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# CREATIVE VITALITY *in* OREGON 2008





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CREATIVE VITALITY IN OREGON

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The full Creative Vitality Report is available online at:  
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CREATIVE VITALITY IN OREGON





## OREGON'S CREATIVE VITALITY CONTINUES TO EXCEED NATIONAL AVERAGE

For three years, the Oregon Arts Commission has closely examined the overall effects of its work. How healthy are Oregon's arts nonprofits? How creative are we as a state? How far does our creative economy reach, and do local communities share in its benefits? Is Oregon competitive in the global creative economy? How have we, through policy and funding, made a difference?

The innovative Creative Vitality Index, a concept developed by the Washington State Arts Commission, allows us to look at the health of the creative economy in a city, county, state, or other geographic area compared to a national index. Using readily available, inexpensive data on employment and community participation, the index is a reflection of the vigor of the creative sector of the economy.

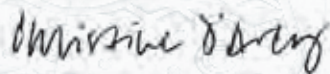
The analysis details both for-profit (architecture and design jobs, for instance) and nonprofit arts-related activities (museum admissions, for example), and measures participation in the arts. In doing so, it adds depth to traditional arts economic impact studies. The CVI enhances our understanding by counting the thousands of people who make their living using creativity outside of the nonprofit arts world: visual artists, graphic and product designers, writers and architects. It also counts the many individuals who participate in the arts by buying music, musical instruments, books, and works of art. It's a fuller and more accurate picture of the range of artistic creativity in Oregon.

In three years of measuring Oregon's Creative Vitality, the state has performed above the national norm of 1.0, dipping slightly to 1.11 this year from 1.12 last year. While the index remains strongest in the Portland metro region (2.13), the report shows other creative spikes, most notably in Jackson and Jefferson counties (1.37).

Statistics are the foundation of the report, but it's the people behind the numbers who bring Oregon's creative economy to life. In this report, we include profiles that highlight the ways creativity contributes to the people, businesses, communities, and economies of Oregon: how a visual communications firm in Portland helps Fortune 500 clients, how designers in Hood River use the Columbia River as a testing ground for new products, and how two artists are using traditional Chinookan imagery as the inspiration for public art.

Taken together, the Index and the profiles reinforce the fact that creative workers, nonprofit arts organizations, for-profit arts enterprises, and thousands of supporters everywhere, are part of a mutually-supporting whole, the strength of which is essential to the continuing health and vitality of the greater economy and community.

Art, culture, innovation and economic development don't happen accidentally. They have to be nurtured, using creativity, talent, ambition, and opportunity - qualities that live in every Oregon community. There are hundreds of stories from Oregon about how creativity makes a difference in people's lives. Share yours with us: [oregon.artscomm@state.or.us](mailto:oregon.artscomm@state.or.us)



Christine D'Arcy  
Executive Director

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# UNDERSTANDING THE CREATIVE VITALITY INDEX

## The CVI Defined

The Creative Vitality Index (CVI) is an annual measure of the economic health of the arts-related creative economy in Oregon. In the CVI, the creative economy is defined as including for-profit and nonprofit arts-related creative enterprises and the key support and service activities that sustain them. Using readily available, inexpensive data on employment and community participation, the Creative Vitality Index reflects the vigor of this sector of the economy.

## Definition of an Index

An index is designed to summarize the content, scope, and dynamics of a complicated phenomenon, to provide a single indicator to describe a complex set of variables, activities, and events. The best known examples of indexes are the Dow Jones Industrial Average and the Consumer Price Index, both of which measure the health of our economy.

## Centered on the Arts

This Index is centered on creative vitality related to the arts as it is broadly defined and not the culture field in general. Cultural activities that are not included in the scope of this study are endeavors such as science museums, botanical gardens, and the affiliated external education and outreach programs of these types of organizations. This Index is organized around the concept that while activities may have strong creative elements, they differ substantially from creative work that is focused on and through the arts.

## Index Components

The Index has two major components. One component measures seven indicators of community PARTICIPATION in the arts (i.e., per capita museum and art gallery revenue from ticket and product sales). The other component measures arts-related EMPLOYMENT (e.g., actors, graphic designers, television producers, art teachers).

The Creative Vitality Index favors participation and employment in the nonprofit arts, but defines the creative sector as a continuum ranging from the nonprofit arts through related for-profit activities; the index seeks to capture a wide range of arts-related activities.

The components are weighted 60% towards EMPLOYMENT and 40% towards PARTICIPATION. The rationale for this approach relates to the cause-and-effect relationship between participation levels and jobs. The underlying theory is that public participation in the arts or public demand for arts experiences and events ultimately is what drives budgets and organizational funding levels, which in turn support artists and art-related jobs within the economy.

## Index Data Streams

The CVI draws data from three major sources: the Washington Office of Employment Security, the Urban Institute's National Center for Charitable Statistics, and the commercial data source Claritas. The measures were selected for four core reasons: they are pre-existing and do not require the collection of additional data; they are available in the form of annual updates; they can be easily compared nationally, across states and in regions within states; and experts have determined that they are reliable.

## Geographic Boundaries

The CVI is an indicator of the economic health of the creative economy in Oregon. Although any defined geographic region can be studied, the basic geographic building block for the CVI in Oregon is Workforce Development Areas (WDA). A WDA is an artificial geographic subdivision of a state designated for employment-development purposes. Their boundaries coincide with county or multi-county borders. Although constructed on a county/multi-county basis, the WDA occupation statistics can be further broken down into much smaller geographic regions.

## Not Included in the Index

The Creative Vitality Index is not an index of raw creativity. The Creative Vitality Index captures the economic dimension of creative activity in an economy, not the creative potential of individuals.

The Creative Vitality Index does not measure economic activity in the area of the technology sector. While the developers of the index believe there is a strong connection between the creative sector and the technology sector, the economic dynamics of the technology sector are outside of the scope of the Creative Vitality Index.

The Creative Vitality Index does not measure self-employment or online transactions (i.e., purchasing music or books online) as this data is not regularly available. Since this information is not collected in other states where the Creative Vitality Index has been implemented, it does not put Oregon at a disadvantage - we are comparing apples to apples, not apples to oranges.

