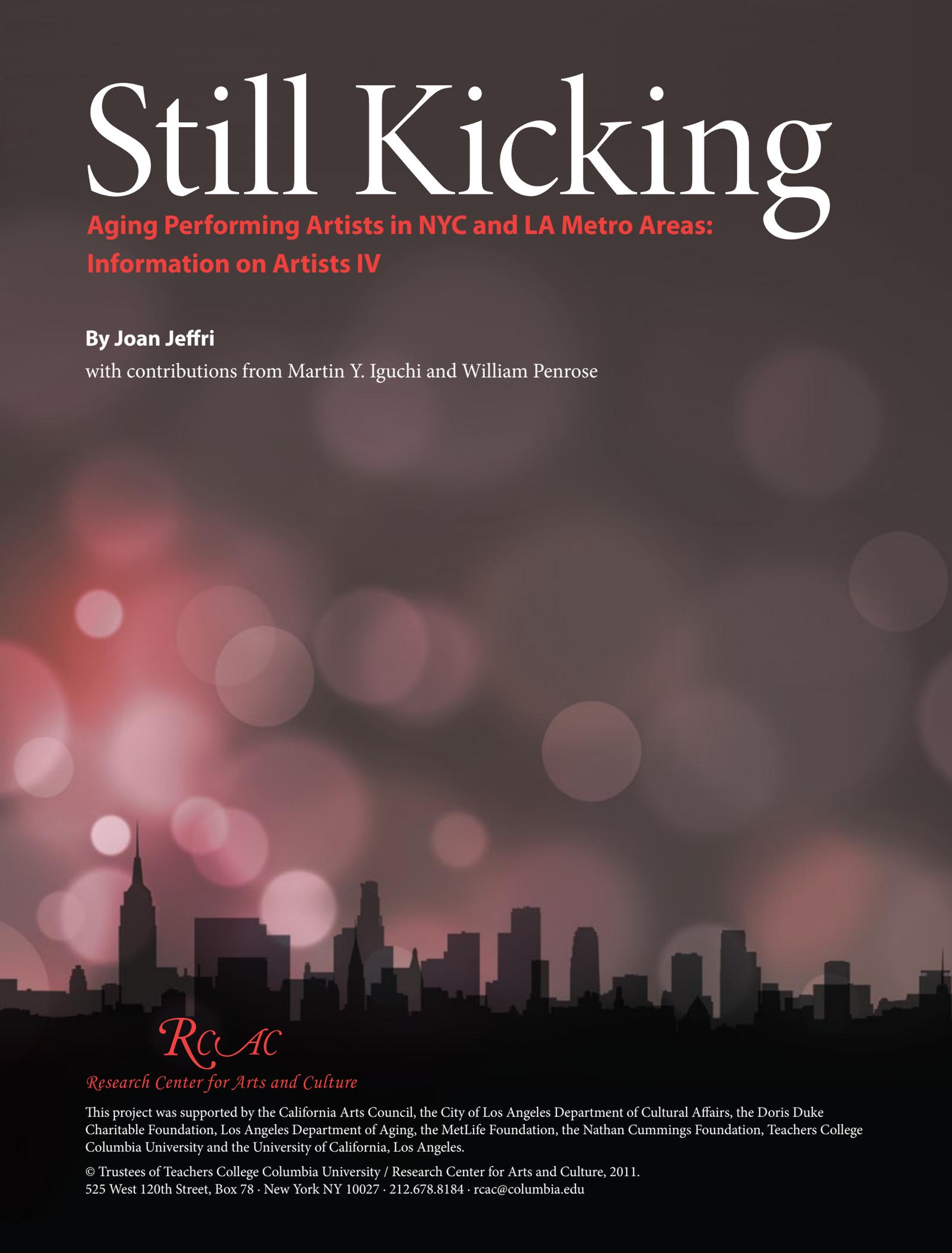


Still Kicking

**Aging Performing Artists in NYC and LA Metro Areas:
Information on Artists IV**

By Joan Jeffri

with contributions from Martin Y. Iguchi and William Penrose



RCAC

Research Center for Arts and Culture

This project was supported by the California Arts Council, the City of Los Angeles Department of Cultural Affairs, the Doris Duke Charitable Foundation, Los Angeles Department of Aging, the MetLife Foundation, the Nathan Cummings Foundation, Teachers College Columbia University and the University of California, Los Angeles.

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*“I’m like an old whore.
I can do the work;
I just can’t do the stairs.”*

—93-year-old actor, NYC

*“It’s the jumping that’s hard.
I can still kick.”*

—68-year-old former Rockette dancer, NYC

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Acknowledgments

We gratefully acknowledge the support of the many professionals in both the arts and aging communities, including managers, interviewers, caregivers, scholars, sympathizers and especially the ARTISTS.

Preface

Objective, nuanced research on the impact of arts and culture is difficult to come by. So we are particularly pleased to introduce this study, which has the potential to be transformative through its thoughtful, detailed approach to understanding the lives of aging artists.

The Research Center for Arts and Culture's work—in New York City, Los Angeles and elsewhere—provides significant insights into the creative individuals who define great cities. In addition, the findings in this report clarify many of the opportunities and challenges that come with major demographic shifts.

The Center's research methods and recommendations have already inspired collaboration across sectors in New York City. In 2009 the City and partners developed Space for Art, a program that gives artists studio space in senior centers in exchange for engaging cultural programs for senior residents and local communities.

In Los Angeles, where employment in the creative industries totals over 750,000, the role aging artists assume is little understood. The Center's research is an important step towards developing public policy and programs aimed at improving the lives of this vital segment of the population.

We look forward to the many productive ways this latest study will shape the dialogue around aging and the arts.

Olga Garay

Executive Director, City of Los Angeles, Department of Cultural Affairs

Kate D. Levin

Commissioner, City of New York, Department of Cultural Affairs

CHAPTER 1 Background and Introduction

No one has tackled the unique and urgent needs of artists as they grow old. While foundations and other funders have long directed their largesse to emerging and even mid-career artists, notably few have concerned themselves with the artist as s/he matures into old age—artistically, emotionally, financially and chronologically. Special attention to aging artists is important for material support and policy-making and is made more urgent in a time of scarce resources when the baby boomer generation is about to enter the ranks of the retired.

In 2007, the Research Center for Arts and Culture at Columbia University's Teachers College (RCAC) conducted its pioneering study, *Information on Artists III: Special Focus: New York City Aging Artists (IOA III Aging)*.¹ Published as *ABOVE GROUND*, this study's purpose was to understand how artists—who often reach artistic maturity and artistic satisfaction as they age—are supported and integrated within their communities, and how their network structures change over time. That pilot was the basis for this study: *Information on Artists IV: Aging Performing Artists (IOA IV Aging)* in the US metro areas of Los Angeles and New York.

In 2000, the RCAC became the first investigator in the arts to use a new method to locate hard-to-find populations called Respondent-driven sampling (RDS). This method, developed by sociologist Douglas Heckathorn from Cornell University and used for our National En-

dowment for the Arts (NEA)-commissioned *Study of the Worklife of Jazz Musicians* (www.tc.edu/rcac), yields important data and information that may otherwise remain undetected by other research methods. RDS effectively identifies and verifies the social networks of the hidden populations studied.

Capitalizing on both its track record with our earlier study of visual artists and this new method, in 2010, the RCAC interviewed 230 NYC metro area performing artists 62 or over, 219 of whom are professionals: 140 NYC actors, 7 NYC choreographers, 28 NYC dancers, 17 NYC musicians and 27 NYC singers. In the LA metro area we interviewed 52 performing artists 62+, 51 of whom are professionals: 37 actors, 3 choreographers, 3 dancers, 4 musicians and 4 singers. **This analysis is based on results from the 219 professional performing artists in NYC and the 51 in Los Angeles.** Because of the small number of interviews in the LA metro area, our discussions below are based on the aggregate of 51; in some cases, we break out the data on different kinds of performers, but these findings should be viewed with caution.

¹ Throughout this report, this study is referred to as our aging visual artists study or *IOA III Aging*.

The Aging Population and Professional Artists: Living Longer

The last of the Baby-Boomers will reach age 65 in the year 2029.² Over the coming decades, the age distribution of our population will shift to one that is older than it is young for the first time ever. By 2020, there will be more Americans over the age of 65 than under 15.³ Populations of individuals 65 and older are projected to be 54,804,000 in 2020 (16.1% of the total population), 72,092,000 in 2030 (19.3%), 81,238,000 in 2040 (20.0%), and 88,547,000 in 2050 (20.2%).⁴

In 2009, 39,570,590 people age 65 and over lived in the United States, accounting for just under 13 percent (12.9%) of the total population.⁵ Of that group, 5.6 million, or 1.8% of the entire US population, are age 85 and older.⁶

Current forecasts of the US Social Security Administration (SSA) and US Census Bureau may underestimate the rise in life expectancy at birth for men and women combined, by 2050, from 3.1 to 7.9 years.⁷

“If death rates are reduced by 2050 because of continued and accelerated gains made against major fatal diseases, life expectancy at birth would rise to 83.2 for males and 89.2 for females by 2050. These forecasts are 3.6 percent higher than the Census Bureau’s forecasts and 5.2 percent higher than the SSA’s forecasts.”⁸

Forecasts indicate that the size of the US population would rise from the current level of 304.2 million ob-

² U.S. Census Bureau, *Population Profile of the United States*. <http://www.census.gov/population/www/pop-profile/natproj.html> (accessed June 16, 2010).

³ MacArthur Foundation Research Network on an Aging Society, “Policies and Politics for an Aging America,” *Contexts* Vol. 9 No. 1 (2010): 23.

⁴ U.S. Census Bureau, *THE NEXT FOUR DECADES The Older Population in the United States: 2010 to 2050*, P25–1138 (Grayson K. Vincent and Victoria A. Velkoff, U.S., May 2010), 10.

⁵ U.S. Census Bureau, *Population Estimates*. <http://www.census.gov/popest/national/asrh/NC-EST2009-sa.html> (accessed January 2, 2010).

⁶ *Ibid.*

⁷ S. Jay Olshansky et al, “Aging in America in the Twenty-first Century: Demographic Forecasts from the MacArthur Foundation Research Network on an Aging Society,” *The Milbank Quarterly a Multidisciplinary Journal of Population Health and Health Policy* Vol. 87, No. 4 (2009), 841.

⁸ *Ibid.*, 847–850.

served in 2008 to between about 411 million and 418 million in 2050, regardless of whether the anticipated mortality declines result from advances against major fatal diseases and their risk factors or from a deceleration in the rate of biological aging.⁹

The Social Security Administration forecasts for 2050 indicate that the total US population will be 411 million; the population aged sixty-five and older will be 81 million; and the population aged eighty-five and older will be 15 million. The Census Bureau forecasts that by 2050, 88.5 million people will be aged 65 and older; 19 million people will be aged 85 and older; and 601,000 people will be aged 100 and older.¹⁰

Over the next several decades, younger people will be disproportionately minority—Hispanics, African Americans, and Asians—while older people remain disproportionately non-minority because 75% of baby boomers fall into that racial/ethnic category.¹¹

To serve this population of high demand, longer-lived consumers, the “creative aging” movement has begun to engage seniors in activities, venues and experiences where the arts are central. In the last decade, Dr. Gene Cohen has proven in one participation study of seniors engaged in the arts in three US cities, their involvement results in less medication, fewer doctor visits and thus, implications of lower cost for the health care system.¹²

“There are two options: to grow older, not to grow older.”

—86-year-old musician, NYC

The metro areas of Los Angeles and New York in some ways are microcosms for large cities which act as magnets for the kind of creative communities Richard Florida discusses.¹³ As well, they are cities that use their creative output to attract tourists, pump up the economy, develop real estate, and create cachet. Artists, in a sense,

⁹ *Ibid.*, 852.

¹⁰ *Ibid.*, 853.

¹¹ MacArthur Foundation Research Network on an Aging Society, “Facts and Fictions About an Aging America” *Contexts* Vol. 8 No. 4 (2009): 19.

¹² Gene Cohen, “New theories and research findings on the positive influence of music and art on health with ageing,” *Arts and Health* I:1 (March 2009): 49–63.

¹³ Richard Florida, *The Rise of the Creative Class* (New York: Basic Books, 2002).

have been disenfranchised by Florida and others; they no longer own the rights to creativity. This report makes them central.

With this flurry of activity driven partly by the aging consumer base, professional artists are represented for the services they can offer—as teachers, as enablers, as economic drivers, but rarely as a separate occupational group. While this report documents their myriad sources of income, and the many ways in which they survive, its focus is on them as *professionals* with all the responsibility that entails.

Why is This Research Important?

If we wish to prosper as an arts field into the future, it is imperative that we pay heed to the largest and “oldest” aging generation in history. A greater understanding of aging artists’ survival mechanisms, their relationship to their work, to each other, and to the social systems which make their work possible can provide a beacon for a lifetime of meaning, often self-motivated and self-generated. This meaning is something to pass on to future generations and as part of their early and continuing education. It is a guide to what is most central to our lives, and to our individual legacies. Through intergenerational, interdisciplinary, inter-cultural collaborative efforts with professional aging artists in a world whose demographics are being revolutionized, we can illuminate the experience of those who would make art as professionals as well as those who are influenced by it.

.....

This study provides the first needs assessment of aging performing artists in the metro areas of Los Angeles and New York.

.....

BENEFITS FOR THE FIELD

- An industry based on the lives and talents of the people in it, the arts have very little information about the condition of these people as they age. The next wave of service in all organizations will be for aging populations.

- Arts and social service organizations are not research organizations. They need researchers who understand their industry and develop mechanisms that speak to the needs of their constituents so they can plan strategically and make informed judgments.
- Aging artists can build a new kind of participation in the arts, one which values legacy. In an age where technology isolates as well as facilitates relationships, unique human experiences can provide access to new kinds of learning and improved equity for younger generations.

BENEFITS FOR POLICY MAKERS

- Changing policies for artists has much broader impact: for freelancers to access services, for insurers to develop new kinds of policies, for retirement legislation to allow younger generations to save for their future.
- Artists—whose social communication networks are strong—can be carriers of the message: this has already proven true in politics, AIDS awareness and other aspects of daily life.
- Older artists can be a prototype for the use of learned skills towards different employment opportunities, engagement, life satisfaction and health benefits.

IMPLICATIONS FOR UNIONS AND THE EMPLOYMENT OF PROFESSIONAL ARTISTS

- As unions have diminished power in modern life, arts unions are microcosms for reform—to protect their older members while giving their younger members access to services, to protect the artists’ future and ensure fair employment practices.
- While artists have a long history of self-sustaining mechanisms often outside the mainstream system, aging poses particular challenges that artists themselves may no longer be able to meet. Such challenges range from establishing health care and retirement savings to dealing with the loss of a community of colleagues, managing unrealized career expectations, and finding a stimulating environment where creative work can be nurtured at a time when many artists are maturing in their art. In our 2000 study of jazz musicians, for example, musicians seemed very

satisfied with their musical work, but not with their career situations.

BENEFITS FOR FUNDERS

- This research can offer a profile of professional activity to a world where emerging or mid-career artists are the standard for financial assistance.
- By seeing aging artists as a model for society and by investing in their current work as well as the protection of their legacies, funders can play an active part in supporting meaningful work and engagement in a world where we are all expected to live into our “third age.”

As the graying of America progresses and the baby boomers begin to enter their twilight years, the government and other agencies are deep in discussion over issues of physical and mental health care, social security, retirement and pension benefits, and attitudes and policies towards aging. Traditional solutions to the challenges listed above are not sufficient. A plethora of programs from ‘lifelong education’ to more user-friendly assisted-living facilities have been created as we grapple with social and public policies towards aging. This is one case where artists can show the way.

.....

Aging artists, who have learned how to adapt their whole lives, can be a model for society, especially as baby boomers retire and multiple careers become the norm.

.....

A Profile of Older Americans: 2009¹⁴

According to the US Bureau of the Census, the National Center on Health Statistics, and the Bureau of Labor Statistics:

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¹⁴ Department of Health and Human Services, Administration on Aging, *A Profile of Older Americans*. http://www.aoa.gov/AoARoot/Aging_Statistics/Profile/2009/2.aspx (accessed January 16, 2011).

- The older population (65+) numbered 38.9 million in 2008, an increase of 4.5 million or 13.0% since 1998.
- The number of Americans aged 45–64—who will reach 65 over the next two decades—increased by 31% during this decade.
- More than one in every eight people, or 12.8%, of the population is an older American.
- Persons reaching age 65 have an average life expectancy of an additional 18.6 years (19.8 years for females and 17.1 years for males).
- Older women outnumber older men at 22.4 million older women to 16.5 million older men.
- In 2008, 19.6% of persons 65+ were minorities—8.3% were African-Americans. Persons of Hispanic origin (who may be of any race) represented 6.8% of the older population. About 3.4% were Asian or Pacific Islander, and less than 1% were American Indian or Native Alaskan. In addition, 0.6% of persons 65+ identified themselves as being of two or more races.
- Older men were much more likely to be married than older women—72% of men vs. 42% of women. Forty-two percent of older women in 2002 were widows.
- About 31% (11.2 million) of non-institutionalized older persons live alone (8.3 million women, 2.9 million men).
- Half of older women (50%) aged 75+ live alone.
- About 471,000 grandparents aged 65+ had the primary responsibility for the grandchildren who lived with them.
- The population 65+ will increase from 35 million in 2000 to 40 million in 2010 (a 15% increase) and then to 55 million in 2020 (a 36% increase for that decade).
- The 85+ population is projected to increase from 4.2 million in 2000 to 5.7 million in 2010 (a 36% increase) and then to 6.6 million in 2020 (a 15% increase for that decade).
- Minority populations are projected to increase from 5.7 million in 2000 (16.3% of the elderly population) to 8.0 million in 2010 (20.1% of the elderly) and then to 12.9 million in 2020 (23.6% of the elderly).

- The median income of older persons in 2008 was \$25,503 for males and \$14,559 for females. Median income (after adjusting for inflation) of all households headed by older people did not change in a statistically different amount from 2007 to 2008. Households containing families headed by persons 65+ reported a median income in 2008 of \$44,188.
- Major sources of income for older people in 2007 were: Social Security (reported by 87% of older persons), income from assets (reported by 52%), private pensions (reported by 28%), government employee pensions (reported by 13%), and earnings (reported by 25%).
- Social Security constituted 90% or more of the income received by 35% of all Social Security beneficiaries (21% of married couples and 44% of non-married beneficiaries).
- About 3.7 million elderly persons (9.7%) were below the poverty level in 2008 which is not statistically different from the poverty rate in 2007 (9.7%).
- About 11% (3.7 million) of older Medicare enrollees received personal care from a paid or unpaid source in 1999.

Background: New York and Los Angeles

Among the states in the US, California ranks first in the number of older people age 60+ with more than 5.8 million individuals, making up 15.8% of California's population. New York ranks third with more than 3.6 million people, making up 18.7% of New York's population.¹⁵ Patterns of immigration and minority status will influence all the states' future profiles. By 2015, the 60+ population of New York State will grow 18.3% to 4.4 million and in New York City, will sky rocket to 1.6 million. In California, the 60+ population is expected to grow 18.3%.¹⁶ By 2030, the 60+ population is expected

¹⁵ Department of Human Health and Services, Administration on Aging, *U.S. Population Estimates for States by Age: July 1, 2009*. http://www.aoa.gov/AoARoot/Aging_Statistics/Census_Population/Population/2009/index.aspx (accessed February 2, 2011).

¹⁶ Ibid.

to increase to 25.7% of New York State's total population, with California projected to increase to 22.8%.¹⁷

Demographically, California's population is 61.8% White, 18.4% Hispanic, 12.8% Asian, and 5.2% Black. New York is 72.5% White, 9.9% Hispanic, 5.1% Asian, and 11.7% Black.¹⁸

In 2010, the numbers tell us not only that the portion of the population that is aging in the US will increase, but that life expectancy will increase as well. Since this study provides a picture of performing artists to complement our 2007 study of visual artists, we continue to look at the New York metro area population. We added Los Angeles to get a deeper view of actors, choreographers, dancers, musicians and singers in an equally vibrant but very different arts mecca with significantly different opportunities and challenges.

We have worked in one or both cities in several studies over the past twenty years. In our 1988 Information on Artists study; in our 2000 jazz musician study; in *The Artists Training and Career Project* in the 1990s which examined craftspeople, painters and actors, and looked at a national constituency of artists as did our 2004 dancer transition study. Thus, we have developed contacts and relationships in both LA and NYC and, according to the Census, the numbers of artists in these cities are substantial.

In addition to numbers of artists, the metro areas of these locations abound with service organizations, arts-related businesses, artists' housing, conservatories and training academies. In essence, a highly developed support structure exists where, at the same time, artists are being used for gentrification, economic impact, and fueling creativity. In order to understand the challenges and realities of aging artists in some of the most supportive and harshest environments in the country, this project can be a model for understanding artists' realities in other urban centers.¹⁹

¹⁷ Department of Human Health and Services, Administration on Aging, *Projected Future Growth of the Older Population by State*. http://www.aoa.gov/AoARoot/Aging_Statistics/future_growth/future_growth.aspx (accessed February 2, 2011).

¹⁸ Department of Human Health and Services, Administration on Aging, *U.S. Population Estimates for States by Age: July 1, 2009*.

¹⁹ For profiles of artist-based activity in several cities in the U.S., see Markusen, Ann. *Creative Placemaking*. Washington DC: National Endowment for the Arts white paper, 2010. Available here: www.arts.gov/pub/pubDesign.php.

“How about doing a study around the country, not just in New York City? We have many, many women artists here in Los Angeles—craving for recognition. It’s about time social engineering for creative people who live longer and are still creative should be recognized.”

—Judith A. Hoffberg, Archivist

Each of these cities has strong public-private sector communication in place—a prerogative for research that seeks to change both policy and program. We are also familiar with other national and local research conducted on and for artists in these areas, grant programs that have resulted from the research, and national networks of contacts among performing arts unions, city agencies that serve the arts and aging communities, and artists’ and arts service organizations.

Finally, we again used the Respondent-driven sampling (RDS) method created by Dr. Douglas Heckathorn of Cornell University, that has enabled us to find out how artists are networked to each other and to answer the age-old question of “how many performing artists” in numbers other than those provided by the Census.

NEW YORK METRO AREA

New York City will see dramatic increases in elderly populations: the number of people 65+ is expected to increase to 44.2%, from 938,000 in 2000 to 1.35 million in 2030. Brooklyn will continue to have the largest elderly population in the city, numbering 410,000 in 2030. Staten Island will have the largest increase with the elderly population doubling between the years 2000 and 2030 to 103,000. In Manhattan, the percent of people

65+ will increase from 12.2% in 2000 to 16.1% of the borough’s population in 2030.²⁰

Post-2000 New York City’s population will be characterized by low fertility with a population decline in people under 10 years old, continued out-migration and an aging population with moderate to high growth.²¹

New York’s increase in the longevity of the population and a greater percentage of that population that is elderly, according to one report, “portends a new demographic era in the city’s history.”²² Partly to that end, the New York City Council, Mayor Michael Bloomberg and the New York Academy of Medicine have created (along with only one other US city—Portland, Oregon) a city-wide campaign for New York as an “Age-Friendly City.” This initiative is part of a global campaign initiated by the World Health Organization’s Ageing and Life Course Programme and includes 35 cities from 22 countries on every continent.

LOS ANGELES METRO AREA

In 2008, the number of 65+ people in LA County (88 cities) was approximately 1,053,737 or 10% of the estimated 2009 population.²³

In Los Angeles County, the older Hispanic and Asian populations have grown by over 40% since 2000, while the older Black population has grown by about 9%. The older White population has not grown in Los Angeles County since 2000. The older adult population is projected to double from 2010 to 2030 to reach about 2.2 million people in Los Angeles County, and Hispanics, Asians, and Blacks will represent about two-thirds of the county’s older population. The average persons per household is 2.98 with 15.6% below poverty level.²⁴ And many in the 65+ age group who might have retired cannot afford to and want to be involved in something useful.

²⁰ Department of City Planning, New York City Population Projections by Age/Sex & Borough Briefing Booklet. (The City of New York, 2006), 8.

http://www.nyc.gov/html/dcp/pdf/census/projections_briefing_booklet.pdf (accessed June 16, 2010).

²¹ Ibid., 9.

²² Ibid., 12.

²³ U.S. Census Bureau, *State and County Quick Facts*, Los Angeles County, California. <http://quickfacts.census.gov/qfd/states/06/06037.html> (accessed June 20, 2010).

²⁴ Dennis T. Kao and Donald A. Lloyd, *Los Angeles Population Change and Healthy Aging* (Los Angeles, CA: USC Roybal Institute on Aging, 2010).

How Many Artists?

In 2005 according to the National Endowment for the Arts Census-based data through the American Community Survey (ACS), in the United States there were 1,999,474 artists including: 39,717 Actors; 169,647 Musicians; 25,651 Dancers and Choreographers.²⁵ (This does not include “Entertainers and Performers,” a separate category used by ACS. The Census and American Community Survey questionnaires ask for a person’s most recent job with the most hours, which often excludes performing artists whose performing “work” hours are fewer than a secondary occupation.²⁶

Number of Performing Artists on a National Basis

According to The National Endowment for the Arts

	US
Actors	39,717
Dancers and Choreographers	25,851
Musicians and Singers	169,647

In 2008–9, Actors’ Equity Association (AEA) reported a national membership of professional working actors as 20,181.²⁷ In 2004, Screen Actors Guilds (SAG) represented nearly 120,000 actors.²⁸

Number of Performing Artists on a State Basis

According to The National Endowment for the Arts²⁹

	New York	California
Actors	7,980	17,930
Dancers and Choreographers	2,620	3,310
Musicians and Singers	16,300	26,535

As with all studies that attempt to count “how many artists,” the numbers differ.

²⁵ National Endowment for the Arts, *Artists in the Workforce 1990–2005*, Research Report #48 (2008), 5.

²⁶ *Ibid.*, 4–5.

²⁷ Steven DiPaola, 2008–2009 *Theatrical Season Report* (New York: Actors’ Equity Association, 2009), 2.

²⁸ Screen Actors Guild, “Surge in Number of Actors Paying Dues Online.” <http://www.sag.org/content/surge-in-number-of-actors-paying-dues-online> (accessed February 25, 2011.)

²⁹ Bonnie Nichols, *Artist Labor Force by State, 2000*, Research Note #85 (Washington D.C.: National Endowment for the Arts, 2004).

Just as its critics claim the Census undercounts artists, sometimes the performing unions overcount them since many performers belong to more than one union. It is very difficult to find good data that show the overlap between unions, for example, actors who belong to both Screen Actors Guild and the American Federation of Television and Radio Artists (AFTRA). In this study, the RDS methodology allows us to estimate, using an approach called Capture-Recapture, **the number of aging professional performing artists in New York City, as 7,855 (this includes actors, as well as dancers, choreographers, singers, and musicians working under SAG contracts)**. We arrived at this number through a formula using our RDS sample compared to the numbers for aging artists (62+ years of age) known to be members of the Screen Actors Guild. Unfortunately, we do not have enough participants in our LA sample to do the same. (See Chapter III for detailed RDS analysis.)

Below we elaborate on union data for these aging performers which provides an interesting backdrop for this number.

Comparisons

There were several areas where we thought there might be significant differences between visual and performing artists, and we highlight these throughout this report. We also use past RCAC studies of the same genres of performing arts to highlight differences and similarities even though our past studies were largely focused on performers with a mean/median age between 38 and 42 years of age. In addition, as with *IOA III Aging*, we compare these data on performing artists with national studies on the general aging population, including the US Census, the US Department of Health and Human Service Administration on Aging, the National Institute on Aging, and with more traditional studies on aging such as the MacArthur Studies of Successful Aging and the Stanford-Terman longitudinal study, as well as with our information on aging visual artists and with former studies of our own in different artistic disciplines. In this study, we also make some comparisons to nurses to see how professional artists are doing in comparison with them.

Race and Ethnicity

According to the New York Academy of Medicine’s *Toward an Age-Friendly New York City*, by 2020 New York City’s population age 65+ should see a 30.6% growth in the Black population, a 48.7% growth of the Native American population, a 50.6% growth of the Hispanic population, and 109.4% growth in the Asian/Pacific Islander population. Unfortunately, neither our data nor the data from the performing unions shown here reflect that composition, as shown in the report.³⁰

By 2030, when the older adult population is projected to double to reach about 2.2 million people in Los Angeles County, Hispanics, Asians, and Blacks will represent about two-thirds of the county’s older population.

Freelancers

There are 42 million independent workers in the US and they constitute 30% of the workforce.³¹ The table below shows employment status, part-year and part-time, for the US labor force, professional workers, artists, and performing artists by discipline between 2003–2005.

Part-Year and Part-Time Employment Status, 2003–2005³²

	Part-year (less than 50 weeks)	Part-time (less than 35 hours)
Total US Labor Force	30.2%	21.9%
Professional and Related Workers	31.4%	19.3%
All Artists	32.7%	27.9%
Actors	77.1%	49.1%
Dancers and Choreographers	47.8%	51.0%
Musicians and Singers	40.9%	58.1%

In 2005, the Freelancers Union documented that in New York City alone, the preponderance of freelancers

worked in media, entertainment and technology.³³ The irregular nature of the artist’s career—multiple jobs, arts jobs vs. day jobs, movement in and out of paid employment, and the documentation of major career turning points often characterize them as contingent workers or freelancers. Clearly, the recent financial downturn has made some people more creative about finding work—an area where artists have long led the way.

While having diverse networks can add to one’s quality of life, other commonalities of freelancers are also reflected in the lives of performing artists: of the freelancers surveyed almost 40% lacked health insurance. While the Freelancers’ Union describes them as the possible “canaries in the coal mine demonstrating to traditional employees what their future might hold,” it also admits that freelancers face substantial challenges in the workforce. “Operating entirely outside of the safety net of employer-provided benefits, their experience illustrates the grave flaws in our system of social insurance, which limits access to health insurance and retirement plans to those with traditional relationships.”³⁴ Combined with sporadic, sometimes unpredictable union-covered employment, this poses an even more difficult dilemma for performing artists who might be viewed as full-timers when working under union contracts, and freelancers the rest of the time.

The Center for an Urban Future assessed from the 2002 Bureau of Labor Statistics that in NYC, 39% of musicians and singers, 18% of dancers and choreographers and 17% of actors were self-employed.³⁵

The November 2009 the Bureau of Labor Statistics showed that, for “unincorporated self-employment, rates rise with age. Those over 75 have the highest rate of self-employment of any age group, a rate 7.5 times higher than that for people aged 20 to 24 and 4 times higher than for people 25 to 34.”³⁶

³⁰ Ruth Finkelstein et al., *Toward an Age Friendly New York City: A Findings Report* (New York: New York Academy of Medicine, 2008), 14.

³¹ Public Broadcast Service, “What is a Freelancer?” <http://www.pbs.org/now/shows/407/freelance-facts.html> (accessed June 16, 2010)

³² National Endowment for the Arts, *Artists in the Workforce*, 19.

³³ Sara Horowitz et al., *The Rise of the Freelance Class: a New Constituency of Workers Building a Social Safety Net* (New York, NY: Freelancer’s Union, 2005). <http://www.people.hbs.edu/manteby/RiseoftheFreelanceClass.pdf> (accessed June 16, 2010).

³⁴ Ibid.

³⁵ Center for an Urban Future, *Creative New York* (New York: City Futures, Inc.: December 2005), 23.

³⁶ Scott Shane, *More Seniors Are Choosing Self-Employment* (January 12, 2010). http://www.businessweek.com/smallbiz/content/jan2010/sb20100112_799478.htm (accessed July 11, 2010).

There are certain possible benefits for freelancers and artists in particular: avoiding bureaucratization that comes with corporate full-time positions and routinization of work, being challenged on a regular basis to meet the needs of the genre and the artistic work. Nevertheless, as artists age, they become vulnerable in a way sociologist Pierre-Michel Menger, calls their “career-line vulnerability to aging”:

... as they get older, freelancers such as actors appear to be increasingly sensitive to job insecurity and to the steady strain of searching for jobs, of gathering information about new projects and of maneuvering repeatedly to remain visible in a highly competitive labor market.³⁷

There is no agreement on whether the older term “moonlighting” has been replaced by the term “freelancing,” but in 1981 Rutenberg, et al found that 61% of performing artists who were members of a performing arts union held jobs in 1976 that were not in their primary profession.³⁸ In our 1991 study *The Artists Training and Career Project*, 60% of the Equity actors spent more than 21 hours a week on other employment.³⁹ In 2010, over a third of our 62+ NYC actor respondents have a secondary occupation. In a recent study of Canadian artists over the age of 55, 46% of seniors have four or more income sources.⁴⁰ And, as reported by Menger, the highest rates of moonlighting are experienced by performing artists.⁴¹

Put another way, “Freelance employment is insecure, difficult to control, and not necessarily lucrative.”⁴² For older workers, the lack of formal regulations governing

³⁷ Pierre Michel Menger, “Artistic labor markets: Contingent Work, Excess Supply and Occupational Risk Management,” in *Handbook of the Economics of Art and Culture*, Volume 1, ed. V. Ginsburgh and D.Throsby (Amsterdam: Elsevier B.V., 2006), 774.

³⁸ Friedman Rutenberg, Kilgallon Gutchess, and Gutchess and Associates, *Survey of Employment, Underemployment and Unemployment in the Performing Arts* (Washington, D.C.: Human Resources Institute, AFL-CIO, 1977–78). This was the first study to document moonlighting activities among artists in a quantitative manner. It focused only on performing artists who were union members.

³⁹ Joan Jeffri, Robert Greenblatt, and Catherine Sessions, *Artists Training and Career Project: Actors* (New York: Columbia University Research Center for Arts and Culture, 1992), 9.

⁴⁰ Kelly Hill, *Senior Artists in Canada: Summary Report*, (Toronto, Canada: Dancer Transition Resource Center, 2010), 12.

⁴¹ Menger, 30.

⁴² Kerry Platman, “The self-designed career in later life: a study of older portfolio workers in the United Kingdom,” *Ageing & Society* 23 (UK: Cambridge U Press, 2003): 298.

full-time work can be liberating and can include more marginalized groups, but “the freelance free market penalizes the most vulnerable members of the workforce, and greater age increases vulnerability.”⁴³ For performing artists, many will not have the requisite weeks (a) to receive union benefits or (b) to collect unemployment compensation. The tax code is another reason that unionized entertainers deliberately file as independent contractors. In the past, some performers have used Schedule C which allowed for all types of deductions in order to keep more money in their pockets due to the erratic nature of their work. This has been done in violation of union rules by working “off the card” or non-union, sometimes sacrificing the ability to make health and pension contributions showing that a short-term gain (more money now) is preferable to the apparent security of union benefits they fear they may never obtain.

Becoming even more creative is a group called “permalancers”—permanent freelancers, who work full-time and whose hours and duties are similar to regular employees but who are hired on a contract basis and thus are not eligible for the benefits of a full-time employee.⁴⁴ Creative solutions like this one speak to the resiliency of people seeking work, and in truth, some people do prefer the lifestyle of the freelancer, but this also points to a system saving money off the backs of its workers. So, while artists are part of the solution, they are also part of the problem.

Why Performing Artists?

To focus on older artists means, of course, to take into account the artist’s entire career and the larger macrocosm that makes up the art world. For performing artists, the landscape is treacherous. Largely dependent on others to hire them, they risk obsolescence by technology, animation, and cyberspace. Existing in a culture of instant celebrity, their challenge for a lifetime career as working artists is serious. Additionally, different kinds of performing artists face different obstacles to their career development: singers may not come into their voices and thus their careers until their mid-30s; many dancers are transitioning out of active dance at the same age. While performing artists have the advantage of col-

⁴³ Ibid.

⁴⁴ Public Broadcast Service, “What is a Freelancer?.”

lective representation through unions, finding enough work to maintain full union status is often difficult. They, too, commit their daily lives to art forms requiring rehearsal as well as performance, self-promotion as well as self-criticism, and daily practice in which their minds and bodies are their instruments. We learned that visual artists, under the impairments of age, change their artistic medium—an arthritic artist who had sculpted with safety pins moved on to working with watercolor. Although much of their work is not self-generated in the way visual artists' creations are, performing artists stay connected to their art—about a quarter of the NYC professional aging artists performed during the prior 12 months at cabarets and clubs, celebrations, church events, educational workshops, parties, private functions (benefits/corporate) and promotional events/showcases. Over a third of the NYC artists and half the LA artists continued their training, two-thirds of them on a weekly basis. Close to a third donated their performing services, performed community service and sat on a board of trustees or an advisory committee. Close to two-thirds volunteered. Sixty-nine percent of NYC artists and 77% of LA artists feel the arts are very relevant to the general public. Clearly, for many of these performers, the glass is half full.

Artists, studied most recently by groups like the Urban Institute and others, have been shown in many studies to exist squarely in the middle class.⁴⁵ Seventy percent of both our NYC and LA artists self-define in the lower, middle or upper middle class. Our previous studies have shown that artists are highly educated members of society and earn income not solely from their art, but from multiple jobs or support from spouses or significant others. In *IOA III Aging*, visual artists were more educated than the general public, a particularly salient fact since they were educated long before the BFA/MFA machine was in place. This is also true of our aging performing artists: 60% of NYC performers and 71% of LA performers have a degree past high school. Through their tenacity to create under the most challenging circumstances and with strained resources, **artists are a model for our society** where recent studies show the average working

⁴⁵ See Jackson, Maria Rosario, et al. *Investing in Creativity*. Washington D.C.: Urban Institute, 2003. Available at www.usartistsreport.org; and Wassall, G.H., N. Alper, and R. Davison. *Art Work: Artists in the New England Labor Market*. Cambridge, MA: New England Foundation for the Arts, and others, 1983.

American will have three to five careers and between 10 and 12 jobs during his or her lifetime.⁴⁶

Questions of aging in a country like the United States (which has no program to revere its older artists like the Master Artist designation in Japan which regards artists as national treasures and no Status of the Artist regulations as in some European countries and Canada) center on differences between artistic and chronological maturity. These issues are important for funders to understand who traditionally fund younger emerging or mid-career artists: we found that 56% of aging visual artists feel they are now making their best work; 40% said they were unsatisfied to very unsatisfied with opportunities for grants or awards; and 84% said financial support like grants and emergency funds were not offered by the arts organizations whose services they used. Twenty-one percent of our aging NYC performing artists and 35% of LA artists are not or not at all satisfied with opportunities for grants and awards and 47% in NYC and 55% in LA were unsatisfied with the money from their careers.

Our focus on actors, musicians/singers and dancers/choreographers comes from our history of research in these areas. In the 1990s we studied actors as part of a national study of oral histories and surveys in *The Artists Training and Career Project*;⁴⁷ in 2000 we were commissioned by the National Endowment for the Arts to conduct a study of jazz musicians in Detroit, New Orleans, New York and San Francisco, *Changing the Beat: A Study of the Worklife of Jazz Musicians*;⁴⁸ in 2003 we conducted a study on the career transition of professional dancers in 11 countries, *Making Changes: Facilitating the Transition of Dancers to Post-Performance Careers*.⁴⁹

These experiences have confirmed that artists age at different points according to their artistic discipline and its unique requirements. Additionally, this study illustrates

⁴⁶ Careers in Transition, LLC, "What is the average number of jobs a person holds during a lifetime?" http://www.careers-intransitionllc.com/index.php?option=com_content&task=view&id=66&Itemid=81 (accessed February 20, 2011).

⁴⁷ See Jeffri, Joan, et al. *The Artists Training and Career Project*. New York: Teachers College Columbia University, Research Center for Arts and Culture, 1990.

⁴⁸ See Jeffri, Joan. *Changing the Beat: A Study of the Worklife of Jazz Musicians*. Research Division Report No. 43. Washington, D.C.: National Endowment for the Arts, 2003.

⁴⁹ See Baumol, William, Joan Jeffri, and David Throsby. *Making Changes: Facilitating the Transition of Dancers to Post-Performance Careers*. New York: Teachers College Columbia University, Research Center for Arts and Culture, 2004.

some substantial differences (especially in benefits and coverage) for those performing artists who consider themselves “entertainers” (film and TV actors, for example) and those who consider themselves performing artists (e.g., opera singers). Sixty percent of our aging NYC professional artists and half our LA artists work in both the profit and the nonprofit sectors.

