think they could tackle such a massive project alone, so they partnered up with Kelly and Abdo, who have significant experience managing and developing a variety of properties.

With such a high-density of vacant industrial buildings and a wealth of entrepreneurial creative types, compounds such as Globe Dye Works have been popping

up all over Philadelphia for a few years now. While these reclaimed buildings provide much-needed clean, safe and affordable spaces for creative business owners, they also make many other significant contributions to the city.

"The redevelopment of older industrial sites saves our industrial architectural heritage; breathes new life into communities; and it demonstrates once again that we can be an economy based on making and designing things," said Jeremy Nowak, president and CEO of The Reinvestment Fund, a national leader in the financing of neighborhood revitalization. "It represents less of a departure from manufacturing, than its vital re-positioning."

Below is a sampling some other, similar projects in and around Philadelphia:

- **2424 Studios** This former vacant warehouse in Fishtown is now home to the workspace of independent artists and creative entrepreneurs and an event space called The Sky Box. <http://www.2424studios.com>
- **Amber Street Studios** Comprised of two multi-story buildings in Port Richmond that once housed the Masland Carpet Factory and other manufacturing businesses, Amber Street offers workspace for artists. <http://www.amberstreetstudios.com>
- **Crane Arts** Emerging and established artists and creative-based businesses work, display and sell their wares inside the former Crane Plumbing Building in Kensington. <http://www.cranearts.com>
- **Sherman Mills** Residences, commercial spaces, artist studios and public spaces make up this creative compound inside a former mill in East Falls. <http://www.themillsateastfalls.com>



World Cafe Live & WXPB

Making Music, Together

In 1998, when music lover and former real estate lawyer Hal Real first approached WXPB/88.5 FM about joining forces and creating a live music venue, he was hoping to fulfill his dream to "radically change the landscape for contemporary music artists and audiences." Real was a big fan of David Byrne's widely acclaimed World Cafe show, an eclectic blend of new music, live performances and interviews featuring local and national acts that is broadcast on XPN and heard on 200 stations nationwide. His idea was to create World Cafe Live, a for-profit music venue for grownups that was the physical extension of the experience World Cafe listeners had in their living rooms. At that time, WXPB, which is University of Pennsylvania owned and operated and had been broadcasting since the 1970s from a closet-like studio papered with vinyl records for soundproofing inside a run-down house on Penn's campus (its support staff worked in another building several blocks away), had outgrown its space and was in need of a new home.

Though WXPB management was initially receptive to the concept, it was more than a year before Penn would even meet with Real to discuss his idea. It took several more years of tough negotiations and the raising of more than \$15 million, but Real finally realized his dream in October 2004. Today, World Cafe Live's concert and dining venues and the XPN studios are together in one 40,000-square-foot, state-of-the-art clubhouse located on the developing waterfront in University City. World Cafe Live employs more than 80 people and each year mounts upwards of 550 concerts featuring more than 1,200 artists in the space's two concert halls. Meanwhile, WXPB employs 45 people (now all in one location), has roughly 25,000 members and more than 300,000 loyal, regional listeners. Though the two are partners under the same roof sharing a common passion for music and come together on select projects, World Cafe Live and XPN operate entirely independent of one another. As part of their agreement, XPN licenses the World Cafe name to Real Entertainment for an annual fee. The unique for-profit/nonprofit partnership has been so successful that it has been dubbed the model for future relationships between public broadcasters and private enterprise. In addition, next year a second World Cafe Live will open in Wilmington, Delaware. Recently, Real and XPN General Manager Roger LaMay discussed the pros and cons of their innovative partnership and what it means to Philadelphia's creative sector.

Q: WXPB is nonprofit radio station and World Cafe Live is a for-profit music venue. What do you gain by working together?

Hal Real: The biggest advantage to World Cafe Live licensing the World Cafe name and sharing a home and musical philosophy with XPN is that it gave us rapid market credibility with both their extensive audience and member base and the music industry community. Basically, audiences and music industry folks figured that, if XPN was going to trust us with their "baby"—this extremely well regarded brand of World Cafe—then we must be pretty seriously committed to presenting a high-quality experience for artists and audiences. The affiliation helped (and still helps) a lot. One of the major benefits of the for-profit/nonprofit partnership is the national attention that the model has garnered and the way it has enhanced our joint reputation as being innovative.

Roger LaMay: Having the physical venue gives us additional points of connection with our audience, which is going to be helpful in keeping up membership, a unique advantage we have over other people who do what we do. [We have it] without taking the additional risk of having our own space. It gives us a much greater reach and capacity.