## Using the Creative Vitality Index

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

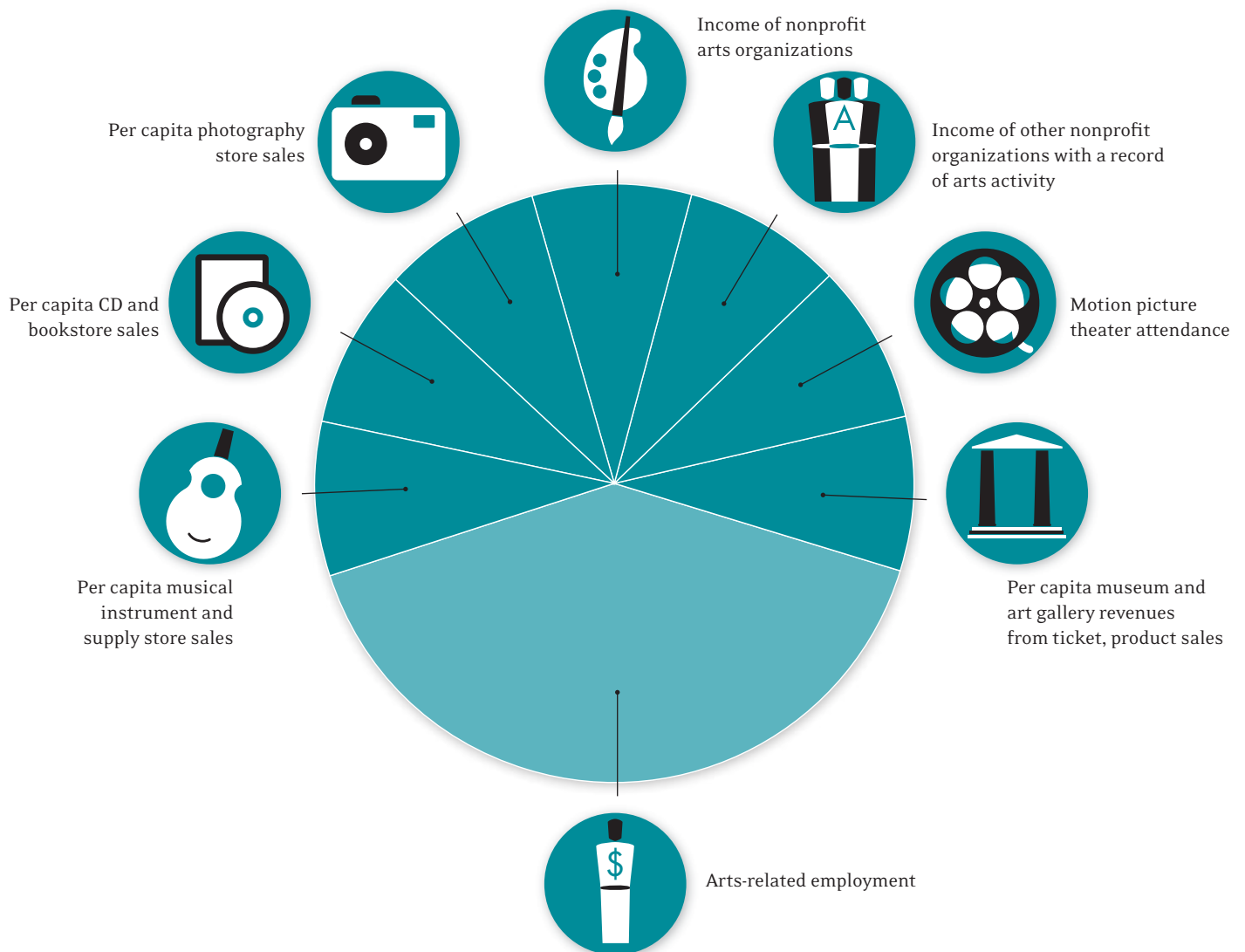
- To consistently define the parameters of a locality's creative economy;

## BUILDING THE CREATIVE VITALITY INDEX

The Creative Vitality Index measures the health of the creative economy in a city, county, state or other geographic area compared to the national index, and creates a benchmark for future measurement. The Index has two major components. One component measures seven indicators of community PARTICIPATION in the arts, the other measures concentrations of arts-related EMPLOYMENT.

**60%** Seven indicators of community PARTICIPATION in the arts.

**40%** Arts-related EMPLOYMENT in more than 30 professional categories.



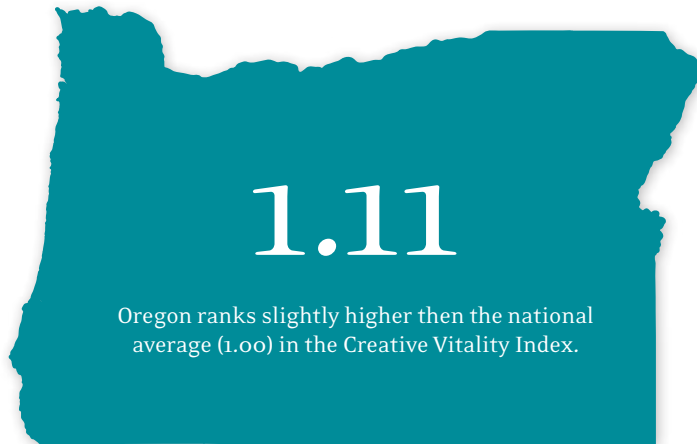
## PRIMARY CREATIVE OCCUPATIONS

Actors, Producers and Directors, Architects, Landscape Architects, Art Directors, Commercial and Industrial Designers, Dancers, Choreographers, Editors, Fashion, Floral Designers, Fine Artists, Graphic Designers, Interior Designers, Multimedia Artists and Animators, Music Directors, Composers, Musicians, Singers, Producers, Directors, Radio, TV Announcers, Photographers, Set, Exhibit Designers, Technical Writers, Writers and Authors

## SECONDARY CREATIVE OCCUPATIONS

Advertising, Promotions Managers, Agents, Business Managers, Audio/Video Equipment Technicians, Broadcast/Sound Technicians, Camera Operators, TV, Video, Movies, Art, Drama, Music Teachers, Directors, Religious Activities, Education, Editors, English Language, Literature Teachers, Film, Video Editors, Librarians, Media Equipment Workers, Musical Instrument Repairers, Tuners, Other Media, Communications Workers, Photographers, Public Relations Managers, Public Relations Specialists

OREGON'S CREATIVE  
VITALITY INDEX FOR 2007



NATIONAL (BASELINE)  
CREATIVE VITALITY INDEX



MULTNOMAH, WASHINGTON COUNTIES  
CREATIVE VITALITY INDEX



- To explain the components and dynamics of the creative economy;
- As a source of information for arts advocacy messaging;
- To call attention to significant changes in the creative economy ecosystem;
- To underscore the economic relationships between the for-profit sector and the nonprofit sector;
- To benchmark the status of a local creative economy to diagnose weaknesses in that economy.

The Creative Vitality Index can be used as a tool for comparison; however, its greatest power is its ability to inform a community, and contribute to assessment and planning. A state or community's index rating should be understood in the context of an economy's size and trading position. For example, a community with a relatively small population that is not a trading center may continually have a relatively modest Creative Vitality Index rating. Such a rating may not indicate failure for an area, but that it has the opportunity to grow in different ways.