It is well-known that the income of artists has a negative correlation with the amount of education they have—unlike doctors and lawyers, there is no real “credentialing” outside union membership, and while union membership mandates minimum wage, there are no official educational certifications that translate into income.

What more appropriate group to study as a microcosm of the aging contemporary worker—where substantial education, training, creative vision, and self-motivation are often insufficient to meet one’s life needs?

Finally, as we suspected, there are meaningful differences between performing and visual artists, especially since most performing artists depend on others to determine their employment.

What is a Professional Performing Artist?

For the purposes of this study, a list of definitions culled from focus groups of artists and industry professionals was used and the artists we interviewed were asked to select at least one definition (those who defined themselves as non-professionals are not included in this analysis):

- a. “I consider myself a performing artist.”
- b. “I have earned more than 50% of my income in the last year as a performing artist or in performing arts-related activities.”
- c. “I have been engaged (rehearsal, teaching/mentoring, performing, creative process) in my performing art more than 50% of the time during the last year.”
- d. “I have performed as an artist at least 5 times in the last year.”
- e. “I have performed as an artist for pay at least 5 times during the last year.”
- f. “I have been trained/educated as a performing artist.”

g. “I have produced a documented body of work that is considered (self or externally) performing art (documented output = performances, compositions, collaborations, arrangements, recordings).”

h. “I make a living as a performing artist.”

Only artists who selected at least two of the above definitions were included as professionals in this analysis.

According to the Census, the 11 artist occupations listed in the professional workers occupational group and their personal characteristics resemble professionals more than other groups. Nevertheless, artists experience more adverse labor outcomes than most other professionals with often twice their rates of unemployment and incomes almost a quarter below them.⁵⁰

While performers’ unions would like to assert that all the artists they represent are professionals, not all professional artists belong to unions. As one long-time union worker told us, “If all professionals are in unions, why organize?”

Performers’ Unions

In the performing arts (unlike the visual arts) performers can become members of unions under the American Federation of Labor-Congress of Industrial Organizations (AFL-CIO). Some performers’ unions, like the American Federation of Musicians (AFM), the Directors’ Guild and the Stage Directors and Choreographers Society, are not members of the AFL-CIO. These “craft unions” govern performers according to their skills, and the medium, venue and jurisdiction in which they perform. One of the reasons behind unionization is to protect workers from arbitrary management. Indeed, in the arts, in 1913 Actors’ Equity Association (AEA) was a pioneer in the development of unions and the protection of performers. Entry requirements into each union differ and while unions would like to promote the idea that unionization confers professional status, not all performers subscribe to this idea. In an industry where over 80% (in some unions) of the union population can be unemployed at any given time, the jurisdiction, power and effectiveness of the unions are questionable.

⁵⁰ Neil O. Alper and Gregory H. Wassall, *More Than Once in a Blue Moon: Multiple Job Holdings By American Artists* (Santa Ana, CA: Seven Locks Press, 2000), 4.

In addition, possibly because of this situation, not all performing arts unions have accurate data on their members, particularly those over the age of 62. Pension and health benefits are limited to a few based on their frequency of unionized work, so that a large percentage of union members may work at union jobs, but not enough jobs to qualify for full benefits.

Because the performers or entertainment unions have relatively small membership numbers (from a few thousand to a few hundred thousand nationally), some Member Assistance Program (MAP) services normally offered by a larger union are offered instead by independent nonprofit organizations for the performing arts. The Actors Fund, a national human service organization for everyone who works in performing arts or entertainment, functions like a MAP even though it is a broad based human service provider. Such services include: counseling, mental health and addiction services, social services, support services for the disabled, senior services, access to health care services/insurance when a performer is not covered, employment and training for sideline work or career transitions, and even living facilities for retired, low-income performers or those living with HIV/AIDS. AEA, SAG and AFTRA all have foundations that help their members and some of their money is donated to The Actors Fund which helps provides services to both union and non-union artists.

Union membership in general is on the decline. In 2010, membership declined to 11.9% of the workforce, down from 12.3% the previous year.⁵¹ In 2009, approximately 10% of those 65 and older were union members. Among states, New York had the highest union membership rate (24.2%) and the union membership rate was higher for men (12.6%) than for women (11.1%).⁵²

Given the above numbers, unionization by registered nurses is high. Among RNs who work in hospital settings, 18.6% are unionized. Unionization is most prevalent among RNs whose principal positions are in school health (40.4 %), public health (26%), and academic education (19.2%). This is consistent with the comparatively high rate of unionization in school systems, among aca-

⁵¹ Bureau of Labor Statistics, *Union Members* (Washington D.C., 2010) www.bls.gov (accessed February 4, 2011).

⁵² Ibid.

demic faculty, and among public sector and government employees.⁵³

.....
Seventy-seven percent of our NYC and 90% of our LA aging performing artists are union members.
.....

Especially for actors, when these aging artists were starting out, there was little room for amateurs to make performing a lifetime career—the studio system in Hollywood, more tightly controlled unions, the regional theatre movement had not developed—whereas this may not be the case for younger performers today. Additionally, older groups often maintain their loyalties, so the high union participation rate is not so surprising.

In a presentation on arts and entertainment unions, Jeff Grabelsky from Cornell University’s School of Industrial and Labor Relations, described the strategic challenges facing the labor movement in general. These include the growth of the economy away from a union base and the erosion of union standards, employer consolidation, union fragmentation and a mismatch between union strategies and structures and the realities of economic power. He then cited the implications of these challenges on performing artists:

- erosion of industry standards and degradation of working conditions
- less dignity and respect for performers
- constrained and homogenized creative process
- greater difficulty with secure wages and benefits
- less sense of community among performers
- salary compression
- more job competition for fewer union jobs
- more uncertainty about the future
- greater vulnerability of performers⁵⁴

One of the great confusions of people who look at performing artists is the number of unions to which they

⁵³ U.S. Department of Health and Human Services, Health Resources and Services Administration, *The Registered Nurse Population: Findings from the 2008 National Sample Survey of Registered Nurses* (Maryland, 2010), 3–37.

⁵⁴ Jeffrey Grabelsky, “Strategic Challenges in a Changing Environment,” Presentation, Arts and Entertainment Unions (Cornell University School of Industrial and Labor Relations, Ithaca, NY, Date Unknown).

must belong in order to perform in various media and the jurisdictions they cover. Partly due to technology, these jurisdictions have changed, especially with the advent of cable television and digital/internet reproduction and dissemination, and jurisdictional lines have been blurred. One dancer/choreographer, for example, might have to join Actors' Equity Association (AEA) to dance on Broadway, the Stage Directors and Choreographers Society (SDC) to choreograph there, the American Guild of Musical Artists (AGMA) to dance with the Atlanta Ballet, the American Guild of Variety Artists (AGVA) to dance as a Rockette, the Screen Actors Guild (SAG) to dance in a film, and either SAG or the American Federation of Television and Radio Artists (AFTRA) to dance on television. Since performers have such peripatetic careers, it's possible that this dancer/choreographer would have to perform under ALL of these unions in a single year and would have to pay dues to each of these unions based on her income from each. However, if she does not have the requisite number of weeks under ONE union, it is possible that she will not be able to receive health benefits or contribute to her union pension.

Additionally, union strength and protection may differ by art form and sector. A very early article on the symphony orchestra musician placed him "between the potent forces of general public apathy, a management dominated labor market, and a union that in some ways works against his best interests."⁵⁵ Although both unions and the marketplace have changed to some extent, the hierarchy of orchestras (or ballet companies for younger dancers), makes clear the potential path for a performer to gain and retain security with a company. No such path exists for actors who, even with a resident or repertory company, can be guaranteed a season's worth of work at most.

While the original "four A's" (the Associated Actors and Artistes of America—AEA, SAG, AFTRA and AGMA) have been in discussion for years about merging and combining both health and pension funds and benefits, to date this has not happened. Thus, when a performer readies herself to retire, assuming she has been vested (worked enough years with pay to qualify for benefits), she must contact the pension and welfare office of every single performing union in which she is a member and

⁵⁵ David L. Westby, "The Career Experience of the Symphony Musician" *Social Forces*, 38:3 (1960): 223.

under which she worked. Some sources report that only 15% or about 7,000 Equity Actors in a total membership of 49,000 currently have health benefits. Finally, although unions may tout their membership numbers, not all members can get constant or even frequent work. The December 2010 report from Actors' Equity Association shows 16,959 members working in 2009–2010 which equals 41% of the membership, but the average weeks worked is only 17.⁵⁶

As the unions struggle with a new business model, performers' unions remain largely run by a bifurcated leadership of volunteers from the "ranks" who understand the industry and maintain their union status unlike most unions in the country, and paid staff who generally do not come from within the industry (but if they do, they must give up their own union cards while carrying out these jobs). This is not true of the AFM where elected leaders are paid salaries and come from within the industry. In the actors' unions, the model is one with an Executive Director who is not an actor. This can be a source of tension or it can lead to differences in values and understanding. There is also tension from the minority of high profile artists who made a lot of money and, at present, stand to receive benefits from multiple unions. Some of these highly paid actors are also producers, so they are on both sides of the bargaining table. Finally, there is what we call a "hierarchy of attitude," in which the artists of one union lord their status over the artists in another union (i.e., stage actors who consider theirs the "mother craft").

In other industries—like the automobile industry—the work is not a "calling" as it is with performing artists. And the common knowledge that performers will "perform anyway" puts them in a precarious negotiating position.

Grabelsky posits some strategic options for performing arts unions in the 21st century. These include education and mobilization of membership as well as greater coordination among unions and restructuring and consolidation.⁵⁷ At this writing, SAG and AFTRA are hoping to move towards merger status, the third time they have tried to do this. If successful, it is possible that other performers' unions will follow suit, thereby allowing performers to use their *combined* earnings and power

⁵⁶ Actors' Equity Association, *Equity News* (New York: Actors' Equity Association, December 2010), 12.

⁵⁷ Grabelsky.

across unions which could curtail administrative costs and provide more equitable and much-needed pensions and benefits.

Aging Performing Artists

For the purposes of our studies on aging professional artists, we use the age of 62 when people are eligible for early retirement Social Security. While we have received some flak from performers themselves asking us to use words like “mature” or “older,” we use the word “aging” since literature and policy outside the arts uses the word. This is not meant to be pejorative or to have any implications of diminished capacity, but it allows us to compare our findings to the larger world and then make a case for aging artists in it. In addition, in the aging literature, some gerontologists refer to people age 55–74 as “young old;” 75–85 as “old old”; and over 85 as “elderly.”

The process of the artist, especially as s/he enters and proceeds through old age, can shed particular light on the artist as a “problem finder,” a model not for a particular job or even a particular career, but for how to go about proceeding through life. In their ground-breaking study, *The Creative Vision*, psychologists Jacob Getzels and Mihaly Csikszentmihalyi described fine artists in this way; not only as problem-solvers, but as problem-finders. The artist, said Getzels and Csikszentmihalyi, is one who essentially creates his own problem and then goes about finding ways to solve it. In this aspect of the artist’s life, which Csikszentmihalyi found so central to the artist’s development—the elements of discovery, originality and imagination are central to creativity and to the artist’s search for truth. The artist’s ability to formulate problems, the authors say, “entails a process far more in touch with the deepest layers of being than reason alone usually is.”⁵⁸ This is a model of the artist cast not only as problem-solver, but as problem-finder as he moves through physical and mental challenges, possible disabilities, potential changes in social status and social services.

Encore Careers

There is significant discussion about “encore careers”—careers that people follow for the “second half of life.”

⁵⁸ Jacob Getzels and Mihaly Csikszentmihalyi, *The Creative Vision* (New York: John Wiley & Sons, 1976), 250–251.

A 2008 Met Life Foundation/Civic Ventures study of 40–70 year olds found that at least 6% of those surveyed are engaged in encore careers, with another 3.5% that might be included, and that the main motivations of those contemplating such careers after seeking meaningful and productive experiences, are the prospects of making money and accessing health insurance coverage—both things artists have found difficult in the *first* half of their lives.⁵⁹

While we did interview a handful of those in “encore careers,” this study focused on professional artists, artists who have had a lifetime of working in their art and while attention increases on capitalizing on the growing baby boomer population as it reaches retirement age, once again professional artists (and other freelancers) who have no steady institutional commitment seem often not to fit the mold. While dancers have some experience of “transitioning” into other careers due to the age limit on their physical capabilities and the demanding physical requirements of the field, many other artists have “careers” which are a combination of free-lance jobs, hand-to-mouth assignments, one-off gigs and seasonal or run-of-the show employment.

Research Approach: Method of Study

There has been substantial research on social networks, even some that indicates that the better connected people are, even health care consequences (both positive and negative) can accrue to others in their network.⁶⁰ This is of great benefit to the public health field and to public health policy makers and, in fact, the method used in this study—Respondent-driven sampling (RDS), was created for use in the public health sphere and adapted by the Research Center for Arts and Culture to identify artists.⁶¹

RDS is a method to find hard-to-find populations (See Chapter III for in-depth analysis of this method) which

⁵⁹ MetLife Foundation and Civic Ventures, *Encore Career Survey: Americans Seek Meaningful Work in the Second Half of Life* (San Francisco, CA: Civic Ventures, 2008).

⁶⁰ James H. Fowler and Nicholas A. Cristakis, “Estimating peer effects on health in social networks: A response to Cohen-Cole and Fletcher; and Trogdon, Nonnemaker, and Pais” *Journal of Health Economics* 27 (2008): 1400–1405.

⁶¹ This is the third time the RCAC has used RDS: in 2000 it identified jazz musicians and in 2007, aging visual artists.

was created in the 1990s by sociologist Dr. Douglas Heckathorn at Cornell University. The typical ways researchers traditionally have found study samples are through location sampling or through people's affiliations with associations or groups such as unions, guilds, clubs, or fraternal organizations. The method is based on the assumption that initial respondents (or "seeds") will identify others who are in their own social networks through a coupon referral system. Thus, as one person reaches another, the social networks begin to spread like branches on a tree.⁶²

A remunerated coupon referral system is used. After the initial interview, the "seed" is given four coupons, each with a number code, which he then distributes to four other potential interviewees—all 62 years old or over, professional performers in one of our five categories, and resident in the NYC or LA metro area. The "seed" is compensated with an honorarium of \$25 for his interview, and an additional \$15 for each referred interview after it takes place, with a total possible honorarium of \$85.

RDS allows a deep analysis, not only of respondents' replies to survey questions, but of how their social networks link them to each other—through gender, location, education, income, etc.

Partnerships

The University of California, Los Angeles joined the Research Center as a research partner with a team headed by Dr. Martin Y. Iguchi, Chair of the Department of Community Health Sciences, School of Public Health. The study included a partnership of funders as well: in addition to UCLA and Teachers College, these included the California Arts Council, the City of Los Angeles Department of Cultural Affairs, the Los Angeles Department of Aging, the Nathan Cummings Foundation, and the MetLife Foundation. The Doris Duke Charitable Foundation made the publication and dissemination of this report possible.

.....
⁶² See Jeffri, Joan. *Above Ground: Information on Artists III: Special Focus New York City Aging Artists*. New York: Teachers College Columbia University, Research Center for Arts and Culture, 2007, 19.

"You just go on as long as you can."

—85-year old actor, LA

In order to alert people to the study, town meetings were held for performing artists in communities in both New York and Los Angeles in locations including the Actors Fund, Career Transition for Dancers, the American Federation of Musicians, The Jazz Museum in Harlem, the New York City borough arts councils and other agencies. (See Appendix B for a list of Interview Sites and Town Hall Meeting Hosts.)

Finally, throughout the study and dissemination process we continue to communicate with individual performing arts unions governing our study artists (and providing comparative data), the Department of Professional Employees of the AFL-CIO, the Actors Fund, the National Center for Creative Aging, the National Endowment for the Arts and the Departments of Aging and of Cultural Affairs in both metro areas.

These partnerships provided a rich tapestry for us to interview performers who worked for the WPA, danced in Minsky's Follies and the Borscht Belt, who played at the Cotton Club, Carnegie Hall and with Gene Krupa, actors who studied with Uta Hagen, appeared on Saturday Night Live and at the Brooklyn Academy of Music. These are also the people who make sure to eat lunch in the employees' cafeteria at Lincoln Center (to make sure they get "seen") or the diner near Manhattan Plaza for a sense of community. They performed with the Negro Ensemble Company, off and on Broadway. They have done bus and truck tours, performed for meals, lived on food stamps. Many speak multiple languages and have worked all over the world. And, to pay the bills, they have been everything from auctioneers to priests. (And, full disclosure, the author used to be one of them.)

Limitations of the Study

While the Respondent-driven sampling method is successful in eliminating bias and has been successful in other areas in attracting a wide diversity of respondents (i.e., identifying HIV-AIDS carriers), in both the aging

visual artists and the aging performing artists studies, we encountered resistance from Hispanic and Latino performing artists.⁶³ In both LA and NYC, these artists felt that, even though the numbers are used in aggregate, people would “know who they were,” possibly since there are relatively few working in the the *unionized* part of the industry.

In 2000, Screen Actors Guild commissioned a study called “Still Missing: Latinos In and Out of Hollywood” in which more than 90% of respondents said that “Latinos lacked employment opportunities in the entertainment industry” and more than half pointed to stereotyping.⁶⁴ Survey respondents also said they worked an average of only 10 days in the previous year.⁶⁵

While the study can point out certain needs of aging performing artists, it cannot always identify the cause leading to these needs. In our town meetings, a lack of representation of credible, vital older people in theatre in particular, found performers blaming the writers for not writing appropriate parts, the directors for casting stereotypes. In dance, while there are instances of individual dancers and choreographers working into their 90s (Merce Cunningham), companies of older dancers are rare—Gus Solomon’s Paradigm, the Netherlands Dance Theatre III founded in 1991 by American Ballet Theatre’s Martine Van Hamel for dancers over 40, the intergenerational Liz Lerman Dance Exchange based in Potomac, MD, “. . . And Still Dancing” in San Francisco are examples. For actors who often work with others, the alternatives are solo shows or founding one’s own company, which some of our respondents have done, or companies where they can capitalize on their experience, like Roots & Branches Theatre in NYC, founded in 1990 to “develop theater workshops, productions and other arts-related programs that build understanding and respect between generations; celebrate the wisdom, energy and creativity of elders; and challenge stereotypes about age and aging.”⁶⁶

Our study also deals with people 62+ who live independently and who generally do not have their needs and services met by a live-in senior residence, nursing home, or even an arts-specific facility.

A serious limitation in the study is the difficulty in reaching performing artists who would pass the referral coupons on to other professional 62+ performers. The difference in the social networks between New York City and Los Angeles (and perhaps between NYC and any other city in the US) contributed to the extremely slow referral system.

This speaks in part to the isolation of performing artists in the LA metro area. Since we knew distance might be a factor, most of the interviewers traveled to the artists. Nevertheless, although we did get past four “waves” of the Respondent-driven sampling methodology, we did not reach our original goal of 250–300 interviews. Even though performers could pass their coupon numbers along by phone or email, the RDS methodology did not catch on as it did in NYC’s metro area, or in our past studies, yielding only 51 respondents who identified as professional actors (37), dancers (3), choreographers (3), musicians(4) or singers(4). This means the findings for Los Angeles, especially those for small numbers of people, should be viewed with caution.

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⁶³ Interviews could be scheduled in English, Chinese or Spanish for both the aging visual and performing artists studies.

⁶⁴ Harry Pachon et al., “Still Missing: Latinos In and Out of Hollywood,” The Tomas Rivera Policy Institute (Los Angeles: Screen Actors Guild Producers Industry Advancement and Cooperative Fund, 2000), 5–6.

⁶⁵ Ibid., 8.

⁶⁶ Broadway World, “Roots & Branches Theatre.” <http://www.broadwayworld.com/printcolumn.php?id=132103> (accessed December 29, 2010).

CHAPTER 2 Findings

Professional Artists

The question of professionalism arises in every study of artists. Here, as with our study of aging visual artists, there are two ways we vetted aging performing artists as professionals:

1. Those who selected at least two of definitions we described in Chapter I (ranging from self-definition to income), and
2. Our use of Respondent-driven sampling in which each artist, after his/her interview, was given four numbered coupons to recruit four other artists who were (a) 62+ (the age of eligibility for Social Security), (b) resident in the metro areas of Los Angeles or New York, (c) a professional actor, dancer, choreographer, musician or singer.

Of the 230 recorded interviews in NYC and of 52 in LA, 219 (95%) in NYC and 51 (90%) in LA defined themselves as professional performing artists as per the above criteria.

Additionally, we asked respondents a series of questions we have asked over the last 25 years about their own definitions of professionalism. Questions in three categories were used—the **Marketplace Definition** (I make my living/make some income as/intend to make my living as an artist); the **Educational and Affiliation Definition** (I was formally educated in the arts, belong to a

union, artists association, guild) and the **Self and Peer Definition** (I consider myself to be an artist, have an inner drive, spend considerable time as an artist, have a special talent, am recognized by my peers, receive some public recognition). In 1988 in *Information on Artists I*, a study of artists in 10 US cities, 29% of AEA members selected their top definition of themselves as professionals as having an inner drive to make art; 12% selected “I make my living as an artist.” By 1997, in *IOA II*, only 21% of AEA members selected “inner drive while making a living rose to 16%.

Twenty-nine percent of the NYC respondents and 27% of LA artists in this study selected “I make my living as an artist” as the number one criterion to consider someone a professional artist; only 17% in NYC and 13% in LA selected this definition when applying the criterion to *oneself*. The top criterion for 17% of NYC artists was also “I make my living as an artist” while 17% of LA artists selected “I have an inner drive to make art.”

Below is a chart of responses since 1988 indicating artists’ primary definitions of professionalism when applied to themselves (it should be noted that the mean/median age of the studies before 2000 was 38–42; for the aging artists studies, 73/72 in NYC and 75/74 in LA):

.....
Artists' Primary Definitions of Professionalism

"I make my living as an artist."

25%	32%	32%	17%
IOA I: AEA 1988	ATC: AEA 1990-92	JAZZ 2000	IOA IV: NYC 2010

"I have an inner drive to make art."

31%	40%	24%	17%
ATC: crafts 1990-92	ATC: painters 1990-92	IOA III 2007	IOA IV: LA 2010

KEY

IOA I: *Information on Artists I*: 1988: Information on Artists I conducted in Boston, Cape Cod, Chicago, Dallas, Los Angeles, Minneapolis/St. Paul, Philadelphia, New York City, San Francisco, western Massachusetts. All kinds of artists.

ATC: *Artists Training and Career Project*: 1990-92: Three national studies on Actors, Painters, Craftspeople, both professional and non-professional.

JAZZ: *Study of the Worklife Of Jazz Musicians*: 2000: Study conducted in Detroit, New Orleans, New York City and San Francisco: RDS grassroots sample .

IOA III: *Information on Artists III: Special Focus NYC Aging Visual Artists*: 2007.

IOA IV: *Information On Artists IV: Aging Performing Artists in NYC and LA Metro Areas*

Demographics

AGE

Interviewees ranged in age from 62 to 94 in New York City and from 62 to 97 in Los Angeles. The mean age for our aging NYC professional artists is 73 (median 72); in LA the mean is 75 (median 74).

Choreographers were on the younger end of the scale with a mean age of 67 (median 66); musicians had a mean/median age of 70; dancers, a mean of 72 (median 70). Singers and actors were at the high end of the age scale with, a mean of 73 for singers (median 74) and a mean/median of 74 for actors.

In LA, the mean age is 75 (median 74). Dancers in LA were at the younger end of the scale at a mean of 68 (median 69), but choreographers had a mean of 84 (and a median of 90); musicians had a mean/ median of 75; singers a mean of 73 (median 72) and for actors, the mean age is 75 (median 74).

RACE AND ETHNICITY

Approximately 65% of the US population is White, non-Hispanic. In NYC, 88% are non-Hispanic White; for 95% English is their native language and for 98% English is the language spoken at home. Seven percent identify as Black; 3% as Hispanic; 1% as Asian; and 1% as "other." In LA, 93% are non-Hispanic White, and for all but one the native language and the language spoken at home is English. Four percent identify as Black, 2% Hispanic, 2% Native American and 0% Asian. As the chart below shows, racial and ethnic diversity occurs more often in all our aging performers except actors.

In the RCAC's 1988 study *Information on Artists I* which covered 10 US cities, 91% of our Actors' Equity actor respondents declared their race as White; in 1991 in *The Artists Training and Career Project*, a national project, the percentage of White Equity actors was 87%; by 1997, in *Information on Artists II*, which occurred in four of the original ten cities, White Equity actors comprised 85% and by 2010 in this study, NYC professional actors report being 93% non-Hispanic White. This may also have something to do with age as the mean ages of all the earlier studies was between 38 and 42; in this study the mean is 73/75. While other kinds of artists in this study showed greater racial diversity, since the RDS method is one which encourages participants to pass coupons to other professionals, 62+ in the metro area, the lack of racial and ethnic representation in the NYC metro area is a serious concern, especially considering the steady growth in minority populations in both locations.

In comparison, 83% of registered nurses are White, non-Hispanic.⁶⁷

.....
 We should remember, however, that this very wide sample represents the face of the performing arts in the 1960s when there were few minorities (and few apologies) in the industry.

.....
 In our aging visual artists' study, being an artist is a Master Identity, transcending race and other kinds of

⁶⁷ U.S. Department of Health and Human Services, *The Registered Nurse Population*, 7-5.

barriers like gender and education. One of our performers echoed this:

“One of the great things about art is that it crosses over ethnicity, gender and sexuality.”

—80-year-old actor, NYC

GENDER

In NYC, 56% percent are female; 44% male. In LA, 61% are female; 39% are male. Despite their strong social networks, women—who constitute the majority of professional employees in the US Census, are disadvantaged occupationally in relation to men. In 2004, 37% of Screen Actors Guild television and theatrical roles went to women; only 26% of all female roles went to women over age 40 while men over 40 got 40% of all male roles.⁶⁸

MARITAL STATUS

For NYC respondents, 30% percent are married; another 30% are single. 22% are divorced; 15% are widowed, and 3 percent are with a domestic partner. In LA, 21% are married; 34% are single; 21% are divorced; 21% are widowed, and 4% are with a domestic partner. This compares with 53% in the general married 65+ population and 28% single (never married).⁶⁹ In our 1997 *IOA II* study (average age 41), 36% of the AEA members were married; 48% were single.⁷⁰

⁶⁸ Department for Professional Employees, AFL-CIO, “Fact Sheet 2010: Professional Women: Vital Statistics” (Washington, D.C.: Department of Professional Employees, AFL-CIO, 2010), 2. Available here: <http://dpeaflcio.org/wp-content/uploads/2010/08/Professional-Women-2010.pdf>

⁶⁹ U.S. Census Bureau, *Population 65 Years and Over in the United States*, S0103 (American Community Survey, 2005).

⁷⁰ Joan Jeffri, *Information on Artists II*, (New York: Teachers College Columbia University, Research Center for Arts and Culture, 1998), 11.

Demographics of New York City Respondents

	Age (Mean/Median)	Race*	Gender (F/M)
Actor	74/74	White 93% Black 5%	56%/44%
Musician	71/70	White 78% Hispanic 11% Black 6% Other 5%	17%/83%
Singer	73/74	White 83% Black 13% Hispanic 4%	64%/36%
Dancer	72/70	White 72% Black 14% Asian 7% Hispanic 7%	77%/23%
Choreographer	67/66	White 86% Black 14%	29%/71%

*Numbers at 1% and under were not included.

Demographics of Los Angeles Respondents

	Age (Mean/Median)	Race*	Gender (F/M)
Actor	75/74	White 95% Hispanic 2.5% Asian 2.5%	59%/41%
Musician	75/75	White 100%	50%/50%
Singer	73/72	White 60% Black 40%	40%/60%
Dancer	69/69	White 100%	67%/33%
Choreographer	84/90	White 100%	100%/0%

*Numbers at 1% and under were not included.

How Many Aging Artists?

The numbers from the National Endowment for the Arts put US artists in the labor force at 2 million, and tell us that the NYC and LA metro areas account for .27 and .32 of the artist labor force.⁷¹ A handful of performers’ unions have given us their membership numbers for artists over age 62. But it is our Respondent-driven sampling method that allows us to project the actual number of older artists. Since a large proportion of our respondents were actors, we can only do this for

⁷¹ National Endowment for the Arts, *Artists in the Workforce*, 2 and 5.

the professional actor population and only in the NYC metro area.

According to our performing arts union data for 2008, the numbers of older artists age 62 and over are as follows:

Active Union Members 62 and Older in 2008

Performing Arts Union	62-74	75-85	Over 85
Actors' Equity Association			
AEA: NYC	2,058	688	159
AEA: LA	1,075	355	80
American Federation of Television and Radio Artists			
AFTRA: NYC	6,351	2,185	763
AFTRA: LA	6,696	2,400	1,035
Screen Actors Guild			
SAG: NYC	2,464	1,041	260
SAG: LA	4,741	1,768	467
American Federation of Musicians			
AFM: NYC, Local 802	778	394	158
Stage Directors and Choreographers Society			
SDC: NYC	136	31	3
SDC: LA	45	14	1

Through a detailed RDS analysis explained in Chapter III, by a statistical comparison with the union affiliated actors in Screen Actors Guild 62+ (3765—this number does include those dancers, choreographers, musicians and singers who worked under SAG jurisdiction) with our own sample in New York City, we are able to state **the number of professional performing artists age 62 and over in NYC is 7,855.**

Hypotheses, Assumptions, Evidence

1. ISOLATION

HYPOTHESIS

Aging performing artists, indeed performing artists in different genres, have fewer opportunities to work in groups, ensembles and venues where they might have frequent communication and therefore, become increasingly isolated.

Isolation is cited as perhaps the greatest disease of the aging. Rowe and Kahn in their legendary work spoke of the fact that humans are not meant to live solitary lives. Karl Pillemer and his colleagues' particular focus on the "second half of life" cite social integration as promoting well-being for the older person and his or her family and isolation as a barrier to that.⁷² A 2005 report by United Neighborhood Houses of New York reports that 32% of New Yorkers aged 65 and older are living alone, compared to 28% of people nationwide.⁷³ Sixty-one percent of our aging NYC performers live alone; 51% of our aging NYC visual artists lived alone. Older people who live alone have a greater chance of living in poverty than those who live with a spouse.⁷⁴

“Art is a way out of isolation.”

—Jane Alexander ⁷⁵

As people live longer and longer lives, and as friends, family and colleagues become ill and die, their social networks diminish. A nurse practitioner at St. Vincent's Hospital in New York City told us,

⁷² Karl Pillemer et al., eds., *Social Integration in the Second Half of Life* (Baltimore, MD: The Johns Hopkins University Press, 2000), 5.

⁷³ United Neighborhood Houses of New York, *Aging in the Shadows: Social Isolation Among Seniors in New York City* (New York: United Neighborhood Houses, Spring 2005), 9.

⁷⁴ Federal Interagency Forum on Aging Related Statistics, *Older Americans 2010: Key Indicators of Well-Being* (Washington D.C.: U.S. Government Printing Office, 2010), 8.

⁷⁵ Andrea Sherman, *The Arts and Older Americans*, Foreword (Washington D.C.: National Assembly of Local Arts Agencies, 1995), 2.

Profile of an Aging Performing Artist

73 years old NYC
75 years old LA

Would choose to do
it all over again

Belongs to a
performers'
union

Takes more risks
in the artistic
process than
when younger

Lives alone

Has health
insurance

Current health
places no
limitations on
performing work

Still training in
his/her art

Lives in a rent
controlled
apartment



Edwin Forrest as King Lear

Communicates
daily or weekly
with other
artists

Has a degree
beyond high
school

Has had
experience as an
apprentice

Has a
deeper
creative
experience

Not planning on
leaving metro
area

Satisfied with
lifetime
performing
career

Earns money
through his/her art

Has a will

You know what the greatest disease in this hospital is? It's not cancer, not heart disease. It's isolation. People who have no social networks end up using the hospital as their network.⁷⁶

Unlike visual artists, who generally work alone but 77% of whom, our research found, communicate every day or every week with other artists, many performing artists depend on other artists to make their art and, while opportunities to do one-person shows or perform solo exist, much of the work is a collective experience. In fact, 66% of our NYC responding performers serve as their own managers, only 23% of our LA artists act as their own managers; 83% of NYC artists and 90% of LA artists use computers (74% NYC / 73% LA of these for their artwork) and over half of NYC artists and 42% of LA artists find it somewhat or very difficult to obtain or maintain representation in order to get employment. Seventy-four percent of NYC artists and 41% of LA artists have been involved in the business side of their work for their entire or almost their entire careers.

“As you get older, you become invisible.”

—68-year-old actor, NYC

One of the ways performers continue their social networks is through continued training or “taking class.” Thirty-six percent of our aging NYC professional performer respondents and 51% of our LA performer respondents continue this practice; 66% in both cities do so every week.

“Without my community of artists I would be entirely alone.”

—71-year-old actor, LA

FINDINGS: ISOLATION

While ensemble work may become more difficult to obtain as people age, nevertheless, over two-thirds of our aging professional performing artists communicate every day or every week with other artists: 77% of the NYC aging performing artists communicate daily or weekly with actors, 53% with dancers/choreographers, and 67% with musicians/singers and 65% with other artists. In LA, 96% communicate daily or weekly with actors, 46% with dancers/choreographers, 54% with musicians/singers and 70% with other artists. Sixty-one percent of our aging NYC performers live alone; 51% of our aging NYC visual artists lived alone.

2. WORK AND RETIREMENT

HYPOTHESIS

While 88% of our professional visual artists said they will never retire from art, their art process is both self-motivated and self-controlled. For performing artists, there are a whole host of considerations in regard to “work” including the reality that the physical demands of their art forms combine with the physical realities of aging. Situations will likely be different depending on the art form.

In 2008, 69% of our artists in both cities worked between 10 and 20 hours a week in their last paid job; another 17% in NYC between 20 and 30 hours per week (LA—14%) and 17% over 30 hours per week (LA—16%). Over half in both cities consider themselves “not retired.” Of these, in NYC, 65% are actors, 8% musicians, 11% singers, 13% dancers and 3% choreographers.

⁷⁶ Joan Jeffri, Presentations of findings *IOA III* to St. Vincent's Hospital, March 11, 2009.

Though the picture is often painted as bleak for older performing artists, it is useful to look at another more “credentialed” profession for perspective. As of March 2008, there were an estimated 3,063,162 licensed registered nurses living in the United States, an increase of 5.3% from March 2004.⁷⁷ In 2008, an estimated 466,564 RNs were not employed in nursing. Nearly one-third of RNs who were not working in nursing were 65 years of age or older; almost half were 60 years of age or older.⁷⁸

Registered nurses over age 50 comprised 45% percent of the total RN population in 2008, compared with 33% in 2000. The percentage of older RNs working in nursing in 2008 declines steadily from 88% for those 50–54 years of age to 33% percent for those aged 75 and older. Beginning at age 60, the hours worked by part-time nurses declines steadily with age. Older RNs are also less likely than younger RNs to have secondary positions in nursing.⁷⁹

The percent of RNs who work full-time drops rapidly after age 60 though more than 30 percent of RNs over the age of 70 continue to work in nursing in either full-time or part-time positions.⁸⁰

RNs through age 60 worked, on average, more than 2,000 hours per year. After age 65, the average number of hours per year drops rapidly. Still, RNs who are 65+ do work an average of 1,393 hours of nursing work per year, somewhat comparable to the 30% of NYC performers who work 10–20 hours per week (20hpw x 52 = 1,140 hours).⁸¹

Very different from performers is the consistency of employers that exists for nurses. In 2008, the majority of RNs remained employed with the same employer, and older RNs were more likely to be in the same position and with the same employer year to year when compared with younger nurses. Registered nurses 50 to 59 years old were less likely to report an intention to leave their current nursing position within three years than were RNs under 50 years old.⁸²

While all societies have demarcations of their people by age, there are different views of what Westerners call “re-

tirement.” In some cultures, retirement is inconceivable, at any time in the life course. For the elders among the Hopi of the American Southwest, the end of active work and participation in the community is death, not retirement. In traditional Chinese families in China adults from age 55 on are regarded as *lao-nian*—a stage of old age that commands respect, pleasure and reflection.⁸³

The concept of retirement is something of a conundrum for performing artists. Viewed as “an entitlement of all workers who have invested their years of labor into the economy and the society at large,”⁸⁴ its relationship to artists is ambivalent. As we state elsewhere, artists spend their careers as freelancers, in multiple jobs, sometimes on unemployment and only sometimes in work for institutional employers; they take hiatuses from their work (dancers with injuries); they often lack the requisite number of weeks in a particular union to gain the benefits of health insurance or pension contributions and their contribution to society is frequently considered marginal. And 39% of our aging NYC professional artists have secondary occupations; 89% in NYC and 88% in LA are the chief wage earners in their households and 30% in NYC and 36% in LA need to work at more than one job to support their art.

Some forecasts indicate that the population in the retirement ages of 65+ will rise from 38.7 million in 2008 (US Census Bureau 2008) to between 99 million and 108 million by 2050, and that the population aged eighty-five and older will rise from 5.4 million in 2008 to between 27 million and 35 million by 2050.⁸⁵

The retirement age for artists is likely to be much higher than for the general population. As life expectancy is expanding, retirement age will most likely lengthen for the general population. As stated in our study of visual artists, the National Council on Aging (NCOA), describes retirement as a “process” rather than an “event.”⁸⁶ In its 2002 study of people 65+ older, 58% were completely retired, but 23% described themselves as both “retired and working” and another 19% as not retired.⁸⁷ Nicole Mae-

⁷⁷ Ibid., xxvii.
⁷⁸ Ibid., 3–3.
⁷⁹ U.S. Department of Health and Human Services, *The Registered Nurse Population*, xxxvi.

⁸⁰ Ibid.

⁸¹ Ibid., 3–24.

⁸² Ibid., 3–53.

⁸³ Mark Luborsky and Ian M. LeBlanc, “Cross-cultural perspectives on the concept of retirement: An analytic redefinition,” *Journal of Cross-Cultural Gerontology* 18 (2003): 257.

⁸⁴ Ibid., 264.

⁸⁵ Olshansky, 853.

⁸⁶ National Council on Aging, “American Perceptions of Aging in the 21st Century.” http://www.ncoa.org/Downloads/study_ing.pdf (accessed April 19, 2007).

⁸⁷ Ibid.

stas used Health and Retirement survey data to show that “nearly one-half of retirees follow a non-traditional retirement path that involves partial retirement or unretirement, and that 24% of retirees later unretire.”⁸⁸ Unretirement jobs share characteristics of “bridge jobs” so, in fact, people may have several retirements during their lifetimes, especially with the recent economic downturn.

Even with the elimination of a mandatory retirement age and the lowering of the age limit for Social Security benefits from 65 to 62, many artists continue to work on their art even as they age, some with no regular formal employment. Some, in fact, may have no retirement age at all. Studies on retirement timing and patterns give “increasing attention to work after retirement, partial retirement and bridge jobs between the end of a career job and the full exit out of the labor force.”⁸⁹ Additionally the concepts of a) “self-defined retirement” when workers may actually be retired from one job but working at their art and b) work later in life that involves movement into new forms of work, whether art-related or not, are areas our aging performing artists have identified.

A 2006 Merrill-Lynch survey of 1,835 individuals between 60–70 years old as well as approximately 3,500 adults and spouses of varying ages up to 70 in six metropolitan areas, indicates that 71% of adults surveyed hope to work beyond the traditional retirement age, and 45% of these say they do not plan to stop working ever.⁹⁰ Some are even asking to abandon the word *retirement*.⁹¹

A Swiss study on employment satisfaction and satisfaction with life by Bruno Frey and Alois Stutzer found that “retired people are less happy than employed people.”⁹² And the Pew Research Center’s Social & Demographic Trends project found that 54% of workers 65+ say their

⁸⁸ Nicole Maestas, “Back to Work: Expectations and Realizations of Work After Retirement,” *RAND Labor and Population Working Paper* (Los Angeles: RAND, August 2005), 1.

⁸⁹ Glen H. Elder Jr. and Eliza K. Pavalko, “Work Careers in Men’s Later Years: Transitions, Trajectories, and Historical Change,” *Journal of Gerontology* 48: 4 (July 1993): S180.