Another thing that is key in this relationship: World Cafe Live licenses the name World Cafe. The show is on close to 200 stations across the country, branded as being from Philadelphia. We only have the facility we have because of the partnership. The facility has enabled us to have higher quality, bigger bands and more bands. All this improves the show. The show is continuing to add affiliates, with new stations in Los Angeles, Dallas and Milwaukee in the last year. The facility and partnership also significantly boosts the profile of the show and station regionally.

Q: Since nonprofits are usually mission driven and for-profits are inherently profit driven, what challenges does working together present?

RL: The biggest challenge is finding the right partner. Hal and I don't always agree, but we have full confidence and trust in each other. The fact that we are still good friends after six or seven years through some challenging economic circumstances speaks volumes. You are not going to have a complete overlap of interest and you have to be prepared for that and build it into your thinking. However, there should be significant commonality of purpose, clear agreement of what you are going to work together on and what you're not.

HR: Probably the biggest challenge is the confusion created for the general public. Most of the public is confused about whether XPN owns World Cafe Live or World Cafe Live owns XPN. Although we spent a lot of time trying to explain and clarify the relationship—two independent organizations that live together under the same roof and share a common passion for and philosophy about the power of music—now I think we both feel it's not so important. Together we've created this cool "clubhouse" for the music, arts and general community and that's all that really matters to most of our separate and/or joint fans.

Q: It's great that the partnership has received a lot of attention, but is World Cafe Live making money?

HR: We're in the black for the first time last year. It took five years to get there. Yes, it's a sustainable model. We think we can do even better in Delaware.

Q: What new opportunities have been created because of the partnership?

RL: The Non-COMMvention, an annual non-commercial radio conference. This conference was launched in Louisville 10 years ago. I attended for the first time seven years ago while we were building the new facility and right away concluded that given XPN's position in the national public radio community and the fact that we were now going to have a unique facility with a venue partnership that our building would be a perfect site for the conference. I arranged to host the conference for a year, then a year later acquired the conference. It is now fully owned and controlled by WXPB.

A few months after we opened the building we launched our Friday Free At Noon concerts series. It's a great community event—300 to 700 people show up every Friday. It's possible because we're able to do it in their space. It definitely would not have happened without World Cafe Live.

We are launching a new website as part of NPR ... an all-local music website. Because of the incredible facility ... one of the reasons NPR picked us to be a beta city.

Q: What is the impact of the partnership on Philadelphia's creative sector?

HR: It's a rock in a pond. It has a very significant impact at the center of our universe, but it has a ripple effect that goes out and beyond. We have been held up as a model to the entertainment industry, the radio industry, as an example of what the potential is if the environment encourages it.

Acknowledgements

This report is made possible with support from the William Penn Foundation



Creative Vitality Philadelphia is available online at: www.phila.gov/arts

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ABOUT US In 2008, Mayor Michael A. Nutter opened the Office of Arts, Culture and the Creative Economy (OACCE) by appointing Gary P. Steuer as the Chief Cultural Officer. Changes to the OACCE, which last functioned in 2004, include the addition of "creative economy" to its charge. The Mission of the OACCE is to improve access to the arts for both residents and visitors; support the growth and development of the City's arts, culture and creative economy by promoting public and private investments; and serve as a liaison between the City's many cultural institutions. In addition to the OACCE's focus on the nonprofit arts sector, it also focuses on the many aspects of the larger arts and culture industry including individual artists, design industries, music clubs and other entertainment ventures.

Publisher's Note

The Creative Vitality Index™ (CVI), produced by the Western States Arts Federation (WESTAF), represents a thorough analysis of the creative economy of Philadelphia County. Incorporating both for-profit and nonprofit activity, the Index utilizes a variety of quantitative data to measure Philadelphia's creative economy against a variety of benchmarks. The CVI is not an economic impact study of the arts. While the CVI utilizes some of the data typically included in arts economic impact studies, it also draws on many more data streams, and its goal is quite different. 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.

This report represents the most illustrative data available at the time it was gathered. Moving forward, the Philadelphia CVI has the potential to be updated each year and could eventually provide a more complete understanding of Philadelphia's creative economy over time. This report is intended to serve as a data baseline to guide economic strategies related to growing and developing Philadelphia's creative economy.

A full version of the report, as well as a special Notes on the Research section can be found at: www.phila.gov/arts.

Creative Vitality IN PHILADELPHIA

A Three-Year Index: 20⁰⁶/₀₈



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