**CVI and Economic Impact Studies**

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

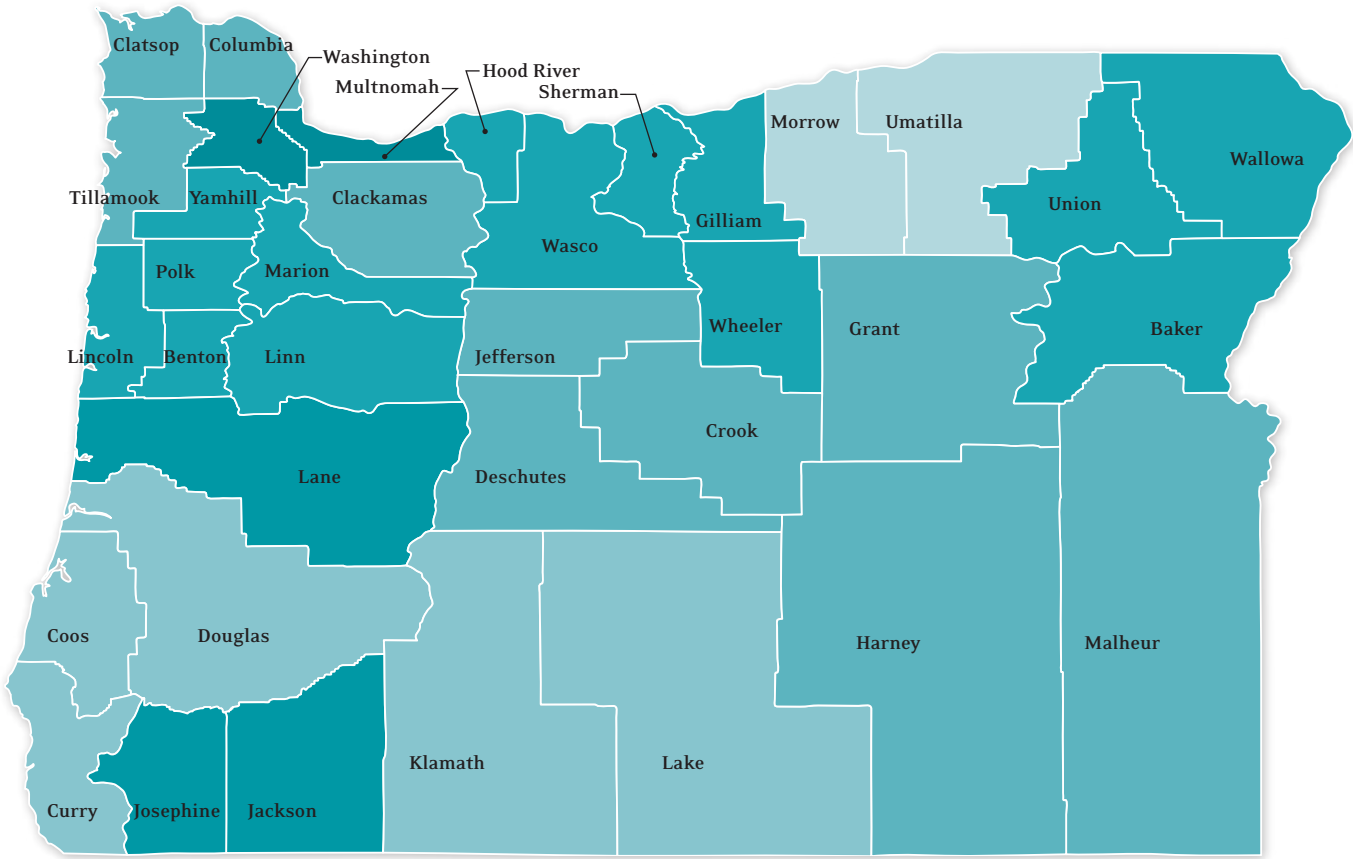
The CVI is about exploring a complex set of relationships and changes in the dynamics of those relationships over time. It is not a replacement for economic impact studies but can be a complement to them.

**The Creative Vitality Index beyond Oregon**

Currently you can find Creative Vitality Index data for Oregon and Washington, and the cities of Seattle and Denver. The States of Utah and New Mexico are collecting data.

# CREATIVE VITALITY INDEX

Per capita by Workforce Development Area for 2007



The Creative Vitality Index is based on a national average of 1.0. Indexes above 1.0 are above average; below 1.0 is less than the national average.



WDA	Region	2005	2006*	2007*
WDA 1	Clatsop, Columbia and Tillamook Counties	0.71	0.74	0.73
WDA 2	Multnomah and Washington Counties	2.16	2.27	2.13
WDA 3	Marion, Polk and Yamhill Counties	0.81	0.87	0.91
WDA 4	Benton, Lincoln and Linn Counties	1.00	1.07	0.97
WDA 5	Lane County	1.11	1.17	1.12
WDA 6	Douglas County	0.55	0.58	0.63
WDA 7	Coos and Curry Counties	0.69	0.69	0.67
WDA 8	Jackson and Josephine Counties	1.22	1.28	1.37
WDA 9	Gilliam, Hood River, Sherman, Wheeler and Wasco Counties	1.07	1.06	1.05
WDA 10	Crook, Deschutes and Jefferson Counties	0.83	0.85	0.84
WDA 11	Klamath and Lake Counties	0.65	0.66	0.60
WDA 12	Morrow and Umatilla Counties	0.53	0.53	0.48
WDA 13	Baker, Union and Willowa Counties	0.98	0.99	0.95
WDA 14	Grant, Harney and Malheur Counties	0.89	0.79	0.83
WDA 15	Clackamas County	0.69	0.86	0.88
<b>Oregon State</b>		<b>1.05</b>	<b>1.12</b>	<b>1.11</b>

Against a national baseline of 1.00, Oregon's counties, measured in Workforce Development Areas (WDA), ranked from 2.13 to 0.48 in the Creative Vitality Index for 2007.

Source: WESTAF, 2008

\* The index values for the regional WDA's have been adjusted to reduce the impact of high levels of variability reported in some of the data sets and more accurately reflect the overall trends in the state. Adjustments are made based on statewide trends and the 2005 baseline data.



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XPLANE

# AN 'XCELLENT' CHOICE FOR BOTH SIDES OF THE BRAIN

Discovery sessions with XPLANE are collaborative events. XPLANE's consultants and designers work with clients to visualize their story, value proposition, change initiative, strategy – virtually any complex business issue that challenges today's organizations. The sessions include drawing, questioning, brainstorming, challenging and clarifying of content and goals. It's a serious endeavor, but XPLANE's method is both fun and effective.

PHOTO: JERRY NAUNHEIM JR.



THE IMPORTANT THING, says Aric Wood, CEO of XPLANE, is that his company “didn’t just happen to land in Portland. We actually did a bake-off. We identified our core needs, looked at San Francisco, Seattle, Portland, Denver - and Portland was a very easy decision at the end of the day.”

XPLANE, an emerging leader in Oregon’s creative economy, is a visual communications firm that has built an international reputation and an impressive base of Fortune 500 clients in a relatively short time. Nearly 90 percent of its revenues - now about \$7.5 million annually - comes from multinational companies with more than a billion dollars in revenues. In other words, says Wood, “we’re attracting and retaining capital mostly from outside of Oregon, reinforcing our local economy with new money flowing in and new jobs, while increasing Oregon’s global stature as a hub for creative business.”

Since moving to Portland in 2004, the company’s growth rate has averaged nearly 50 percent a year, making it consistently one of Oregon’s 100 fastest growing firms. Two dozen core staff members work

out of its Pearl District headquarters, with another two dozen in offices in St. Louis and Madrid, Spain.

A key to its success lies in recognizing that the left-brain information age has transitioned into a “conceptual age” that demands both right- and left-brain thinking. “We’re overloaded by information,” says Wood. “Between globalization, IT and bandwidth, we’re seeing information expand critically.” And while those factors make communication more critical, they also make it more challenging.

Words alone aren’t enough these days to communicate across language, generational and technological barriers. “We consume about 75 percent of the inputs into our brain visually,” Wood says, “and not to take advantage of that leaves understanding on the table.”

XPLANE consults with clients on how to organize information, then helps them communicate it to the target audiences in the most effective fashion possible, using a wide palette of visual tools - images, illustrations, maps, charts, films, flip cards - to tell a compelling story. It’s a marketing-driven approach that connects message to both medium and audience.

[www.xplane.com](http://www.xplane.com)



End-products cover the waterfront, from basic printed pieces to companywide training systems, from comic books to films to interactive presentations.

“Our multidisciplinary approach means we can’t have everyone on staff for every possible project,” says Wood. The company maintains a core team of designers, account and project managers, and in-house consultants to drive the work. The consultants synthesize the information, and the designers come up with ways to bring it to life for the target audience.