⁹⁰ Harris Interactive Agewave, *The 2006 Merrill Lynch New Retirement Study: a Perspective From Individuals and Employers* (New York: Merrill Lynch, 2005), 4.

⁹¹ Nancy Morrow-Howell and Marc Freedman, “Introduction: Bringing Civic Engagement into Sharper Focus,” *Generations* XXX: 4 (2007), 8.

⁹² Bruno S. Frey and Alois Stutzer, *Happiness and Economics* (Princeton, NJ: Princeton University Press, 2002), 97.

main reason for working is “that they want to.” In fact it calls older workers “the happiness workers.”⁹³

Of the over half of our aging performing artists who do not consider themselves retired in relation to their performing work, over 80% say they would miss the self-expression and three-quarters in NYC and 82% in LA say they would miss the excitement of the performing arts; 65% in NYC and 70% in LA would miss the camaraderie and social networks; 39% in NYC and 46% in LA the self-esteem and social status and only a quarter in NYC and 46% in LA would miss the income (the biggest reason Pew’s older workers gave for continuing to work).⁹⁴ Pew also reports that, according to the US Census, since 1980, adults 55 and over have increased their participation in the labor force to 40% for the first six months of 2009—the highest rate since 1961.⁹⁵

“Singers don’t have retirement plans; I have to sing until I die.”

—77-year-old singer, LA

In relation to their performing work, 28% of our NYC performers and 33% of LA performers are semi-retired; over half say they are not retired. In a recent Canadian study of senior artists, 12% of theatre and dance artists are no longer working in their art, and a number of artists indicated that a semi-retirement where they could choose which projects to work on would be ideal.⁹⁶ Of those NYC aging performers who are collecting a pension from one or more performers’ unions, 43% in NYC and 50% in LA took their pension early even though the economic recession has shown that more older workers are remaining in the labor force and searching for work.⁹⁷ An Urban Institute study cites the declining power of labor unions, which generally protect older workers, as a possible contributing factor for unemployment,⁹⁸ although long before the recession

⁹³ Paul Taylor, *America’s Changing Workforce: Recession Turns a Graying Office Grayer*, A Social & Demographic Trends Report (Philadelphia: Pew Research Center, September 3, 2009), 1 and 4.

⁹⁴ *Ibid.*, 24.

⁹⁵ *Ibid.*, 6.

⁹⁶ Kelly Taylor, *Senior Artists in Canada* (Toronto, Canada: Dancer Transition Resource Center, 2010), 41.

⁹⁷ Richard W. Johnson, *Rising Senior Unemployment and the Need to Work at Older Ages* (Washington, D.C.: The Urban Institute, September 2009), 1.

⁹⁸ *Ibid.*, 6.

older workers began to work more than they had a few years before. Between 1991 and 2008, labor force participation rates for workers aged 65 to 69 increased 44 percent for men and 55 percent for women.⁹⁹

Forty-four percent of NYC professionals and 41 percent of LA professionals are retired from some kind of work other than performing with an average age of 63 in NYC and 61 in LA and 65 percent in NYC and 58 percent in LA receive retirement benefits from that occupation. These “day jobs” include the usual broad spectrum of work: as a translator at the United Nations, as a wardrobe dresser, college/school teaching, clerical and office work, consulting, court stenographer, dubbing foreign films into English, real estate, engineering, social work, postal worker, sales manager, market researcher, nurse, hospital staff, public relations, administration, accounting, travel writing, development, advertising, motion picture projection.

Of those who consider themselves retired, for three-quarters in NYC and 43 percent in LA the decision to retire was voluntary and 69 percent in NYC and half in LA said it was not difficult or not difficult at all to adjust to retirement. In addition, 46 percent in NYC and half in LA said it took less than four months for them to get used to retirement, and 46 percent in NYC and a third in LA said they are still not used to retirement.

Although some respondents answered a question about when they thought they would stop working at their performing art with responses based around physical limitations (when the voice gives out or they are no longer able to stand), others said they would retire when they stopped breathing, when they were dead.

.....

In 1997 (average age 41), 67 percent of our AEA actors had at least one retirement plan and almost half had an IRA or SEP-IRA.¹⁰⁰ Two-thirds of our aging performing artists in both cities have at least one retirement plan compared to 60 percent of our aging visual artists.¹⁰¹ One researcher concluded that most older workers want “not so big jobs and not so big retirements” that will provide them with time control, availability, and flexibility and “not so big arrangements” that will offer them a sense of connectedness and purpose.¹⁰²

.....

And for some, retirement is both a financial and an emotional impossibility.

*“I cannot afford to retire.
Financially I need to work.
Emotionally I need to work.”*

—78-year-old actor, NYC

Those who do not consider themselves retired comment that they will stop working at their performing art primarily due to health or the effect of injuries (the top reason in both cities) or because they feel too old to continue. The median age in both cities at which professional performing artists estimate they will stop being active in their art is 90.

Perhaps the performers who know the most about retirement are dancers who, due to physical limitations, begin to think about leaving the profession earlier than

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¹⁰⁰ Jeffri, *IOA II*, 23.

¹⁰¹ Joan Jeffri, *Above Ground: Information on Artists III: Special Focus New York City Aging Artists* (New York: Teachers College Columbia University, Research Center for Arts and Culture, 2007), 25.

¹⁰² Phyllis Moen, “Not So Big Jobs and Retirements: What Workers (and Retirees) Really Want,” *Generations XXXI*: 1 (Spring 2007): 34

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⁹⁹ *Ibid.*, 9.

most other performers. In our study of career transition for dancers, we learned that dancers likely overestimate the length of their careers. In the US, dancers expected to stop dancing at a mean age of 41 (median 40) while former dancers actually did stop dancing at a mean age of 34 (median 33).¹⁰³ Thirty-five percent of former dancers stopped dancing due to injuries¹⁰⁴ and the greatest challenges identified by former dancers at the end of their dance careers were a sense of emptiness (49%) and physical problems (44%), higher than for former dancers in Australia and Switzerland.¹⁰⁵ Fifty-six percent of both current and former dancers identified the most important skill acquired through being a dancer as self-discipline, again much higher than for their Australian and Swiss counterparts.¹⁰⁶ It is this discipline, as attested to by dancers in our town meetings, that helped them transition into a life after dance.

FINDINGS: WORK AND RETIREMENT

In relation to their performing work, 28% of our NYC performers and 33% of LA performers are semi-retired, consonant with the changing population; over half (54% NYC/56% LA) say they are not retired. This is a major difference from our data on aging professional visual artists, 13% of whom are semi-retired and a substantial 80% are not retired. Forty-four percent of NYC professionals and 41% of LA professionals are retired from some kind of work other than performing with an average age of 63 in NYC and 61 in LA and 65% in NYC and 58% in LA receive retirement benefits from that occupation.

3. IDENTITY AND PROFESSIONALISM

HYPOTHESIS

Aging artists have different views of identity and professionalism, particularly at the older end of the age scale. Common criteria used by economists (time spent making art, money earned from art, certification/education/training in art) as well as by sociologists, particularly regarding the movement of artists through hierarchies of power or control throughout their lifespan¹⁰⁷ provide some ways to look at artists.

We learned from aging visual artists that having a “body of work” helps to define them as professionals and from jazz musicians that the number of gigs in a year does the same. Dancers have told us that even when they stop dancing (often by their mid-thirties), many continue to call themselves dancers. How do these markers of identity and professionalism manifest in performing artists who are aging?

Again, performers had a strong identity with their profession as reflected in their attitudes towards work and retirement above and their realistic attitudes towards employment.

“The theatre is no place to make a living. But it’s a wonderful place to live a life.”

—80-year-old actor, NYC

As Barker et al and Hughes attest, “in North American culture one’s occupation is central to identity.”¹⁰⁸ Aging expert Robert Butler states that “In American and other cultures, work is an important part of personal value,

¹⁰³ William Baumol, Joan Jeffri, and David Throsby, *Making Changes: Facilitating the Transition of Dancers to Post-Performance Careers* (New York: Teachers College Columbia University, Research Center for Arts and Culture, 2004), 256.

¹⁰⁴ *Ibid.*, 259.

¹⁰⁵ *Ibid.*, 262.

¹⁰⁶ *Ibid.*, 280.

¹⁰⁷ Stephen R. Barley, “Careers Identities, and Institutions: The Legacy of the Chicago School of Sociology,” *Handbook of Career Training*, Michael B. Arthur et al., eds. (Cambridge: Cambridge University Press, 1989).

¹⁰⁸ *Ibid.*, 146. And see Hughes, E. “The dual mandate of social science: Remarks on academic divisions of labour.” *Canadian Journal of Economic and Political Science*, 25(4) (1959): 401–410.

both through society's opinion of an individual and an individual's opinion of himself (or herself)."¹⁰⁹

“The art is where we live.”

—83-year-old actress, NYC

Recent information compiled by the College of Arts and Sciences at the University of Missouri-Kansas City discusses the concepts of work, identity and aging:

Most persons spend a significant amount of their lives in the preparation for and the development and practice of a career or job. Through our job we derive or build upon our value system. Personal relationships, self-esteem and many other integral facets, extend beyond the workplace and into the other parts of our lives. How we perceive and experience our work influences how we age, how well we age.¹¹⁰

In fact, over half of our NYC and LA artists feel validated or very validated as artists; 83% of NYC artists and almost all of the LA artists say their self-esteem is good to excellent and 87% in NYC and 92% in LA that their self-esteem *as artists* is good to excellent.

While income is not the only way to define occupation, it has been borne out in over two decades of studies of professional artists of all ages at the Research Center for Arts and Culture, that performing artists most frequently select an “income” definition (“I earn my living as/I earn some income as an artist”) to define themselves as professional artists, while visual artists select attributes like “inner drive to make art.” In this study the NYC performers again selected the income definition as their primary one, while the LA artists selected “inner drive.”

In terms of hours worked, in their last professional job, 88% of our NYC performers worked under 20 hours per week and 84% of our LA performers worked under 20 hours per week.

Educationally, performers are well above the level of the general population with 60% in NYC and 52% in LA

having been educated at the Bachelor's Degree level or higher.

Interestingly, in this study, especially among the actors, there were many gradations of artistic self-definition: people who wanted to be called entertainers, people who said to be called an artist you had to have the word “great” in front of it, people who made strong distinctions between performers and celebrities. Some of this may be generational, just as our older visual artists didn't think in terms of “careers,” but in the performing arts, added to the mix in a more visible way, is the area of competition.

“How do you deal with competition as an aging artist? How do you deal with the fact that you are no longer what they want? You are in competition with your children, not only with your peers.”

—70-year-old actor, NYC

And competition, in this milieu, is closely linked to ageism and stereotypes.

And in an economic recession with discouraging job prospects, the National Endowment for the Arts reported a growth to 6% of the artist unemployment rate in the fourth quarter of 2008.¹¹¹ “As a group, performing artists have higher unemployment rates than all artists” and in the fourth quarter of 2008 it reached 8.4%.¹¹²

¹⁰⁹ Robert Butler, *Ageism in America* (New York: International Longevity Center, 2006), 97.

¹¹⁰ Center on Aging Studies Without Walls, “Work for Older Persons.” <http://cas.umkc.edu/casww/sa/Work.htm#Patternsandtypes>. (accessed December 26, 2010).

¹¹¹ National Endowment for the Arts, *Artists in a Year of Recession: Impact on Jobs in 2008*, NEA Research Note #97 (2009), 3.

¹¹² *Ibid.*, 5.

FINDINGS: IDENTITY AND PROFESSIONALISM

Thirty-nine percent of NYC and 35% of LA performing artists earned their major income in the last 12 months as performing artists, or performing arts teachers (9% NYC/15% LA), arts managers (2% NYC/3% LA) or in other art-related occupations (7% NYC, 18% LA). Thirty-eight percent in NYC and 53% in LA have a secondary occupation. These figures may also reinforce the economic difficulties of performing work in the LA metro area. Eighty-eight percent of our NYC performers worked under 20 hours per week and 84% of our LA performers worked under 20 hours per week at their last paid job. Seventeen percent in NYC identified themselves as professionals with a criterion of making a living/intending to make a living as an artist while 17% of the LA artists defined their professionalism by “inner drive to make art.”

4. DISCRIMINATION AND AGEISM

HYPOTHESIS

The majority of programs that fund individual artists concentrate on emerging and mid-career artists. Emergency funds and funds for retooling (Career Transition for Dancers, The Actors Fund, Music Cares) exist, but almost no funds are available for the purpose of supporting the work of aging performing artists. In addition, performing artists generally depend on the venues in which they perform and the companies that hire them. Are performing artists being discriminated against both because, in a media culture devoted to youth, they are aging?

A little under half of our NYC aging artists responded that they have not been discriminated against. Of the remaining half, our NYC older artists report discrimination because of age (66%); 25% feel discriminated against due to their artistic medium (compared to a quarter of our aging visual artists), a quarter because of ethnicity, gender and race, and 39% because of physical appearance. Of these, 86% say they were denied a performing job based on discrimination. This, of course, affects their income. Twenty-three percent say their lives

have been made some or a lot harder due to discrimination. In LA 81% of performing artists say they have not been discriminated against, although it was common throughout our study for performers to say they had not experienced discrimination and then to speak fluently on their experiences with ageism elsewhere in the interview.

“Discrimination against age is the younger generation’s loss.”

—78-year-old actress, LA

One fit, attractive, brown-haired 75-year-old actress whom we interviewed, was called to audition for the role of a 75-year-old. She had to go out and buy a white wig and borrow a cane to emulate what the casting director thought 75 looked like.

Ageism is probably the deepest rooted and most collectively practiced bias in America. Like racism and sexism, it denies humanity its humanness. To become old is anathema to Americans who will jeopardize both physical and mental wholeness and shatter the serenity that is earned in human maturation to protect the desperate pretense that it isn’t really happening. We face maturity with dread. As a society we despise the old. Our misplaced pity erases the potential of the fastest growing and most experienced human force in history.¹¹³

As we age, it is also likely that we will manifest certain disabilities. Age and disability seem to make the odds of work in the performing arts industry doubly difficult. A Screen Actors Guild study reported that only one-third of their SAG members with disabilities reported working in a theatrical or television production in 2003 and performers with disabilities worked an average of 4.1 days per year (3.5 days for those over 40).¹¹⁴

¹¹³ Stuart Shedlesky, *Still Working: underknown artists of age in America* (New York: Parsons School of Design, 1994), 13.

¹¹⁴ Olivia Raynor and Katharine Hayward, *The Employment of Performers with Disabilities in the Entertainment Industry* (Los Angeles: Screen Actors Guild/Producers Industry Advancement and Cooperative Fund, May 2005), 7.

“Ageism is so subtle: People who don’t think they are experiencing it are experiencing it. People who think they don’t have it do have it. In the arts, there’s so much focus on supporting young people, it’s assumed that, if you’re old, you don’t have anything to offer.”

—72-year-old actor, NYC

FINDINGS: DISCRIMINATION AND AGEISM

A little under half of our NYC aging artists responded that they have not been discriminated against. Of the remaining half, our NYC older artists report discrimination because of age (45%); 66% feel discriminated against due to their artistic medium (compared to a quarter of our aging visual artists), a quarter because of ethnicity, gender and race, and 39% because of physical appearance. Of these, 86% say they were denied a performing job based on discrimination. This, of course, affects their income. Twenty-three percent say their lives have been made some or a lot harder due to discrimination. In LA, 81% say they have not been discriminated against although people spoke eloquently elsewhere in the interviews about their experiences with ageism.

5. LEGACY

HYPOTHESIS

Leaving behind a legacy for a performing artist is a complicated concept. While still photographs, digital media, film, records can reproduce and capture a performance, none of these is the original experience. We speculated that performing artists pass their legacies on through their bodies, through teaching, collaborating, mentoring and through personal interaction and that the “documentation” of their work is likely spotty or non-existent.

Lang and Lang’s famous article, “Recognition and Renown: The Survival of Artistic Reputation” is specific to visual artists; nevertheless its lessons are relevant to this study: that the “posthumous reputations of artists are more specifically linked to surviving aspects of their creations” and that the responsible parties to ensure their own legacies are the artists themselves¹¹⁵ or “survivors with an emotional or financial stake in the perpetuation of their reputations.”¹¹⁶ The contemporary illustration would be Merce Cunningham, whose Legacy Plan is “a comprehensive roadmap for the future of the Cunningham Dance Foundation,” as envisioned by founder Merce Cunningham “to transition his Company and preserve his oeuvre.” The Plan will ultimately position the Merce Cunningham Trust—established by Cunningham in 2000 as the successor organization to the Cunningham Dance Foundation—to hold and administer all rights to his choreography.¹¹⁷ Plans include a final Legacy Tour, digital recording and dissemination of his work and transition of all work to the Cunningham Trust. For performing artists without a foundation, a company or a cumulative body of work, especially those who consider their work ephemeral, this may be a difficult if not impossible task.

For musicians, recording is definitely a way to preserve their legacy. For grassroots musicians in our 2000 jazz study (mean age 43/median 42) 56% had recorded their own music and 30% had had their music recorded by a

¹¹⁵ Gladys E. Lang and Kurt Lang, “Recognition and Renown: The Survival of Artistic Reputation,” *American Journal of Sociology* 94: 1 (July 1988): 80.

¹¹⁶ *Ibid.*, 92.

¹¹⁷ Merce Cunningham Dance Company, “The Legacy Plan.” <http://www.merce.org/p/> (accessed December 25, 2010).

professional recording company. For union (AFM) jazz musicians, (mean age 53/median 50) 60% had recorded their own music; 75% had been recorded by a professional company; and for non-jazz musicians (mean age 50; median 47) 40% had recorded their own music and 73% had work recorded by a professional company.¹¹⁸

.....
Methods of Recording for Musicians According to 2000 Jazz Study

	Grassroot Jazz Musicians	Union (AFM) Jazz Musicians	Non-Jazz Musicians
Mean/Median Age	43/42	53/50	50/47
Percentage Who Record Their Own Music	56%	60%	40%
Percentage Who Record Through a Professional Company	30%	75%	73%

Also, performing artists are known to pass on their knowledge through teaching. Indeed 56% of our NYC and 48% of our LA aging performing artists intend to pass on their legacy through teaching; 51% NYC / 38% LA through mentoring and 59% NYC / 43% LA through working with young people.

In 2000 10% of (much younger) AFM jazz musicians taught and another 1% taught jazz. Eleven percent of the grassroots jazz musicians earned their major income in 2000 from teaching jazz; 12% of the non-jazz musicians earned their major income as music teachers.

“We are made wise not by the recollection of our past, but by the responsibility for our future.”
 —George Bernard Shaw

A quarter of our NYC aging performing artists and 23% of our LA artists have analog recordings; 28% of NYC and 34% of LA performers have digital recordings or representations of their work. A quarter of our NYC artists and 21% of our LA artists have videos and 10% of NYC artists and 13% of LA artists have a website.

¹¹⁸ Joan Jeffri, *Changing the Beat: A Study of the Worklife of Jazz Musicians*, Research Division Report No. 43. (Washington, D.C.: National Endowment for the Arts, 2003), 98.

Thirty-nine percent of our NYC respondents (36% LA) have photographs. Some artists said they were writing their autobiographies, one was writing a children’s book, some were keeping awards and reviews. One was setting up a repository and an endowment with a university; another had “plans” to donate materials to Lincoln Center Library. And one respondent was setting up a scholarship at his undergraduate school for character actors. Only a few mentioned leaving things to their children.

Half our NYC and 38% of LA professional aging performing artists have made no preparation for their art after their death (this does not include leaving a will—see below). For visual artists in *IOA III Aging*, this was 21%.¹¹⁹ The nature of the performing arts dictates a very different situation for passing on one’s legacy. Visual artists, for the most part, have physical works of their own creation (excepting conceptual and performance artists), and some performers like musicians and singers may have recordings. Actors and dancers can document through media and indeed, 25% of our NYC artists (and none of our LA performers) have videos.

What is striking about aging performing artists in this regard is how much their legacy involves interaction with others. As previously noted, 59% percent of the NYC and 43% of the LA aging performers say they will pass on their legacy by working with young people; 56% NYC/48% LA by teaching; 51% NYC/38% LA by mentoring; 52% NYC/ 57% LA by writing. In our “town meetings” for the project, performers exhibited ambivalent and sometimes contradictory feelings about legacy. One well-known Broadway actress claimed that the live theatre experience was ephemeral, that “you had to be there” and when the curtain came down, the experience was gone. A dancer turned actor who was religious about documentation of her work, faced the daunting prospect of storage and of “who would take this.” The choreographers/dancers Eiko and Komo are creating one legacy model based on the museum model of a retrospective. Visual and performing arts curators are assisting them in examining almost 40 years of their collaborative history that includes performances, installations, revivals, a visual art exhibition, a catalog, essays, video works, workshops and discussions, all ultimately “housed” on a website.¹²⁰

¹¹⁹ All references to *IOA III* can be found in Jeffri, *Above Ground: Special Focus NYC Aging Visual Artists*.

¹²⁰ See www.eikoandkoma.org

The advice of some older performers resonates with future generations. One dancer who had been through serious early health issues, advised the young to hear “testimonies of the unexpected” from their older peers. Another dancer/choreographer said:

The work of my life has been to create a system of dance where people create in the performance. I want so badly to leave living people to keep on doing this work. I want my legacy to be for people to do it . . . The process is what we’ll pass on.

FINDINGS: LEGACY

A whopping 92% of both NYC and LA aging performers have a will. This is much higher than our 23% of aging visual artists and than the 42–55% of the general population; 77% of NYC artists and 65% of LA artists have a health proxy; 67% NYC and 66% LA artists have a power of attorney and 41% NYC/43% LA have an estate plan. It is curious that performing artists, many of whom have less “tangible” material to pass on, are so much more organized in terms of these later life concerns than aging visual artists, who largely have objects to pass along. Yet, in terms of actual documentation, their systems indeed seem spotty and incomplete.

6. CAREER SATISFACTION

HYPOTHESIS

Research speculates that workers who have frequently moved in and out of jobs, employment, or the work force may be less invested in their careers and less attached to the work force¹²¹. Conversely, artists, even if they move in and out of the work force and hold multiple jobs, are very invested in their careers. In the 1990s, 41% of the actors we surveyed were satisfied or very satisfied with their careers; 89% said—if they had it to do over again—they would choose the same career.¹²²

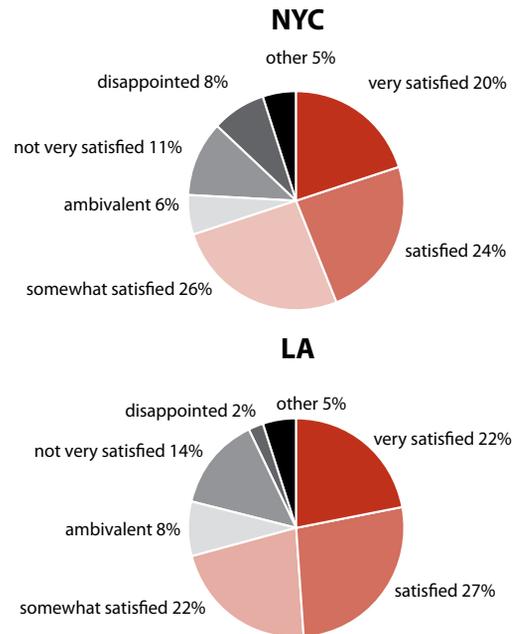
A surprisingly similar percentage—44%—of our aging professional NYC performer respondents and 49% of

¹²¹ Shin-Kap Han and Phyllis Moen, “Clocking Out: Temporal Patterning of Retirement,” *American Journal of Sociology* 105: 1 (July 1999): 191–236.

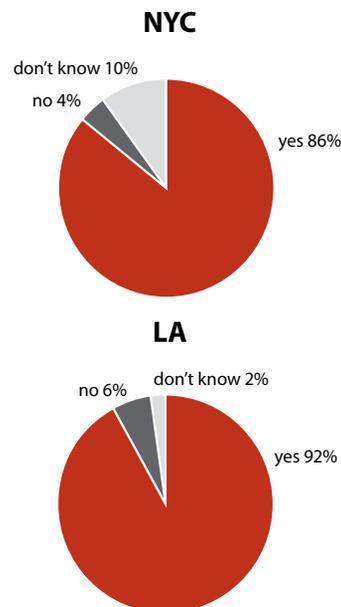
¹²² Jeffri et al., *Artists Training and Career Project: Actors*, 25.

our LA performer respondents said they were satisfied or very satisfied and another 26% NYC / 22% LA said they were somewhat satisfied (total 70–71%) with their lifetime performing careers; 86% in NYC and 92% in LA said they would choose to be an actor/dancer/choreographer/musician or singer if they had it to do over again. Eight percent of the NYC artists and 2% of the LA artists said they were disappointed with their performing careers.

Satisfaction with Lifetime Performing Career



“Would Choose to Be a Performing Artist If Had to Do it Over Again”



Eighty-three percent of NYC performing artists say they work in the arts primarily because of the creative expression it affords them; another 22% says it's due to "fire in the belly" and 20% say "personal satisfaction." Only 30% of LA performers cite creative expression as the major motive; 33% cite "fire in the belly."

In 2008, 29% percent of registered nurses reported that they were extremely satisfied with their principal nursing position, and 52% said they were moderately satisfied (total 81%). Eleven percent were dissatisfied.¹²³ Interestingly, RN satisfaction generally increases with age. This may be because those who are dissatisfied have changed to positions or employment situations which are more satisfying for them. The percentage of employed RNs who are extremely satisfied continues to increase with age through age 74 years. After age 60 job satisfaction rises to more than 85%.¹²⁴

In reporting on his Creativity and Aging study, Gene Cohen cites the work of Judith Rodin who demonstrated that, while "all age groups show positive health effects in experiencing a heightened sense of control, mastery or efficacy," in older persons this is more robust.¹²⁵ In their research on Canadian professional performing, visual and literary artists Barker et al found that even with what they call "a societal devaluation of their work and psychological stress, artists . . . maintained strong connection to their artistry and to the belief their work is of value and importance."¹²⁶ They found, too, no matter what the art form, that the artists they studied reported "irregular and sporadic work, tight deadlines and unrealistic expectations."¹²⁷ The casual and transient nature, particularly of performers' work, was mentioned frequently by our performing artists,

"I put one foot in front of the other and get the next job."

—74-year-old dancer, NYC

¹²³ U.S. Department of Health and Human Services, *The Registered Nurse Population*, 3–43.

¹²⁴ *Ibid.*, 3–48.

¹²⁵ Gene Cohen, "New theories and research findings on the positive influence of music and art on health with ageing," *Arts and Health*, 1:1 (March 2009): 49.

¹²⁶ Keegan K. Barker et al., "Occupational strain and professional artists: A qualitative study of an underemployed group," *Arts & Health*, 1: 2 (September 2009): 139.

¹²⁷ *Ibid.*, 144.

Using the Diener Satisfaction with Life Scale (SWLS) that we used for aging visual artists, individuals who score between **25 and 29 (High Score)** like their lives, and feel things are going well. Of course their lives are not perfect, but they feel that things are mostly good. Furthermore, just because the person is satisfied does not mean he or she is complacent. In fact, growth and challenge might be part of the reason the respondent is satisfied. For most people in this high-scoring range, the major domains of life—work or school family, friends, leisure, personal development—are going well and while the person is satisfied, he is not necessarily complacent.

People who score in the **20–24 range (Average Score)** include the average life satisfactions in economically developed nations. This person is within normal range in that he has areas of his life that need improvement, however he would likely want to move to a higher level by making some changes in his life.¹²⁸

In our study, 95% of our professional artist respondents in both cities answered all five questions in Diener's Satisfaction with Life Scale. The questions are:

1. In most ways my life is close to ideal.
2. The conditions of my life are excellent.
3. I am satisfied with my life.
4. So far I have gotten the important things I want in life.
5. If I could live my life over, I would change almost nothing.

¹²⁸ The above descriptions are from Diener, Ed. "Understanding Scores on the Satisfaction with Life Scale." (2006). <http://internal.psychology.illinois.edu/~ediener/> (accessed December 25, 2010).

Diener Satisfaction Scores for NYC and LA

Aging Professional Artists (IOA IV), Aging Visual Artists (IOA III), and Comparative Groups

	IOA IV NY	IOA IV LA	IOA III NY	Comp. Data 1 ¹²⁹	Comp. Data 2 ¹³⁰
Mean	23.60	26	24.12	26.43	17.81
Median	25	26	25	n/a	n/a
Mode	27	30	n/a	n/a	n/a

FINDINGS: CAREER SATISFACTION

Similar to aging NYC visual artists, NYC aging performers are satisfied with their work, their identity of being an artists, and have average-high self-esteem when compared with the general population. Forty-two percent in NYC and 52% in LA feel validated or very validated as artists (lower than our 63% of NYC visual artists) and 86% in NYC and 92% in LA would choose to be a performer if they had to do it all over again. They score average-high in comparison with the general population.

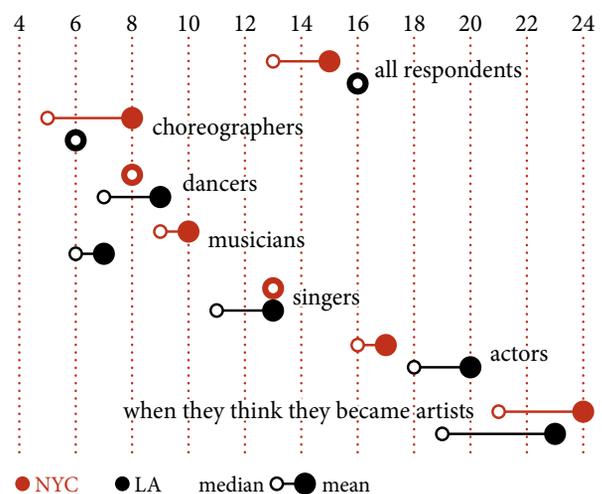
7. EDUCATIONAL ATTAINMENT

HYPOTHESIS

Aging artists are more highly educated than the general public. In 1950, 17% of the older general population had graduated from high school and only 3% had a Bachelor’s degree. By 2003, 72% were high school graduates and 17% had a Bachelor’s degree.¹³¹ According to both RCAC and other independent studies of artists over the last two decades, over 40% of artists have Bachelor’s Degrees and another third have graduate degrees.

The average age our NYC respondents began training for their art was 15 (median 13). This was much younger for NYC dancers (mean and median 8), choreographers (mean 8 / median 5), musicians (mean 10 / median 9) and singers (mean and median 13) and older for actors (mean 17 / median 16). Ninety-one percent of our NYC respondents and 76% of our LA respondents received art-related training in the NYC Metro area. The average age at which they thought they became artists was 24 (median 21); for LA the mean was 23 (median 19).

Age When Respondents Began Training



Our findings were similar for LA artists. The mean and median age LA performers began training for their art

¹²⁹ Errol Hamarat et al., “Perceived Stress and Coping Resource Availability as Predictors of Life Satisfaction in Young, Middle-Aged, and Older Adults,” *Experimental Aging Research* 27(2) (2001): 181–196.

¹³⁰ Brian Scott Ehrlich and Derek M. Isaacowitz, “Does Subjective Well-Being Increase with Age?,” *Perspectives in Psychology Spring*: 20–26 (2002): 23. Description of Sample: Older (94 participants age 60–93) participants were recruited from several senior centers and assisted living communities for elderly in the Philadelphia area. Older participants from assisted living communities or who experienced cognitive impairments were not recruited.

¹³¹ Federal Interagency Forum on Aging-Related Statistics, *Older Americans 2004: Key Indicators of Well-Being* (Washington, DC: U.S. Government Printing Office, August 2004), 6.

was 16. This was younger for LA dancers (mean 9 / median 7), choreographers (mean and median 6), musicians (mean 7 / median 6), and singers (mean 11 / median 13) than for actors (mean 20 / median 18).

Forty-nine percent of our NYC respondents' and 24% of our LA respondents' initial arts experience took place at home and almost three-quarters at school (57% for LA respondents). Up to high school, for 63% of NYC artists and 48% of LA artists, their exposure to the arts was through after-school or weekend classes, and for 63% of NYC performers and 66% of our LA performers from visits to theatres, concert halls, dance concerts, performing arts venues, etc. Sixty-three percent of NYC artists and 44% of LA artists have experience as teaching artists, while 30% of NYC artists and 40% of LA artists teach now and New Yorkers spend a little over a third of their work time teaching while Angelinos spent one fifth of their work time teaching.

In 2005 in the general population, 30% of the over 65-ers were high school graduates; 27% had a Bachelor's Degree or higher.¹³² In all studies of artists, there is a high degree of education. This study is no exception.

In New York City, 60% received a formal degree beyond high school: 32% had a Bachelor's Degree, 25% received a Master's Degree and 3% received a Doctorate or Professional Degree; in LA, 52% received a formal degree beyond high school: 42% had a Bachelor's Degree, 8% received a Master's Degree and 2% received a Doctorate.

In our 1997 study of artists in LA, SF, NYC and Minneapolis/St. Paul, *Information on Artists II (IOA II)* 45% of Actors' Equity Association members had a college degree and another 29% had a graduate degree.¹³³

Compared to aging performing artists who have Bachelor's or graduate degrees (60% NYC and 52% in LA), RNs have less education. Bachelor's or graduate degrees were received by 34% of RNs, and 20% percent received their initial education in hospital-based diploma programs.¹³⁴

Twelve percent in NYC and 18% in LA received financial assistance for their education under the G.I. Bill.

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¹³² Ibid.

¹³³ Jeffri, IOA II, 3.

¹³⁴ U.S. Department of Health and Human Services, *The Registered Nurse Population*, 2-2.

Unfortunately, high levels of education do not correlate positively with income, and in 1990 Filer found that longer schooling had a negative effect on income for performing artists.¹³⁵ This finding has been confirmed by other studies since that time and policy makers have frequently debated whether to decrease the "supply" of artists by restricting admission to the schools that train them.¹³⁶

FINDINGS: EDUCATIONAL ATTAINMENT

As with all past studies of artists, this one confirms the higher education level of professional artists. In New York, 32% of our artists received a Bachelor's Degree, 25% a Master's Degree and 3% a Doctorate or Professional Degree—a total of 60% with a Bachelor's Degree or higher. In LA, 42% had a Bachelor's Degree, 8% received a Master's Degree and 2% received a Doctorate, a total of 52% with a Bachelor's Degree or higher.

8. HEALTH INSURANCE

HYPOTHESIS

Unlike all previous RCAC studies over the last two decades, except grassroots jazz musicians, over 85% of surveyed artists had health or medical coverage including 93% of our aging visual artists. We expected aging performing artists (even with Medicare) to resemble RDS jazz musicians, of whom half the number of unionized musicians had health coverage.

Contrary to our hypothesis, 96% of our aging NYC and 94% of our LA performing artist respondents have health insurance. Eighty-four percent of these feel this coverage is adequate. This compares favorably with all our other studies of artists in all genres, except grassroots jazz musicians, who had approximately half the coverage of union musicians. Eighty-four percent of our

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¹³⁵ Randall Filer, "The starving artists: Myth or reality?—Earnings of an artists in the United States," *Journal of Economics* 14 (1) (1998): 15–38.

¹³⁶ Just such a study was conducted by the Gulbenkian Foundation in the 1970s in the UK and the recommendation to restrict places at acting schools was quickly buried.

responding NYC aging artists and 87% of our LA artists have Medicare: 50% have Medicare A; 40% in NYC and 54% in LA have Medicare B; 4% in NYC and 2% in LA have Medicare C; 18% in NYC and 9% in LA have Medicare D. Only 4% in NYC and 6% in LA have Medicaid. Fifty-five percent of those NYC performers and 34% of the LA performers who have Medicare also have a Supplemental Social Security Policy.

That said, in our interviews quite a number of our artists (probably like the rest of the population) expressed the need to work to obtain, keep or not jeopardize health care benefits. One interviewee said, “If I made more money, I would lose my current healthcare benefits. I would need substantial income to obtain my own insurance. So I make sure to have roles that don’t have substantial income (or at least not report the income). You have to work at healthcare benefits all the time.” Another performer said he got health care by “teaching a doctor how to be an actor.”

In 2005, 13.7% of the 65+ population received coverage through Medicare and 13% through Medicaid; 67.7% were covered by private insurance.¹³⁷

Before they got Medicare, these artists were covered by: their arts unions, plans from their spouses, and plans such as those offered by Aetna, Affiniti, Anthem, Mag-nacare, Oxford, Blue Cross/Blue Shield, United Health-care, GHI, self-paying HMOs, PPOs, HIP, a plan provided by an employer, private insurance (from self or spouse), the Veterans Administration, through teaching, the government, a non-arts job and quite a few said they had NO insurance.

Only 16% of NYC respondents have coverage from an arts union; another 11% from a non-arts union; 17% have an HMO. Twenty-four percent have long-term care insurance. The results are strikingly different in LA, where 47% have coverage from an arts union; only 2% from a non-arts union; 23% have an HMO. Twenty-eight percent have long term care insurance.

More than 80% of NYC performers and 92% of LA performers reported that they paid under \$5,000 out-of-pocket for healthcare costs in 2008. Similarly, for our aging NYC visual artists, out-of-pocket health expendi-

¹³⁷ Ke Bin Wu, *Income, Poverty and Health Insurance in the United States in 2005* (Washington, D.C.: AARP Public Policy Institute, 2006), 44. Available here: http://assets.aarp.org/rg-center/econ/fs133_income.pdf.

tures in 2005 averaged \$5,000 or less. Eighteen percent of NYC and 4% of LA performers paid between \$5,001 and \$20,000. Only one respondent in LA reports paying between \$30,001 and \$50,000 and only one NYC respondent reports paying between \$50,001 and \$100,000 out-of-pocket.

Using the midpoint numbers within each range to calculate a mean average, a New York City performer’s out-of-pocket costs for healthcare was \$4,650 in 2008; in Los Angeles it was \$3,723.

For comparisons, below are the figures for health coverage by AFTRA members:

AFTRA: % Enrolled in Health Coverage

	62-74	75-85	Over 85
% NYC Members	3.4%	8.3%	9.5%
% LA Members	5.3%	10.5%	11.3%

These are percentages of members within respective metro areas by age who were enrolled in 2008 in a health plan which includes individual or family health and dental coverage, health coverage alone, or dental coverage alone financially sourced by earnings, senior citizen eligibility, COBRA, H&R Fund Employee, or surviving spouse eligibility.

While there are several initiatives to provide health insurance to artists, one of the most needy populations of the 14% of the uninsured in America, are 25-34 year olds.¹³⁸ This plays into the reality of increasing freelancers, and employers who do not offer coverage, or workers who cannot afford to purchase it. Groups like Leveraging Investments in Creativity, the Actors Fund and the Future of Music Coalition have specific initiatives geared towards artists who cannot obtain health insurance.

¹³⁸ Public Agenda, “Seniors least likely to be uninsured.” <http://www.publicagenda.org/charts/seniors-least-likely-be-uninsured> (accessed December 30, 2010).

Sources of Insurance: NYC Department of Health and Mental Hygiene compared to IOA III Aging and IOA IV New York

Population	Private	Medicare	Medicaid	Employer	Others	Uninsured
New York City 65+	24.8%	52.7%	14.0%	19%	5.1%	3.3%
IOA III Aging NYC (2005) 62+	0%	79.7%	10.6%	14.7%	15.9 % HMO 7.6% PPO 1.5% Disability 6.1% Social Security 4.5% Supplemental SS	6.9%
IOA IV Aging NYC (2008) 62+	0.5%	84.3%	4.5%	12.3%	17.5% HMO 10.3% PPO 3.6% Disability 52.5% Social Security 1.8% Supplemental SS 16% arts union 10% non-arts union	3.6%

NYC Department of Health and Mental Hygiene 2005 by unadjusted rate and age. Respondents were asked if they were personally covered by a number of different types of health insurance, or if they had no health insurance at all. Total estimated populations may not equal the sum of subgroup estimated populations due to rounding or missing data. All rates are age adjusted. Population estimates are not age adjusted. ¹³⁹

The chart above shows how the general 65+ populations compares in terms of obtaining health insurance to our NYC visual and performing artists.