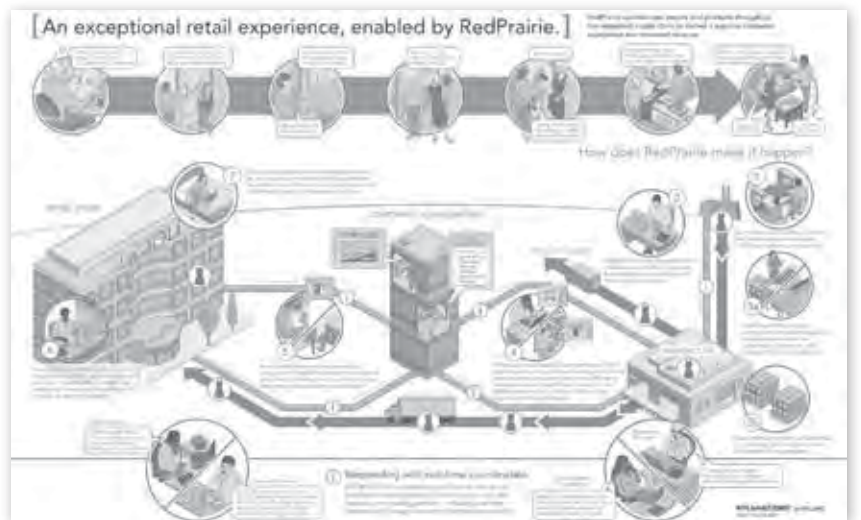
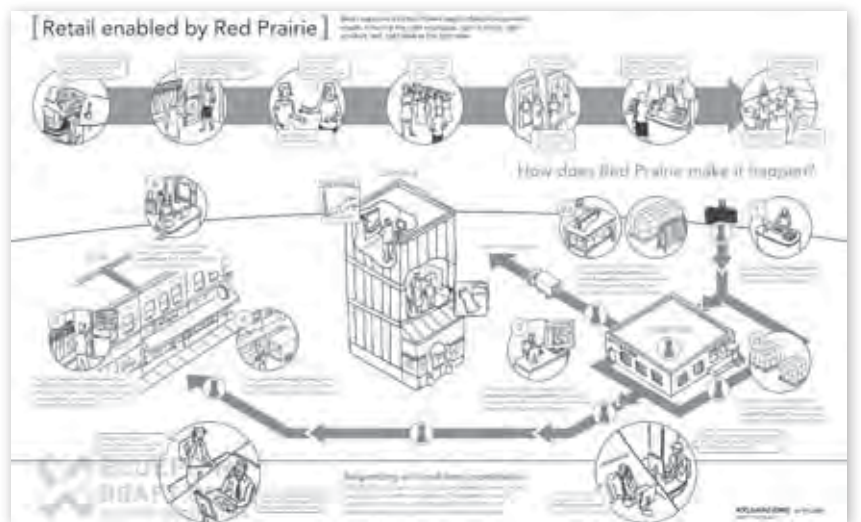
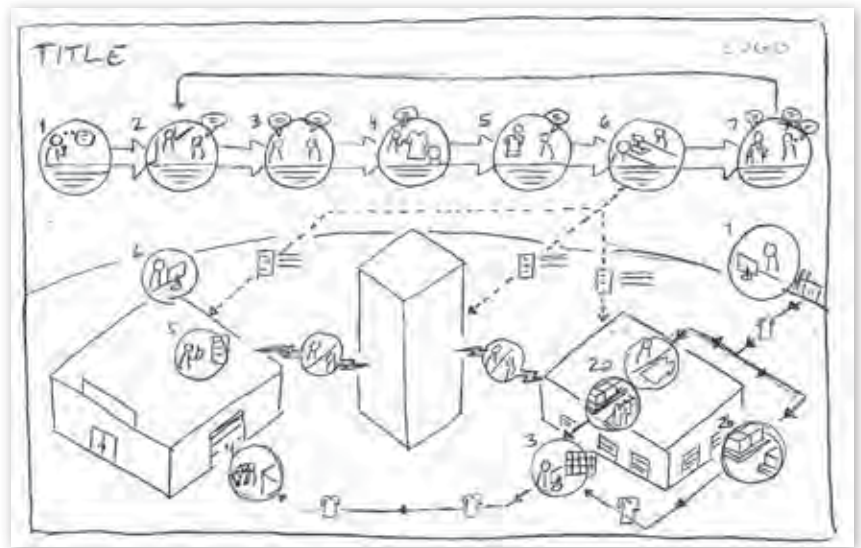
To supplement the in-house team, the staff hires outside creative talent with the specific skills needed for the project. To make that work, Wood says, “we have to be in a place with a great diversity of talent.” How diverse? Typical collaborators include illustrators, journalists, interactive specialists, voice talent, filmmakers, comic book artists, and designers of all descriptions. Depending on the project, a freelance assignment can involve a short-term commission or a months-long collaboration. “We look for people who are intellectually curious and quick learners, because we’re on the edge of a lot of change.”

What makes Portland such a welcoming place for creatives, and consequently for companies who follow, and eventually employ them? Wood names three inter-related factors:

1. Tolerance, a safe place to try stuff and see if it works. “There are very few places in America where I’ve found an environment as open to new ideas as Portland.”
2. Forward thinking. “The sustainability movement, mass transit, a lot of the things that we see around us are products of the fact that Portland is decades ahead of many, many American cities.”
3. Critical mass. “We’ve passed the tipping point where enough people have caught on to this being the right place for them. And when you create a cluster of creative people, they can challenge one another and the entire group improves.” It’s no accident, says Wood, that the company is headquartered in the same neighborhood as Pacific Northwest College of Art and design innovators like Ziba Design.

In its early days, XPLANE often had to convince clients to consider radical changes in the concept of corporate communications. As the last few months have shown, the era of change is just beginning, and so is the need for creative solutions to the way companies approach their challenges. In contemplating his company’s contribution to that future, Aric Wood looks back to his first job as a newly minted MBA:

“I was surrounded by smart people, but we all had the same degree from one of the same ten schools, and so we all had the same structures for solving business problems. The people you see at XPLANE are much more expressive of what we’re going to need in the future. They’re MBAs, interactive designers, journalists, comic book artists, architects, illustrators, graphic designers. The difference is that we can all look at a problem from a different angle and start to bubble up fresh ideas about how to solve it. Arts-related jobs are critical to solving bigger, hairier problems than we’ve ever had to solve before. It’s not right brain or left brain, it’s both in combination.”



XPLANE helps clients organize information and communicate it to the client’s audience. XPLANE begins with a discovery session in which a designer and consultant work with the client to understand the client’s story, visualize its elements and clarify the client’s communications goal. XPLANE then produces a series of visualizations: Top) “Concept: Napkin Sketch” to confirm the essential elements, basic storyline and conceptual layout; Middle) “Design: Blueprint Sketch” to define and fully visualize the story; Bottom) “Production: Final Rendering” for the client with the final copy and design for the client story.



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# TRAINING THE PEOPLE WHO WILL DESIGN TOMORROW

“THAT’S SCARY AND LOADED,” says University of Oregon associate professor Michael Salter, responding to a question that interviewers seem to love: In 25 words, how would you define “digital arts?” His answer takes closer to 25 minutes than 25 words and requires a tour of the Digital Arts facilities at the university’s campus in Portland’s White Stag Block. The five-year BFA program is centered here, close by many of Portland’s creative-industry leaders. It’s a bright, high-ceilinged space, far more art studio than computer lab. Walls and surfaces are covered with sketches, notes, materials, props, musical instruments. It’s the kind of place where a sewing machine sits next to a laptop, both essential tools in a project.

The work of the 15 students in the spring 2009 quarter covers the spectrum from traditional studio practice to media to high-end technology. “This class is doing everything from cardboard sculpture to interactive electronic environments,” Salter says. These are the people “who’ll decide what the world looks like tomorrow, how it’ll taste, how it’ll drive, how it’ll look as

we live in it, what we sit in, and what we interact with.”

In the studio, a student named Lindsay is exploring the impact of abstracted communications, using the computer to design oversized cardboard sculptures of bits of overheard conversation. Nearby, Bryson is finishing part one of a trilogy of experimental films, which he wrote, scored, shot and edited. Sarah is using a GPS to map walks with her dog for a project on data visualization, while Daniel is merging computer design and Styrofoam to explore the battle between humankind and nature. Next door, Andrew has created an interactive environment as an exercise in social interaction - sensors beneath the floor trigger lights that grow brighter as people move closer together. Zach has created a line of consumer products, including pillows that connect through the Internet and light up in a friendly way to let separated partners know they’re sleeping together - virtually if not in person.