As mentioned earlier people are both living longer, and they are healthier and are disabled for fewer years of their lives than older people decades ago so active life span is increasing faster than total life span.¹⁴⁰ Also, research demonstrates that many elderly people remain fit and high functioning, physically and cognitively, until late in life with a large portion of the elderly who are fit. “The percentage of non-disabled people over age 85 in 1994 was 40.2 percent, a 5.4 percent increase from 1982 (compared with an increase of 2.6 percent for those ages 65 to 74, from 85.9 percent to 88.5 percent non-disabled). Concurrently, the percentage of highly disabled people over age 85 in 1994 was 52.7 percent, a 4.7 percent decrease over the same time period.”¹⁴¹

In terms of performing artists’ actual health, 86% of the NYC artists and 88% of the LA performers say they are in good to excellent health compared to 74% of the

general 65+ population(2004–2006).¹⁴² In 2005, the Alliance for Aging Research and The American Federation for Aging Research issued a public agenda report that put forth some of the new ways scientists are thinking about aging: “The goal is extending the health-span, not just the lifespan. What we are talking about is keeping older people productive longer.”¹⁴³

“My job is a verb—constantly learning.”

—87-year-old actor, NYC

Among the top factors mentioned by biomedical researchers are a sense of meaning and purpose, to help reduce stress, improve lifestyle and make medications less necessary: **in this, artists are a model for society.**¹⁴⁴

Numerous studies have been done correlating the effect of the arts on positive health, many of them concentrating on amateurs, or on art interventions with the ill. In

¹³⁹ New York City Department of Health and Hygiene, “Health Care Access Among Older Adults in New York City” (2005). <http://www.nyc.gov/html/doh/downloads/pdf/hca/hca-nycadults.pdf> (accessed April 1, 2007).

¹⁴⁰ MacArthur Foundation Research Network on an Aging Society, “Facts and Fictions About an Aging America,” 18.

¹⁴¹ MacArthur Foundation Research Network on an Aging Society. “Policies and Politics for an Aging America,” 24.

¹⁴² Federal Interagency Forum on Aging Related Statistics, *Older Americans 2008: Key Indicators of Well-Being* (Washington D.C.: U.S. Government Printing Office, 2008), 120.

¹⁴³ Alison Kadlec and Lucyann Barry, *The Science of Aging Gracefully: Scientists and the Public Talk About Aging Research* (New York: Public Agenda, 2005), 4.

¹⁴⁴ *Ibid.*, 13–14.

1997 Hospital Audiences commissioned a study on the impact of live arts experiences on health and wellness of people of all ages.¹⁴⁵ Most recently the work of Gene Cohen¹⁴⁶ showed that older people participating in weekly chorus singing had fewer medical visits and took less medication. Indeed, quantitative and qualitative research is being conducted in many countries linking the arts to healthcare, though not necessarily in regard to professional artists.¹⁴⁷

FINDINGS: HEALTH INSURANCE

As in all our former studies, except for grassroots jazz musicians from 2000, a high percentage of artists—especially aging artists—have health coverage. For aging NYC visual artists this was 93%; for aging NYC performers 96% have health coverage and 94% of LA performers do. In NYC, only 16% of these have health insurance coverage through an arts union, while 47% of LA performers have coverage through an arts union.

9. INCOME AND EARNINGS

HYPOTHESIS

Aging artists have a higher percentage of asset and pension income than the general aging population.

¹⁴⁵ M. J. Spencer, *Live Arts Experiences: Their Impact on Health and Wellness* (New York: Hospital Audiences, Inc., 1997).

¹⁴⁶ Gene Cohen, “New theories and research findings on the positive influence of music and art on health with ageing,” *Arts and Health* 1:1 (March 2009): 49–63.

¹⁴⁷ For a bibliography of current research see Goodman, Olivia, and Elaine Sims, eds. *State of the Field Report: Arts in Healthcare/2009*. Washington, D.C.: Society for the Arts in Healthcare, 2009.

a. Gross Household Income: By Professionalism, Gender and Discipline

NYC: Ranges of Gross Household Income—Distribution According to all Professionals and by Gender

NYC	All Professionals	Male	Female
\$7,001–\$12,000	6.4%	4.2%	2.4%
\$12,001–\$20,000	13.7%	6.6%	6.6%
\$20,001–\$40,000	31.9%	13.8%	17.9%
\$40,001–\$60,000	20.1%	6.6%	14.2%
\$60,001–\$75,000	8.8%	4.2%	4.7%
\$75,001–\$100,000	9.3%	4.7%	4.7%
\$100,001–\$150,000	8.3%	2.8%	5.2%
\$150,001–\$300,000	1.0%	0.9%	0.0%
\$300,001+	0.5%	0.0%	0.5%

Columns may not add up to 100 percent because of rounding.

NYC: Gross Household Income for All Professionals and by Gender

NYC	All Professionals	Male	Female
Mean	\$50,608	\$49,054	\$49,776
Median	\$30,000	\$30,000	\$50,000

LA: Ranges of Gross Household Income—Distribution According to All Professionals and by Gender

LA	All Professionals	Male	Female
\$7,001–\$12,000	4.3%	0.0%	6.9%
\$12,001–\$20,000	19.2%	10.5%	24.1%
\$20,001–\$40,000	31.9%	36.8%	27.6%
\$40,001–\$60,000	12.8%	21.5%	10.3%
\$60,001–\$75,000	6.4%	5.3%	6.9%
\$75,001–\$100,000	17.0%	15.8%	17.2%
\$100,001–\$150,000	4.3%	5.3%	3.4%
\$150,001–\$300,000	4.3%	5.3%	3.4%
\$300,001+	0.0%	0.0%	0.0%

Columns may not add up to 100 percent because of rounding.

LA: Gross Household Income for All Professionals and by Gender

LA	All Professionals	Male	Female
Mean	\$53,521	\$59,053	\$48,052
Median	\$30,000	\$50,000	\$30,000

NYC: Gross Household Income by Discipline

NYC	Actor	Musician	Singer	Dancer	Choreo.
\$7,000–\$12,000	6.5%	6.7%	8.7%	7.1%	0.0%
\$12,001–\$20,000	14.4%	0.0%	4.4%	14.3%	42.9%
\$20,001–\$40,000	34.5%	13.3%	21.7%	28.6%	57.1%
\$40,001–\$60,000	20.9%	13.3%	26.1%	25.0%	0.0%
\$60,001–\$75,000	6.5%	20.0%	21.7%	7.1%	0.0%
\$75,001–\$100,000	7.9%	33.3%	8.7%	7.1%	0.0%
\$100,001–\$150,000	7.9%	13.3%	8.7%	7.1%	0.0%
\$150,001–\$300,000	1.4%	0.0%	0.0%	0.0%	0.0%
\$300,001+	0.0%	0.0%	0.0%	3.6%	0.0%

Columns may not add up to 100 percent because of rounding.

NYC: Mean/Median Household Income for Aging Professional NYC Artists According to Discipline

NYC	Actor	Musician	Singer	Dancer	Choreo.
Mean	\$48,133	\$70,633	\$54,239	\$54,750	\$24,000
Median	\$30,000	\$67,500	\$50,000	\$40,000	\$30,000

LA: Gross Household Income by Discipline

LA	Actor	Musician	Singer	Dancer	Choreo.
\$7,000–\$12,000	6.5%	0.0%	0.0%	0.0%	0.0%
\$12,001–\$20,000	12.9%	0.0%	40.0%	66.7%	50.0%
\$20,001–\$40,000	38.7%	0.0%	20.0%	0.0%	50.0%
\$40,001–\$60,000	16.1%	25.0%	20.0%	0.0%	0.0%
\$60,001–\$75,000	6.5%	0.0%	20.0%	0.0%	0.0%
\$75,001–\$100,000	16.1%	0.0%	0.0%	33.3%	0.0%
\$100,001–\$150,000	3.2%	25.0%	0.0%	0.0%	0.0%
\$150,001–\$300,000	0.0%	50.0%	0.0%	0.0%	0.0%
\$300,001+	0.0%	0.0%	0.0%	0.0%	0.0%

Columns may not add up to 100 percent because of rounding.

LA: Mean/Median Household Income for Aging Professional NYC Artists According to Discipline

LA	Actor	Musician	Singer	Dancer	Choreo.
Mean	\$44,855	\$156,250	\$35,900	\$39,833	\$23,000
Median	\$30,000	\$175,000	\$30,000	\$16,000	\$23,000

Using the midpoints within each range of responses in order to determine averages, the mean/median total gross household income for an aging New York City professional artist is \$50,608/\$30,000. The mean/median household income for an aging Los Angeles professional artist is \$53,521/\$30,000.

Using the same method, the mean/median household income for aging female New York City professional performing artists is \$51,567/\$50,000. The mean/median household income for aging female Los Angeles professional performing artists is \$48,052/\$30,000.

Using the same method, the mean/median household income for aging male New York City professional performing artists is \$49,054/\$30,000. The mean/median household income for aging male Los Angeles professional performing artists is \$59,053/\$50,000.

In New York City, the mean/median household income for actors is \$48,133/\$30,000; for musicians \$70,633/\$67,500; for singers \$54,239/\$50,000; for dancers \$54,750/\$40,000; for choreographers \$24,000/\$30,000.

In Los Angeles, the mean/median household income for actors is \$44,855/\$30,000; for musicians \$156,000/\$175,000; for singers \$35,900/\$30,000; for dancers \$39,833/\$16,000; for choreographers \$23,000/\$23,000.

Some of the above median figures are close to the 2007 median income for 65+ people according to the Census, of \$29,393.¹⁴⁸

b. Gross Individual Income from Performing: By Professionalism, Gender and Discipline

In New York City, the mean/medium income made by aging performing artists is \$9,885/\$1,750. In Los Angeles it is \$9,361/\$1,750

In New York City, the mean/medium income from work as a performing artist for aging males is \$9,438/\$5,000, and for aging females \$9,531/\$1,750. In Los Angeles, the mean/medium income from work as a performing artist for aging males is \$10,105/\$5,000, and for aging females \$8,556/\$1,750.

In New York City, the mean/median individual income from performing work for aging actors is \$6,820/\$1,750; for musicians \$8,517/\$5,000; for singers \$20,677/\$1,000; for dancers \$14,350/\$250; for choreographers \$8,833/\$5,000.

In Los Angeles, the mean/median individual income from performing work for aging actors is \$7,953/\$3,375; for musicians \$31,417/\$5,000; for singers \$4,300/\$1,750 for dancers \$15,875/\$15,875; for choreographers \$1,000/\$1,000.

As previously noted, according to *A Profile of Older Americans*.¹⁴⁹

- The median income of older persons in 2008 was \$25,503 for males and \$14,559 for females. Households containing families headed by persons 65+ reported a median income in 2008 of \$44,188.

¹⁴⁸ Federal Interagency Forum on Aging Related Statistics. *Older Americans 2010*, 13.

¹⁴⁹ Department of Health and Human Services, Administration on Aging, *A Profile of Older Americans*.

- Major sources of income for older people in 2007 were: Social Security (reported by 87% of older persons), income from assets (reported by 52%), private pensions (reported by 28%), government employee pensions (reported by 13%), and earnings (reported by 25%).
- Social Security constituted 90% or more of the income received by 35% of all Social Security beneficiaries (21% of married couples and 44% of non-married beneficiaries).

In 2008, aggregate income for the population aged 65+ over came largely from four sources. Social Security provided 37%, earnings provided 30%, pensions provided 19%, and asset income accounted for 13%. About 89% of people age 65+ live in families with income from Social Security. About three-fifths (59%) are in families with income from assets, and two-fifths (44%) with income from pensions. About two-fifths (38%) are in families with earnings. About 1 in 20 (5%) are in families receiving cash public assistance.¹⁵⁰

For NYC males, a mean of 19% came from Social Security (median 10%); for females, a mean of 14% of total household income came from Social Security (median, 5%). For males 36% and for females 38% of gross individual income came from Social Security (very close to our aging visual artists percentage of 39%). For NYC males in 2008, a mean of \$32 of individual work as a performing artist was from grants or awards; for females just above \$1. The average annual residual and royalty payments in 2008 for an aging NYC performer was \$1,129. For males it was an average of \$1,969, for females \$489.

For LA aging professional artists, 42% of aggregate income came from Social Security (median 50%). For Los Angeles males, 46% of gross individual income came from Social Security for males, 45% for females. The amount from grants or awards was trivial for both males and females in LA, significantly less than a dollar on average. However, the average annual royalty and residual payments for an aging performer in LA in 2008 was \$1,678; an average of \$534 for men and \$2,372 for females.

¹⁵⁰ Federal Interagency Forum on Aging Related Statistics, *Older Americans 2010*, 14.

NYC: Ranges of Individual Income from Work as a Performing Artist—Distribution According to All Professionals, Gender, and Discipline

NYC	All Prof'ls	Male	Female	Actor	Musician	Singer	Dancer	Choreo.
\$0–\$500	39.5%	41.6%	40.0%	38.9%	33.3%	50.0%	52.0%	16.7%
\$501–\$3,000	19.5%	14.6%	24.2%	21.6%	13.3%	12.5%	24.0%	16.7%
\$3,001–\$7,000	14.5%	16.9%	11.7%	17.3%	20.0%	0.0%	8.0%	0.0%
\$7,001–\$12,000	9.5%	5.6%	11.7%	8.6%	0.0%	12.5%	8.0%	1.0%
\$12,001–\$20,000	8.0%	9.0%	6.7%	5.8%	20.0%	8.3%	4.0%	1.0%
\$20,001–\$40,000	6.5%	9.0%	4.2%	6.5%	13.3%	8.3%	0.0%	0.0%
\$40,001–\$60,000	0.5%	1.1%	0.0%	0.7%	0.0%	0.0%	0.0%	0.0%
\$60,001–\$75,000	0.5%	1.1%	0.0%	0.0%	0.0%	4.2%	0.0%	0.0%
\$75,001–\$100,000	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%
\$100,001–\$300,000	0.5%	1.1%	0.0%	0.7%	0.0%	0.0%	0.0%	0.0%
\$300,001+	1.0%	0.0%	1.7%	0.0%	0.0%	4.2%	4.0%	0.0%

Columns may not add up to 100 percent because of rounding.

NYC: Mean/Median Individual Income from Work as a Performing Artist

NYC	All Prof'ls	Male	Female	Actor	Musician	Singer	Dancer	Choreo.
Mean	\$9,885	\$9,438	\$9,531	\$6,820	\$8,517	\$20,677	\$14,350	\$8,833
Median	\$1,750	\$1,750	\$1,750	\$1,750	\$5,000	\$1,000	\$250	\$5,000

Among our respondents: 85% of our NYC respondents took Social Security, 76% received income from a retirement plan, 49% received income from other investments, 46% received payments from union pensions and 40% from stocks and bonds. Females earned an average of \$886.11 “off the books,” males, \$1,802.38.

In LA, 92% of our respondents took Social Security, 35% received income from a retirement plan, 38% received income from other investments, 52% received payment from union pensions and 44% from stocks and bonds. Females earned an average of \$626.32 “off the books” while males earned \$54.55.

Historically, it is common for artists to turn to teaching to supplement their income, and sometimes to provide benefits like health insurance. Thirty percent of our NYC performers (and 40% of our LA artists) teach. This is higher than registered nurses. About 13% of registered nurses have more than one nursing position; of those, 10% work in academic education for secondary

employment.¹⁵¹ Moreover, almost 60% of nursing faculty are over the age of 50.¹⁵²

In a 12 country study of self-reported perceived income inadequacy among people 50 years old and above, lower financial means and lesser earning capacity create a sense of difficulty in making ends meet. Those under 80 reported more difficulty than the oldest-old, over age 80.¹⁵³ Since the average age of our NYC performing artists is 73, and our LA artists is 75, and since we know the performing arts to provide erratic and often freelance employment, it is no surprise that half of our NYC aging performing artists said their anxiety about growing older is about their financial situation. For aging performing artists this situation may be complicated by the necessity to join multiple unions and the increasing inability to obtain regular union-sanctioned employment.

¹⁵¹ U.S. Department of Health and Human Services, *The Registered Nurse Population*, 3-17-3-19.

¹⁵² *Ibid.*, 4-3.

¹⁵³ Howard Litwin and Eliyaho V. Sapir, “Perceived Income Adequacy Among Older Adults in 12 Countries: Findings From the Survey of Health, Ageing and Retirement in Europe,” *The Gerontologist* 49: 2 (June 2009): 404.

LA: Ranges of Individual Income from Work as a Performing Artist—Distribution According to All Professionals, Gender, and Discipline

LA	All Prof'ls	Male	Female	Actor	Musician	Singer	Dancer	Choreo.
\$0–\$500	22.2%	21.1%	22.2%	25.0%	0.0%	20.0%	0.0%	50.0%
\$501–\$3,000	28.9%	21.1%	37.0%	25.0%	33.3%	60.0%	50.0%	50.0%
\$3,001–\$7,000	20.0%	26.3%	14.8%	25.0%	33.3%	0.0%	0.0%	0.0%
\$7,001–\$12,000	11.1%	10.5%	11.1%	9.4%	0.0%	0.0%	0.0%	0.0%
\$12,001–\$20,000	2.2%	0.0%	3.7%	0.0%	0.0%	20.0%	0.0%	0.0%
\$20,001–\$40,000	11.1%	15.8%	7.4%	12.5%	0.0%	0.0%	50.0%	0.0%
\$40,001–\$60,000	2.2%	5.3%	0.0%	3.1%	0.0%	0.0%	0.0%	0.0%
\$60,001–\$75,000	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%
\$75,001–\$100,000	2.2%	0.0%	3.7%	0.0%	33.3%	0.0%	0.0%	0.0%
\$100,001–\$300,000	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%
\$300,001+	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%

Columns may not add up to 100 percent because of rounding.

LA: Mean/Median Individual Income from Work as a Performing Artist

LA	All Prof'ls	Male	Female	Actor	Musician	Singer	Dancer	Choreo.
Mean	\$9,361	\$10,105	\$8,556	\$7,953	\$31,417	\$4,300	\$15,875	\$1,000
Median	\$1,750	\$5,000	\$1,750	\$3,375	\$5,000	\$1,750	\$15,875	\$1,000

Economically, in our study, the mean and median household income for women in NYC in 2008 was \$51,567/\$50,000 and for men, \$49,054/\$30,000, in LA it was \$48,052/\$30,000 for women and \$59,053/\$50,000 for men. When income is correlated with education, full-time working women with a bachelor's degree or higher will earn \$713,000 less than their male counterparts over a 40-year period. Because women are paid less than men, this also means women will receive less social security when they retire. Women represent over 57% of all Social Security beneficiaries 62 or older, and about 69% of the beneficiaries 85 or older and in 2006, the average Social Security benefit for women was \$10,685 compared to \$14,055 for men.¹⁵⁴

Years of experience do not correlate with income for performing artists and for other professions. Registered nurses at the height of their earning potential with 30 years experience earn, on average, only \$19,281 more than RNs with less than 5 years experience.¹⁵⁵

¹⁵⁴ Ibid., 4.

¹⁵⁵ U.S. Department of Health and Human Services, The Registered Nurse Population, 3–42.

The **total gross household income** for 72% of aging NYC professional performing artists in 2008 is \$60,000 or less; the **total gross individual income from performing** (not including teaching) in 2008 for 75% is \$7,000 or less. In Los Angeles, 68% of aging professional performing artists have a **total gross household income** of \$60,000 or less in 2008. The **total gross individual income from performing** (not including teaching) in LA in 2008 for 71% is \$7,000 or less.

Their assets come from stocks and bonds, real estate, annuities, money markets, mutual funds, treasury bills, CD's, IRAs, SEP IRAs, gold, silver, art, autographs, china, jewelry, 401K, retirement funds, paintings, crystal, furs and other investments. In NYC, 85% had no difficulty meeting basic needs. In LA, 81% said the same. Forty-two percent of NYC performers describe themselves in the middle class, with another 44% lower, working or lower middle class and 13% upper or upper middle class. In LA, this compares to 28% in the middle class with another 45% lower, working or lower middle class, and 28% upper or upper middle class.

According to the 2000 Census 38.4% of the NYC metro employed artists were homeowners and 61% were renters.¹⁵⁶ In our study, 26% of NYC and 46% of LA performing artists own a home and 35% in NYC own an apartment (4% in LA); 17% in NYC and 10% in LA own a second home or apartment. Nevertheless, the mean/median household income in NYC is \$50,608/\$30,000 and in LA is \$53,521/\$30,000.

FINDINGS: INCOME AND EARNINGS

One-quarter of our aging NYC professional performers support themselves entirely as performing artists and three-quarters earn money through their art. Twenty percent work in the profit sector, 20% in the non-profit sector and 60% work in both. Forty percent earned their major income in the last year from their work as a performing artist. And 68% in NYC and 69% in LA, in their last paid performing job, spent between 0 and 10 hours a week performing.

The income figures show that for household income, of our aging performers, choreographers are operating at the lowest level, and for some other performers, median figures are just above the poverty level. Three quarters of our aging performers earned \$7,000 or less from performing in 2008. They also show musicians in LA and singers in NYC with the highest individual income from performing.

The total gross household income for 72% of aging NYC professional performing artists in 2008 is \$60,000 or less; the total gross individual income from performing (not including teaching) in 2008 for 75% is \$7,000 or less. In Los Angeles, 68% of aging professional performing artists have a total gross household income of \$60,000 or less in 2008. The total gross individual income from performing (not including teaching) in LA in 2008 for 71% is \$7,000

or less. One of the difficult things for artists is that they are sometimes asset-rich and cash poor. While 89% of both our NYC and LA aging performers have savings and half in NYC and 42% in LA feel this is adequate and 71% have financial assets (73% in LA), 9% in NYC and 14% in LA still say they did not have enough money to live on in the previous 12 months.

10. RESILIENCE

HYPOTHESIS

A great deal has been written about the resilience of older people, much of it tied to engagement. Artists, who put the good news and the bad news into their work, are models of resilience and tenacity, through a life of meaning and engagement through their work.

A recent study of 70 and 80 year olds in the UK defined resilience as “flourishing despite adversity.” It points to the relationship between the individual and his “social context as crucial to understanding resilience.”¹⁵⁷ The economic and social adversity for performers is legendary, and includes a deep mythology about the “overnight star.” The reality of being a performer is perhaps encapsulated in the policy of Actors’ Equity Association in its early days which gave every actor a pair of shoes (or money for such) in order to pound the pavements to attend auditions.

Aging professional performing artists are similar to our aging NYC visual artists in their lifetime engagement with their art and their use of both positive and negative feelings in their artwork.

In NYC, under 9% experience abuse, irrationality, panic, guilt, dependency or thoughts of suicide, slightly less than the close to 10% for aging NYC visual artists. Forty-four percent experience ageism; 44% anxiety; 23% depression and indecisiveness. Fifty-three percent regularly experience flexibility, almost three-quarters experience gratification and humor, over 60% experience joy, passion, happiness, satisfaction (similar to percentages for our aging NYC visual artists) and self-awareness and self-esteem.

¹⁵⁶ Ann Markusen and Greg Schrock, *Creative Communities: Artist Data User Guide* (New York: Leveraging Investments in Creativity, May 2008), 17.

¹⁵⁷ Zoe Hildon, et al., “Understanding adversity and resilience at older ages,” *Sociology of Health & Illness* 30: 5 (2008): 728.

LA paints a very different picture: While 9% or less experience abuse, irrationality, panic, guilt, and dependency, 54% say they experience ageism even though 80% said they were not discriminated against in another part of the survey; 48% experience anxiety; 22% depression; 23% helplessness. Sixty-five percent experience flexibility; 78% gratification and happiness and self-awareness; 90%, humor; 71%, joy; 69%, self-esteem. So for LA artists the lows seem lower and the highs significantly higher.

Two Harris polls, in 1975 and 1981, found that the loneliness and isolation that have been such a strong part of the stereotype of old age are more a projection by youth onto old age, than the perception older people have about themselves. Sixty-five percent of the people under age 65 who were interviewed “thought loneliness was a serious problem for the older generation; but only 12 percent of persons over 65 thought so.”¹⁵⁸

Fifty-six percent of our NYC artists and 57% of our LA artists have anxiety about growing older. Of these, 72% in NYC and 75% in LA are concerned about depending on others for care, 76% in NYC and 82% in LA about health, 70% in NYC and 54% in LA about physical fitness or ability. Ninety-four percent of NYC artists and 98% of LA artists say these feelings, both positive and negative, contribute to their work in the arts.

In NYC, 64% and in LA, 75% say art helps resolve conflicts (compared to 71% of our aging NYC visual artists), and 86% in NYC and 96% in LA understand the big picture more than when they were younger (83% of aging visual artists).

One respondent spoke about how performers use what they do as a way of control:

“The average member of our society isn’t given permission to feel their feelings and to use them. Actors, musicians, other performers, but especially actors . . . are not only trained but required to do this. If you’ve had the experience of getting up on stage and being a fool, then you can get through almost anything in life.”

—70-year-old actor, NYC

Perhaps part of their resilience is reflected in the fact that half our NYC aging professional performing artists and 69% of our LA artists feel they are now making the best work of their lives (and 56% of our aging NYC visual artists said the same); 69% in NYC and 77% in LA feel art is very relevant to the general public. These attitudes, despite irregularity of artistic work and income, anxiety and vulnerability, are echoed in the findings of a recent Canadian study of performing, visual and literary artists.

Perhaps too, performers also understand that there are qualities they have acquired through being performers that may be useful to them outside the arts: in NYC, over two-thirds of the artists named communication skills, cooperation, team work and initiative in this regard; in LA, over three-quarters of the artists named these.

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¹⁵⁸ Shedledsky, 181.

FINDINGS: RESILIENCE

In spite of their struggles, most participants sent a robust message that artists maintain a strong connection to their work. Participants described a deeply held belief in the value art provides for society. This might help to explain why artists ‘accept’ less than ideal life circumstances. Our study illustrates artists’ deeply held belief that ‘art is essential,’ which then encourages and motivates them to continue with the work they so deeply believe in, regardless of the evidence that their work may affect their economic, physical and emotional health.¹⁵⁹ While artists do seem to use both negative and positive experiences and emotions in their work, in LA the highs are higher and the lows lower.

Perceptions, Misperceptions and Stereotypes about Aging Artists

A DEVELOPING CONSCIOUSNESS ABOUT AGING

Partly due to sheer demographics and the aging of the largest population cohort in US history, aging has become a more central issue in national discussions. The inclusion of end-of-life policies in Medicare coverage, the extension of the eligibility age for social security, results of the economic downturn which have made primary caregivers out of grandparents who may have thought they would be taken care of in their old age, as well as increased longevity and promotion of healthy living have increased the attention to, if not sharpened the focus on, aging.

In the arts, initiatives on aging are few and are still assumed under other categories. At the National Endowment for the Arts, limited aging resources are listed under the rubric of “Accessibility.” While the NYC Department of Cultural Affairs has a short history of collaboration with the NYC Department of Aging for projects like the SMARTS program (Seniors Meet the Arts) in which \$1 million allowed for significant arts

programming in senior centers, this program was short-lived. The current initiative between these departments to give over a dozen free studio spaces in senior centers to artists was a result of our study on aging visual artists but it, too, has limited reach and does not reserve these studio spaces for *senior artists*. In Los Angeles, the Department of Cultural Affairs Cultural Exchange International grants program also supports individual artists who have a production record of at least 15 years and a couple have gone to elderly individual artists.

HOUSING AND LOCATION

Manhattan Plaza and Westbeth are two important residences created in the 1970s to provide affordable housing to the NYC arts community. Manhattan Plaza, a large federally-subsidized apartment complex located on West 43rd Street, was developed for those working in performing arts and entertainment. It has 1,689 units with about 3,500 tenants. Over 1,000 of the residents are now over the age of 65. In 2011, The Actors Fund, in partnership with Manhattan Plaza and Visiting Nurse Services of New York’s (VNSNY) Center for Home Care Policy & Research’s AdvantAge Initiative, is conducting a needs assessment of seniors in Manhattan Plaza and the surrounding neighborhoods to create a Naturally Occurring Retirement Community (NORC) for the performing arts community in the area.

Westbeth, located in the far West Village received initial funding from the National Endowment for the Arts and the J. M. Kaplan Foundation, and provides live-work space for artists and their families, mostly but not all visual artists.

Private non-profit organizations like The Actors Fund offer housing and support services. The Actors Fund runs the Lillian Booth Actors Home in Englewood, New Jersey which offers assisted living and skilled nursing care to senior professionals in the arts and entertainment industry, the Dorothy Ross Friedman Residence (formerly the Aurora) in mid-town Manhattan which provides housing to low-income professionals, seniors and people with AIDS, the Schermerhorn House in downtown Brooklyn, which provides housing to low income professionals in entertainment, and in West Hollywood, the Palm View Residence which provides affordable housing to industry members with HIV/AIDS. In 2010, The Actors Fund launched a housing development corporation to create new affordable, supportive

¹⁵⁹ Barker, 147.

and senior housing for the performing arts community in major urban centers. The Actors Fund Housing Development Corporation (AFHDC) is currently focused on projects in West Harlem, Newark NJ, and Downtown Los Angeles.

ArtSpace, a national developer of artist live/work spaces is developing El Barrio's Artspace, a 90-unit residence in East Harlem in a former public school site.

In 2007, the Motion Picture and Television Fund (MPTF) launched its Center on Aging to address the quality of life of seniors in their own home (NORCs). MPTF programs and initiatives provide services to improve the quality of life of seniors including Palliative Care, Elder Connection, Rebuilding Together, the MPTF Age Well Program and the Saban Center for Health and Wellness. MPTF oversees several NORC areas in the Los Angeles area and has discussed the possibility of an entertainment NORC. Motion Picture & Television Country House and Hospital, a retirement community with individual cottages, and a fully licensed, acute-care hospital, in Woodland Hills, California providing services for members of the motion picture and television industry was founded in 1942. After a year struggling to stay open, the MPTF reached an agreement with hospital chain Providence Health Services that will allow the home and hospital to stay open.¹⁶⁰ The plan is subject to regulatory approval.¹⁶¹

EngAGE, founded by Tim Carpenter, has 15 senior apartment communities in Southern California offering low-moderate income housing. The Burbank Senior Artists Colony focuses on older artists, but not necessarily professionals. And all professional performing artists can access more than a dozen performing arts medicine centers or clinics affiliated with hospitals like the

¹⁶⁰ Richard Verrier, "Motion picture fund in talks with Providence and UCLA to run hospital and nursing home," *Los Angeles Times*, December 2, 2010. <http://articles.latimes.com/2010/dec/02/business/la-fi-ct-nursing-home-20101202> (accessed February 24, 2011). Under the terms of the proposed agreement, Providence would sign a long-term master lease agreement for the MPTF hospital facilities. State licenses for the 250-bed hospital would be transferred to nearby Providence Tarzana Medical Center.

¹⁶¹ Lisa Waters, "Motion Picture and Television Fund Aligning with Providence Health & Services to Transform Healthcare Services on Wasserman Campus," *Motion Picture and Television Fund*, February 23, 2011. <http://www.mptvfund.org/mptf-news/news-and-press/health-care/motion-picture-and-television-fund-aligning-with-providence-health-services-to-transform-healthcare-services-on-wasserman-campus/> (accessed February 27, 2011).

Cleveland Clinic and St. Luke's Roosevelt in NYC. This with a few additional cities' efforts, is pretty much the extent of housing, live-work space, hospitalization and targeted medical services for older artists in a country where the National Endowment for the Arts tells us we have almost 2 million artists who represent 1.4% of the US labor force and whose economic contributions add up to \$70 billion.¹⁶² (Nothing like the Musicians' Rest Home at Casa Verdi, a residence in Milan supported by the Musician's Home Foundation originally for Italians but now for "workers in the art of music" who have reached age 65 and are physically self-sufficient as well as their widows, widowers or spouses. Casa Verdi has now become intergenerational, with younger international music students also living there—an interesting model for future partnerships.¹⁶³)

We learned from our aging NYC visual artists study that 44% of them live in rent controlled or rent stabilized apartments, 59% stay in NYC due to affordable living space and 90% have lived in the NYC county/borough for more than 10 years; 53% stay due to affordable living space, 88% due to New York's cultural activity and 68% due to their network of peers. Similarly, 86% of NYC and 46% of LA performing artists have lived in the metro area for more than 10 years. In New York City, 69% of those who live in apartments (80%) live in rent stabilized or rent controlled ones. Ninety-three percent in NYC and 95% in LA do not plan on leaving the metro area in the next two years.

A little over a quarter of our NYC aging artists own a home; of those who live in apartments, 35% own their apartments and 17% own a second home or apartment. Their total combined monthly payments were a mean of \$1,869 and a median of \$1,250 in mortgage payments for 61% of our aging performing artists, and 32% paid a mean of \$1,191 and a median of \$850 for "other." In 2008 the average NYC rent was \$1,044. In LA, 46% own a home; of those who live in apartments, a similar 69% live in rent controlled or rent stabilized ones; only 4% own their own apartment and 10% own a second home. Total combined monthly payments were a mean of \$1,348 and a median of \$1,500 a month in mortgage

¹⁶² National Endowment for the Arts, *Artists in the Workforce*, 2.

¹⁶³ Casa Verdi, "Hospitality," <http://www.casaverdi.org/en/00120/page.html> (accessed December 28, 2010).

payments for 46% of our aging performing artists and a mean of \$194 and a median of \$871 in rent.

The reality of housing in New York is cited by the Center for an Urban Future:

The high cost of work space and housing in New York has prompted increasing numbers of artists and creative workers to decide it's simply not worth it to stay here—especially as other cities offer enticements to relocate.¹⁶⁴

While this may be true of younger artists (“Berlin is the new New York”), the 68% of people who stay due to their network of peers avoid the kind of isolation reported by so many studies and by our nurse practitioner at St. Vincent’s quoted above. Fifty-two percent stay due to affordable living space; 88% for the cultural activity; 55% for family or personal ties and 44% for educational opportunities.

In LA, only 26% stay in the metro area due to their network of peers; 63% stay for the cultural activity; 59% stay for affordable living space; 55% for family or personal ties. In fact, the RDS method highlighted the tremendous isolation of aging LA performing artists from their peers. Many, when asked when they would see or communicate with another aging performer to pass the coupon to, spoke in terms of weeks or months.

In fact, the elderly are less likely to change residence than other age groups. From 2007 to 2008, only 3.7% of older persons moved as opposed to 13.1% of the under 65 population. Most older movers (56.4%) stayed in the same county and 79.9% remained in the same state. Only 20.1% of the movers moved out-of-state.

The 65+ Population by State 2009¹⁶⁵

	Population 65+	% of Total Population	% Increase 1998–2008	% Below Poverty 2008
California	4,114,496	11.2%	13.8%	8.6%
New York	2,607,672	13.4%	7.6%	11.6%

HOUSEHOLD EXPENDITURES

Below is a comparison of the percentages of household expenditures for the general population and our

¹⁶⁴ Center for an Urban Future, 18.

¹⁶⁵ Department of Health and Human Services, Administration on Aging, *A Profile of Older Americans*.

aging performing artists. While aging performing artists spend more on food and housing, the differences between NYC, LA and the general 65+ population are most notable in expenditures for transportation and healthcare.

Household Expenditures in 2008

	NYC IOA IV (62 and over)	LA IOA IV (62 and over)	Older Americans ¹⁶⁶ (65 and over)
Food	22%	20%	13%
Healthcare	11%	9%	13%
Housing	38%	41%	34%
Personal Insurance and Pension	3%	3%	5%
Transportation	7%	14%	16%
Work and/or Rehearsal Space for Your Art	7%	1%	—
Other	14%	16%	20%

“In the United States, although one does not find outright denial of the existence of older artists, neither does one find any consistent effort to appreciate them. We know the senior artists are there, but we must rediscover them one by one, since by and large—although they may be producing fine work—they have entered an odd region of artistic limbo. . . .”

—Stuart Shedledsky, *Still Working*¹⁶⁷

¹⁶⁶ Federal Interagency Forum on Aging Related Statistics. *Older Americans* 2008, 20.

¹⁶⁷ Shedledsky, 177.

MEETING BASIC NEEDS

In 2008, 85% of our aging professional NYC artists had no difficulty meeting basic needs. Nevertheless, 5% needed vitamins or supplements but did not get them; 4% needed to see a dentist but did not go; 3% needed to see a doctor but didn't go and 3% did not pay their full rent or mortgage.

THE DECLINE OF CREATIVITY?

Much has been written about the decline of creativity with increasing age attributed to causes including: changed work conditions, the need for achievement and success, memory loss, sensory and physical loss, loss of self-confidence and loneliness.¹⁶⁸ And there are many explanations that state that, in most professions, creative “peaks” occur between the 30s and 40s.¹⁶⁹

There has also been some evidence that artists may be more resistant to these age-based losses and while much of the research in this area applies to visual artists, Lindauer describes a more “mixed and uneven pattern of gains, losses and equality” as they apply to the arts and age.¹⁷⁰ In our data, the non-linear nature of artists' careers, the resilience required for those who remained active in the arts, peripatetic job choices, make it difficult to understand what constitutes “peak work.” This, combined with the fairly recent work of people like Gene Cohen,¹⁷¹ makes it difficult to separate “creativity in aging” and professional arts work.

Aging has also enhanced performers' creativity: when asked how the aging process has affected their creative process, 55% of NYC performers and 52% of LA performers said they have a deeper creative experience; 48% of NYC and 59% of LA artists said they take more risks in their artistic process; and 45% in NYC and 54% in LA said they have more time to make art. And their goals for the next five years include: increasing the number of performances/works/sales (26% NYC, 23% LA) and reaching a higher level of artistic expression (20% NYC, 28% LA), similar in LA to our aging visual artists.

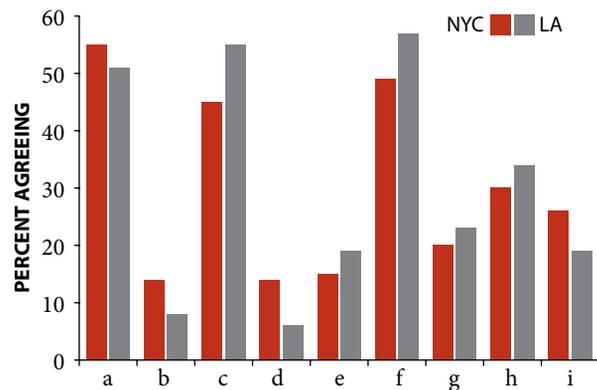
¹⁶⁸ Martin S. Lindauer, *Aging, Creativity, and Art* (New York: Kluwer Academic/Plenum Publishers, 2003), 55.

¹⁶⁹ *Ibid.*, 57.

¹⁷⁰ *Ibid.*, p. 261.

¹⁷¹ Cohen, *The Creative Age*.

Creative Process Affected by Aging



KEY

- a: I have a deeper creative experience
- b: I have less time to make art
- c: I have more time to make art
- d: I no longer perform
- e: I take fewer risks in my artistic process
- f: I take more risks in my artistic process
- g: I work in a different part of the industry
- h: I work in additional art forms
- i: (other)

WISDOM

Among the stereotypes about aging is that age brings wisdom. This is certainly based in traditional societies, especially those which treat their elders with the kind of respect that many Western countries lack. Eric Erikson and others promoted this concept, even though there is wide agreement that there is no standard definition of wisdom.¹⁷² Another stereotype pits creativity as the purview of the young, and wisdom a feature of the old.¹⁷³ According to some scholars, the artistic “peaks” mentioned above seem to be more variable in music and the visual arts.

SELF-MANAGEMENT

Sixty-six percent of our NYC aging performing artists are their own managers, agents, representatives for their work. Under a quarter are their own managers in LA, another distinct difference of the industry. Forty-four percent in NYC and 29% in LA say it is very difficult to obtain such management. While self-management may be typical of early career artists, by the time one reaches

¹⁷² Dilip V. Jeste et al., “Expert Consensus on Characteristics of Wisdom: A Delphi Method Study,” *The Gerontologist* 50: 5 (2010): 676.

¹⁷³ Graham Stokes, *On Being Old: The Psychology of Later Life* (London: The Falmer Press, 1992), 77.

one’s older years, self-management becomes doubly difficult. Not only are opportunities slimmer, in our focus groups there was discussion about the lack of roles and opportunities for older actors, lack of gigs for musicians who might not be affiliated with an institution, and whole careers for dancers whose physical limitations, for the most part, make them unable to dance. Some start their own companies, some write scripts or plays for characters that better represent their age group, some rely on Career Transition for Dancers, SAG’s Silver Artists Group or create their own support groups.