The common thread, beyond use of computer technology, is that every project comments on the world the artists inhabit, defined by their own experiences, passions and sensibilities. It’s all part of an approach to foster creativity, engagement and a practical understanding of the world in a way that blurs the lines between fine arts and professional design practice.

“What we’re creating is the new phenomenon of the artist designer,” Salter says. “These people tend to be visual translators. What art brings to the table is criticality. It looks at things from many different angles.”

This is no ivory tower program, agrees Colin Ives, director of Digital Arts. “We emphasize content and concept over everything else, and yet along the way, students learn a broad range of technical skills.”

Which, according to Ives, is just what the creative economy is looking for. “The U of O has entered the Portland market at exactly the moment where leading companies recognize the borderless quality of creative practice. We talk about creative community and industry rather than fine versus applied art.”

“I want a fluid exchange with whatever’s happening in the creative industry, in the fine arts,” adds Salter. “We all see this as a vibrant, cultural hub. The students’ work is varied, so they all have different connections into the city.”

The connections between the Portland Digital Arts program, now in its second year, and the business and art worlds run deep. Design leaders like Ziba and Second Story Interactive have hired graduates and created internship opportunities. Other companies and arts organizations provide guest lecturers and adjunct faculty. Several times a year, the program hosts open reviews of student work, inviting faculty from other departments and schools, as well as creative practitioners from Portland design firms, galleries and arts or-



Kiersten Muenchinger, Product Design program director, shows models built by students. The U of O program educates future designers to think conceptually, envision products and develop technical skills.



ganizations. Two students from this quarter have been accepted into the MFA program at Pacific Northwest College of Art.

Productive relationships like these are likely to grow significantly once the university opens its Product Design program within the School of Architecture and Allied Arts in fall 2009. The new program will offer a BA/BS degree in Material and Product Studies in Eugene as well as a BFA degree in Portland. Logically, courses in digital arts will be a key part of the curriculum, says Ives. "Our joint programs in Portland will make a huge difference because they'll allow students to operate in that place between creative and professional practice, attending to all of the demands of production, distribution, and economic questions about sales and marketing."

One especially collaborative - and very "Oregon" - project Ives looks forward to was made possible by a research grant from Intel for fall 2009. He'll team-teach a class called "The Machine and Garden," which will involve four students each from digital arts, product design, landscape design and architecture. "It's explicitly interdisciplinary, looking at the implementation of technology in relation to urban green spaces."

Kiersten Muenchinger, director of the Product Design program, comes from the Bay Area, where design is centered largely on high tech. It's far different in Portland and Oregon, where a single design category doesn't dominate. "Even if you were to take one section of the design spectrum here," she says, "from soft product to hard product, or low tech to high tech, you'd fill that spectrum." Which presents a very attrac-



Above: D'Wayne Edwards, Design Director of Footwear for Jordan Brand, a division of NIKE, shares his product design thinking with a class at the University of Oregon Digital Arts and Product Design program in Eugene.

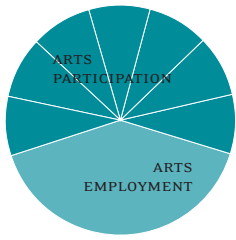
Left: U of O student Lindsay AuCoin develops a cardboard model during a design exercise.

PHOTOS: SABINA SAMIEE

tive range of mentoring, internship and, ultimately, employment options from an industry that's a growing part of Oregon's economic future.

As academics in the art world, Salter, Ives and Muenchinger see creativity as one of the planet's last great resources, one that's completely renewable. "Artists look at problems in a way that nobody else does," says Salter. "They're problem solvers of the highest degree, the highest standard. These people are incredibly important, particularly in this vibrant, proactive place, because they're conscious, they're critical. We don't want to develop people who'll fill the world with junk."

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[pd.uoregon.edu/about](http://pd.uoregon.edu/about)



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BREEDLOVE GUITAR COMPANY

# A SIX-STRING INSTRUMENT OF ECONOMIC GROWTH

IT'S A \$10 MILLION COMPANY WITH a worldwide fan base and products that can cost as much as \$100,000. It depends on a close-knit corps of artists, artisans and craftspeople, who perform highly specialized tasks of hand-craftsmanship in creating instruments that take a month each to build. It runs an international operation from a small city at the edge of Oregon's high desert, several hours from the nearest international airport.

Yet in many ways, Breedlove Guitars is as inseparable from Bend as the famous river that winds through town. "One of our dreams is to be a company that's a kind of Bend brand," mentioned in the same breath as Les Schwab and Deschutes Brewery, says Breedlove president Peter Newport. "I think over time people will blur the lines between what is Bend and what is Breedlove."

By Newport's estimate, his company already impacts the local economy to the tune of \$70,000,000 a year, using a seven-fold multiplier effect that factors in "all the families here just for the company, all the suppliers we have in the area and how much money gets spent."

Why Bend? A partial answer would have to be "wood." Bend was a logging town before it was a vacation center, and wood products are still an important part of the economic mix. Breedlove elevates the hometown industry to a new level of value-added artistry in a new 20,000 square foot facility in the Northwest Crossing area.

The company currently employs 50 people, providing them benefits that include 401(k), profit sharing and bonus programs. The luthier's trade is a painstaking

one. Training takes six months, both for the new employee and the trainer. The work is done in a shop - not really a factory - where half the tools are hand tools. It can be strenuous work, and many on the staff are athletes, drawn to Central Oregon at least in part for its active, outdoor lifestyle.

Members of the "Breedlove family" must possess the creativity and hand-eye coordination of an artist. In Bend, the company concentrates on the upper end of its product spectrum, custom and one-of-a-kind instruments that are as much a work of art as the music they make. "Kim Breedlove (the company's guiding artistic force) has a master's in fine arts," Newport says. "We have others who are sculptors with degrees in woodworking, and others with no degrees but an amazing amount of experience." Many of the designs and standards developed in the custom shop are then applied to products priced within reach of ordinary guitar mortals.

Good wood and good people exist elsewhere, but Bend itself does not. A key to business success, Newport maintains, lies in "really understanding your strengths, weaknesses, the opportunities and threats. Years ago we sat down and asked what are the opportunities here."

One outcome was the Breedlove Extraordinary Experience. Each summer, a score of Breedlove connoisseurs and their families are met at the airport and swept off by limo on what can most accurately be called a 5-day celebration of guitars, music and Central Oregon amenities. The Experience includes a \$6,000 instrument allowance, making it in essence a vacation where you get a really cool souvenir. Obviously, says Newport, "had we not been in Bend to begin with, that wouldn't be a component of what we do now. I think Bend has shaped Breedlove's products and services."

Building on the popularity of the Experience and a mission to become yet more involved in its community, the company will launch its first Breedlove music festival in summer of 2009. Newport expects to draw 5,000 to 10,000 people for a weekend event featuring national and local talent performing on three stages.

What makes a company "Oregon" is more than a matter of geography, of course. It's also state of mind, an attitude that embraces place and our responsibility to it. Sustainability, environmental stewardship - they're not just the Oregon thing to do, they're smart business. As a profoundly Oregon company, Breedlove maintains a comprehensive recycling program that affects every aspect of operations and offers incentives to employees who commute by bike, foot or carpool. Even before that, the company made the choice to site its new headquarters central to the homes of its employees. That alone, the company figures, will



Craftsman Matt Kruger hand shapes the neck for a custom guitar in the Breedlove shop.



eliminate 275,000 miles driven per year and save over 65,000 gallons of gasoline over the next five years.

And then there's the "forest." Says Peter Newport, "First, we're planting trees to offset our carbon releases into the world. The other side is we're committed to replenishing the tonewoods we use." In 2008, the company planted 1100 Doug fir and other local species in Central Oregon and 400 walnut trees outside Eugene. Plans are to expand to Hawaii and South America as the program takes root.

Each adopted tonewood tree is planted with a GPS locator. "We know where it is, we have an option that we could acquire that tree. So fifty or a hundred years from now, it's possible that wood could be used to build guitars."

Hard as it is to believe now, Breedlove Guitars was close to shutting its doors a decade ago, the victim of production problems that cost both money and reputation. That's about the time Peter Newport came on board - an act, he says now, that may have helped establish his nickname, "Crazy Pete."

"Originally it was because I like to do extreme sports, jump out of airplanes. As time went on I realized it really represents a fresh approach. One of my favorite artists said crazy is just another point of view. Taking on Breedlove was the same thing. We're constantly in a state of change here, continually adapting to our environment."



Breedlove Guitars employs 50 people in its new 20,000 square foot facility in Bend where it makes upper end, custom and one of a kind guitars that are famous worldwide. Above, luthier Aaron Adams finishes the detail on a custom guitar made of Hawaiian Koa wood. At left, Adams sets the guitar neck to the guitar body.

PHOTOS: THOMAS OSBORNE

In 2007, the Oregon Economic and Community Development Department assisted Breedlove with the expansion into their new facilities with a loan backed by the Credit Enhancement Fund guarantee and an Industrial Development bond with South Valley Bank.

One of the key changes was to fully embrace the concept of the art-based business, which, in Newport's view, finds its ultimate expression in the intersection of passion, "best-at" skill and economic potential. "Out of all the possible things we could do to generate money, what are they?" says Crazy Pete. "How are they appropriate to our passion and our best-at? Finally, let's do what we can to make sure that the art does provide value to somebody's life."

[www.breedloveguitars.com](http://www.breedloveguitars.com)



CREATIVE  
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TONY JOHNSON / CHINOOKAN WOODCARVER

# CARVING OUT A PAST FOR FUTURE GENERATIONS

SCULPTOR TONY JOHNSON is not represented in the statistics section of this report. That's no reflection on his seriousness as an artist, but shows how complicated it is to measure the true impact of a sector as diverse as the arts.

The Oregon Employment Department figures used for the CVI count only full-time employed fine artists - 218, up from 214 in 2007, indicating that only a small percentage draw a regular salary for practicing their art. Thousands more supplement their art incomes with a day job.

By day, Tony Johnson is the Cultural Education Coordinator for the Confederated Tribes of Grand Ronde, helping preserve the lifeways and language of Oregon's indigenous peoples. In his "other life," he practices the art and craft of woodcarving. Both activities feed his drive for cultural preservation as a member of the Lower Columbia Chinookans.

"I do it because I feel the need to be a steward," he says. "That drove a lot of what I did in college and in my own personal study with elders."

To Johnson, being a steward means looking back in order to move forward: mastering the skills and de-

signs that master Chinookan carvers developed over generations; honoring the stories they told; using those skills to speak with his own voice. "The biggest thing I want to do in my life is to see those sensibilities move forward, have a relevancy for kids in the future. I want to see them acknowledged by people to have value."

For centuries, the Greater Lower Columbia region was the epicenter of Chinookan culture. In 1805, Lewis and Clark visited Cathlapotle, a major Chinookan village on the site of present-day Ridgefield Wildlife Refuge in Washington State. By the 1840s, Cathlapotle had been abandoned under the influx of settlers from the east. Over time, Columbia River art, too, was somewhat eclipsed by the popularity of Native American art from other parts of the Northwest.

Eight generations later, a corps of volunteers under a partnership of the U.S. Fish and Wildlife Service, the Chinook Tribe and Portland State University, built the Cathlapotle Plankhouse, resurrecting a signature part of Chinookan culture. Supporting the roof are five cedar posts, each telling a story in interflowing forms and dramatic interplay of light and shadow. They hearken back to earlier times, yet are contemporary expressions.

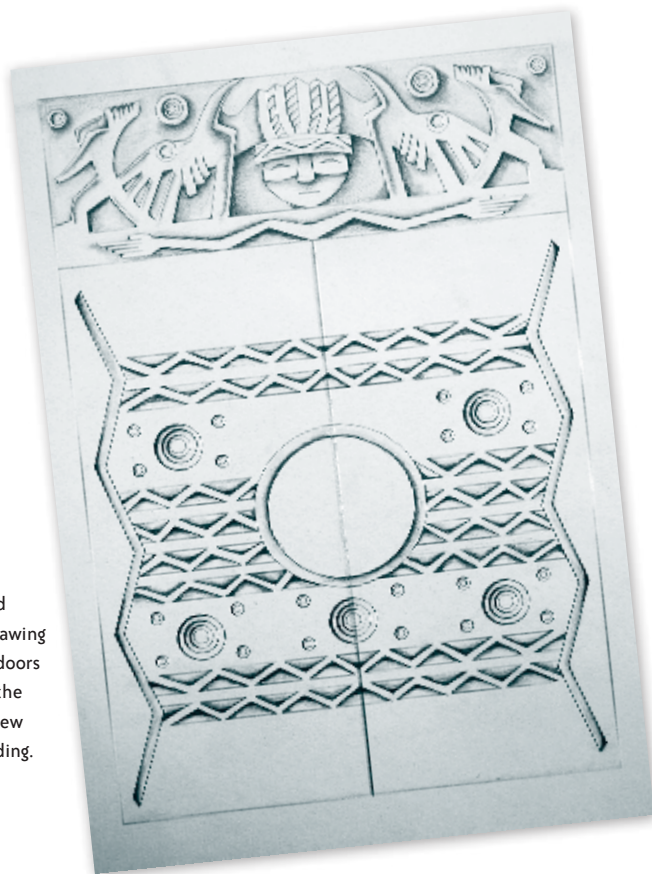
The volunteers who shaped the posts were Tony Johnson and Adam McIsaac, a woodcarver who is not Native American, but who grew up exploring and loving the landscape along the Lower Columbia. It proved an ideal team.

"Adam and I have spent a great deal of time looking at the old art and discussing it," Johnson says. "We're always learning. One of our sensibilities is that this artwork does come from the environment. It deserves to be in public places."

The two have since collaborated on a pair of free-standing Chinookan house posts for the Nichaqwli Monument at Portland's Blue Lake Regional Park and five posts for a replica Chinookan house at Tualatin Public Library.

A pair of new commissions promises to raise the profile of Chinookan art even higher than a plankhouse roof. Johnson and McIsaac are creating two sets of 6-by-9-foot double doors for the Commission room at the new Port of Portland headquarters. Carved both sides from Douglas fir, the doors will flank a cedar-and-metal Chinookan sculpture.

One aim was to celebrate the native people of the region, says Susan Bladholm, the Port's manager of corporate marketing. "The community along Celilo Falls was once among the largest trade centers in the world and a precursor of the Port's business of transportation and trade." Beyond the historical relevance, "the selection committee was stunned by the beauty of the



Tony Johnson's and Adam McIsaac's drawing of their design for doors commissioned for the Port of Portland's new headquarters building.



PHOTOS: SABINA SAMIEE

work, its spiritual nature. We're especially thrilled that the carvings will be viewed by the public in the most significant meeting space in the new building."

A second project, still in the design stage, will bring Chinookan art to the new Academic and Student Recreation Center at Portland State University.

Public art projects provide direct economic benefit to the artists commissioned to create them and to their subcontractors. Beyond that, the value often exceeds conventional means of dollars-and-cents measurement. At the basic level, public art adds beauty and grace to the built environment. But it also has the power to define and reveal the character of a community, expressing shared visions and values, and opening minds.