In *Creative New York*, the Center for an Urban Future noted the myriad of skills required to be an artist in New York City:

Creative workers—whether employed within firms or self-employed—rely on skills training and upgrading, funding, networking opportunities, mentorships, work and rehearsal space, business skills training, and work supports like insurance and health benefits in order to thrive in their career. In fact, the fluid and unpredictable nature of these industries and workers—the project-oriented nature of the work, and the large numbers of freelancers, individual artists, sole proprietors and small companies that populate the sector—makes having a strong infrastructure of services and supports all the more important.¹⁷⁴

According to the recent *Otis Report on the Creative Economy of the Los Angeles Region*, figures from the 2000 Census showed that Los Angeles has more artists than any other metro area, including NYC. “It supports more than five times as many performing artists (actors, directors, producers) as the nation, outpacing New York substantially.”¹⁷⁵ As evidenced above in this discussion, greater isolation from peers, fewer opportunities for self-management combined with LA’s high cost of living and high unemployment make the lives of aging performing artists more difficult.

¹⁷⁴ Center for an Urban Future, 12.

¹⁷⁵ Los Angeles County Economic Development Corporation, *2010 Otis Report on the Creative Economy of the Los Angeles Region* (Los Angeles, CA: Otis College of Art and Design, November 2010), 11.

RECENT FINANCIAL CRISIS

Performing artists were hit hard by the recent financial crisis.

How Older Performers’ Artistic Work Has Been Affected by the Recent Financial Crisis

	NYC	LA
Fewer Jobs	78%	93%
Fewer Venues	49%	55%
Reduction of Assets	47%	29%
Reduced health or medical insurance coverage	15%	21%
Took Pension Early: for those collecting a pension	43%	50%

Of the 40% who are collecting a pension from one or more performer’s unions, 43% of those took these pensions early in NYC; in LA of the 50% who took their pensions from a union, half took those pensions early.

Other artists commented that, for some, there was MORE work and one said “about the same: always bad.”

Some talked of fewer rehearsal spaces and auditions, lower salaries, higher health insurance costs, declining audiences.

JOBS, JOBS, JOBS

Even more than money, performing artists care about contributing to their craft. In the question asking artists the major area of their performing life that has not been fulfilled, over and over again we heard about the amount, the infrequency, the lack of opportunity, and the sporadic nature of the work. Performers “expected more,”—more work, more recognition, more collaboration and also more money. Even one artist who said he felt fulfilled added “could have done a few more roles.”

EVERYBODY WANTS TO PLAY KING LEAR

When we asked artists what they would like to try in their art that they have not tried before, related art forms came to the fore—actors who wanted to direct, dancers who wanted to write, do tap-dancing, stand-up comedy, screen writing, sight singing, even mastering anatomy in visual art. But the role many kept coming back to was

King Lear, the epitome for many of the “foolish, fond old man.”

Union Data

We received aggregate data on aging artists in the Los Angeles and New York City metro areas from Screen Actors Guild (SAG), Actors’ Equity Association (AEA), the American Federation of Television and Radio Artists (AFTRA), the American Federation of Musicians (AFM) Local 802 in New York, and the Stage Directors and Choreographers Society (SDC). The artists we are studying are eligible for the following unions:

SAG: Screen Actors Guild is the nation’s largest labor union representing working actors. It also represents dancers, musicians and other performers working under SAG’s jurisdiction. Established in 1933, SAG has a rich history in the American labor movement, from standing up to studios to break long-term engagement contracts in the 1940s to fighting for artists’ rights amid the digital revolution sweeping the entertainment industry in the 21st century. With 20 branches nationwide, SAG represents over 125,000 actors who work in film and digital motion pictures and television programs, commercials, video games, industrials, Internet and all new media formats. The Guild exists to enhance actors’ working conditions, compensation and benefits and to be a powerful, unified voice on behalf of artists’ rights. SAG is an affiliate of the AFL-CIO.

Screen Actors Guild represents its members through: negotiation and enforcement of collective bargaining agreements that establish equitable levels of compensation, benefits, and working conditions for performers, the collection of compensation for exploitation of their recorded performances and protection against unauthorized use, the preservation and expansion of work opportunities.¹⁷⁶

AEA: Actors’ Equity Association represents professional actors who work in a variety of theatrical venues including Broadway and Off Broadway; touring productions; regional theatres; casinos and cabarets; stock and dinner theatres; developing and small professional theatres; Theatre for Young Audiences; university, guest artist and special appearances. In addition, there are many local theatre agreements, such as Disney World, Hollywood,

¹⁷⁶ Personal communication with SAG, February 28, 2011.

Chicago and San Francisco area theatres, and Western Civic Light Opera companies.¹⁷⁷

AFTRA: The American Federation of Television and Radio Artists represents performers, journalists and other artists and professionals working in the entertainment and news media. Its scope of representation covers broadcast, public, pay TV and cable television (drama, comedy, news, sports and weather; soaps, talk and variety shows, documentaries, children’s programming, reality and game shows); radio programming (music; news, talk and hosted programs); TV and radio commercials; sound recordings (CDs, downloads; singles, Broadway cast albums, audio books); music videos; “non-broadcast” industrial programs; video games; as well as direct to home video productions, Internet based programs and other emerging digital media content.

AFTRA’s membership includes an array of talent—sound recording membership includes artists who bring pop, rock, country, classical, folk, jazz, comedy, Latin, hip hop, rap and R&B to the world. AFTRA members include actors, singers, dancers, stuntpersons, announcers and newsmen in TV and radio programming; performers in television and radio advertising, non-broadcast video, music videos, audio books, and provide their skills and talent for developing technologies such as video games and web based, mobile and other digital content.¹⁷⁸

AFM: The American Federation of Musicians Local 802 represents vocalists in the single engagement club date field as well as jazz vocalists. Local 802 represents copiers and arrangers. Though computer technology is used by this field, it does not impact Local 802’s representation of these musicians and does not impact scale rates whether copied by hand or by computer.¹⁷⁹

SDC: The Stage Directors and Choreographers Society represents professional stage directors and choreographers. SDC collectively bargains although it is not affiliated with the AFL CIO and remains independent.¹⁸⁰

¹⁷⁷ Actors’ Equity Association, “Contract Benefits,” www.actorsequity.org/Benefits/contractbenefits.asp (accessed July 4, 2010).

¹⁷⁸ Personal communication with AFTRA, February 26, 2011.

¹⁷⁹ Personal communication with AFM Local 802, February 28, 2011.

¹⁸⁰ Personal communication with SDC, February 28, 2011.

The numbers below were provided in spring and summer of 2010 by Actors' Equity Association (AEA), Screen Actors Guild (SAG), American Federation of Television and Radio Artists (AFTRA), the Stage Directors and Choreographers Society (SDC) and Local 802 of the American Federation of Musicians (AFM-NYC). In NYC, 16.8% of SAG members are 62+. In LA, it is 10.8%. In its NYC membership, 14.1% of Equity members are 62+; 18.2% in its LA membership. The other unions did not provide these numbers.

MEMBERSHIP

Active Members 62 and Older in 2008 ¹⁸¹

Performing Arts Union	62-74	75-85	Over 85
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Actors' Equity Association

AEA: NYC	2,058	688	159
AEA: NYC (% M/F)	51%/49%	53%/47%	52%/48%
AEA: LA	1,075	355	80
AEA: LA (% M/F)	57%/43%	61% / 39%	53%/47%

American Federation of Television and Radio Artists

AFTRA: NYC	6,351	2,185	763
AFTRA: NYC (% M/F)	52%/48%	55%/45%	53%/47%
AFTRA: LA	6,696	2,400	1,035
AFTRA: LA (% M/F)	58%/42%	63%/37%	57%/43%

Screen Actors Guild

SAG: NYC	2,464	1,041	260
SAG: LA	4,741	1,768	467

American Federation of Musicians-NYC

AFM: NYC, Local 802	778	394	158
AFM: NYC, Local 802 (% M/F)	79%/21%	86%/14%	83%/17%

Stage Directors and Choreographers Society

SDC: NYC	136	31	3
SDC: LA	45	14	1

Demographic data on gender were not available from all unions.

The unions also provided us with the average work weeks, number of jobs and salaries for performing artists 62 and older, as well as data for members receiving pension benefits. They are as follows:

EMPLOYMENT AND EARNINGS

Work Weeks and Salaries in 2008

Performing Arts Union	62-74	75-85	Over 85
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Actors' Equity Association

AEA: NYC avg. work weeks	16.3	13.6	7.7
AEA: NYC avg. salary	\$22,093	\$14,528	\$10,484
AEA: LA avg. work weeks	10.6	10.3	6.5
AEA: LA avg. salary	\$20,643	\$26,140	\$4,737

American Federation of Television and Radio Artists

AFTRA: NYC avg. salary	\$2,648	\$1,750	\$359
AFTRA: LA avg. salary	\$4,401	\$2,627	\$863

Screen Actors Guild

SAG: NYC avg. salary	\$8,245	\$6,717	\$1,553
SAG: LA avg. salary	\$12,751	\$8,032	\$3,466

American Federation of Musicians

AFM: NYC, Local 802 number of jobs	314	96	17
AFM: NYC, Local 802 avg. salary	\$31,685	\$23,441	\$2,449

Not all unions provided work weeks or number of jobs.

PENSION BENEFITS

Pension Taken in 2008

Performing Arts Union	Avg. Age	% on Normal	Avg. Age Early	% Early
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Actors Equity Association

AEA: NYC	67	81.4%	57	19.6%
AEA: LA	66.6	88%	56.3	12%

Screen Actors Guild

SAG: NYC	—	—	57	.21%
SAG: NYC 62-74	65.5	1.66%	—	—
SAG: NYC 75-85	75.9	10%	—	—
SAG: NYC 85+	0	0%	—	—
SAG: LA	—	—	57.1	.24%
SAG: LA 62-74	65.4	2.55%	—	—
SAG: LA 75-85	80	.45%	—	—
SAG: LA 85+	91.7	.43%	—	—

¹⁸¹ These were the only unions with sufficient numbers for us to use in this analysis.

AFTRA Pensions in 2008

	62-74	75-85	Over 85
AFTRA: NYC avg. monthly payment	\$2,172	—	—
AFTRA: NYC avg. lump sum payment	\$2,206	\$1,101	\$105
AFTRA: LA avg. monthly payment	\$1,846	—	—
AFTRA: LA avg. lump sum payment	\$2,876	\$910	\$1,208
AFTRA: NYC % Initiated in 2008	1.6%	1.0%	0.1%
AFTRA: NYC of initiated, % monthly payment option	37%	0%	0%
AFTRA: NYC of initiated, % lump sum option	63%	100%	100%
AFTRA: LA % Initiated in 2008	2.6%	2.8%	0.1%
AFTRA: LA of initiated, % monthly payment option	30%	3%	0%
AFTRA: LA of initiated, % lump sum option	70%	97%	100%

Not all unions were able to provide requested data.

Seventy-seven percent of our aging professional NYC performers are members of at least one performing arts union; 46% of these take monthly pension payments. According to a national workforce survey by the University of Connecticut, only 23% of the self-employed were eligible for pensions in 2005.¹⁸² This shows a clear benefit of union membership.

Of the respondents that receive monthly union pensions in our study, the mean average monthly payments by gender are below.

Pensions

Monthly amounts for Aging Performers in 2008 by Gender

	Male Mean	Male Median	Female Mean	Female Median
AEA: NYC	\$501.94	\$425	\$538.63	\$388.50
AEA: LA	\$150	\$150	\$595.75	\$441.50
AFTRA: NYC	\$162.40	\$150	\$688	\$156
AFTRA: LA	\$505	\$275	\$133	\$117
SAG: NYC	\$461.55	\$360	\$688	\$156
SAG: LA	\$1022.67	\$900	\$642.75	\$650.50
AFM: NYC	\$1283.33	\$1200	\$1300	\$1300
AFM: LA	\$500	\$500	\$656	\$656

As mentioned above, 42% of our NYC and 50% of LA aging performers who collect a pension from one or more unions, took their pensions early.

Since jazz musicians have typically worked in employment not covered by collective bargaining agreements (chiefly, nightclubs) they have historically lost out on contributions that Broadway, symphonic and recording musicians have taken for granted. As part of the Justice for Jazz Artists! Campaign, Local 802 lobbied in the mid-00s to have the sales tax in music clubs removed with the express purpose of providing pension benefits to these musicians. At least four major jazz clubs lent their support to this effort. The lobbying effort was successful, but for a number of reasons, the tax abatement law did not explicitly provide for the pension benefits to be made on the musicians' behalf.

That was something lawmakers left up to the union and the clubs to work out. This never happened. The only club that has spoken with Local 802 is Dizzy's Coca-Cola, because Local 802 has a collective bargaining agreement with its sponsoring organization, Jazz at Lincoln Center. Dizzy's is currently making pension contributions and health benefits contributions on behalf of some musicians, based on how Jazz at Lincoln Center interprets its agreement with Local 802.¹⁸³

¹⁸² Scott Reynolds, Neil Ridley, and Carl E. Van Horn, "A Work-Filled Retirement: Workers' Changing Views on Employment and Leisure," *WORKTRENDS Survey*, 8:1 (August 2005), 30.

¹⁸³ Personal communication with AFM Local 802, February 28, 2011.

CHAPTER 3 Social Networks and Aging Performing Artists

by Martin Y. Iguchi and Joan Jeffri

The ties that bind individuals together are a product of shared environments, patterns and strength of affiliation, common interests and needs, and a reciprocal flow of information. These elements of what we call community, serve to shape and define relationships that may vary in strength from the strong ties of family to the generally weaker ties of acquaintances and friends.¹⁸⁴ Understanding these ties is important, as it is through these ties and the interlinking social structures formed by the ties, that information and resources flow. These resources may be in the form of simple social pleasures, getting a ride to the store, or information regarding a job. Examining the composition, density, and size of each person's social networks tells us a lot about potential resources available to that person. Examining the overall structure and character of personal networks within the context of all linked individuals tells us a lot about a person's social stature and possibly about community cohesion and overall availability of social capital.

Respondent-driven Sampling

In order to best understand both the social structures and the general characteristics of aging performing artists, we used a peer-to-peer sampling approach known as Respondent-driven sampling, or RDS. RDS was developed by our colleague Douglas Heckathorn

as a means of sampling hidden populations:¹⁸⁵ those populations for which there are no “master lists” from which samples can be drawn, and the population of interest is small relative to the general population. The sampling approach has gained increasing acceptance in the scientific literature, and has been used in studies of populations as diverse as jazz musicians,¹⁸⁶ aging visual artists,¹⁸⁷ drug users,¹⁸⁸ gay men,¹⁸⁹ undocumented Latino immigrants,¹⁹⁰ and exploited wage earners.¹⁹¹

RDS is different from other peer-to-peer recruitment approaches (e.g. snowball sampling) in a few important ways. First, the number of individuals any single person can recruit to the study is controlled by use of

¹⁸⁵ See Heckathorn, Douglas D. “Respondent-driven sampling: a new approach to the study of hidden populations.” *Social Problems*, 44(2) (1997): 174–199.

¹⁸⁶ See Jeffri, *Changing the Beat: A Study of the Worklife of Jazz Musicians*.

¹⁸⁷ See Jeffri, *IOA III*.

¹⁸⁸ See Iguchi, Martin Y. et al. “Simultaneous Recruitment of Drug Users and Men Who Have Sex with Men in the United States and Russia Using Respondent-Driven Sampling: Sampling Methods and Implications.” *Journal of Urban Health*, 86(S1) (2009): 5–31.

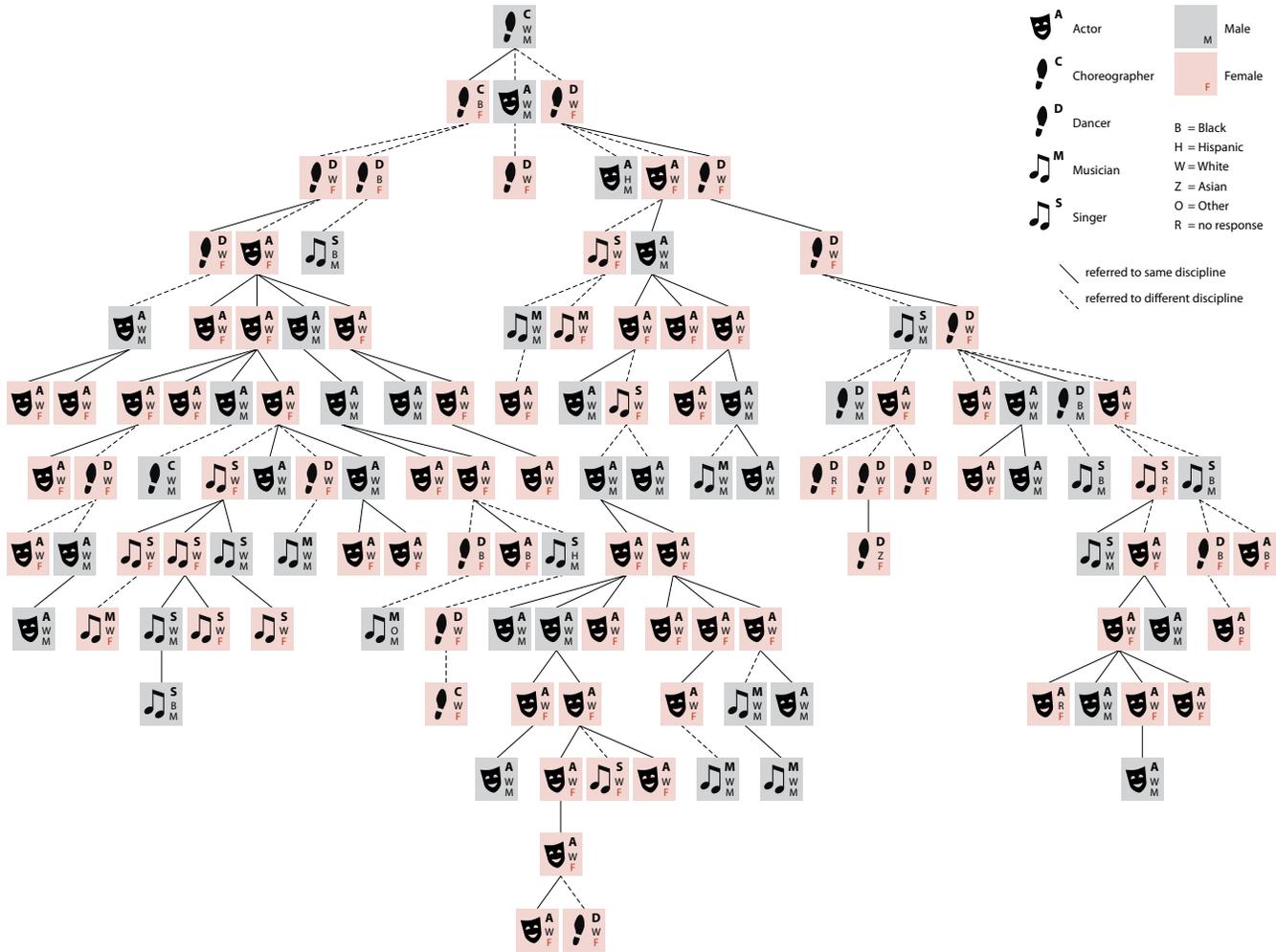
¹⁸⁹ See Ramirez-Valles, Jesus “From Networks to Populations: The Development and Application of Respondent-Driven Sampling Among IDUs and Latino Gay Men.” *AIDS and Behavior* 9(4) (2005): 387–402.

¹⁹⁰ See Berk, Marc L., Claudia L. Schur, Leo R. Chaves, and Martin Frankel “Health care use among undocumented Latino immigrants.” *Health Affairs*, 19(4) (2000): 51–64.

¹⁹¹ See Bernhardt, Annette, Ruth Milkman, Nik Theodore, Douglas D. Heckathorn, Mirabai Auer, James DeFilippis, Ana Luz González, Victor Narro, Jason Perelshteyn, Diana Polson, and Michael Spiller. *Broken Laws, Unprotected Workers: Violations of Employment and Labor Laws in America's Cities*. (New York: National Employment Law Project 2009).

¹⁸⁴ Mark Granovetter, “The Strength of Weak Ties,” *American Journal of Sociology* Vol. 78 Issue 6 (1973): 1360–1380.

Figure 1: A Recruitment Chain



recruitment coupons. This prevents the sample from being overwhelmed by a single biased source. Second, data are collected in a manner that allows for statistical adjustment of population estimates, based on an underlying mathematical model. This allows for control of bias introduced through multiple sources. This statistical adjustment means that the sample is not self-weighting, that is, adjustments are required for the data to represent the sample from which it is drawn.

In this study, RDS was used to access a relatively small and dispersed population of aging performing artists (62+ years; in some aspect of a performing art as a musician, singer, actor, dancer or choreographer; residing in the metropolitan area of New York or Los Angeles). The approach is a variant of snowball sampling, and starts with a set of individuals called, “seeds.” Seeds are study participants who meet criteria for participation, and are thought of as “sociometric stars,” individuals knowing

many others who also meet criteria for study participation. Seeds were provided with coupons to recruit their peers, and were told that the recruited person must meet study criteria and must be a friend or acquaintance whose name they know and that they have seen in the past six months. Individuals recruited by seeds make up recruitment Wave 1. Wave 1 recruits were provided coupons to recruit others, who then constituted recruitment Wave 2. Wave 2 recruits were provided coupons to recruit others, and their recruits made up recruitment Wave 3, and so on.

In order to provide motivation for artists to participate in the study, all participants were paid \$25 for completion of the interview. In addition, all participants received four study coupons for recruiting peers into the study, for which they received \$15 for each person who enrolled in the study using their coupon. Unfortunately, our RDS sample in Los Angeles did not reach sufficient

numbers for RDS analysis within the allocated study year, so our analysis below will primarily describe our New York City sample.

Figure 1 depicts an example of individuals recruited to our study from the starting point of a single seed. The starting seed was a white male choreographer who recruited a black female choreographer, a white male actor, and a white female dancer. The black female choreographer recruited a white female dancer and a black female dancer. The white male actor recruited a white male dancer, and the white female dancer recruited a Hispanic male actor, a white male actor, and a white male dancer. Those individuals then recruited dancer/choreographers, actors, and musician/singers, and those individuals recruited the next wave of dancers, choreographers, singers, musicians and actors.

Figure 1 also demonstrates how RDS started with a choreographer and while dancers/choreographers were disproportionately recruited in early waves, recruitment rapidly diversified with each successive wave of recruitment. As occurred in earlier studies of both visual artists and jazz musicians, this diversification was noted in types of artists, socioeconomic status, and geographic spread.

In order for this sampling approach to work, the population of interest must be socially connected. Performing artists certainly meet this requirement as few perform completely in isolation, and opportunities and need for interaction are multiple, from performing together, meeting at auditions and venues, joining with others to form mutual information networks, serving as mutually supporting audiences, to circulating in common social circles.

In order to examine connectedness and social capital, performing artists age 62+ were asked the question, “How many people do you know personally (i.e. you know their name, you know who they are, and they know you, and you have seen them in the last six months) who are performing artists (actor, dancer, choreographer, musician, singer)?” The average weighted response for our NYC sample was 9.4. This measure of social capital falls between prior findings from a study of jazz musicians in NYC,¹⁹² who reported that jazz musicians know an average of 105 other jazz musicians,

¹⁹² Jeffri, *Changing the Beat: A Study of the Worklife of Jazz Musicians*.

but higher than values reported by aging visual artists in NYC who reported knowing an average of six other visual artists.¹⁹³

The phenomenon of developing social bonds with others of similar background, values, or interests, is known as homophily.¹⁹⁴ For example, in a recent study of drug users and men who have sex with men, Iguchi and colleagues¹⁹⁵ noted a homophily value of .36 for male recruitment of other males in Los Angeles. This means that 64% of the time, males recruited other males in proportion to their group size in the final sample, while 36% of the time, recruitment was exclusively in-group. Thus, homophily works in favor of peer-to-peer recruitment approaches such as RDS, while representing a source of recruitment bias that needs to be accounted for.

Table 1: Affiliation by Type of Aging Performing Artist

Source of tie ↓	Recipient of tie		
	Actors	Dancers/ Choreographers	Singers/ Musicians
Actors	.38	-.47	-.17
Dancers/ Choreographers	-.15	.23	-.60
Singers/ Musicians	-.09	-.73	.31

As can be seen in Table 1, homophily estimates for this study indicate that actors are likely to recruit other actors (homophily value: .38), while demonstrating a tendency not to recruit dancers/choreographers (homophily value: -.47), and a small tendency not to recruit singers/musicians (homophily value: -.17). Dancers/choreographers demonstrated a slight tendency not to recruit actors (-.15), a very strong tendency not to recruit musicians/singers (homophily value: -.60), and a small tendency to recruit other dancer/choreographers (homophily value: .23). Singers or musicians demonstrated a very strong tendency not to recruit dancers (homophily value: -.73), a positive tendency to recruit

¹⁹³ Jeffri, *IOA III*.

¹⁹⁴ Francis Galton, *Hereditary Genius: An Inquiry into its Laws and Consequences*, New York: D. Appleton, 1883.

¹⁹⁵ Iguchi et al., “Simultaneous Recruitment of Drug Users and Men Who Have Sex with Men in the United States and Russia Using Respondent-Driven Sampling: Sampling Methods and Implications.”

other singers/musicians (homophily value: .31) and a very small tendency not to recruit actors in proportion to their group size (homophily value: -.10). Thus, while it is not surprising that performing artists tended to recruit others like themselves, it is a little surprising that dancers/choreographers and musician/singers strongly tended not to recruit each other in proportion to their representation in the overall sample.

Table 2: Population Proportion Estimates for Artist Type

Artist Type	Sample Proportion	Estimated Population Proportion (95% CI)	Adjusted Mean Network Size
Actor	.65	.58 (.50-.70)	10.7
Dancer/Choreographer	.19	.30 (.17-.38)	6.7
Singer/Musician	.16	.13 (.07-.20)	9.9

As might be deduced from the homophily values above, there was a tendency to recruit actors in greater proportion than their representation in the greater population of aging performing artists. Thus, aging actors made up 65% of our sample, but we estimate they make up 58% of aging performing artists. Aging singers/musicians were also slightly over-represented in our sample, making up 16% of our sample, but estimated to make up 13% of aging performing artists. On the other hand, dancers/choreographers were under-represented in our sample, making up 19% of our recruited aging performing artists, while estimated to make up 30% of aging performing artists in NYC.

Table 3: Affiliation by Gender of Aging Performing Artists

Source of tie ↓	Recipient of tie	
	Male	Female
Male	.04	-.04
Female	-.04	.04

Examining homophily by gender, it is interesting that men and women recruited each other in relative proportion to their representation in the sample (homophily values ranged from 0.04 to -0.04).

Table 4: Population Proportion Estimates by Gender

Gender	Sample Proportion	Estimated Population Proportion (95% CI)	Adjusted Mean Network Size
Male	.44	.41 (.32-.50)	10.18
Female	.56	.59 (.50-.68)	9.24

As can be seen in Table 4, males made up 44% of our sample, and are estimated to make up 41% of aging performing artists in NYC.

Table 5: Affiliation by Income from Art

Source of tie ↓	Recipient of tie	
	\$0-\$6,999	\$7,000+
\$0-\$6,999	.00	.00
\$7,000+	-.26	.26

Table 6: Affiliation by social class

Source of tie ↓	Recipient of tie	
	Less than Upper Class	Upper Class
Less than Upper Class	-.03	.03
Upper Class	-.08	.08

As shown in Table 5, we did observe mildly elevated homophily values for recruitment bias by those earning at least \$7,000 per year from their art versus those who earned less (homophily = -.26), while those earning at least \$7,000 also demonstrating a positive tendency to recruit others making at least \$7,000 (homophily = 0.26). As can be seen in Table 6, this bias does not appear to relate to differences in self-perceived social class, as homophily scores indicated recruitment for those describing themselves as upper class versus upper middle class or lower was proportional to representation.

Table 7: Affiliation by Educational Level Achieved

Source of tie ↓	Recipient of tie		
	Less than BA degree	BA degree	Masters degree or higher
Less than BA degree	.03	.12	-.30
BA degree	-.04	.06	-.07
Masters degree or higher	-.17	.18	-.19

In general, years of education had a relatively minor impact on recruitment, with the exception that those with less than a BA demonstrated a tendency not to recruit those with a Master’s Degree or higher (homophily $-.30$) and those with Master’s degrees tended not to recruit each other.

Table 8: Affiliation by Career Satisfaction

Source of tie ↓	Recipient of tie	
	Very satisfied–Satisfied	Ambivalent–Disappointed
Very satisfied–Satisfied	.31	-.31
Ambivalent–Disappointed	.06	-.06

Interestingly, those reporting that they were somewhat satisfied, satisfied, or very satisfied with their career, tended not to recruit those reporting they were ambivalent, not very satisfied, or disappointed by their career.

Table 9: Affiliation by Aging Performing Artist Network Size

Source of tie ↓	Recipient of tie	
	0–19 in network	20+ in network
0–19 in network	-.42	.42
20+ in network	-.49	.49

We also reviewed patterns of recruitment bias by size of aging performing artist network. We divided artists into two network size categories of small networks (less than 20 aging performing artists), and larger networks (20+ aging performing artists). Individuals from aging performing artist networks of 19 members or fewer as well as individuals with aging performing artist networks with more than 20 members both demonstrated a strong tendency to recruit individuals with larger aging performing artist networks (homophily of $.42$ and $.49$ respectively), while both groups also demonstrated a strong tendency not to recruit those with small aging performing artist networks (homophily of $-.42$ and $-.49$ respectively).

Over successive waves of RDS recruitment, it is hypothesized that bias introduced by the non-random starting point is rapidly eliminated as the sample expands and diversifies away from the starting point. In general, by the fourth or fifth wave, RDS sample proportions tend to stabilize and are thought to represent (after weighting) proportions in the underlying population.

Figures 2 through 4 show observed cumulative changes in sample proportion over successive waves of recruitment by artist type (Figure 2), race (Figure 3), and gender (Figure 4). As can be seen, cumulative sample proportions stabilized at about wave 4 for all three variables.

Figure 2: NYC Artists by Artist Type

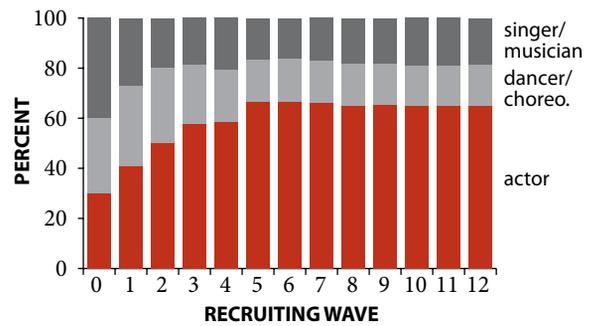


Figure 3: NYC Artists by Race

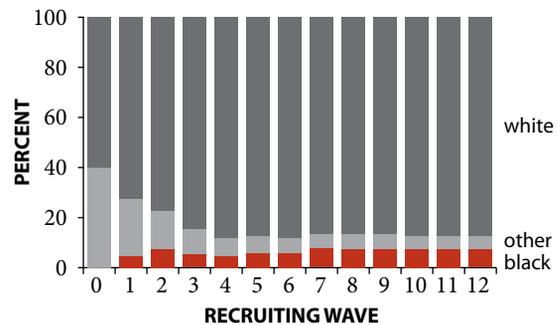
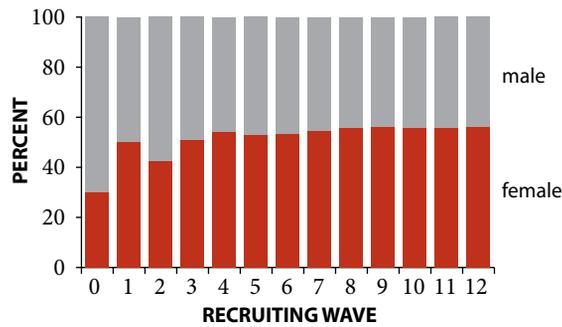


Figure 4: NYC Artists by Gender



These charts provide an indication that our RDS sample developed as expected. Theoretically, group proportions should stabilize in proportion to the underlying population (after weighting) as sampling progresses from wave to wave. The relatively low homophily indexes as well as the relatively rapid sample proportion stabilization are both consistent with RDS assumptions.

Capture-Recapture Estimate of Aging Performing Artists in New York City

Population estimates are estimated from a population of known size, the number of performing artists age 62 or older who are members of the Screen Actor’s Guild (SAG), in combination with a second recapture population of performing artists age 62+. We know that there are 3,765 SAG members age 62+. We also know that a portion of our RDS sample are SAG members. After adjusting for sampling bias, we estimate that the universe of all performing artists age 62+ in New York City is 7,855.

RDS CALCULATIONS FOR NEW YORK CITY AGING PERFORMING ARTISTS

Capture: Number of SAG members 62+ is 3,765

Recapture: The proportion of all New York City performing artists 62+ who are union members is estimated based on the RDS sample using the following formula for P_a , the proportion of union members:

$$P_a = (S_{ba} * N_b) / (S_{ba} * N_b + S_{ab} * N_a)$$

N_a is the adjusted mean network size of union members = 9.882

N_b is the adjusted mean network size of nonunion members = 9.096

S_{ab} is the demographically adjusted proportion of non-union members recruited by union members = .147

S_{ba} is the demographically adjusted proportion of union members recruited by nonunion members = .147

Which yields $P_a = .479$

Therefore, based on the estimate of both the number of SAG members in NYC age 62+ (3,765) and our estimate of the portion of all aging performing artists who are SAG members (.47929), the size of the aging performing artist (age 62+) universe is estimated using the following formula:

$$3,765 / .47929 = 7,855$$

Active NYC SAG members

Age	Members
62–74	2,464
75–85	1,041
Over 85	260

CHAPTER 4 Conclusions and Recommendations

Performing Arts Unions

1. UNIONS NEED TO RECONFIGURE WAYS FOR THEIR MEMBERS TO GET BENEFITS

For the third time there is an attempt to merge Screen Actors Guild(SAG) and the American Federation of Television and Radio Artists (AFTRA). This merger might be the beginning of a merger of all performers' unions which would alleviate the current situation where one performing artist can belong to multiple unions but, if s/he does not have enough work weeks in any SINGLE union, s/he cannot receive health insurance and pension benefits. This is a merger that is long overdue in terms of equity of benefits among artists. Actors' Equity's current statistics report that the average work weeks per working member is only 17. As an example, if a performer belongs to Actors' Equity Association (AEA) , an actor must have at least 12 weeks of covered employment in the previous four quarters (12 months) to qualify for six months of coverage. If an actor works 20 or more weeks in the same period, s/he qualifies for 12 months of coverage. Participants are evaluated for health coverage eligibility four times a year.¹⁹⁶ It is particularly difficult for older working artists: 88% of our NYC artists and 84% of our LA performers worked 20 hours a week or less in their last job. Below are the average work weeks for Actors' Equity Association members 62 and over for 2008.

AEA Average Work Weeks in 2008

	62-74	75-85	Over 85
NYC:	16.3	13.6	7.7
LA:	10.6	10.3	6.5

While a small percentage of 62+ AFTRA members in both NYC and LA (21%; 27%) obtain health coverage, many performers who are members of both SAG and AFTRA obtain these benefits through SAG.

In addition to equity, a benefit of merger is the rationalization of the fragmented structure of the unions in the face of employer consolidation (e.g. NBC and Comcast). This would also stop battles between and among unions over jurisdictional disputes.

2. HELP NEEDED FOR THOSE BETWEEN AGES 55 AND 60

The normal retirement age is 65 for an artist to receive full benefits; early retirement (60-64) reduces one's benefits since they are spread over a longer period of time. Leadership at the Actors Fund which provides many subsidiary benefits to artists, often observes the difficulty for people in the 55-60 (or 55-62/65) age range. Too young for full Social Security and Medicare benefits, and without enough work to qualify for union benefits, they get caught in a no man's land. Perhaps the union could address this reality (which exists for many in the workplace, not just artists.) This is the donut hole that

¹⁹⁶ Actors' Equity Association, "Health Insurance," <http://www.actorsequity.org/Benefits/healthinsurance.asp> (accessed December 29, 2010).

many unions face including CWA/Verizon workers who can retire at 55.

3. MORE SOLIDARITY AMONG UNIONS AND WITH EMPLOYERS

In one of our focus groups, an aging dancer recounted the following tale: she was hired by a major arts institution to dance in the chorus and offered \$50 per performance, well below union minimum. She was existing on \$500 Social Security a month and took the job. Another union member in the focus group berated her for weakening the bargaining power of dancers in general and letting the employer get away with this. Her solution would have been to ask the Deputy Director of the company (all unionized companies have a union member designated as the Deputy) to complain to the union. The aging dancer's response was that, had she done that, the employer simply would have hired a different dancer and that she had to eat.

AFTRA has 32 locals around the country, e.g. NY, Los Angeles, Boston, Phila, DC, etc. SAG contracts with AFTRA for AFTRA to provide representation services for SAG members through the AFTRA local offices in Chicago, Washington DC, San Francisco, Boston, and Atlanta. AEA on the other hand does not have locals but instead has three regions with an additional office in Florida. AEA is a national union with most decisions centralized in a very large Council of 84 members including the eight officers who vote on all decisions. Councillors are elected by the membership and represent actors, chorus and stage managers and all three regions. All of the entertainment unions including SAG and AFTRA have collective bargaining agreements that take local conditions into account. AEA has many different theater contracts; in a few of the Actors' Equity Agreements there is negotiated language that allows for non-professionals to work in an Equity production; however, there is a limit to the number of non-professionals that can be hired. Some people observed that this allows work for members, but (from the union's point of view) may hamper the growth of theatres (which could then provide more work). There is a growing amount of non-union work in digital media and non-union commercial work; however the non-union terms are less than the terms established for union professionals and threaten

to undermine the rates, benefits and protections professional union talent has established.¹⁹⁷

We learned in our study of jazz musicians in 2000¹⁹⁸ that jazz musicians are likely to join a parent local union (such as Local 174-496 in New Orleans), pay dues, and when they go to another local, they pay dues there (Local 802 in NYC), eroding any kind of union solidarity. AFM musicians are required to join and pay annual dues to up to five locals where they commonly work, and are required to pay work dues to each local where they work. They can get a rebate from the national union if they are in excess of two locals. Most scale rates are the result of collective bargaining. Failure to pay can mean termination of membership. So currently, a Local 802 musician pays annual dues and then pays work dues of approximately 3.5% of scale wages. This differs for live performance (3.5%, recording and electronic media (4%) and educational services (2%). Scale wages are the minimum wages agreed to between the employer and the union in a collective bargaining agreement. Local 802 contracts do not prevent musicians from negotiating wages which are higher than the minimum scale. The employer will automatically deduct work dues from an employee's wages once he has signed a Dues Authorization checkoff card and given it to his union representative.¹⁹⁹ This differs from SAG and AFTRA where work dues are paid on a sliding scale.

4. GREATER DIVERSITY

A 2005 report commissioned by SAG suggested advocating for greater diversity in roles for film and television, especially since over half of SAG's membership is over 40.²⁰⁰ The use of "blind" auditions for musicians is a step in this direction as is Actors' Equity Association's efforts towards non-traditional casting. While requirements differ by art form, performers' unions, arts service organizations, arts organizations, arts advocacy organizations and artists should have a coordinated message, both for "above-the-line" ("creative" workers) and "below-the line" ("technical") workers in all the arts. It should also be noted that our surveyed artists

¹⁹⁷ Personal communication with AFTRA, February 26, 2011.

¹⁹⁸ Jeffri, *Changing the Beat: A Study of the Worklife of Jazz Musicians*.

¹⁹⁹ Private email correspondence with AFM, February 26 and 28, 2011.

²⁰⁰ Raynor and Hayward, 8.

grew up in a different era, one which was much more restrictive, and that many improvements have been made since then.

5. BETTER DATA COLLECTION BY UNIONS ON THEIR AGING ARTISTS

Some of the unions have been extremely helpful to this study and carefully follow their members. Other performing arts unions have little to no data on their aging members, and/or on members who leave the union, stop employment or go on honorary withdrawal. Additionally, in most unions the health insurance and pension information is handled by a firm separate from the union (based on the Taft-Hartley Act), often with Trustees from both union representatives and employers. Also, it is difficult to know how many people in a particular sector are in a union since unions deal in absolute numbers; the Bureau of Labor Statistics has a better indication of distribution since it relies on density. Entertainment unions do not have a good handle on density, that is the percentage of entertainers/performers in a given craft who are unionized.