In their letter of interest to Portland State, Johnson and McIsaac wrote that incorporating indigenous art will help "preserve a way of life that was sustainable to the practitioners as well as the environment." It will broaden students' minds "through art formed by the native expressions of this land."



Above: Woodcarvers Tony Johnson, foreground, and Adam McIsaac work on a canoe in their shop. Johnson is the Cultural Education Coordinator for the Confederated Tribes of the Grand Ronde. The two carvers give form to the art and culture of the Native American Chinookan culture through public art commissions.

Left: The artists display a prototype of a hand-carved door pull with a Chinookan motif to be cast in bronze for the new Port of Portland headquarters building.



CREATIVE  
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in OREGON

DAKINE

# USING HOOD RIVER AS A PRODUCT TESTING GROUND



DaKine is a global leader in the design of outdoor gear and active wear. Industrial and graphic designers – such as senior graphic designer Justin Mooney, right – develop the company’s products at the headquarters in Hood River.

PHOTOS: SABINA SAMIEE

JUST SOUTH OF TOWN IS year-round skiing and snowboarding on Mt. Hood. The river with the world’s best windsurfing and kiteboarding is barely five minutes from the front door. The landscape all around is spider-webbed with mountain biking trails. It’s easy to see why DaKine, the global company that makes gear for these and three other action sports, moved its headquarters to Hood River in 1986: the surrounding countryside is an extension of its research and development department.

The top floor of the converted pear cannery that the company calls home is restricted territory: this is R&D, where a team of industrial and graphic designers is deep into developing the bags and packs, gloves, kiteboarding harnesses and outdoor apparel that will make up its winter 2011 line. A trio of those designers took time out to talk about a process that merges style and technology: their products must both look good and survive a high-stress, high-performance life in the field.

All three see industrial design as a good way to turn an arts background into a paying career. Andrew Bryden, who’s designed packs and bags at DaKine for four years, graduated from Emily Carr Institute of Art and Design in Vancouver, British Columbia, where he studied painting and sculpture. “In school, the peo-

ple who flourished were the ones who already had a strong fine arts background,” he says. “You have to be able to communicate your ideas,” and arts disciplines like drawing, sculpture and model-making are part of the essential language.

Tom Marchesi has been designing backpacks and bags at DaKine for four and a half years. Bound for a career in architecture, he changed course to industrial design, earning a graduate degree from Pratt Institute. Product design, he says, gave him more control from start to finish. “It’s very satisfying to see products that you designed actually getting used.”

Scott Bryan, DaKine’s glove designer for the past two-plus years, was chasing an animation career at Emily Carr Institute when he realized he “didn’t want to be slaving away for three months for 30 seconds of film time. When I got into design, I started focusing on outdoor products, anything that was relevant to a sport I did. That guided my decision. I couldn’t imagine designing anything else at this point.”

All three have a passion for sports that predates their coming to DaKine. That involvement, they agree, is the only way to fully understand both the technical demands put on the products and the attitudes and preferences of the users. “I tell people studying industrial design, beware of what type you get into,” Bryden

[www.dakine.com](http://www.dakine.com)





## OREGON'S OUTDOORS: A BUSINESS INCUBATOR

Among Oregon's key industries with both established success and potential for strong growth, is outdoor gear and activewear. The Northwest encourages an active outdoor lifestyle, with a diverse landscape and opportunity for adventure. Pair that with a competitive business environment and you have the ideal breeding ground for outdoor gear and activewear companies to flourish. Oregon is home to global giant Nike, as well as Columbia Sportswear and adidas America. Along with these global brands, mid-size companies like Keen and DaKine have benefited from the extensive design and logistics expertise found in the region. Oregon's proximity to the Pacific Rim lets these companies interact with counterparts in Asia, as well as exchange materials and finished goods through the Port of Portland.

Source: Oregon Economic Development Department

says. "It totally dictates your lifestyle," So if you're going to design for a company like DaKine, you should enjoy "hanging out with people who surf, snowboard and mountain bike."

At the same time, says Marchesi, you "can't design for your own closet. We're designing product for 16-year-old girls and 40-year-old men who windsurf. They're vastly different, and you need to look around, see what's happening and use your sense of design to make something you may not like."

The job requirements, besides art skills and a grasp of both fashion and sport-centric technical challenges, include the patience to go through many iterations on the way to a final product. The designer is part of a team that typically includes a product manager, a prototype maker and the informed opinions of fellow designers. With some products - including Bryden's and Marchesi's backpacks - the company's nine-person graphics department adds the fashion element - the colors and patterns that draw the consumer's eye.

And that's just the beginning. "When a product enters the market, people need to trust that we designers have done our homework," says Andrew Bryden. "Some of our customers make a living out there. They need to know they can withstand the extremes." A big part of that homework is testing the gear. The design-

ers will take a sample up on the mountain and try to blow it out. Other testing comes from the teams the company sponsors in all seven of its sports, from professional guides and from sales reps who provide important feedback early in the design cycle.

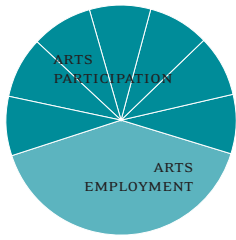
"Once you close in on a final product," adds Bryan, "there are meetings with the sales department to see if it's salable, with our manager to see if it's viable in terms of cost. I go back and forth with the computer a dozen or more times, just with minimal changes for each department." All in all, it takes about three months to develop a new product.

"Form follows function" is widely recognized as a principle of modern architecture and design. Designing outdoor apparel and recreation gear begins with the function, says Tom Marchesi. If you come up with a form first, "then try to make it carry skis, it may not carry them very well, or it may be more complicated than it needs to be." And generally, adds Bryden, the simplest route is usually the best one.

But function is not the sole consideration in a marketplace growing more diverse, more competitive and more design-focused every day. "That's where you start," says Scott Bryan. "From there, you have to give it the emotions that you want to portray out in the world."

And that's where the art comes in.

Testing is an essential step in the design and manufacturing of DaKine's action sports gear. Here, a kiteboarder puts a DaKine kiteboarding harness to the test on the Columbia River at Hood River. DaKine doesn't have to go far from the office for windsurfing, kiteboarding, mountain biking, snow skiing or snowboarding.



CREATIVE  
VITALITY  
in OREGON

## OREGON TILE DESIGNERS

# FEATS OF CLAY IN BEND, REDMOND AND PORTLAND

TRENDS IN HOME DÉCOR come and go, but ceramic tile has remained firmly in vogue for over 7,000 years. Durability is one of its lasting benefits, as is its fusion of art and utility.

Nearly three decades ago, Oregonian Ann Sacks was so taken with the appeal of artisan tile that she started a sample showcase in her living room. A few years later, she opened a retail shop in Portland, building a company that became a Northwest icon for quality and style. In 1989, the firm was acquired by plumbing giant Kohler, enabling Ann Sacks Tile to grow into a national presence with 20 showrooms across the country.

The company's headquarters are still in Oregon, along with a 26,000-square-foot manufacturing plant where a corps of artisans turns out the extensive Ann Sacks Collection. Equally significant, the company markets several lines made by Oregon tile designers working in small studios.

SUSANNE KIBAK REDFIELD has been associated with Ann Sacks since the 1980s. Today, Kibak Tile produces high-end hand-painted tile in a 6,000 square-foot studio in Redmond, Oregon.

"I just can't stop designing new tiles, and the fact that I have an avenue to present them to the world is

phenomenal," Kibak says. Two of her lines are distributed exclusively through Ann Sacks - the *Kibak* collection, which captures the vibrancy and geometric precision of virtually the entire tile-loving world, and the *Sakura* collection, inspired by Japanese pottery and textiles.

Ann Sacks was as much mentor to Redfield as sales partner. "She has a wonderful sense of what's current. Since we don't work with big machinery, we can stay current with color and pattern. I take a lot of my cues from the fashion and fabric world, which is constantly changing."

While Kibak Tile has employed as many as 20 people during periods of peak demands, challenging times present opportunities. "Now is a time to laser-focus on business, to bring out better products."

Change may be the only constant, but one immutable fact in Redfield's life is job satisfaction. "I've always been happy owning my own business and helping people with their creative process. The fact that I'm using my arts education in my career is a huge plus."

JACQUELINE CAUDELL knew from the age of two that she'd grow up to be an artist. She studied art at Pacific Northwest College of Art and then discovered ceramics.

In 2002, she sold her car to buy a kiln and converted a garage in her native Central Oregon into a studio. Today, Flying Tigris Artisan Tile turns out hand-pressed, hand-painted decorative tile in a 2,800 square-foot studio in Bend.

"From the very beginning, my goal was to work with Ann Sacks," she says. It took about five years to build the necessary body of work and business experience, then a few more months to develop the *Gallery* line that's distributed exclusively by Ann Sacks and accounts for about a third of her business.

Caudell's work is inspired by the Deschutes River, reflecting the multidimensional texture of the landscape. "*Gallery* uses a relief surface along with multicolored glazes," notes the Ann Sacks website. The result "has the character and warmth of handmade tile and the sophistication and style of fine art."

Flying Tigris is dedicated to the old-school, labor-intensive methods of the art studio. Some of her tile requires more than 30 steps performed by a crew of three to five people. The effect is eye-opening, says Caudell, seeing how "something hand-made and crafted with care can make such a huge difference in a person's home."



PHOTO: THOMAS OSBORNE

McMenamins' Old St. Francis Hotel in downtown Bend features a soaking tub built with tiles designed and made by Oregon artisans.

RUTH FRANCIS GREENBERG planned to be a filmmaker, but an encounter with a pottery class changed



PHOTO: THOMAS OSBORNE

Jacqueline Caudell started her business in a garage, and now makes tile in a 2,800 square-foot studio in Bend. Ann Sacks Tile of Portland distributes Caudell's *Gallery* line of tile.

that. "It was like I'd come home," she says. Since 1995, Greenberg has completed commissions across the country for her highly intricate ceramic art - mosaic-like works that involve hand-cutting wet clay to create graceful one-of-a-kind expressions in color and form.

In May 2008, she expanded into the *Perennial* line of mosaics, created exclusively for Ann Sacks. "Over the years I've had up to six employees," she explains. "I wanted a production line to have a more steady cash flow to keep people employed."

Tile making at this level is a collaborative process requiring a team with design sense, the ability to draw, and a steady hand. The training process takes six to eight months, so it makes sense to keep a good crew together.

Today, the Ann Sacks collection accounts for about two-thirds of the studio's income. Greenberg is able to keep three kilns going nearly full time in a 600-square-foot Portland studio. In the process, she supports local subcontractors who supply clay and custom molds.

The relationship with Ann Sacks provides more than savvy promotion and a national sales connection. "They're big enough to make things happen," Greenberg says, "but since they're here in town, I can get help from everyone who works there." And, she adds, that's a lot of people. "They're a wonderful local company in a city that prides itself on local companies."



Tile artist Susanne Kibak Redfield inspects a tile mural from her *Sakura* collection distributed by Ann Sacks Tile. Redfield's Kibak Tile company produces two lines of high-end, hand-painted tile in a 6,000 square foot studio in Remond. Both are distributed by Ann Sacks Tile.

PHOTO: ALIVIA GOTHARD

[www.annsacks.com](http://www.annsacks.com)  
[www.kibaktile.com](http://www.kibaktile.com)  
[www.flyingtigrress.com](http://www.flyingtigrress.com)  
[www.ruthfrancesgreenberg.com](http://www.ruthfrancesgreenberg.com)

# OREGON'S CREATIVE OCCUPATIONS



The Occupational Index of the Arts, which is 40% of the state's total Creative Vitality Index rating, compares the concentrations of arts-related employment at the state and local levels with the nation as a whole. In 2007, there were a total of 24,213 jobs in arts-related occupations, according to the Oregon Employment Department current database. The majority, 15,004 jobs, were classified as "primary arts" occupations. The remaining 9,209 jobs are classified as "secondary arts" occupations.

The 2007 Oregon State Occupational Index of 1.11 indicates that the state has a better than average level of arts-related employment activity as compared to the nation as a whole and arts-related employment increased at a greater rate than the nation from 2005 to 2007 as the Index moved from 0.95 to 1.11. WDA 2 (Multnomah and Washington Counties) was the most vibrant region, with an Index of 2.13.

Primary Occupations	2005	2006	2007	Secondary Occupations	2005	2006	2007
Actors	249	301	305	Advertising and Promotions Managers	681	684	695
Architects, Except Landscape and Naval	1771	1756	1,797	Agents and Business Managers of Artists, Performers, Athletes	60	62	63
Art Directors	266	380	389	Audio and Video Equipment Technicians	627	742	751
Art and Design Workers, All Other	81	114	117	Broadcast Technicians	394	411	415
Choreographers	124	197	203	Camera Operators, Television, Video, and Motion Picture	293	247	250
Commercial and Industrial Designers	328	382	387	Directors, Religious Activities and Education	956	1,541	1,565
Dancers	154	152	155	Film and Video Editors	83	120	122
Editors	997	1,149	1,160	Librarians	1,681	1,617	1,636
Fashion Designers	473	464	476	Media and Communication Equipment Workers, All Other	284	184	186
Fine Artists, Including Painters, Sculptors, and Illustrators	133	214	218	Media and Communication Workers, All Other	544	407	413
Floral Designers	727	793	801	Musical Instrument Repairers and Tuners	44	92	93
Graphic Designers	1966	2,438	2,476	Public Relations Managers	833	1,061	1,079
Interior Designers	610	656	674	Public Relations Specialists	1,859	1,818	1,844
Landscape Architects	338	348	356	Sound Engineering Technicians	58	96	97
Multi-Media Artists and Animators	287	380	388	<b>Total</b>	<b>8,397</b>	<b>9,082</b>	<b>9,209</b>
Music Directors and Composers	326	604	613				
Musicians and Singers	705	1,172	1,189				
Photographers	804	634	642				
Producers and Directors	690	818	829				
Radio, Television Announcers	n/a	478	482				
Set and Exhibit Designers	116	129	131				
Technical Writers	737	691	699				
Writers and Authors	441	509	517				
<b>Total</b>	<b>12,323</b>	<b>14,759</b>	<b>15,004</b>				

Source: Oregon Employment Department

## ON THE COVER, TOP TO BOTTOM:

Examples of Oregon's creative vitality:

At Flying Tigriss Artisan Tile in Bend, Jacqueline Caudell makes tiles by hand. Caudell sold her car to buy a kiln to start her tile company, and now makes a line of tile marketed nationally by the renowned Ann Sack Tiles of Portland.

At Breedlove Guitar Company, luthier Aaron Adams focuses on trimming the tailpiece binding detail on a custom guitar. The Bend guitar manufacturer makes guitars that are known worldwide.

Visual communications firm XPLANE is a leader in Oregon's creative economy. The Portland firm uses "discovery sessions" to help corporate clients visualize their story and strategy to achieve their goals.

Photos: Thomas Osborne and Jerry Naunheim Jr.

Total Employment, all primary and secondary occupations	2005	2006	2007
	<b>20,720</b>	<b>23,841</b>	<b>24,213</b>