Some of the dilemma is the many different structures and agreements of the different performing arts unions. For example, the AFM does not have a national health plan for musicians, only a national pension plan and a few AFM locals have health and welfare plans. The way locals are involved in the pension plan is either through making contributions on behalf of their employees at the respective local or through collective bargaining agreements that they enter into with various employers in their jurisdiction. They bargain pension contributions into the Collective Bargaining Agreement (CBA) and the employer signs the Trust Indenture Agreement with the Pension Fund and makes contributions into the Fund based on the rates negotiated in the CBA. The pension plan provides for contributions on nationally negotiated contracts (e.g. phonograph recording, TV, film) and from symphony, opera and ballet orchestras with CBAs if such contributions were bargained into the local contract. There may also be single engagement contracts that locals enter into that require pension contributions. Local 802's health plan is only for Local 802 members.²⁰¹

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²⁰¹ Private email correspondence with AFM, February 26, 2011.

In order to put programs in place for older performing artists, it is necessary to have up-to-date accurate information. This might require, in some instances, contact with employers of the past year or several years in order to obtain accurate information. Without it, much of the programming for older artists is likely to be based on soft information and needs that are articulated, but do not necessarily represent the majority.

6. BENCHMARKING EMPLOYMENT EVERY SEVERAL YEARS

Currently performers who join a union are in the union for life, unless they actively and visibly break union rules (and there are differing levels of punishment depending on the union). In SAG and AFTRA, union dues are on a sliding scale that is based on employment income during the past year up to a certain amount. If they are no longer working, artists can take honorary withdrawal and not have to pay dues. If they wish to become active again, their dues payments also become active. There are circumstances such as showcases for members of AEA where performers can work with union sanction and not get the union's minimum pay, but they must go through the union for permission.

Aside from the above practices, there is no benchmark to determine how active performers are except by salaries paid under union jurisdiction, and therefore no practice to request they end their union membership if they are no longer active. Thus, the numbers that represent union performing artists are misleading, since they incorporate not only those actively working in the field, but those who have not worked for many years and who may consider their union dues a sort of "contribution to the field." These numbers include teachers, people who have moved on to other professions, and those who think that someday they might trod the boards or play in the orchestra again. The numbers are also misleading when they declare that x% of union members are not working, since this often means they are not working in employment covered by that particular union, not that they are unemployed. Additionally, the members who belong at a low level, ineligible for benefits, may have expectations from the union even though they are not earning enough to be eligible for benefits.

7. HELPING PERFORMERS UNDERSTAND AVAILABLE SERVICES

While unions attempt to help performers understand available services, most insurance, pension and other official documents are written in a language not easily accessible to the common mind. More unions should give workshops, send pamphlets and emails to help the membership understand benefits that are already in place.

Place for Aging Performing Artists to Congregate and Exchange Ideas

Some of the fields represented in this study have places for older artists to exchange ideas on a regular basis. In dance, Career Transition for Dancers has its Diamond Group and the Actors Fund has the Dancers Resource Group. Screen actors can meet at the Actors Center in Los Angeles (founded in 2008) which offers learning spaces, computers, software for scriptwriting, video and audio editing, a library and a lounge and SAG also has a Silver Artists Group and created a Senior Performers Interview Project aptly called “I just want to work.” Among the Actors Center’s activities was the recent screening of a documentary of actors over 80 in Hollywood called “Troupers.” But for stage and screen actors in New York, there is no collective space where they can meet, except for those who live and work in artists housing like Manhattan Plaza or Westbeth. Eighteen percent of our NYC and 61% of our LA performing artists said one of their major needs is networking connections and 24% in both cities said they needed to strengthen their community of artists.

More Flexible Retirement Benefits for Freelancers

Outside of union jurisdiction, there are performers who freelance in a number of ways and get no benefits for health or pension for their work. This issue is one for the youngest generations just coming into the workforce as well as the older generations, since the “new normal” seems to be a life of multiple and sometimes simultaneous jobs. It is also an issue for the insurance industry and for government policy makers who will have to come

up with solutions for a growing population that often works erratically, sporadically and at multiple jobs.

In addition, for performers who belong to unions, there are sometimes periods when they take time off from their work, with the intention to return. For dancers, this often means time off due to injury or to have a baby. If a dancer is out of union work for a certain period of time, she sometimes ends up being slotted as retired. A deeper understanding of these “hiatus” periods for all performing artists and the relation of this period to their benefit schemes would help performers.

This is true in other professions as well. Many nurses who left employment in nursing did so for a short period of time. About half of RNs who were not working in nursing in 2008 had been out of nursing work for four or fewer years.²⁰² Significantly, reported reasons for not working in nursing were associated with RNs’ age. Among nurses 50+, the main reason for not working in nursing was retirement (54%), 36% percent of RNs 50+ reported that they were not working in nursing due to workplace problems such as burnout, stressful work environment, and poor management.²⁰³

As our research on career transition for dancers shows, many dancers retire from dance in their mid-late 30s even though they expect to dance into their mid-40s.²⁰⁴ In the UK, dancers can take retirement when they stop dancing, not at the (US) social security eligibility age of 62 or 65. Under British Actors Equity Association, dancers are allowed to take their pension benefits as early as age 35 (only contributions made from dance-related earnings qualify). As with athletes, this is a case where the physical capability of professionals has a limited life. In the National Football League (NFL), fully vested players are eligible for their pensions at 55. National Hockey League players can withdraw from their pensions at age 45.²⁰⁵

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²⁰² U.S. Department of Health and Human Services, *The Registered Nurse Population*, 6-3.

²⁰³ *Ibid.*, 6-4-6-5.

²⁰⁴ Baumol, 256.

²⁰⁵ Mark Riddix, “Top Pro Athlete Pension Plans,” *Financial Edge*, <http://financialedge.investopedia.com/financial-edge/0710/Top-Pro-Athlete-Pension-Plans.aspx> (accessed January 7, 2011).

Look at Models from Other Countries for Ideas

In Finland, a program lets independent artists pay pension contributions at a reduced rate by matching artists' contributions to the state pension fund and, for artists over 60, there is an artists' supplementary pension system.²⁰⁶

In Germany, through the Kunstsozialkasse (KSK Artists' Social Insurance Fund), independent artists who prove they are self-employed and earned at least 5,000 Euros a year, qualify for the same degree of protection provided to employees. The KSK covers health insurance and pensions and the artist pays 17.7% of his income into the fund, an amount matched by the Artists' Social Security Department. Of this 17.7%, 10.6% is invested into a pension fund; the remaining 7.1% goes to a separate medical insurance program.²⁰⁷ Austria, Croatia and other countries have some variations on these plans, and recognize the professional status of artists.

Initiate more Intergenerational Efforts

Unless they are performing in the same orchestra, show, ballet or event, older and younger artists do not have ample opportunities to communicate on a regular basis. Arts service organizations, unions and local arts councils might capitalize on the Internet where social networks are climbing for the 65+ set partly due to the fact that they bridge the generational divide.²⁰⁸

Some imagination might allow these agencies to pull the generations together over common interests and share expertise, stories, experiences as well as news of live events, and resources.

Even in earlier studies with an average respondent age of 41, 25% of AEA members had experience as mentors or master artists; 44% as apprentices.²⁰⁹ In this study

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²⁰⁶ Joyce Zemans, "Policies and Programs of Support for Senior Artists" *D'Art Topics in Art Policy* No. 28 (Sydney: International Federation of Arts Councils and Culture Agencies, 2007), 9.

²⁰⁷ Ibid., 6.

²⁰⁸ Mary Madden, "Older Adults and Social Media," Pew Internet, <http://www.pewinternet.org/Reports/2010/Older-Adults-and-Social-Media.aspx> (accessed January 7, 2010).

²⁰⁹ Jeffri, *IOA II*, 3.

with an average age of 73–75, 38% in NYC and 29% in LA have experience as mentors or master artists and 43% (NYC), 33% (LA) as apprentices. In the stagehands' union whole families are known to work together, train each other and work as teams on film, stage and television, perhaps more formal mentorship and apprenticeship programs in the unions (like the old Journeyman's Contract with Actors' Equity Association) would foster intergenerational learning.

For older performing artists, as we noted earlier, 51% of the NYC artists and 38% of the LA artists plan to pass on their legacies through mentoring and 58% (NYC) and 43% (LA) through working with young people.

Use Older Artists to Teach Creative Decision-Making

Our aging performing artists have a wealth of professional experience and have worked as apprentices, mentors and master artists. The intergenerational exchange for visual artists that resulted from our *IOA III Aging* study has shown us the importance of intergenerational vehicles for communication.²¹⁰ While there are workshops for older artists at places like the Actors Fund and some unions on how to do your taxes, your finances, or how to acquire computer skills, one of the most difficult areas for young performers is how to make the appropriate creative decisions over the arc of their careers. Older artists have the experience to speak to this, both from experiences that were fruitful and those that were not.

Policy Reforms for Older Workers

1. POLICY REFORMS ACROSS THE BOARD

A 2009 Urban Institute report suggests the following potential policy reforms that could help older workers:

- Congress changing Medicare secondary payer rules to require the new federal health insurance program "to give primary coverage to workers age 65 and older with employer-sponsored health benefits" (instead of making these workers rely primarily on

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²¹⁰ See www.tc.edu/artcart for a summary of this project.

their employers' insurance), which would "reduce the cost of employing older workers."²¹¹

- Congress eliminating Social Security payroll taxes "for workers beyond the system's full retirement age, since most don't gain much in benefits from those additional contributions"; and
- "Reforming labor laws to promote workplace flexibility" which might keep more older workers employed.²¹²

2. AGING ARTISTS AS A SPECIAL CASE

It is always tricky to demand change for a special interest group. (Our aging visual artists suggested NYC adopt a senior artists policy like the Percent-for-Art program which mandates a certain percentage of art work in city buildings.) The policies with the most chance of success are those that affect all older people, not just artists and we feel, with evidence from both performing and visual artists, that aging artists are a model for their cities and society—in resilience, tenacity, a lifetime of meaningful work into which they put the good news and the bad news. The exception is policies in organizations in the ARTS, and initiatives where older artists are not represented. Two suggestions appear below.

A. Stop Lumping Older Artists in with the Disabled or Departments of Accessibility

While it may be administratively easier, the representation of older artists in our federal arts agency, performing arts unions and other arts-related organizations under departments of "accessibility" or the "disabled" does a disservice to all concerned. When we have separate departments for the aging at all levels of government, it is short-sighted not to engage with them primarily in the areas of their art form and their age. While matters of disability and access may be issues for some of this population, they are not true for all.

B. New York as an Age-Friendly City

In Fall 2008 Mayor Bloomberg and the NYC Council, in cooperation with research by the New York Academy of Medicine, launched the campaign for New York as

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²¹¹ Richard W. Johnson. *Rising Senior Unemployment and the Need to Work at Older Ages*. Washington, D.C.: The Urban Institute, September 2009, 11.

²¹² *Ibid.*, 12.

an Age-Friendly City.²¹³ The only research on aging artists in this report was ours on aging NYC visual artists. Senior Centers, the Department of Cultural Affairs, organizations like the Rubin Museum which have active and effective programs for seniors, should make sure their information is known and disseminated by the people running this campaign. The Alliance for the Arts publishes a *Manhattan Cultural Guide for Seniors* listing discounts to cultural events. For years, Hospital Audiences Inc has produced an access guide to NYC cultural institutions.

Recommendations like better signage, information in many languages and better communication could easily use the skills of some older artists who, as we show, have substantial social networks. An idea we gave the borough arts councils after our visual artists study was to use aging artists in their communities to get the word out (whether for a blood test or an arts event) by hiring a handful of senior artists who speak a variety of languages, paying them an honorarium to act as liaisons to the community through their own social networks.

Different Services for Aging Artists

In addition to some of the laudable work of places like the Actors Fund and the unions, artists' suggestions for their own survival are worth serious note.

1. Resources: Of course, artists need more money, but money is not the only kind of resource they need.
2. Housing: Education on housing laws—"what's illegal"; how to get in touch with public officials; ownership for single/multiple occupancy homes in or near Manhattan; some collateral for the "irregular income" that negatively affects artists with respect to housing and loans. (In the 1970s an organization called The Piano Factory in Boston provided just this collateral needed for artists to become home/loft dwelling owners.)
3. Representation: In NYC, two-thirds of our aging performing artists are their own managers; 44% find it very difficult to obtain or maintain representation. In LA, 23% of the respondents are their own managers, and 29% state that obtaining or maintaining repre-

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²¹³ See Finkelstein, Ruth, Ana Garcia, Julie Netherland, and Jessica Walker. *Toward an Age-Friendly New York City*. New York: The New York Academy of Medicine, 2008.

sentation is very difficult. This can be even more difficult with increasingly technological and bureaucratic requirements to secure auditions and obtain agents who focus primarily on young performers.

4. Documentation for performing arts experiences: one artist suggested enlisting university film departments. There is a need to transfer recordings to new media, photographs and other documents to digital storage.
5. Encourage cultural activity in senior centers. A few years ago, the NYC Council brokered a \$1m relationship between NYC's Department of Aging (DFTA) and the Department of Cultural Affairs(DCA) to provide performances at senior centers in the five boroughs. Many quality events took place, but the program was not continued. In 2009, these two agencies collaborated again on artist residencies in senior centers and 13 sites were identified. The residencies are being handled by several borough arts councils and the Lower Manhattan Cultural Council and, even with the senior centers' strictures (no working at night; sometimes hard to get to, limited artists' resources), it is hoped this relationship will continue and build to include more aging artists in residence. Additional challenges are those posed to the "broker" agencies which have been allocated no money to identify and place artists in senior centers and no stipends for the artists.

Look at Models in the Non-Artist Population

In New York City, ReServe places retired professionals 55+ in part-time positions in nonprofit and city organizations throughout New York and pays them a stipend of ten dollars per hour. While ReServe makes use of the professionals' skills, it is sometimes difficult to categorize the kinds of skills artists can offer.

Experience Core, founded by Columbia University Mailman School of Public Health Dean Linda Fried, uses 55+ volunteers for added instruction for in-school and after-school elementary school students. It is well-known that arts education has been severely curtailed in the public school system in both NYC and LA. An experience corps for older artists would solve this problem, provide real intergenerational programming and make use of older artists' skills, not as volunteers, but with

some payment—30% of our aging NYC performing artists and 40% of our LA aging performing artists (as well as 30% of our NYC aging visual artists) teach.

Look at the Artist over His/Her Lifetime

The findings of the MacArthur Foundation's research on aging affirms that we should be looking at artists through their lifespan:

[I]t's clear many people successfully adapt in ways that allow them to lead full, productive lives into their oldest ages. Such adaptations build on the fact that important abilities, such as perspective, experience, social values, emotional regulation, and wisdom, may all increase with age. As we move ahead, the most productive strategy is not to focus on just one generation, such as the elderly, but to consider the entire society, and the interactions of the generations it includes. Only in this broader context can we consider the essential dynamics of the overall population and identify the key opportunities for meaningful change.²¹⁴

Despite the substantial impact of early life programs (e.g. Head Start) there is accumulating evidence that "interventions spaced across an entire lifetime can have cumulative benefits better than the effects of interventions made in childhood alone."²¹⁵

In our study on career transition for dancers one of our recommendations was that dancer transition should be an integral part of dancer education and training, identified as another natural stage in a dancer's development. In some of our other research we have taken exception to foundations and other funders' targeting monies to "emerging" or "mid-career" artists when there is very little hard evidence to identify what makes someone "emerging" or "mid-career." By benchmarking artists' lives and careers over their lifespans, organizations that support, care for and attend to them will have a much sounder idea of the kinds of services needed at different career points. The MacArthur research attests that "Flexibility in age at retirement, flex time, part-time work, and other forms of workplace consideration have

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²¹⁴ MacArthur Foundation Research Network on an Aging Society, "Facts and Fictions About an Aging America," 19.

²¹⁵ *Ibid.*, 20.

obvious benefits to offer people at many stages in their lifetimes.”²¹⁶ These are considerations for the arts as well.

As important will be information that no one has gathered, to our knowledge—what happens to those artists who leave the field entirely? Do they leave for good? Do they change art forms and return? And are their reasons for leaving subsistence ones like health insurance and a regular paycheck; do the reasons differ due to the physical and emotional requirements of different art forms? With people living longer and fitter lives, it is also likely that the career trajectory of professionals will change to adapt to longer-lived, healthier professionals. How will the arts respond to this?

[I]n today’s and tomorrow’s America older people have a wide array of capacities that are often under-used. We must find ways to use the abilities of older people. Moving forward we will have to create new institutions or revise our thinking about the limits and ranges we’ve set for work, education, housing, civic engagement, and other domains. ²¹⁷

Including the arts.

*“Growing old has to be treated
with a sense of humor.”*

—72-year-old actor, NYC

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²¹⁶ MacArthur Foundation Research Network on an Aging Society. “Policies and Politics for an Aging America,” 25.

²¹⁷ Ibid., 26.

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APPENDIX A Distribution of Responses

Some Notes about the Data Portion of This Report

The data presented here are raw data. Please note that there are a number of questions whose data have not been reported here. Most of these are open-ended, write-in responses. In other cases, responses may not sum to 100% due to multiple answers or rounding.

The data are presented for professional performing artists only; they are presented by the New York City and Los Angeles metro areas both in the aggregate and by discipline. The total number of respondents (n) who answered the questions are not provided in this appendix due to space limitations. For those who might want to study a particular area of this study in greater depth or see the total number of respondents per question, please visit www.cpanda.org.

KEY

valid percentage — 64% 140 — frequency

\$2,229 — mean
\$1,310 — median

Aggregate of all disciplines Actors Dancers & Choreographers Musicians & Singers

Aggr. NYC 🎭 NYC 🎤 NYC 🎵 NYC Aggr. LA 🎭 LA 🎤 LA 🎵 LA

Important Background Information

1. What type of performing artist do you consider yourself primarily?

actor	64%	140	100%	140	0%	0	0%	0	73%	37	100%	37	0%	0	0%	0
dancer	13%	28	0%	0	80%	28	0%	0	6%	3	0%	0	50%	3	0%	0
choreographer	3%	7	0%	0	20%	7	0%	0	6%	3	0%	0	50%	3	0%	0
musician	8%	17	0%	0	0%	0	39%	17	8%	4	0%	0	0%	0	50%	4
singer	12%	27	0%	0	0%	0	61%	27	8%	4	0%	0	0%	0	50%	4
other (specify)	0%	0	0%	0	0%	0	0%	0	0%	0	0%	0	0%	0	0%	0

2. Do you work as another type of artist? If so, which one(s)?

actor	85%	186	97%	138	67%	24	57%	24	24%	10	8%	2	33%	2	67%	6
choreographer	19%	42	8%	11	72%	26	12%	5	17%	7	8%	2	67%	4	11%	1
composer	13%	28	6%	9	6%	2	41%	17	10%	4	0%	0	17%	1	33%	3
conductor	8%	17	1%	2	6%	2	31%	13	5%	2	0%	0	0%	0	22%	2
dancer	41%	92	31%	44	97%	35	31%	13	22%	9	20%	5	50%	3	11%	1
costume designer	13%	28	11%	16	28%	10	5%	2	7%	3	4%	1	33%	2	0%	0
director	44%	97	51%	73	42%	15	21%	9	41%	17	44%	11	33%	2	44%	4
filmmaker	5%	10	6%	8	3%	1	2%	1	10%	4	12%	3	17%	1	0%	0
lighting designer	6%	14	6%	9	3%	1	10%	4	5%	2	4%	1	17%	1	0%	0
librettist	8%	18	7%	10	8%	3	12%	5	0%	0	0%	0	0%	0	0%	0

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musician	23% 51	13% 18	22% 8	60% 25	17% 7	8% 2	33% 2	33% 3
playwright	26% 58	34% 48	11% 4	14% 6	15% 6	20% 5	0% 0	11% 1
set designer	9% 20	11% 15	8% 3	5% 2	7% 3	8% 2	0% 0	11% 1
singer	55% 120	50% 71	50% 18	74% 31	27% 11	24% 6	33% 2	33% 3
visual artist	16% 36	18% 26	19% 7	7% 3	17% 7	24% 6	17% 1	0% 0
other	26% 57	27% 39	22% 8	24% 10	39% 15	38% 10	33% 2	33% 3

3. What is your primary reason for working in the arts?

creative expression	33% 72	33% 47	42% 15	24% 10	30% 13	31% 9	40% 2	25% 2
financial remuneration	2% 5	2% 3	3% 1	2% 1	2% 1	3% 1	0% 0	0% 0
fire in the belly	22% 49	21% 30	19% 7	29% 12	33% 14	24% 7	20% 1	75% 6
personal satisfaction	20% 44	19% 27	19% 7	24% 10	9% 3	10% 3	0% 0	0% 0
remain vital	6% 13	8% 11	3% 1	2% 1	7% 3	10% 3	0% 0	0% 0
stay connected to other artists	1% 3	1% 2	0% 0	2% 1	0% 0	0% 0	0% 0	0% 0
stay connected to the field	2% 5	3% 4	0% 0	2% 1	2% 1	3% 1	0% 0	0% 0
other	14% 30	13% 19	14% 5	14% 6	16% 7	17% 5	40% 2	0% 0

4. Of the occupations listed below, from which did you earn your major income in the last 12 months?

performing artist	39% 85	37% 53	37% 13	48% 19	35% 14	38% 10	0% 0	50% 4
performing arts teacher/instructor	8% 18	6% 9	20% 7	5% 2	15% 6	8% 2	60% 3	13% 1
arts manager or arts administrator	2% 4	1% 2	0% 0	5% 2	3% 1	4% 1	0% 0	0% 0
other art-related occupation (specify)	6% 13	5% 7	11% 4	5% 2	5% 2	4% 1	0% 0	13% 1
non art-related occupation (specify)	17% 36	17% 24	11% 4	20% 8	18% 7	19% 5	20% 1	13% 1
other (specify)	28% 61	31% 47	20% 7	18% 7	25% 9	27% 7	20% 1	13% 1

5. In that occupation, at present, are you:

employed full-time	7% 15	6% 8	9% 3	11% 4	14% 6	17% 5	20% 1	0% 0
employed irregularly	38% 81	43% 61	35% 12	21% 8	31% 13	38% 11	0% 0	25% 2
employed part-time	21% 45	20% 28	18% 6	29% 11	26% 11	17% 5	60% 3	38% 3
unemployed	3% 6	2% 3	9% 3	0% 0	0% 0	0% 0	0% 0	0% 0
retired	10% 21	6% 9	15% 5	18% 7	5% 2	3% 1	0% 0	13% 1
retired and working at your art	12% 26	13% 19	6% 2	13% 5	12% 5	14% 4	0% 0	13% 1
semi-retired	2% 4	3% 4	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0
semi-retired and working at your art	6% 13	6% 9	6% 2	5% 2	10% 4	7% 2	20% 1	13% 1
other (specify)	1% 3	1% 1	3% 1	3% 1	2% 1	3% 1	0% 0	0% 0

6. Do you have a secondary occupation?

yes	39% 82	39% 54	31% 10	44% 18	53% 24	46% 16	75% 3	63% 5
no	61% 128	61% 83	69% 22	56% 23	47% 22	53% 18	25% 1	38% 3

7. If yes, what is it?

_____	—	—	—	—	—	—	—	—
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8. Are you the chief wage earner in your household?

yes	80% 173	86% 121	66% 23	69% 29	88% 43	89% 31	100% 6	75% 6
no	20% 33	14% 19	34% 12	31% 13	12% 6	12% 4	0% 0	25% 2

9. If you do work, do you need to work at more than one job to support your art?

yes	31% 61	28% 37	34% 11	38% 13	36% 17	33% 11	20% 1	63% 5
no	69% 136	72% 94	66% 21	62% 21	64% 30	68% 23	80% 4	38% 3

10. Do you earn money through your art?

yes	74% 160	77% 109	61% 20	76% 31	90% 45	92% 33	100% 5	88% 7
no	26% 55	23% 32	39% 13	24% 10	10% 4	92% 33	100% 5	88% 7

11. If yes, what percentage of this money covers your performing-related costs?

0%	9% 14	10% 10	7% 1	10% 3	5% 2	7% 2	0% 0	0% 0
less than 10%	11% 17	9% 9	13% 2	20% 6	15% 6	14% 4	0% 0	29% 2
11–25%	16% 24	16% 17	13% 2	17% 5	15% 6	14% 4	33% 1	14% 1
26–50%	11% 17	11% 12	27% 4	3% 1	10% 4	14% 4	0% 0	0% 0
51–75%	8% 12	9% 9	13% 2	3% 1	5% 2	0% 0	33% 1	14% 1
76–100%	44% 66	46% 48	27% 4	47% 14	49% 19	52% 15	33% 1	43% 3

12. In your last paid job, approximately how many hours per week did you spend performing (in any medium)?

0–10 hours per week	69% 140	64% 86	69% 22	84% 32	69% 34	63% 22	100% 6	75% 6
10–20 hours per week	19% 39	20% 27	19% 6	16% 6	14% 7	21% 7	0% 0	0% 0
20–30 hours per week	7% 14	10% 14	0% 0	0% 0	12% 6	12% 4	0% 0	25% 2
30–40 hours per week	4% 9	4% 5	13% 4	0% 0	2% 1	3% 1	0% 0	0% 0
over 40 hours per week	2% 3	2% 3	0% 0	0% 0	2% 1	3% 1	0% 0	0% 0

13. In the last year, approximately how many hours per week did you spend on performing-related activities (including rehearsing, looking for work, marketing and promoting your work, etc)?

0–10 hours per week	35% 72	31% 42	36% 12	47% 18	40% 20	38% 13	67% 4	38% 3
10–20 hours per week	30% 62	36% 49	24% 8	13% 5	38% 17	35% 12	33% 2	38% 3
20–30 hours per week	18% 36	17% 23	24% 8	13% 5	15% 7	18% 6	0% 0	13% 1
30–40 hours per week	9% 18	10% 13	6% 2	8% 3	0% 0	0% 0	0% 0	0% 0
over 40 hours per week	8% 17	5% 7	9% 3	18% 7	8% 4	9% 3	0% 0	13% 1

14. In the last year, about how many hours a week did you spend at your non-performing related work?

0–10 hours per week	54% 75	52% 46	50% 11	67% 18	61% 26	54% 15	100% 5	75% 6
10–20 hours per week	19% 26	22% 20	23% 5	4% 1	17% 6	18% 5	0% 0	13% 1
20–30 hours per week	16% 22	17% 15	18% 4	11% 3	10% 4	11% 3	0% 0	13% 1
30–40 hours per week	6% 8	6% 5	5% 1	7% 2	7% 3	11% 3	0% 0	0% 0
over 40 hours per week	5% 7	3% 3	5% 1	11% 3	5% 2	7% 2	0% 0	0% 0

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15. Do you volunteer? (If no, skip to Question 17)

yes	61% 134	61% 87	63% 22	60% 25	72% 35	69% 25	60% 3	78% 7
no	39% 86	39% 56	37% 13	40% 17	28% 15	31% 11	40% 2	22% 2

16. If yes:

in the arts?	35% 47	36% 31	32% 7	36% 9	34% 11	32% 8	33% 1	33% 2
not in the arts?	22% 30	20% 17	23% 5	32% 8	26% 9	28% 7	33% 1	17% 1
in both?	43% 57	45% 39	45% 10	32% 8	40% 14	40% 10	33% 1	50% 3

Education

17. Where did your initial art experiences take place? (As many as apply)

at an arts center	19% 42	19% 27	31% 11	10% 4	14% 7	15% 5	33% 2	0% 0
at camp	13% 28	15% 21	8% 3	10% 4	6% 3	9% 3	0% 0	0% 0
at friends' home	11% 25	11% 15	11% 4	14% 6	0% 0	0% 0	0% 0	0% 0
at home	49% 108	43% 62	58% 21	62% 26	24% 12	18% 6	17% 1	63% 5
at relatives' home	10% 23	8% 11	14% 5	17% 7	0% 0	0% 0	0% 0	0% 0
at religious organization	28% 61	24% 35	8% 3	55% 23	0% 0	0% 0	0% 0	0% 0
at school	73% 162	81% 116	42% 15	74% 31	57% 28	66% 23	33% 2	38% 3
other (specify)	28% 61	20% 29	50% 18	33% 14	14% 7	12% 4	17% 1	25% 2

18. Did these experiences take place in the United States?

yes	94% 204	96% 134	89% 32	90% 38	94% 47	94% 33	100% 6	100% 8
no	6% 13	4% 5	11% 4	10% 4	6% 3	6% 3	0% 0	0% 0

19. What was your exposure to art up to high school? (As many as apply)

none	10% 22	12% 17	6% 2	7% 3	6% 3	9% 3	0% 0	0% 0
a few classes at school	35% 77	35% 49	39% 14	33% 14	33% 15	31% 11	33% 2	29% 2
many classes at school	26% 57	22% 30	31% 11	38% 16	27% 13	24% 8	33% 2	43% 3
visits to theatres, concert halls, dance concerts, performing arts venues, etc	63% 137	61% 85	72% 26	62% 26	67% 32	69% 24	50% 3	71% 5
after school or weekend classes	62% 135	59% 82	81% 29	57% 24	48% 23	44% 15	83% 5	43% 3

20. Please list your highest formal degree.

_____	—	—	—	—	—	—	—	—
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21. Did you receive any technical or professional training in the arts in any of the following areas? (As many as apply)

did not receive technical or professional training	7% 16	10% 14	0% 0	5% 2	13% 6	9% 3	17% 1	25% 2
certificate program in the arts	14% 32	12% 17	25% 9	14% 6	6% 3	9% 3	0% 0	0% 0
conservatory or professional school	52% 115	50% 72	53% 19	57% 24	33% 16	42% 14	33% 2	0% 0
formal degree in the arts	32% 71	30% 43	19% 7	50% 21	25% 12	30% 10	17% 1	13% 1
private teacher(s)	81% 180	76% 108	94% 34	90% 38	71% 34	71% 24	67% 4	75% 6

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22. Please indicate which other educational experiences you have had in preparation for your work in the arts. (As many as apply)

alternative schooling experience	18% 36	18% 24	22% 7	13% 5	20% 9	19% 6	17% 1	29% 2
community-based arts experience	53% 105	57% 74	41% 13	47% 18	40% 18	42% 13	17% 1	57% 4
experience as an apprentice	43% 86	45% 58	31% 10	47% 18	33% 14	22% 7	67% 4	43% 3
experience as a mentor or Master Artist	38% 76	32% 42	47% 15	50% 19	29% 13	23% 7	17% 1	71% 5
experience as a teaching artist	63% 125	53% 69	88% 28	74% 28	44% 20	39% 12	50% 3	71% 5
self-taught	53% 106	58% 76	41% 13	45% 17	47% 21	44% 14	17% 1	86% 6
other (specify)	20% 39	20% 26	19% 6	18% 7	18% 8	19% 6	0% 0	29% 2

23. At what age did you begin training for your art?

_____ years old	15 13	17 16	8 7	12 12	16 16	20 18	7 7	9 10
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24. At what age do you think you became an artist?

_____ years old	24 21	26 22	20 17	20 19	23 19	25 22	18 17	18 18
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25. Did you receive any art-related training in the Metro area?

yes	91% 201	91% 129	94% 34	90% 38	76% 38	78% 28	83% 5	63% 5
no	9% 19	9% 13	6% 2	10% 4	24% 12	22% 8	17% 1	63% 3

26. Did you receive financial assistance under the G.I. Bill?

yes	12% 25	15% 20	0% 0	13% 5	18% 8	17% 6	0% 0	25% 2
no	88% 183	85% 115	100% 33	88% 35	82% 41	82% 29	100% 6	75% 6

27. Did you work as an artist in the WPA?

yes	1% 1	1% 1	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0
no	99% 203	99% 131	100% 34	100% 38	100% 49	100% 35	100% 6	100% 8

Professionalism

28. Of the statements listed below, which do you consider the 3 most important in considering someone to be a professional artist (with choice 1 being the most important)?

28-1. Choice 1

The person makes his/her living as an artist	29% 63	29% 42	28% 10	26% 11	27% 13	23% 8	20% 1	50% 4
The person receives some income from his/her work as an artist	5% 12	6% 9	6% 2	2% 1	8% 3	9% 3	0% 0	0% 0
The person intends to make his/her living as an artist	1% 3	2% 3	0% 0	0% 0	8% 4	6% 2	0% 0	25% 2
The person belongs to an artists' association (discussion groups, artist co-op, etc.)	1% 1	0% 0	3% 1	0% 0	0% 0	0% 0	0% 0	0% 0

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The person belongs to an artists' union or guild	6% 12	7% 10	3% 1	2% 1	6% 3	9% 3	0% 0	0% 0
The person has been formally trained in the arts	5% 11	4% 5	6% 2	10% 4	15% 7	17% 6	20% 1	0% 0
The person is recognized by his/her peers an artist	13% 29	12% 17	6% 2	24% 10	8% 4	11% 4	0% 0	0% 0
The person considers him/herself to be an artist	8% 17	8% 11	14% 5	2% 1	4% 2	6% 2	0% 0	0% 0
The person spends a substantial amount of time working on art	5% 11	4% 6	8% 3	5% 2	4% 2	3% 1	20% 1	0% 0
The person has a special talent	14% 31	14% 20	6% 2	21% 9	6% 4	9% 3	0% 0	13% 1
The person has an inner drive to make art	10% 22	8% 12	19% 7	7% 3	6% 3	3% 1	20% 1	13% 1
The person receives some public recognition for his/her art	3% 7	5% 7	0% 0	0% 0	4% 2	3% 1	20% 1	0% 0
other (specify)	1% 2	1% 1	3% 1	0% 0	2% 1	3% 1	0% 0	0% 0

28-2. Choice 2

The person makes his/her living as an artist	3% 7	3% 4	0% 0	7% 3	0% 0	0% 0	0% 0	0% 0
The person receives some income from his/her work as an artist	11% 24	15% 21	3% 1	5% 2	13% 6	11% 4	40% 2	0% 0
The person intends to make his/her living as an artist	4% 8	4% 6	0% 0	5% 2	4% 2	0% 0	0% 0	25% 2
The person belongs to an artists' association (discussion groups, artist co-op, etc.)	1% 3	2% 3	0% 0	0% 0	2% 1	3% 1	0% 0	0% 0
The person belongs to an artists' union or guild	13% 28	14% 20	17% 6	5% 2	10% 5	14% 5	0% 0	0% 0
The person has been formally trained in the arts	9% 20	8% 11	14% 5	10% 4	10% 5	9% 3	0% 0	25% 2
The person is recognized by his/her peers an artist	14% 31	13% 19	11% 4	20% 8	15% 7	14% 5	20% 1	13% 1
The person considers him/herself to be an artist	5% 10	4% 6	3% 1	7% 3	10% 4	6% 2	20% 1	13% 1
The person spends a substantial amount of time working on art	13% 28	10% 14	28% 10	10% 4	8% 4	9% 3	0% 0	13% 1
The person has a special talent	10% 22	11% 15	14% 5	5% 2	8% 4	9% 3	20% 1	0% 0
The person has an inner drive to make art	12% 27	12% 17	8% 3	17% 7	17% 8	20% 7	0% 0	13% 1
The person receives some public recognition for his/her art	4% 9	4% 5	3% 1	7% 3	2% 2	6% 2	0% 0	0% 0
other (specify)	1% 2	1% 1	0% 0	2% 1	0% 0	0% 0	0% 0	0% 0

28-3. Choice 3

The person makes his/her living as an artist	6% 12	6% 8	6% 2	5% 2	6% 3	6% 2	20% 1	0% 0
The person receives some income from his/her work as an artist	7% 16	7% 10	6% 2	10% 4	2% 2	6% 2	0% 0	0% 0

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The person intends to make his/her living as an artist	3% 7	2% 3	3% 1	7% 3	0% 0	0% 0	0% 0	0% 0
The person belongs to an artists' association (discussion groups, artist co-op, etc.)	2% 5	4% 5	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0
The person belongs to an artists' union or guild	9% 19	10% 14	9% 3	5% 2	11% 5	12% 4	20% 1	0% 0
The person has been formally trained in the arts	10% 21	11% 15	3% 1	12% 5	9% 4	6% 2	20% 1	13% 1
The person is recognized by his/her peers an artist	16% 35	15% 21	11% 4	24% 10	13% 6	12% 4	20% 1	13% 1
The person considers him/herself to be an artist	6% 13	6% 9	6% 2	5% 2	6% 3	3% 1	0% 0	25% 2
The person spends a substantial amount of time working on art	11% 24	11% 15	14% 5	10% 4	11% 5	12% 4	20% 1	0% 0
The person has a special talent	5% 11	4% 6	9% 3	5% 2	19% 9	24% 8	0% 0	13% 1
The person has an inner drive to make art	10% 22	8% 11	23% 8	7% 3	15% 6	9% 3	0% 0	0% 3
The person receives some public recognition for his/her art	14% 30	16% 22	11% 4	10% 4	2% 1	3% 1	0% 0	0% 0
other (specify)	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0

29. Do you consider yourself a professional artist? (If no, skip to Question 31)

yes	92% 202	92% 130	91% 32	95% 40	94% 45	89% 33	75% 3	89% 8
no	7% 16	8% 11	9% 3	5% 2	6% 3	11% 4	25% 1	11% 1

30. If yes, of the statements listed below, which do you consider the 3 most important reasons as they apply to you (with choice 1 being most important)?

30-1. Choice 1

I make my living as an artist	17% 36	10% 14	39% 13	23% 9	13% 6	6% 2	50% 2	25% 2
I receive some income from my work as an artist	13% 26	16% 21	3% 1	10% 4	13% 6	15% 5	25% 1	0% 0
I intend to make my living as an artist	2% 4	2% 3	0% 0	3% 1	2% 2	6% 2	0% 0	0% 0
I belong to an artists' association (discussion group, artists' co-op, etc.)	2% 4	3% 4	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0
I belong to an artists' union or guild	11% 22	14% 19	3% 1	5% 2	13% 6	15% 5	0% 0	13% 1
I have been formally educated in the arts	7% 14	4% 6	9% 3	13% 5	4% 2	6% 2	0% 0	0% 0
I am recognized by my peers an artist	14% 30	13% 18	12% 4	20% 8	13% 6	18% 6	0% 0	0% 0
I consider myself to be an artist	9% 18	10% 13	9% 3	5% 2	9% 4	6% 2	25% 1	13% 1
I spend a substantial amount of time working on art	2% 4	3% 4	0% 0	0% 0	7% 3	6% 2	0% 0	13% 1
I have a special talent	9% 18	10% 13	3% 1	10% 4	7% 4	9% 3	0% 0	13% 1

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I have an inner drive to make art	11% 23	10% 14	18% 6	8% 3	17% 8	18% 6	0% 0	25% 2
I receive some public recognition for my art	3% 6	4% 5	0% 0	3% 1	0% 0	0% 0	0% 0	0% 0
other (specify)	1% 3	1% 1	3% 1	3% 1	2% 1	3% 1	0% 0	0% 0

30-2. Choice 2

I make my living as an artist	4% 8	4% 5	0% 0	8% 3	4% 2	0% 0	0% 0	25% 2
I receive some income from my work as an artist	6% 12	8% 11	0% 0	3% 1	7% 3	9% 3	0% 0	0% 0
I intend to make my living as an artist	2% 5	3% 4	0% 0	3% 1	2% 1	0% 0	0% 0	13% 1
I belong to an artists' association (discussion group, artists' co-op, etc.)	1% 2	1% 1	3% 1	0% 0	2% 1	3% 1	0% 0	0% 0
I belong to an artists' union or guild	17% 34	16% 21	30% 10	8% 3	15% 7	12% 4	50% 2	13% 1
I have been formally educated in the arts	11% 22	8% 11	12% 4	18% 7	7% 3	6% 2	25% 1	0% 0
I am recognized by my peers an artist	16% 33	16% 21	12% 4	21% 8	7% 4	12% 4	0% 0	0% 0
I consider myself to be an artist	10% 20	10% 13	6% 2	13% 5	15% 6	12% 4	25% 0	25% 2
I spend a substantial amount of time working on art	6% 13	6% 8	9% 3	5% 2	20% 9	18% 6	25% 1	25% 2
I have a special talent	13% 26	16% 18	9% 3	13% 5	11% 5	15% 5	0% 0	0% 0
I have an inner drive to make art	8% 17	10% 13	12% 4	0% 0	9% 4	12% 4	0% 0	0% 0
I receive some public recognition for my art	6% 12	5% 6	6% 2	10% 4	2% 1	3% 1	0% 0	0% 0
other (specify)	1% 1	1% 1	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0

30-3. Choice 3

I make my living as an artist	3% 7	4% 5	3% 1	3% 1	2% 1	3% 1	0% 0	0% 0
I receive some income from my work as an artist	10% 20	9% 12	12% 4	10% 4	0% 0	0% 0	0% 0	0% 0
I intend to make my living as an artist	1% 1	1% 1	0% 0	0% 0	2% 1	0% 0	0% 0	13% 1
I belong to an artists' association (discussion group, artists' co-op, etc.)	2% 4	2% 3	3% 1	0% 0	2% 1	3% 1	0% 0	0% 0
I belong to an artists' union or guild	6% 13	9% 12	3% 1	0% 0	9% 4	12% 4	0% 0	0% 0
I have been formally educated in the arts	12% 24	9% 12	18% 6	15% 6	17% 8	18% 6	25% 1	13% 1
I am recognized by my peers an artist	16% 32	17% 22	9% 3	18% 7	11% 5	6% 2	25% 1	25% 2
I consider myself to be an artist	11% 18	5% 15	13% 1	3% 2	15% 6	0% 5	0% 1	25% 0
I spend a substantial amount of time working on art	10% 20	6% 8	21% 7	13% 5	11% 5	12% 4	0% 0	13% 1
I have a special talent	10% 20	10% 13	6% 2	13% 5	9% 4	3% 1	0% 0	38% 3

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I have an inner drive to make art	9% 18	9% 12	9% 3	8% 3	13% 5	15% 5	0% 0	0% 0
I receive some public recognition for my art	12% 25	11% 15	12% 4	15% 6	11% 6	15% 5	25% 1	0% 0
other (specify)	1% 1	1% 1	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0

31. Do you teach? (If no, skip to Question 34)

yes	31% 67	25% 35	50% 17	36% 15	40% 19	29% 10	60% 3	75% 6
no	69% 151	75% 107	50% 17	64% 27	60% 28	71% 24	40% 2	25% 2

32. If yes, what percentage of your total work time do you spend teaching?

_____%	38%	36%	47%	24%	21%	16%	51%	17%
	25%	30%	45%	13%	10%	10%	51%	25%

33. Please select locations where you teach (As many as apply):

arts centers	17% 11	17% 6	18% 3	15% 2	5% 1	10% 1	0% 0	0% 0
performing arts school	26% 17	19% 7	47% 8	15% 2	16% 3	20% 2	0% 0	17% 1
community college / college / university	24% 16	19% 7	35% 6	23% 3	11% 2	0% 0	0% 0	33% 2
elementary or high school	20% 13	19% 7	18% 3	23% 3	21% 4	10% 1	0% 0	50% 3
private lessons	50% 33	44% 16	29% 5	92% 12	63% 12	40% 4	100% 3	83% 5
professional company	12% 8	6% 2	35% 6	0% 0	26% 5	20% 2	0% 0	50% 3
other (specify)	23% 15	22% 8	29% 5	15% 2	42% 8	50% 5	33% 1	33% 2

Health

34. How would you describe your current overall health status?

excellent	29% 64	25% 36	42% 15	31% 13	45% 23	47% 17	33% 2	44% 4
very good	33% 72	37% 53	25% 9	24% 10	25% 12	22% 8	50% 3	11% 1
good	24% 54	26% 37	22% 8	21% 9	18% 10	19% 7	17% 1	22% 2
fair	12% 26	10% 14	6% 2	24% 10	6% 3	9% 3	0% 0	0% 0
poor	2% 5	2% 3	6% 2	0% 0	6% 3	3% 1	0% 0	22% 2

35. Has your health status changed significantly in the last year?

yes	27% 58	28% 39	26% 9	24% 10	32% 17	33% 12	50% 3	25% 2
no	73% 158	72% 100	74% 26	76% 32	68% 33	67% 24	50% 3	75% 6

36. How would you describe the extent of any health problems you have at this time?

no health problems	23% 50	19% 27	28% 10	31% 13	38% 19	40% 14	17% 1	44% 4
moderate health problems	49% 108	55% 78	44% 16	33% 14	42% 22	49% 17	33% 2	33% 3
severe health problems	5% 11	4% 5	3% 1	12% 5	6% 3	3% 1	17% 1	11% 1
chronic health problems	23% 51	23% 32	25% 9	24% 10	14% 6	9% 3	33% 2	11% 1

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37. How have your current physical and/or mental health challenges placed limitations on you in your performing work?

have not affected	50% 104	51% 70	50% 16	49% 19	51% 22	53% 17	0% 0	71% 5
branched out to a different art form	5% 10	4% 6	9% 3	3% 1	4% 2	3% 1	20% 1	0% 0
changed from group to one-person shows/presentations/performances	1% 2	1% 2	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0
emotional/mental difficulties in relation to art work	7% 14	8% 11	6% 2	3% 1	4% 2	3% 1	0% 0	14% 1
limited productivity	25% 52	23% 31	34% 11	26% 10	22% 10	16% 5	60% 3	29% 2
limited time spent on art work	12% 24	11% 15	13% 4	13% 5	16% 7	13% 4	40% 2	14% 1
more isolation	8% 16	7% 9	9% 3	10% 4	11% 5	9% 3	20% 1	14% 1
physical difficulties in relation to art work	27% 57	26% 35	34% 11	28% 11	27% 12	22% 7	80% 4	14% 1
transitioned to another career in the arts	7% 15	7% 9	16% 5	3% 1	2% 1	3% 1	0% 0	0% 0
transitioned to another career not in the arts	2% 4	1% 2	3% 1	3% 1	0% 0	0% 0	0% 0	0% 0
other (specify)	15% 32	16% 22	9% 3	18% 7	7% 3	6% 2	20% 1	0% 0

38. Do your current health problems contribute to the content/direction of your artwork?

yes	20% 43	21% 30	26% 9	10% 4	31% 15	26% 9	67% 4	25% 2
no	47% 100	51% 72	29% 10	44% 18	37% 19	43% 15	17% 1	38% 3
n/a	34% 73	28% 39	44% 15	46% 19	33% 15	31% 11	17% 1	38% 3

39. Have you ever been exposed to occupational hazards in your performing-related work?

yes	56% 123	55% 78	67% 24	50% 21	50% 24	46% 16	100% 5	38% 3
no	44% 97	45% 64	33% 12	50% 21	50% 24	54% 19	0% 0	62% 5

40. If yes, how frequently has this occurred in the last 5 years?

less than 3 times	65% 75	69% 51	43% 10	74% 14	76% 16	86% 12	75% 3	33% 1
more than 3 times	11% 13	14% 10	0% 0	16% 3	5% 1	0% 0	0% 0	33% 1
ongoing condition	24% 28	18% 13	57% 13	11% 2	19% 4	14% 2	25% 1	33% 1

41. Do you have health insurance? (If no, skip to Question 48)

yes	96% 209	96% 133	94% 34	100% 42	94% 47	94% 34	100% 6	88% 7
no	4% 8	4% 6	6% 2	0% 0	6% 3	6% 2	0% 0	12% 1

42. If yes, which type do you have? (As many as apply)

arts union coverage	16% 34	21% 29	9% 3	5% 2	47% 22	55% 18	50% 3	14% 1
non-arts union coverage	11% 23	12% 17	3% 1	12% 5	2% 1	3% 1	0% 0	0% 0
HMO	17% 36	19% 26	6% 2	19% 8	23% 11	26% 9	17% 1	14% 1
PPO	11% 23	11% 15	11% 4	10% 4	6% 4	12% 4	0% 0	0% 0
Disability coverage	3% 7	2% 3	9% 3	2% 1	0% 0	0% 0	0% 0	0% 0
Medicare	84% 180	85% 116	86% 30	81% 34	87% 42	85% 29	100% 6	100% 7
Medicare A	50% 106	54% 73	46% 16	41% 17	50% 24	48% 16	83% 5	43% 3

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Medicare B	40% 85	43% 58	40% 14	31% 13	54% 26	55% 18	67% 4	57% 4
Medicare C	4% 9	5% 7	3% 1	2% 1	2% 1	0% 0	0% 0	14% 1
Medicare D	18% 38	17% 23	20% 7	19% 8	9% 4	6% 2	17% 1	14% 1
Medicaid	4% 9	3% 4	3% 1	10% 4	6% 3	0% 0	33% 2	14% 1
Social Security	52% 111	56% 77	46% 16	43% 18	30% 14	26% 9	33% 2	43% 3
Supplemental Social Security	2% 5	2% 3	0% 0	5% 2	0% 0	0% 0	0% 0	0% 0
other (specify)	45% 95	42% 58	51% 18	45% 19	9% 3	6% 2	0% 0	14% 1

43. If you have Medicare, what insurance did you have before Medicare?

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44. If you have Medicare, do you have a Supplemental Policy?

yes	55% 86	48% 48	64% 16	73% 22	34% 15	30% 9	20% 1	71% 5
no	45% 70	52% 53	36% 9	27% 8	66% 27	70% 21	80% 4	29% 2

45. Do you have long-term care insurance?

yes	24% 51	24% 32	23% 8	28% 11	28% 13	30% 10	17% 1	25% 2
no	76% 159	76% 103	77% 27	72% 29	72% 34	70% 23	83% 5	75% 6

46. Is your current health or medical coverage adequate to your needs as a performing artist?

yes	84% 176	85% 113	74% 26	88% 37	84% 41	86% 30	83% 5	75% 6
no	16% 34	15% 20	26% 9	12% 5	16% 8	14% 5	17% 1	25% 2

47. How was this health insurance coverage obtained?

self	72% 151	75% 100	71% 25	62% 26	44% 20	48% 16	33% 2	33% 2
mate/partner/spouse	9% 19	10% 13	9% 3	7% 3	7% 3	6% 2	17% 1	0% 0
employer	12% 25	12% 16	9% 3	14% 6	9% 4	9% 3	0% 0	17% 1
mate's union or employer	3% 6	1% 2	0% 0	10% 4	2% 1	3% 1	0% 0	0% 0
private company	1% 1	1% 1	0% 0	0% 0	2% 1	3% 1	0% 0	0% 0
your performing arts union (specify)	13% 27	16% 21	9% 3	7% 3	40% 18	42% 14	50% 3	17% 1
your other union (specify)	6% 13	9% 12	3% 1	0% 0	0% 0	0% 0	0% 0	0% 0
arts service organization (specify)	1% 1	0% 0	3% 1	0% 0	0% 0	0% 0	0% 0	0% 0
other (specify)	22% 46	21% 28	23% 8	24% 10	9% 4	3% 1	0% 0	50% 3

48. Do you participate in Artists Access or another system in which artists can barter their services for health care?

yes	1% 2	1% 1	3% 1	0% 0	2% 1	3% 1	0% 0	0% 0
no	99% 211	99% 136	97% 35	100% 40	98% 44	97% 31	100% 6	100% 7

49. What were your approximate out-of-pocket costs for your own healthcare in 2008 (including insurance premiums, co-pays, prescriptions and not including what was covered by insurance)?

under \$5,000	81% 177	82% 115	75% 27	83% 35	92% 44	91% 32	100% 5	88% 7
\$5,001–\$20,000	19% 41	18% 25	25% 9	17% 7	4% 2	3% 1	0% 0	13% 1
\$20,001–\$30,000	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0

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\$30,001–\$50,000	0%	0	0%	0	0%	0	0%	0	2%	1	3%	1	0%	0	0%	0
\$50,001–\$100,000	1%	1	1%	1	0%	0	0%	0	0%	0	0%	0	0%	0	0%	0
over \$100,000 (specify)	0%	0	0%	0	0%	0	0%	0	0%	0	0%	0	0%	0	0%	0

50. Do you have at least one retirement plan? (If no, skip to Question 53)

yes	66%	131	73%	91	62%	21	48%	19	65%	33	74%	26	67%	4	38%	3
no	34%	68	27%	34	38%	13	53%	21	35%	16	26%	9	33%	2	63%	5

51. If yes, how was it obtained?

IRA and/or SEP-IRA	55%	87	51%	57	54%	13	74%	17	26%	9	27%	7	33%	1	33%	1
Keogh	1%	2	2%	2	0%	0	0%	0	0%	0	0%	0	0%	0	0%	0
401(k)	16%	26	13%	14	29%	7	22%	5	23%	7	27%	7	0%	0	0%	0
Roth IRA	6%	10	6%	7	4%	1	9%	2	3%	1	4%	1	0%	0	0%	0
self	6%	10	8%	9	4%	1	0%	0	23%	7	27%	7	0%	0	0%	0
employer	11%	18	14%	16	4%	1	4%	1	19%	6	15%	4	33%	1	33%	1
your performing arts union (specify)	37%	59	43%	48	13%	3	35%	8	42%	13	42%	11	67%	2	0%	0
your other union (specify)	10%	16	14%	15	0%	0	4%	1	0%	0	0%	0	0%	0	0%	0
arts service organization (specify)	1%	1	1%	1	0%	0	0%	0	0%	0	0%	0	0%	0	0%	0
other (specify)	28%	44	29%	32	25%	6	26%	6	6%	2	4%	1	0%	0	33%	1

52. Who pays for this retirement plan? (As many as apply)

self	77%	120	77%	85	70%	16	86%	19	63%	18	74%	17	0%	0	50%	1
mate/partner/spouse	10%	15	9%	10	13%	3	9%	2	4%	1	4%	1	0%	0	0%	0
employer	25%	39	25%	28	35%	8	14%	3	26%	7	22%	5	33%	1	50%	1
mate's union or employer	32%	50	37%	41	13%	3	27%	6	30%	8	26%	6	67%	2	0%	0
private company	8%	13	10%	11	9%	2	0%	0	0%	0	0%	0	0%	0	0%	0
your performing arts union (specify)	1%	1	1%	1	0%	0	0%	0	0%	0	0%	0	0%	0	0%	0
your other union (specify)	7%	11	10%	11	0%	0	0%	0	7%	2	9%	2	0%	0	0%	0
arts service organization (specify)	0%	0	0%	0	0%	0	0%	0	0%	0	0%	0	0%	0	0%	0
other (specify)	0%	0	0%	0	0%	0	0%	0	0%	0	0%	0	0%	0	0%	0

53. In relation to your performing work, do you consider yourself:

retired	13%	29	6%	9	22%	8	29%	12	10%	5	6%	2	33%	2	13%	1
semi-retired	29%	63	27%	38	36%	13	29%	12	33%	16	32%	11	33%	2	38%	3
not retired (If not retired, skip to Question 58)	54%	120	63%	90	39%	14	38%	16	56%	27	62%	21	33%	2	50%	4
other (specify)	4%	9	4%	6	3%	1	5%	2	0%	0	0%	0	0%	0	0%	0

54. If you consider yourself retired:

54a. At what age did you expect to finish your active performing arts career?

___ years	58	52	46	59	60	—	45	75
	65	70	45	65	60	—	45	75

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54b. At what age did you actually finish your active performing arts career?

_____ years	66	65	57	67	41	—	41	—
	70	73	60	70	41	—	41	—

54c. How much time elapsed between when you stopped your performing art and when you began a new career?

less than one year	12%	3	0%	0	0%	0	27%	3	50%	1	0%	0	100%	1	0%	0
1–3 years	4%	1	14%	1	0%	0	0%	0	0%	0	0%	0	0%	0	0%	0
3–5 years	0%	0	0%	0	0%	0	0%	0	0%	0	0%	0	0%	0	0%	0
more than 5 years	4%	1	0%	0	14%	1	0%	0	0%	0	0%	0	0%	0	0%	0
new career began before I stopped my performing art	28%	7	29%	2	43%	3	18%	2	0%	0	0%	0	0%	0	0%	0
haven't begun a new career yet	8%	2	0%	0	14%	1	9%	1	50%	1	100%	1	0%	0	0%	0
I do not plan to begin a new career	44%	11	57%	4	29%	2	45%	5	0%	0	0%	0	0%	0	0%	0
not sure	0%	0	0%	0	0%	0	0%	0	0%	0	0%	0	0%	0	0%	0

55. If you consider yourself retired, was your decision to retire voluntary? (If you do not consider yourself retired, skip to Question 58)

yes	76%	22	78%	7	75%	6	75%	9	43%	3	33%	1	0%	0	100%	2
no	24%	7	22%	2	25%	2	25%	3	57%	4	67%	2	100%	2	0%	0

56. If you consider yourself retired, how long did it take you to get used to retirement?

less than 4 months	46%	13	33%	3	86%	6	33%	4	50%	3	33%	1	100%	1	50%	1
4 to 12 months	4%	1	0%	0	0%	0	8%	1	0%	0	0%	0	0%	0	0%	0
over 1 year	4%	1	11%	1	0%	0	0%	0	17%	1	33%	1	0%	0	0%	0
not yet used to retirement	46%	13	56%	5	14%	1	58%	7	33%	2	33%	1	0%	0	50%	1

57. How was the experience adjusting to retirement?

very difficult	10%	3	10%	1	14%	1	8%	1	33%	2	67%	2	0%	0	0%	0
somewhat difficult	14%	4	10%	1	0%	0	25%	3	0%	0	0%	0	0%	0	0%	0
difficult	7%	2	0%	0	0%	0	17%	2	17%	1	33%	1	0%	0	0%	0
not very difficult	45%	13	70%	7	43%	3	25%	3	17%	1	0%	0	0%	0	50%	1
not difficult at all	24%	7	10%	1	43%	3	25%	3	33%	2	0%	0	100%	1	50%	1

58. If you are semi-retired or do not consider yourself retired, when do you think you will retire?

_____ years old	85	89	93	78	88	89	—	85
	90	95	93	79	85	80	—	85

59. If you do not consider yourself retired, why do you think you will stop working at your performing art? (As many as apply)

contract expires	0%	0	0%	0	0%	0	0%	0	0%	0	0%	0	0%	0	0%	0
desire to move to new career	3%	5	2%	2	4%	1	7%	2	3%	1	0%	0	0%	0	14%	1
feeling too old to continue	13%	25	11%	14	14%	4	24%	7	20%	8	21%	6	25%	1	14%	1
financial difficulties	3%	5	2%	3	4%	1	3%	1	0%	0	0%	0	0%	0	0%	0
health/effect of injuries	29%	55	32%	42	25%	7	21%	6	65%	26	72%	21	50%	2	43%	3
performing art work not likely to be available	10%	19	12%	16	4%	1	7%	2	30%	12	24%	7	75%	3	29%	2

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other (specify)	67% 126	66% 87	64% 18	72% 21	15% 6	17% 5	0% 0	14% 1
don't know	4% 8	5% 7	4% 1	0% 0	10% 4	14% 4	0% 0	0% 0

60. At what age do you think you will stop being active in your performing art?

___ years	87	87	92	79	90	95	—	86
	90	90	90	79	90	95	—	88

61. Are you retired from some other kind of work? (If no, skip to Question 66)

yes	44% 90	47% 64	34% 11	38% 15	41% 20	43% 15	33% 2	38% 3
no	56% 116	53% 71	66% 21	62% 24	59% 29	57% 20	67% 4	62% 5

62. If yes, at what age did you retire?

___ years	63	62	60	67	61	63	73	45
	62	62	63	65	66	68	73	58

63. From what occupation?

_____	—	—	—	—	—	—	—	—
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64. Do you receive retirement benefits from that occupation?

yes	65% 56	73% 44	55% 6	40% 6	58% 11	60% 9	0% 0	67% 2
no	35% 30	27% 16	45% 5	60% 9	42% 8	40% 6	100% 1	33% 1

65. Has your health changed since retirement? (Skip to Question 67)

yes, much worse	13% 11	7% 4	40% 4	19% 3	15% 3	7% 1	50% 1	25% 1
yes, somewhat worse	36% 31	43% 26	10% 1	25% 4	30% 7	36% 5	50% 1	25% 1
the same	44% 38	42% 25	40% 4	56% 9	40% 7	36% 5	0% 0	50% 2
yes, somewhat better	2% 2	2% 1	10% 1	0% 0	10% 2	14% 2	0% 0	0% 0
yes, much better	5% 4	7% 4	0% 0	0% 0	5% 1	7% 1	0% 0	0% 0

66. If you do not consider yourself retired, to what extent would you miss the following if you were to retire?

66a. Artistic self-expression

very much	82% 153	81% 108	81% 21	86% 24	80% 33	80% 24	75% 3	86% 6
somewhat	14% 26	16% 21	12% 3	7% 2	20% 8	20% 6	25% 1	14% 1
not much	3% 6	2% 2	8% 2	7% 2	0% 0	0% 0	0% 0	0% 0
not at all	1% 2	2% 2	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0

66b. Camaraderie / social networks

very much	65% 121	67% 89	65% 17	54% 15	70% 29	76% 22	75% 3	57% 4
somewhat	26% 49	27% 35	15% 4	36% 10	28% 10	21% 6	25% 1	43% 3
not much	4% 8	4% 5	8% 2	4% 1	2% 1	3% 1	0% 0	0% 0
not at all	4% 8	2% 3	12% 3	7% 2	0% 0	0% 0	0% 0	0% 0

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66c. Excitement of the performing arts

very much	75% 141	77% 103	73% 19	68% 19	82% 32	82% 23	75% 3	86% 6
somewhat	17% 32	18% 24	12% 3	18% 5	8% 3	7% 2	25% 1	0% 0
not much	6% 11	3% 4	15% 4	11% 3	8% 3	7% 2	0% 0	14% 1
not at all	2% 3	2% 2	0% 0	4% 1	3% 1	4% 1	0% 0	0% 0

66d. Income

very much	26% 47	26% 34	31% 8	18% 5	46% 19	45% 13	75% 3	50% 3
somewhat	32% 59	29% 38	23% 6	54% 15	28% 10	28% 8	25% 1	17% 1
not much	24% 45	25% 33	31% 8	14% 4	13% 5	17% 5	0% 0	0% 0
not at all	18% 33	19% 25	15% 4	14% 4	13% 5	10% 3	0% 0	33% 2

66e. Self-esteem / social status

very much	40% 73	38% 50	46% 12	41% 11	53% 21	48% 14	50% 2	71% 5
somewhat	30% 56	31% 40	23% 6	37% 10	18% 7	17% 5	25% 1	14% 1
not much	18% 34	18% 23	27% 7	15% 4	8% 3	7% 2	25% 1	0% 0
not at all	11% 21	14% 18	4% 1	7% 2	23% 9	28% 8	0% 0	14% 1

Life Insurance

67. Do you have life insurance? (If no, skip to Question 70)

yes	38% 84	37% 52	31% 11	50% 21	47% 22	46% 16	33% 2	50% 4
no	62% 135	63% 89	69% 25	50% 21	53% 27	54% 19	67% 4	50% 4

68. If yes, how was this life insurance obtained?

self	58% 49	53% 28	55% 6	71% 15	52% 11	56% 9	50% 1	25% 1
mate/partner/spouse	7% 6	6% 3	9% 1	10% 2	0% 0	0% 0	0% 0	0% 0
employer	17% 14	17% 9	18% 2	14% 3	22% 5	25% 4	0% 0	25% 1
mate's union or employer	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0
private company	4% 3	4% 2	0% 0	5% 1	4% 1	6% 1	0% 0	0% 0
your performing arts union (specify)	12% 10	13% 7	0% 0	14% 3	17% 4	19% 3	50% 1	0% 0
your other union (specify)	6% 5	8% 4	9% 1	0% 0	0% 0	0% 0	0% 0	0% 0
arts service organization (specify)	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0
other (specify)	10% 8	8% 4	18% 2	10% 2	13% 3	6% 1	0% 0	50% 2

69. Who pays for this coverage?

self	72% 56	72% 34	55% 6	80% 16	83% 18	81% 13	50% 1	100% 4
mate/partner/spouse	5% 4	4% 2	9% 1	5% 1	4% 1	6% 1	0% 0	0% 0
employer	17% 13	19% 9	18% 2	10% 2	9% 2	6% 1	0% 0	25% 1
mate's union or employer	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0
private company	0% 0	0% 0	0% 0	0% 0	4% 1	6% 1	0% 0	0% 0
your performing arts union (specify)	8% 6	9% 4	0% 0	10% 2	17% 4	19% 3	50% 1	0% 0

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your other union (specify)	4% 3	4% 2	9% 1	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0
arts service organization (specify)	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0
other (specify)	13% 10	13% 6	27% 3	5% 1	0% 0	0% 0	0% 0	0% 0	0% 0

Housing and Location

70. For how many years have you lived in the Metro area of your current primary residence?

under 1 year	1% 3	2% 3	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0
1–4 years	5% 10	5% 7	9% 3	0% 0	4% 2	3% 1	0% 0	13% 1	
5–10 years	8% 17	7% 10	11% 4	7% 3	4% 2	3% 1	17% 1	0% 0	
more than 10 years	86% 190	86% 123	80% 28	93% 39	92% 46	94% 34	83% 5	88% 7	

71. How important is the Metro area to your performing work?

very important	85% 186	88% 125	75% 27	81% 34	80% 39	86% 30	67% 4	63% 5	
somewhat important	9% 20	8% 11	11% 4	12% 5	6% 3	6% 2	0% 0	13% 1	
not very important	6% 13	4% 6	14% 5	5% 2	8% 4	3% 1	33% 2	13% 1	
not important at all	1% 1	0% 0	0% 0	2% 1	6% 3	6% 2	0% 0	13% 1	

72. If you live in an apartment, is it rent controlled or rent stabilized?

yes	69% 122	67% 78	79% 22	69% 22	69% 24	54% 13	100% 5	100% 6	
no	31% 55	33% 39	21% 6	31% 10	31% 11	46% 11	0% 0	0% 0	

73. Do you own a home?

yes	26% 53	17% 23	34% 11	51% 19	46% 23	56% 20	17% 1	25% 2	
no	74% 150	83% 111	66% 21	49% 18	54% 27	44% 16	83% 5	75% 6	

74. Do you own an apartment?

yes	35% 64	37% 43	39% 12	25% 9	4% 1	3% 1	0% 0	0% 0	
no	65% 119	63% 73	61% 19	75% 27	96% 45	97% 32	100% 5	100% 8	

75. Do you own a second home or apartment?

yes	17% 29	11% 12	21% 5	33% 12	10% 5	14% 5	0% 0	0% 0	
no	83% 139	89% 96	79% 19	67% 24	90% 44	86% 30	100% 6	100% 8	

76. What is your approximate combined total monthly payment?

mortgage	\$1,869	\$2,229	\$1,461	\$1,435	\$1,348	\$1,139	\$2,100	\$2,900
	\$1,250	\$1,310	\$129	\$1,200	\$1,500	\$1,400	\$2,100	\$2,900
rental	\$969	\$930	\$755	\$1,311	\$1,094	\$858	\$1,308	\$1,687
	\$850	\$800	\$750	\$990	\$871	\$788	\$822	\$1,270
other	\$1,191	\$1,057	\$784	\$3,100	\$333	\$333	—	—
	\$850	\$800	\$525	\$1,500	\$250	\$250	—	—

77. What is the approximate market value of your primary residence?

\$_____	\$666,922	n/a	n/a	n/a	\$757,458	n/a	n/a	n/a
	\$500,000	n/a	n/a	n/a	\$725,000	n/a	n/a	n/a

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78. What is your current living situation? (As many as apply)

live alone	61% 133	66% 93	54% 19	50% 21	65% 32	69% 24	33% 4	50% 4
live with child	5% 10	6% 9	0% 0	2% 1	2% 1	0% 0	0% 0	13% 1
live with mate/partner/spouse	32% 69	27% 38	31% 11	48% 20	24% 12	23% 8	17% 1	38% 3
live with one or more friends	4% 9	4% 5	9% 3	2% 1	6% 3	6% 2	17% 1	0% 0
other (specify)	3% 6	1% 2	11% 4	0% 0	6% 3	9% 3	0% 0	0% 0

79. Do you live in any of the following? (As many as apply)

I live in a retirement village	0% 0	0% 0	0% 0	0% 0	8% 4	6% 2	17% 1	13% 1
I live in an assisted living facility	1% 1	0% 0	0% 0	3% 1	0% 0	0% 0	0% 0	0% 0
I live in artists' housing	16% 33	19% 27	6% 2	10% 4	0% 0	0% 0	0% 0	0% 0
I live in my own home/apartment	67% 142	69% 97	63% 20	63% 25	88% 43	89% 31	83% 5	88% 7
I live in the home of a friend	1% 3	2% 3	0% 0	0% 0	2% 1	3% 1	0% 0	0% 0
I live in the home of a mate/ partner/spouse	4% 8	3% 4	6% 2	5% 2	4% 2	6% 2	0% 0	0% 0
I live in the home of a relative	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0
none of the above	16% 34	12% 17	28% 9	20% 8	2% 1	3% 1	0% 0	0% 0
other (specify)	5% 11	5% 7	6% 2	5% 2	2% 1	3% 1	0% 0	0% 0

80. How many dependents live in your household? (Include yourself as 1)

_____ dependents	1	1	1	1	1	1	1	1
	1	1	1	1	1	1	1	1

81. How many children live in your household under age 18?

_____ children under 18	0	0	0	0	0	0	0	0
	0	0	0	0	0	0	0	0

82. How many children live in your household over age 18?

_____ children over 18	0	0	0	0	0	0	0	0
	0	0	0	0	0	0	0	0

83. How many grandchildren live in your household under age 18?

_____ grandchildren under 18	0	0	0	0	0	0	0	0
	0	0	0	0	0	0	0	0

84. Do you plan on leaving your current primary residency to move outside of the Metro area within the next 2 years?

yes	7% 15	5% 7	11% 4	10% 4	5% 2	6% 2	0% 0	0% 0
no	93% 206	95% 136	89% 32	90% 38	95% 43	94% 31	100% 5	100% 7

85. If yes, please indicate the reasons why are considering moving.

my artistic employment will require me to relocate	15% 2	0% 0	67% 2	0% 0	0% 0	0% 0	0% 0	0% 0
my non-artistic employment will require me to relocate	0% 0	0% 0	0% 0	0% 0	20% 1	25% 1	0% 0	0% 0
my mate's employment will require me to relocate	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0

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living space will become unavailable	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0
living space will become unaffordable	31% 4	57% 4	0% 0	0% 0	20% 1	25% 1	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0
living space requirement will change	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0
landlord does not want me there	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0
zoning changes will force me to leave	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0
gentrification will require me to leave	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0
my health condition will require me to leave	0% 0	0% 0	0% 0	0% 0	20% 1	25% 1	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0
my mate's health condition will require me to leave	8% 1	0% 0	0% 0	33% 1	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0
I want a different place	23% 3	14% 1	33% 1	33% 1	20% 1	25% 1	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0
no longer eligible for housing	8% 1	0% 0	33% 1	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0
other (specify)	38% 5	43% 3	0% 0	67% 2	40% 1	25% 1	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0

86. Have you been required to move from housing during the last 5 years?

yes	5% 12	6% 9	6% 2	2% 1	6% 3	6% 2	0% 0	14% 1
no	95% 207	94% 133	94% 33	98% 41	94% 45	94% 33	100% 6	86% 6

87. If yes, indicate reason(s) for moving.

my artistic employment required me to relocate	11% 1	17% 1	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0
my non-artistic employment required me to relocate	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0
my mate's employment required me to relocate	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0
living space became unavailable	11% 1	17% 1	0% 0	0% 0	67% 2	100% 2	0% 0	0% 0		
living space became unaffordable	44% 4	50% 3	50% 1	0% 0	0% 0	0% 0	0% 0	0% 0		
living space requirement changed	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0		
landlord did not want me there	22% 2	33% 2	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0		
zoning changes forced me to leave	0% 0	0% 0	0% 0	0% 0	33% 1	0% 0	0% 0	100% 1		
gentrification required me to leave	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0		
my health condition required me to leave	11% 1	17% 1	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0		
my mate's health condition required me to leave	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0		
I wanted a different place	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0		
no longer eligible for housing	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0		
other (specify)	22% 2	0% 0	50% 1	100% 1	0% 0	0% 0	0% 0	0% 0		

88. Of the phrases listed below, what are your most important reasons for staying in this area to live and/or work? (As many as apply)

access to equipment and supplies	21% 45	22% 31	19% 7	18% 7	14% 7	11% 4	17% 1	25% 2
access to management expertise	16% 36	15% 22	19% 7	18% 7	10% 5	9% 3	0% 0	25% 2
affordable living space	53% 117	55% 79	58% 21	43% 17	59% 30	66% 23	50% 3	50% 4

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affordable rehearsal/performance space	18% 40	21% 30	22% 8	5% 2	18% 9	17% 6	17% 1	25% 2
available living space	31% 68	31% 44	42% 15	23% 9	33% 16	34% 12	0% 0	50% 4
available rehearsal/performance space	26% 57	27% 39	39% 14	10% 4	29% 14	29% 10	17% 1	38% 3
cultural activity	88% 192	90% 129	86% 31	80% 32	63% 31	66% 23	33% 2	75% 6
educational opportunities	44% 97	46% 66	53% 19	30% 12	22% 11	29% 10	17% 1	0% 0
environmental quality	21% 47	22% 32	25% 9	15% 6	27% 14	29% 10	17% 1	38% 3
family or personal ties	56% 122	55% 79	58% 21	55% 22	55% 27	54% 19	83% 5	38% 3
good place to perform	57% 124	62% 89	50% 18	43% 17	59% 28	63% 22	17% 1	63% 5
media responsiveness	20% 44	22% 31	22% 8	13% 5	20% 10	23% 8	17% 1	13% 1
medical care	46% 101	48% 68	47% 17	40% 16	27% 13	34% 12	0% 0	13% 1
network of peers	68% 149	71% 102	61% 22	63% 25	53% 26	63% 22	17% 1	38% 3
non arts-related employment	18% 39	20% 28	17% 6	13% 5	12% 6	14% 5	0% 0	13% 1
performing arts opportunities	70% 153	76% 109	64% 23	53% 21	69% 33	80% 28	33% 2	38% 3
support systems for my art	50% 110	51% 73	50% 18	48% 19	45% 22	54% 19	17% 1	25% 2
other (specify)	17% 37	16% 23	22% 8	15% 5	10% 5	11% 4	0% 0	13% 1

89. In your last paid performing job, what was the average time it took you to commute from your residence to the job?

_____ minutes	47	50	39	41	39	38	19	32
	30	30	30	45	60	30	20	20

Working and Making Art

90. If you currently have a steady manager, agent or representative for your performing art work, who is it?

booking agent	20% 35	24% 29	13% 4	8% 2	70% 30	88% 28	33% 1	13% 1
friend	1% 2	2% 2	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0
mate/partner/spouse	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0
personal manager	5% 8	5% 6	3% 1	4% 1	21% 8	25% 8	0% 0	0% 0
relative	1% 1	0% 0	3% 1	0% 0	0% 0	0% 0	0% 0	0% 0
self	66% 116	60% 72	77% 24	80% 20	23% 10	3% 1	67% 2	88% 7
other (specify)	11% 20	13% 16	3% 1	12% 3	9% 4	9% 3	0% 0	13% 1

91. If you have a steady manager, how has s/he helped or hindered your career?

I am my own manager	66% 107	59% 63	83% 25	79% 19	18% 7	4% 1	50% 1	71% 5
helped get me work	31% 50	39% 42	10% 3	21% 5	66% 24	79% 22	0% 0	29% 2
hindered me from getting work	2% 3	2% 2	3% 1	0% 0	0% 0	0% 0	0% 0	0% 0
helped me get media exposure	10% 16	12% 13	0% 0	13% 3	32% 12	39% 11	0% 0	14% 1
hindered me from getting media exposure	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0
helped determine career direction	9% 14	10% 11	7% 2	4% 1	18% 7	25% 7	0% 0	0% 0
hindered career direction	2% 3	2% 2	3% 1	0% 0	0% 0	0% 0	0% 0	0% 0
negotiated contracts/deals	25% 41	32% 34	10% 3	17% 4	55% 21	64% 18	50% 1	29% 2
hindered contracts/deals	0% 0	0% 0	0% 0	0% 0	3% 1	4% 1	0% 0	0% 0

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helped in conflict resolution	7% 11	10% 11	0% 0	0% 0	18% 7	21% 6	0% 0	14% 1
hindered conflict resolution	1% 1	1% 1	0% 0	0% 0	3% 1	0% 0	0% 0	14% 1
helped obtain organizational support	1% 2	1% 1	0% 0	4% 1	5% 2	7% 2	0% 0	0% 0
hindered obtaining organizational support	1% 1	1% 1	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0
helped advise career	13% 21	15% 16	10% 3	8% 2	34% 13	46% 13	0% 0	0% 0
little/no career advice	9% 14	13% 14	0% 0	0% 0	18% 7	25% 7	0% 0	0% 0
helped obtain more money	22% 36	29% 31	10% 3	8% 2	39% 15	50% 14	0% 0	14% 1
hindered obtaining more money	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0

92. Have you changed representation throughout your lifetime?

yes	66% 123	71% 85	53% 17	64% 21	73% 35	77% 27	50% 3	71% 5
no	34% 62	29% 35	47% 15	36% 12	27% 13	23% 8	50% 3	29% 2

93. If yes, how many times?

_____ times	3.5	3.6	3.1	3.9	7	7	1.75	5
	3	3	3	3	5	5	2.5	3

94. How difficult is it for you to obtain or maintain representation (agent/manager) at your age?

I do not wish to obtain or maintain representation	27% 53	13% 17	55% 18	51% 18	18% 8	9% 3	75% 3	29% 2
very difficult	44% 85	54% 68	24% 8	26% 9	29% 13	36% 12	0% 0	14% 1
somewhat difficult	10% 19	13% 16	6% 2	3% 1	13% 6	15% 5	0% 0	14% 1
neutral	10% 19	10% 13	9% 3	9% 3	16% 6	15% 5	0% 0	14% 1
not very difficult	6% 11	6% 7	3% 1	9% 3	7% 3	6% 2	25% 1	0% 0
not at all difficult	4% 8	5% 6	3% 1	3% 1	18% 8	18% 6	0% 0	29% 2

95. Do you perform regularly with a specific group?

yes	31% 67	31% 44	24% 8	38% 15	48% 23	46% 16	0% 0	88% 7
no	69% 148	69% 98	76% 26	62% 24	52% 25	54% 19	100% 5	13% 1

96. Is your current peer group (As many as apply):

local	89% 192	90% 127	92% 33	82% 32	93% 44	94% 32	100% 5	88% 7
regional	25% 54	21% 30	28% 10	36% 14	24% 11	18% 6	20% 1	50% 4
national	27% 57	20% 28	53% 19	26% 10	30% 14	24% 8	40% 2	50% 4
international	15% 32	10% 14	22% 8	26% 10	17% 8	12% 4	0% 0	50% 4

97. In your last paid performing job, approximately how many different performances did you have a month?

_____ performances per month	8	9	8	4	6	7	1	3
	3	4	3	2	1	2	1	2

98. If your performances require you to travel, under what auspices have you performed?

bus-and-truck tours	46% 88	44% 54	39% 13	58% 21	28% 11	28% 7	0% 0	57% 4
clubs/cabarets	40% 77	32% 39	58% 19	53% 19	47% 18	52% 12	60% 2	43% 4
college/university theatres/venues	61% 118	54% 66	70% 23	81% 29	47% 18	44% 11	60% 3	57% 4

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community theatres/venues	52%	101	48%	59	64%	21	58%	21	53%	19	56%	56	20%	20	57%	57
cruise lines	17%	32	14%	17	21%	7	22%	8	11%	4	8%	2	0%	0	29%	2
festivals	44%	85	37%	46	48%	16	64%	23	33%	13	28%	7	40%	2	57%	4
international tours	35%	67	23%	28	58%	19	56%	20	22%	8	16%	4	0%	0	57%	4
national tours	45%	86	34%	42	64%	21	64%	23	50%	19	48%	12	40%	2	71%	5
recording studio	44%	85	37%	46	36%	12	75%	27	39%	15	36%	9	20%	1	71%	5
regional work	63%	121	66%	81	61%	20	56%	20	53%	20	60%	15	20%	1	57%	4
summer stock	57%	109	67%	82	42%	14	36%	13	39%	15	52%	13	20%	1	14%	1
theme parks or fairs	19%	36	14%	17	36%	12	19%	7	17%	6	8%	2	0%	0	57%	4
other (specify)	13%	26	15%	18	15%	5	8%	3	19%	7	20%	5	20%	1	14%	1

99. Do you hold a copyright in some artistic work of your own creation?

yes	35%	76	35%	50	29%	10	39%	16	46%	21	40%	14	60%	3	50%	4
no	62%	134	61%	86	69%	24	59%	24	54%	27	60%	21	40%	2	50%	4
don't know	4%	8	4%	6	3%	1	2%	1	0%	0	0%	0	0%	0	0%	0

100. Have you ever given/sold your copyright?

yes	6%	7	3%	2	7%	1	15%	4	3%	1	4%	1	0%	0	0%	0
no	93%	107	96%	70	93%	14	85%	23	97%	37	96%	25	100%	5	100%	7
don't know	1%	1	1%	1	0%	0	0%	0	0%	0	0%	0	0%	0	0%	0

101. Do you use electronic media in the creation of your work?

yes	42%	88	42%	58	38%	13	43%	17	54%	25	51%	18	60%	3	50%	4
no	58%	124	58%	80	62%	21	57%	23	46%	23	49%	17	40%	2	50%	4

102. Do you regularly use a computer?

yes	82%	180	85%	121	67%	24	85%	35	90%	42	89%	31	80%	4	88%	7
no	18%	39	15%	21	33%	12	15%	6	10%	6	11%	4	20%	1	13%	1

103. Do you use the Internet for your art work?

yes	74%	160	79%	112	62%	21	68%	27	73%	34	74%	25	80%	4	63%	5
no	26%	56	21%	30	38%	13	32%	13	27%	13	26%	9	20%	1	37%	3

104. If yes, how do you use it?

to communicate with people in the industry	92%	151	92%	105	91%	20	93%	26	84%	31	88%	23	50%	2	86%	6
to compose/write/annotate for performances	41%	67	41%	47	41%	9	39%	11	42%	16	35%	9	50%	2	71%	5
to disseminate my own work	52%	86	54%	62	36%	8	57%	16	47%	17	50%	13	0%	0	57%	4
to watch or listen to other work	65%	106	66%	75	50%	11	71%	20	74%	27	69%	18	75%	3	86%	6
to promote my own work	62%	102	65%	74	45%	10	64%	18	69%	25	77%	20	25%	1	57%	4
to do research	88%	145	91%	104	77%	17	86%	24	89%	33	88%	23	100%	4	86%	6
to sell my work	29%	47	26%	30	14%	3	50%	14	45%	16	46%	12	25%	1	43%	3
other	4%	7	4%	4	5%	1	7%	2	8%	3	12%	3	0%	0	0%	0

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105. Have any of your performances or recordings been broadcasted over the Internet?

yes	43%	94	41%	59	42%	15	48%	20	79%	39	83%	29	60%	3	88%	7
no	29%	63	31%	45	25%	9	21%	9	15%	7	14%	5	20%	1	13%	1
don't know	29%	64	27%	39	33%	12	31%	13	6%	2	3%	1	20%	1	0%	0

106. If your work is made available on the Internet and downloaded by others, how do you feel about this? (Select one)

I do not mind	18%	38	15%	21	24%	8	22%	9	32%	12	31%	9	20%	1	29%	2
like the exposure	25%	54	24%	33	12%	4	41%	17	29%	12	28%	8	20%	1	43%	3
object	5%	11	6%	8	3%	1	5%	2	0%	0	0%	0	0%	0	0%	0
think I should be paid	45%	96	49%	68	47%	16	29%	12	24%	11	34%	10	20%	1	0%	0
no opinion	7%	14	6%	8	15%	5	2%	1	15%	6	7%	2	40%	2	29%	2

107. What would you estimate is the annual cost of all art-related expenses, INCLUDING work/rehearsal space, supplies and services, tools and equipment, capital improvements, training/maintaining your art, publicity/marketing, travel/shipping, art-related insurance for the year 2008?

\$0–500	40%	84	39%	54	36%	12	43%	18	34%	16	34%	12	59%	2	25%	2
\$501–2,500	34%	72	38%	52	30%	10	24%	10	28%	12	23%	8	50%	2	25%	2
\$2,501–5,000	17%	35	16%	22	24%	8	12%	5	28%	14	34%	12	0%	0	25%	2
\$5,001–7,500	2%	5	1%	2	0%	0	7%	3	0%	0	0%	0	0%	0	0%	0
\$7,501–10,000	6%	12	4%	6	6%	2	10%	4	4%	2	6%	2	0%	0	0%	0
\$10,001–20,000	1%	3	1%	2	3%	1	0%	0	4%	2	3%	1	0%	0	13%	1
\$20,001–40,000	0%	0	0%	0	0%	0	0%	0	2%	1	0%	0	0%	0	13%	1
more than \$40,000 (specify)	1%	1	0%	0	0%	0	2%	1	0%	0	0%	0	0%	0	0%	0

108. If your relationship to your art has changed throughout the course of your career, how has it changed? (As many as apply)

It has not changed	9%	20	8%	12	6%	2	14%	6	9%	4	9%	3	0%	0	13%	1
I have adopted new techniques in my discipline	40%	89	41%	58	42%	15	38%	16	62%	28	62%	21	60%	3	50%	4
I have found an approach I feel comfortable with	40%	88	38%	54	36%	13	50%	21	57%	27	59%	20	40%	2	63%	5
I have less technical control over my abilities	15%	35	13%	19	28%	10	14%	6	13%	6	9%	3	40%	2	13%	1
I have more technical control over my abilities	35%	79	39%	56	19%	7	38%	16	60%	27	65%	22	40%	2	38%	3
I take a more intuitive approach	40%	90	47%	67	25%	9	33%	14	64%	29	65%	22	40%	2	63%	5
I work across more disciplines	40%	87	36%	52	53%	19	38%	16	57%	26	56%	19	80%	4	38%	3
other (specify)	27%	59	27%	38	22%	8	31%	13	9%	4	9%	3	0%	0	13%	1

109. Does the location of the venue affect your decision to perform within the Metro area?

yes	42%	88	44%	61	47%	14	32%	13	48%	23	49%	17	20%	1	63%	5
no	58%	122	56%	78	53%	16	68%	28	52%	25	51%	18	80%	4	38%	3

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110. If you are involved in the business side of your work, how long have you been doing this?

entire career	60% 129	60% 84	21% 22	56% 23	41% 19	37% 13	50% 3	38% 3
almost entire career	14% 30	15% 21	11% 4	12% 5	8% 4	9% 3	0% 0	13% 1
occasionally	5% 11	5% 7	6% 2	5% 2	4% 3	6% 2	17% 1	0% 0
sporadically	5% 10	4% 6	8% 3	2% 1	16% 8	20% 7	17% 1	0% 0
not involved	15% 33	14% 20	11% 4	22% 9	23% 11	26% 9	0% 0	25% 2
other (specify)	2% 4	1% 2	3% 1	2% 1	8% 4	3% 1	17% 1	25% 2

111. Have you turned down art-related opportunities that were lucrative financially but not artistically fulfilling?

a few times	37% 82	33% 47	53% 19	38% 16	42% 21	43% 15	60% 3	38% 3
on a regular basis	6% 13	4% 5	8% 3	12% 5	2% 1	3% 1	0% 0	0% 0
never	57% 124	63% 89	39% 14	50% 21	56% 26	54% 19	40% 2	63% 5

112. Have you accepted art-related work for financial gain that was not artistically fulfilling?

a few times	53% 115	52% 73	47% 17	60% 25	45% 21	35% 12	80% 4	63% 5
on a regular basis	19% 43	19% 27	22% 8	19% 8	6% 3	9% 3	0% 0	0% 0
never	28% 60	29% 40	31% 11	21% 9	49% 23	56% 19	20% 1	38% 3

113. In total, how many years have you worked in the Metro area as a performer?

_____ years	37	36	37	41	29	26	43	48
	40	40	40	43	32	25	35	48

Work and Rehearsal Space

114. Where does most of your personal preparation for your performing work take place?

at home	85% 177	90% 122	60% 21	89% 34	81% 38	82% 28	60% 3	88% 7
in a concert hall/theatre/venue	16% 33	15% 20	29% 10	8% 3	21% 10	21% 7	40% 2	13% 1
in an educational institution	2% 5	1% 1	9% 3	3% 1	0% 0	0% 0	0% 0	0% 0
someplace else (specify)	23% 49	24% 32	40% 14	8% 3	13% 6	12% 4	20% 1	13% 1

115. Do you own or rent a rehearsal space for your performing art? (If n/a skip to Question 121)

own	2% 4	1% 2	3% 1	3% 1	9% 4	6% 2	20% 1	13% 1
rent	21% 44	15% 21	44% 15	20% 8	15% 7	15% 5	20% 1	13% 1
n/a	75% 157	80% 109	59% 17	78% 31	72% 34	76% 26	60% 3	63% 5
other (specify)	2% 5	3% 4	3% 1	0% 0	4% 2	3% 1	0% 0	13% 1

116. Do you share your primary rehearsal space with others?

yes	58% 54	59% 33	79% 15	33% 6	39% 7	45% 5	0% 0	50% 2
no	42% 39	41% 23	21% 4	67% 12	61% 11	55% 6	100% 3	50% 2

117. If you rent your primary rehearsal space, do you rent on a year-round or as-needed basis?

year-round	9% 4	13% 3	0% 0	13% 1	63% 5	83% 5	0% 0	0% 0
as-needed	91% 43	87% 21	100% 15	87% 7	37% 3	17% 1	100% 1	100% 1

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118. Do you bear the cost of your primary rehearsal space?

yes	50% 37	52% 22	44% 8	54% 7	62% 8	71% 5	33% 1	67% 2
no	21% 15	19% 8	17% 3	31% 4	38% 5	29% 2	67% 2	33% 1
bear partial cost	26% 19	26% 11	33% 6	15% 2	0% 0	0% 0	0% 0	0% 0
other (specify)	3% 2	3% 1	6% 1	0% 0	0% 0	0% 0	0% 0	0% 0

119. How is the building zoned in which your rehearsal space is located?

residential	48% 39	50% 24	24% 4	69% 11	53% 8	50% 4	67% 2	50% 2
commercial	17% 14	17% 8	24% 4	13% 2	40% 6	50% 4	0% 0	50% 2
industrial	1% 1	0% 0	6% 1	0% 0	0% 0	0% 0	0% 0	0% 0
mixed use	20% 16	17% 8	29% 5	19% 3	7% 1	0% 0	33% 1	0% 0
don't know	12% 10	15% 7	18% 3	0% 0	0% 0	0% 0	0% 0	0% 0
other (specify)	1% 1	2% 1	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0

120. What is the approximate monthly operational cost to you of your current primary rehearsal space, including utilities, rent or mortgage, and taxes? (If you share the work space, or if it is combined with your living space, please estimate your portion of the monthly cost for REHEARSAL SPACE ONLY.)

\$0-99	78% 52	82% 32	80% 12	57% 8	45% 5	50% 3	100% 1	25% 1
\$100-199	7% 5	8% 3	13% 2	0% 0	0% 0	0% 0	0% 0	0% 0
\$200-299	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0
\$300-399	6% 4	3% 1	0% 0	21% 3	0% 0	0% 0	0% 0	0% 0
\$400-499	3% 2	3% 1	7% 1	0% 0	9% 1	0% 0	0% 0	25% 1
\$500-599	3% 2	3% 1	0% 0	7% 1	0% 0	0% 0	0% 0	0% 0
\$600-699	0% 0	0% 0	0% 0	0% 0	18% 2	17% 1	0% 0	25% 1
\$700-799	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0
\$800-899	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0
\$900-999	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0
\$1,000-1,499	0% 0	0% 0	0% 0	0% 0	27% 3	33% 2	0% 0	25% 1
\$1,500-2,000	3% 2	3% 1	0% 0	7% 1	0% 0	0% 0	0% 0	0% 0
more than \$2,000 (specify)	1% 1	0% 0	0% 0	7% 1	0% 0	0% 0	0% 0	0% 0

121. Are there specific requirements with regard to your current primary rehearsal space for your art? (As many as apply)

access 24/7	19% 32	23% 26	7% 2	14% 4	56% 20	62% 16	33% 1	43% 3
access to freight elevator	11% 19	11% 12	10% 3	14% 4	3% 1	4% 1	0% 0	0% 0
acoustics	38% 63	33% 37	30% 9	62% 17	25% 9	23% 6	0% 0	43% 3
air conditioning	54% 91	58% 64	30% 9	64% 18	36% 14	38% 10	0% 0	57% 4
barrier-free access	15% 26	19% 21	13% 4	4% 1	14% 5	12% 3	33% 1	14% 1
column-free space	20% 33	15% 17	47% 14	7% 2	14% 5	12% 3	33% 1	14% 1
electrical wiring/amperage	21% 35	19% 21	20% 6	29% 8	19% 7	15% 4	33% 1	29% 2
electronics	20% 34	18% 20	20% 6	29% 8	25% 9	19% 5	33% 1	43% 3
equipment (chairs, music stands, etc)	58% 97	58% 64	43% 13	71% 20	36% 13	35% 9	0% 0	57% 4
health and/or safety issues	45% 75	47% 52	40% 12	39% 11	31% 11	27% 7	33% 1	43% 3
heat	58% 97	57% 63	57% 17	61% 17	39% 15	50% 13	0% 0	29% 2

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high ceilings	14%	24	12%	13	27%	8	11%	3	14%	5	15%	4	0%	0	14%	1
large space	27%	47	25%	28	47%	14	18%	5	19%	7	19%	5	0%	0	29%	2
large windows	15%	25	14%	16	27%	8	4%	1	3%	1	4%	1	0%	0	0%	0
location	58%	98	60%	67	57%	17	50%	14	53%	19	58%	15	0%	0	57%	4
running water	51%	85	49%	54	57%	17	50%	14	44%	15	46%	12	0%	0	43%	3
security	48%	80	49%	54	40%	12	50%	14	25%	9	27%	7	0%	0	29%	2
sound proofing	32%	53	34%	38	14%	4	39%	11	28%	10	27%	7	33%	1	29%	2
special floors	17%	28	10%	11	57%	17	0%	0	14%	5	12%	3	67%	2	0%	0
special light	12%	20	14%	16	10%	3	4%	1	3%	1	4%	1	0%	0	0%	0
storage space	13%	22	13%	14	17%	5	11%	3	14%	5	15%	4	0%	0	14%	1
zoning	4%	7	5%	6	0%	0	4%	1	0%	0	0%	0	0%	0	0%	0
other (specify)	22%	37	21%	23	27%	8	21%	6	3%	1	4%	1	0%	0	0%	0

122. As a performer, approximately how many different rehearsal spaces did you use in the Metro area in 2008?

_____ rehearsal spaces	3	3	5	2	3	2	1	5
	2	2	3	1	2	2	1	2

123. Are there specific requirements with regard to your current primary performing space for your art? (As many as apply)

access 24/7	13%	21	15%	17	7%	2	7%	2	26%	10	40%	10	0%	0	0%	0
access to freight elevator	13%	21	12%	14	15%	4	11%	3	12%	4	8%	2	0%	0	29%	2
acoustics	57%	95	55%	62	48%	13	71%	20	62%	21	56%	14	33%	1	86%	6
air conditioning	63%	105	65%	74	52%	14	62%	17	59%	21	68%	17	0%	0	57%	4
barrier-free access	21%	35	24%	27	15%	4	14%	4	38%	13	40%	10	33%	1	29%	2
column-free space	31%	52	34%	38	41%	11	11%	3	35%	12	36%	9	33%	1	29%	2
electrical wiring/amperage	41%	69	39%	44	59%	16	32%	9	47%	16	40%	10	67%	2	57%	4
electronics	30%	50	31%	35	33%	9	21%	6	32%	11	36%	9	0%	0	29%	2
equipment (chairs, music stands, etc)	61%	101	58%	65	52%	14	79%	22	79%	27	80%	20	67%	2	71%	5
health and/or safety issues	56%	94	59%	66	56%	15	46%	13	47%	17	52%	13	33%	1	43%	3
heat	62%	104	61%	69	67%	18	61%	17	47%	17	56%	14	0%	0	43%	3
high ceilings	17%	29	13%	15	37%	10	14%	4	18%	6	16%	4	33%	1	14%	1
large space	29%	50	27%	31	44%	12	25%	7	32%	11	32%	8	33%	1	29%	2
large windows	7%	11	6%	7	11%	3	4%	1	3%	1	4%	1	0%	0	0%	0
location	62%	104	65%	73	59%	16	54%	15	62%	21	64%	16	0%	0	71%	5
running water	54%	91	57%	64	52%	14	46%	13	53%	18	56%	14	0%	0	57%	4
security	51%	85	51%	58	48%	13	50%	14	47%	17	60%	15	0%	0	29%	2
sound proofing	32%	54	36%	41	15%	4	32%	9	26%	9	32%	8	0%	0	14%	1
special floors	19%	32	11%	12	70%	19	4%	1	18%	6	12%	3	100%	3	0%	0
special light	33%	55	30%	34	48%	13	29%	8	21%	8	20%	5	0%	0	43%	3
storage space	17%	29	20%	23	15%	4	7%	2	18%	6	20%	5	0%	0	14%	1
zoning	6%	10	6%	7	7%	2	4%	1	6%	2	8%	2	0%	0	0%	0
other (specify)	23%	38	19%	22	37%	10	21%	6	0%	0	0%	0	0%	0	0%	0

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Creative Process

Please answer ALL questions related to the PRIMARY art form you designated at the beginning.

124. How has the aging process affected your creative process? (As many as apply)

I have a deeper creative experience	55%	120	63%	88	34%	12	48%	20	52%	23	50%	17	20%	1	71%	5
I have less time to make art	13%	29	14%	19	17%	6	10%	4	9%	4	6%	2	20%	1	14%	1
I have more time to make art	45%	97	50%	70	31%	11	38%	16	54%	25	53%	18	60%	3	57%	4
I no longer perform	14%	31	7%	10	29%	10	26%	11	7%	3	0%	0	60%	3	0%	0
I take fewer risks in my artistic practice	16%	35	16%	22	20%	7	14%	6	20%	9	18%	6	40%	2	14%	1
I take more risks in my artistic practice	48%	104	55%	76	29%	10	43%	18	59%	26	56%	19	40%	2	71%	5
I work in a different part of the industry (specify)	20%	44	19%	27	29%	10	17%	7	24%	11	26%	9	20%	1	14%	1
I work in additional art forms	29%	63	26%	36	37%	13	33%	14	35%	15	35%	12	40%	2	14%	1
other (specify)	27%	58	27%	37	21%	7	33%	14	17%	9	24%	8	20%	1	0%	0

125. Please select the following activities in which you have participated during the past 12 months. (As many as apply)

artist's residency	6%	11	3%	4	10%	3	11%	4	7%	3	9%	3	0%	0	0%	0
community event(s)	34%	67	33%	43	32%	10	38%	14	57%	25	47%	15	50%	2	100%	8
dance, music, theatre, film, TV, or other media	80%	157	83%	107	81%	25	68%	25	93%	40	94%	30	75%	3	88%	7
festivals	18%	36	14%	18	26%	8	27%	10	20%	9	22%	7	0%	0	25%	2
one-person/solo performance(s)	37%	74	33%	43	35%	11	54%	20	34%	15	25%	8	50%	2	63%	5
worked with an ensemble, troupe or company	66%	129	67%	87	65%	20	59%	22	61%	27	63%	20	0%	0	88%	7
worked with a major artist	25%	49	22%	28	23%	7	38%	14	30%	14	34%	11	0%	0	38%	3
worked with my own ensemble, troupe, or company	13%	26	6%	8	23%	7	30%	11	20%	9	16%	5	0%	0	50%	4
other (specify)	9%	18	9%	11	3%	1	16%	6	2%	1	3%	1	0%	0	0%	0

126. Please rank the 3 most important goals you have for the next 5 years as an artist (with choice 1 being the most important).

126a. Choice 1

develop artistic competence	13%	27	14%	19	10%	3	14%	5	11%	4	6%	2	0%	0	25%	2
increase number of performances/work/sales	26%	53	30%	41	10%	3	26%	9	23%	12	26%	9	0%	0	38%	3
increase payment for performances/work	6%	12	7%	10	0%	0	6%	2	13%	6	15%	5	20%	1	0%	0
obtain critical reviews	1%	2	1%	1	3%	1	0%	0	0%	0	0%	0	0%	0	0%	0
participate in production/concert/venue/film/TV	9%	18	9%	13	6%	2	9%	3	17%	8	18%	6	20%	1	13%	1
reach higher level of artistic expression/achievement	20%	41	18%	25	35%	11	14%	5	28%	13	24%	8	60%	3	25%	2
spend more time on my art	10%	20	8%	11	23%	7	6%	2	6%	3	9%	3	0%	0	0%	0

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teaching/mentoring	7% 15	6% 9	6% 2	11% 4	2% 1	3% 1	0% 0	0% 0
win recognition/reward	3% 6	3% 4	0% 0	6% 2	0% 0	0% 0	0% 0	0% 0
other (specify)	5% 11	4% 6	6% 2	9% 3	0% 0	0% 0	0% 0	0% 0

126b. Choice 2

develop artistic competence	6% 11	4% 6	14% 4	3% 1	13% 6	9% 3	60% 3	0% 0
increase number of performances/ work/sales	19% 38	25% 33	0% 0	16% 5	18% 7	16% 5	0% 0	25% 2
increase payment for performances/work	17% 32	19% 26	11% 3	9% 3	9% 4	13% 4	0% 0	0% 0
obtain critical reviews	4% 8	4% 6	0% 0	6% 2	2% 1	3% 1	0% 0	0% 0
participate in production/concert/ venue/film/TV	13% 25	14% 19	7% 2	13% 4	24% 12	28% 9	0% 0	38% 3
reach higher level of artistic expression/achievement	16% 31	13% 17	21% 6	25% 8	9% 4	9% 3	0% 0	13% 1
spend more time on my art	15% 28	13% 17	21% 6	16% 5	16% 7	16% 5	40% 2	0% 0
teaching/mentoring	5% 10	2% 3	21% 6	3% 1	4% 2	0% 0	0% 0	25% 2
win recognition/reward	5% 9	5% 7	0% 0	6% 2	2% 1	3% 1	0% 0	0% 0
other (specify)	1% 2	0% 0	4% 1	3% 1	2% 1	3% 1	0% 0	0% 0

126c. Choice 3

develop artistic competence	3% 5	3% 4	0% 0	3% 1	7% 3	0% 0	40% 2	14% 1
increase number of performances/ work/sales	10% 17	5% 6	25% 6	17% 5	0% 0	0% 0	0% 0	0% 0
increase payment for performances/work	14% 25	15% 18	21% 5	7% 2	18% 8	19% 6	0% 0	29% 2
obtain critical reviews	6% 10	6% 8	4% 1	3% 1	7% 3	9% 3	0% 0	0% 0
participate in production/concert/ venue/film/TV	15% 26	17% 21	8% 2	10% 3	11% 5	13% 4	0% 0	14% 1
reach higher level of artistic expression/achievement	18% 33	23% 29	0% 0	14% 4	20% 8	22% 7	0% 0	14% 1
spend more time on my art	14% 24	13% 16	8% 2	21% 6	11% 6	13% 4	20% 1	14% 1
teaching/mentoring	10% 18	9% 11	13% 3	14% 4	14% 6	9% 3	40% 2	14% 1
win recognition/reward	9% 15	7% 9	17% 4	7% 2	11% 5	9% 5	0% 0	0% 0
other (specify)	2% 4	2% 2	4% 1	3% 1	0% 0	0% 0	0% 0	0% 0

127. Are you still receiving some kind of outside training in your discipline as a performing artist?

yes	36% 80	38% 55	34% 19	15% 6	51% 25	49% 17	67% 4	50% 4
no	64% 138	62% 88	46% 16	85% 34	49% 24	51% 18	33% 2	50% 4

128. If yes, how frequently?

weekly	66% 48	64% 32	78% 14	33% 2	65% 14	56% 9	100% 2	75% 3
monthly	8% 7	8% 4	0% 0	50% 3	26% 6	31% 5	0% 0	25% 1
semi-annually	5% 4	8% 4	0% 0	0% 0	4% 1	6% 1	0% 0	0% 0
annually	1% 1	2% 1	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0
as roles/jobs demand	10% 7	10% 5	11% 2	0% 0	4% 1	6% 1	0% 0	0% 0
other (specify)	10% 7	8% 4	11% 2	17% 1	0% 0	0% 0	0% 0	0% 0

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129. Do you plan to seek additional training in the future?

yes	51%	106	56%	76	61%	20	27%	10	48%	21	53%	17	17%	1	38%	3
no	32%	66	26%	36	30%	10	54%	20	37%	18	28%	9	83%	5	50%	4
not sure	17%	34	18%	24	9%	3	19%	7	15%	7	19%	6	0%	0	13%	1

Income and Earnings

We appreciate the very personal nature of the following questions, and realize that it may be difficult for you to be precise. However, we would like to stress the importance of your answers to our efforts to deal with the work-related, human and social service needs of aging artists. As with all parts of this questionnaire, your answers to these questions will remain confidential, so please answer as fully and as accurately as you can. When we refer to income from performing below, we mean ALL kinds of performing.

130. At what age did your annual income first come primarily from your performing art work? (If never, skip to Question 133)

_____	26	28	20	25	25	29	21	16
	23	25	19	23	24	25	19	20

131. How many years during your life have you received an annual income primarily from your performing art work?

_____ years	27	25	32	30	22	19	32	35
	20	15	32	30	18	11	39	40

132. Do you support yourself entirely as a performing artist now?

yes	25%	52	20%	27	32%	11	34%	14	27%	12	22%	7	17%	1	57%	4
no	75%	155	80%	105	68%	23	67%	27	73%	33	78%	25	83%	5	43%	3

133. Do you work in the profit and or non-profit sectors?

profit	20%	38	23%	30	10%	3	14%	5	32%	15	35%	11	40%	2	25%	2
non-profit	20%	38	14%	18	31%	9	31%	11	18%	8	13%	4	20%	1	38%	3
both	60%	116	63%	80	59%	17	54%	19	50%	21	52%	16	40%	2	38%	3

134. Approximately what percentage of your income from performing in 2008 was from each sector?

profit _____%	68%	74%	43%	57%	64%	64%	83%	43%
	80%	90%	45%	50%	75%	75%	100%	50%
non-profit _____%	68%	52%	80%	80%	44%	34%	75%	68%
	60%	50%	80%	80%	34%	25%	75%	75%

135. If you performed at non-performing arts events in the last 12 months, what kind have they been?

bar mitzvahs	4%	6	3%	3	9%	2	3%	1	0%	0	0%	0	0%	0	0%	0
cabaret/club	24%	39	21%	22	26%	6	31%	11	20%	7	16%	4	33%	1	29%	2
café/restaurant	19%	31	14%	14	26%	6	31%	11	23%	8	12%	3	33%	1	57%	4
celebrations	28%	45	24%	25	35%	8	33%	12	29%	10	16%	4	0%	0	86%	6
church events	33%	54	27%	28	9%	2	67%	24	34%	12	28%	7	0%	0	71%	5
educational workshops	26%	43	24%	25	30%	7	31%	11	26%	9	24%	6	33%	1	29%	2
family events	19%	30	17%	18	17%	4	22%	8	20%	7	16%	4	0%	0	43%	3

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funerals	11%	18	7%	7	5%	2	29%	9	20%	7	16%	4	0%	0	43%	3
industrials	12%	20	16%	16	9%	2	6%	2	26%	9	24%	6	0%	0	43%	3
one-person show(s)	21%	34	19%	20	22%	5	25%	9	29%	10	20%	5	33%	1	57%	4
parties	26%	42	26%	27	22%	5	28%	10	29%	10	16%	4	0%	0	86%	6
private functions (benefits, corporate)	27%	43	22%	23	20%	7	36%	13	31%	11	20%	5	33%	1	71%	5
promotional events/showcases	22%	36	24%	25	17%	4	19%	7	43%	15	40%	10	67%	1	43%	3
quinceañeras	0%	0	0%	0	0%	0	0%	0	6%	2	4%	1	0%	0	14%	1
weddings	9%	14	3%	3	9%	2	25%	9	6%	2	4%	1	0%	0	14%	1
did not perform	11%	18	11%	11	17%	4	8%	3	26%	9	28%	7	33%	1	14%	1
other (specify)	18%	29	18%	19	22%	5	14%	5	0%	0	0%	0	0%	0	0%	0

136. Please check the category that indicates your total gross household income for 2008:

\$7,001–\$12,000	6%	13	6%	8	6%	2	8%	3	4%	2	6%	2	0%	0	0%	0
\$12,001–\$20,000	14%	29	16%	21	21%	7	3%	1	19%	9	12%	4	50%	3	25%	2
\$20,001–\$40,000	32%	65	34%	46	35%	12	19%	7	32%	14	33%	11	33%	2	13%	1
\$40,001–\$60,000	20%	41	21%	28	18%	6	19%	7	13%	7	15%	5	0%	0	25%	2
\$60,001–\$75,000	9%	18	6%	8	6%	2	22%	8	6%	3	6%	2	0%	0	13%	1
\$75,001–\$100,000	9%	19	7%	10	6%	2	19%	7	17%	8	21%	7	17%	1	0%	0
\$100,001–\$150,000	8%	17	8%	11	6%	2	11%	4	4%	2	3%	1	0%	0	13%	1
\$150,001–\$300,000	1%	2	1%	2	0%	0	0%	0	4%	2	3%	1	0%	0	13%	1
more than \$300,000 (specify)	1%	1	0%	0	3%	1	0%	0	0%	0	0%	0	0%	0	0%	0

137. What percentage of your total household income did you earn from performing in 2008?

_____%	16%	16%	14%	22%	24%	22%	24%	31%
	5%	10%	2%	10%	15%	15%	10%	18%

138. What percentage of your household income was from Social Security benefits?

_____%	33%	31%	42%	29%	42%	40%	59%	36%
	33%	30%	43%	25%	50%	50%	61%	28%

139. Please check the category that indicates your total gross individual income from work as a performing artist for 2008 (not including teaching).

\$0–\$500	40%	79	37%	49	47%	14	42%	16	22%	9	21%	7	25%	1	13%	1
\$501–\$3,000	20%	39	21%	28	20%	6	13%	5	29%	14	24%	8	50%	2	50%	4
\$3,001–\$7,000	15%	29	18%	24	7%	2	8%	3	20%	9	24%	8	0%	0	13%	1
\$7,001–\$12,000	10%	19	9%	12	13%	4	8%	3	11%	5	15%	5	0%	0	0%	0
\$12,001–\$20,000	8%	16	6%	8	10%	3	13%	5	2%	1	0%	0	0%	0	13%	1
\$20,001–\$40,000	7%	13	7%	9	0%	0	11%	4	11%	5	12%	4	25%	1	0%	0
\$40,001–\$60,000	1%	1	1%	1	0%	0	0%	0	2%	1	3%	1	0%	0	0%	0
\$60,001–\$75,000	1%	1	0%	0	0%	0	3%	1	0%	0	0%	0	0%	0	0%	0
\$75,001–\$100,000	0%	0	0%	0	0%	0	0%	0	2%	1	0%	0	0%	0	13%	1
\$100,001–\$300,000	1%	1	1%	1	0%	0	0%	0	0%	0	0%	0	0%	0	0%	0
more than \$300,000	1%	2	0%	0	3%	1	3%	1	0%	0	0%	0	0%	0	0%	0

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140. Of the above amount, approximately how much was from grants and/or awards?

\$ _____	\$13 \$0	\$4 \$0	\$13 \$0	\$53 \$0	\$14 \$0	\$21 \$0	\$0 \$0	\$0 \$0
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141. Of the above amount, approximately how much was from royalties or residuals?

\$ _____	\$1,094 \$0	\$1,386 \$0	\$42 \$0	\$910 \$0	\$1,749 \$100	\$2,227 \$250	\$20 \$0	\$271 \$24
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142. What percentage of your total gross individual income was from Social Security benefits?

_____ %	35% 30%	33% 30%	63% 50%	30% 25%	42% 50%	46% 50%	54% 61%	38% 28%
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143. Please indicate which of the following were other sources of income for you in 2008. (As many as apply)

bartering	3% 7	2% 3	7% 2	5% 2	6% 3	3% 1	17% 1	13% 1
inheritance	11% 23	13% 17	10% 3	8% 3	4% 2	6% 2	0% 0	0% 0
money off the books	20% 40	17% 23	23% 7	27% 10	19% 9	15% 5	17% 1	38% 3
other investments	49% 99	51% 69	33% 10	54% 20	38% 18	44% 15	17% 1	25% 2
real estate sale or rental income	11% 22	10% 13	13% 4	14% 5	13% 6	15% 5	0% 0	13% 1
retirement plan	38% 76	41% 55	40% 12	24% 9	35% 18	47% 16	17% 1	13% 1
Social Security	85% 172	85% 115	87% 26	84% 31	92% 44	91% 31	83% 5	100% 8
stocks and bonds (interest, dividends, sale)	40% 81	40% 54	20% 6	57% 21	44% 22	56% 19	17% 1	25% 2
Supplemental Social Security	1% 2	1% 2	0% 0	0% 0	2% 1	3% 1	0% 0	0% 0
unemployment insurance	12% 25	14% 19	10% 3	8% 3	15% 7	18% 6	17% 1	0% 0
union pensions	46% 92	53% 72	33% 10	27% 10	52% 25	56% 19	50% 3	38% 3
welfare	0% 0	0% 0	0% 0	0% 0	2% 1	0% 0	17% 1	0% 0
other (specify)	10% 21	10% 14	10% 3	11% 4	8% 3	6% 2	17% 1	0% 0

144. If you receive income from performers' union pensions, from which unions and how much do you receive a month from each?

AEA	69% 56	71% 44	80% 8	44% 4	26% 6	26% 5	50% 1	0% 0
AEA \$ _____	\$518 \$424	\$547 \$451	\$509 \$300	\$319 \$280	\$506 \$363	\$503 \$282	\$520 \$520	— —
AFM	6% 5	2% 1	0% 0	44% 4	13% 3	0% 0	0% 0	100% 3
AFM \$ _____	\$1,288 \$1,250	\$1,200 \$1,200	— —	\$1,317 \$1,300	\$604 \$500	— —	— —	\$604 \$500
AFTRA	14% 11	13% 8	10% 1	22% 2	38% 9	35% 7	100% 2	0% 0
AFTRA \$ _____	\$449 \$150	\$694 \$156	\$200 \$200	\$137 \$137	\$366 \$165	\$125 \$125	\$228 \$228	— —
AGMA	1% 1	0% 0	10% 1	0% 0	0% 0	0% 0	0% 0	0% 0
AGMA \$ _____	— —	— —	— —	— —	— —	— —	— —	— —
AGVA	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0
AGVA \$ _____	— —	— —	— —	— —	— —	— —	— —	— —

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DGA	1% 1	0% 0	10% 1	0% 0	0% 0	0% 0	0% 0	0% 0
DGA \$ _____	— —							
SAG	38% 31	44% 27	20% 2	22% 2	79% 20	85% 17	100% 2	33% 1
SAG \$ _____	\$638 \$360	\$696 \$355	\$365 \$365	\$404 \$404	\$710 \$425	\$826 \$645	\$262 \$262	\$235 \$235
SEG	1% 1	2% 1	0% 0	0% 0	4% 1	5% 1	0% 0	0% 0
SEG \$ _____	\$224 \$224	\$224 \$224	— —	— —	— —	— —	— —	— —
SDC	0% 0	0% 0	0% 0	0% 0	4% 1	5% 1	0% 0	0% 0
SDC \$ _____	— —							
other performer's union (specify)	6% 5	5% 3	20% 2	0% 0	22% 5	20% 4	50% 1	0% 0
other performers union \$ _____	\$516 \$700	\$627 \$500	\$200 \$200	— —	\$117 \$357	\$73 \$73	\$163 \$163	— —
other performer's union (specify)	0% 0	0% 0	0% 0	0% 0	4% 1	5% 1	0% 0	0% 0
other performers union \$ _____	— —							
other performer's union (specify)	0% 0	0% 0	0% 0	0% 0	4% 1	5% 1	0% 0	0% 0

145. If you are collecting a pension from 1 or more performers' unions, did you take your pension early?

yes	43% 37	45% 30	50% 5	20% 2	50% 13	45% 9	50% 2	67% 2
no	57% 50	55% 37	50% 5	80% 8	50% 14	55% 11	50% 2	33% 1

146. Approximately how much did you earn off the books in 2008?

\$ _____	\$1,287 \$0	\$833 \$0	\$556 \$0	\$3,906 \$500	\$417 \$0	\$505 \$0	\$250 \$0	\$280 \$0
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147. Do you have any savings (stocks, bonds, cash, etc)?

yes	89% 183	86% 116	91% 30	97% 37	89% 41	91% 29	83% 5	88% 7
no	11% 23	14% 19	9% 3	3% 1	11% 5	9% 3	17% 1	13% 1

148. If yes, approximately how much do you have?

\$0–\$500	8% 15	9% 11	4% 1	9% 3	14% 6	3% 1	50% 2	38% 3
\$501–\$3,000	7% 12	5% 6	11% 3	9% 3	9% 4	10% 3	0% 0	13% 1
\$3,001–\$7,000	6% 12	7% 8	7% 2	6% 2	7% 3	10% 3	0% 0	0% 0
\$7,001–\$12,000	3% 5	2% 3	4% 1	3% 1	7% 3	6% 2	25% 1	0% 0
\$12,001–\$20,000	5% 9	4% 5	11% 3	3% 1	7% 3	3% 1	25% 1	13% 1
\$20,001–\$40,000	9% 17	12% 15	7% 2	0% 0	2% 1	3% 1	0% 0	0% 0
\$40,001–\$60,000	4% 8	5% 6	7% 2	0% 0	14% 6	16% 5	0% 0	13% 1
\$60,001–\$75,000	5% 9	5% 6	7% 2	3% 1	0% 0	0% 0	0% 0	0% 0
\$75,001–\$100,000	6% 10	6% 7	7% 2	3% 1	30% 1	3% 1	0% 0	0% 0
more than \$100,000 (specify)	43% 78	42% 51	26% 7	61% 20	30% 12	32% 10	0% 0	25% 2

Aggr. NYC	 NYC	 NYC	 NYC	Aggr. LA	 LA	 LA	 LA
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149. Do you feel this amount is adequate?

yes	50% 97	47% 61	52% 15	58% 21	42% 20	51% 18	20% 1	13% 1
no	50% 97	53% 68	48% 14	42% 15	58% 28	49% 17	80% 4	88% 7

150. Does your household own a car?

yes	28% 59	22% 30	24% 8	53% 21	90% 44	91% 32	83% 5	88% 7
no	72% 153	78% 108	76% 26	47% 19	10% 5	9% 3	17% 1	13% 1

151. If yes, how many?

one	76% 44	83% 24	71% 5	68% 15	77% 34	75% 24	80% 4	86% 6
more than one	24% 14	17% 5	29% 2	32% 7	23% 10	25% 8	20% 1	14% 1

152. Do you have any financial assets?

yes	71% 137	72% 89	61% 20	76% 28	73% 35	77% 27	80% 4	50% 4
no	29% 56	28% 34	39% 13	24% 9	27% 13	23% 8	20% 1	50% 4

153. If yes, what type do you have?

_____	—	—	—	—	—	—	—	—
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154. Please list the percentages of household expenditures in 2008 for each of the following:

food	22% 20%	21% 20%	25% 20%	23% 20%	20% 20%	21% 20%	25% 30%	17% 15%
healthcare	11% 10%	10% 10%	15% 13%	10% 10%	9% 5%	8% 5%	5% 5%	14% 10%
housing	38% 33%	38% 33%	34% 33%	42% 40%	41% 40%	39% 38%	48% 60%	44% 50%
personal insurance and pensions	3% 0%	3% 0%	4% 0%	2% 0%	3% 1%	3% 0%	0% 0%	5% 5%
transportation	7% 5%	7% 5%	7% 5%	7% 5%	14% 10%	15% 15%	8% 8%	14% 8%
work and/or rehearsal space for your art	7% 0%	7% 5%	2% 0%	2% 0%	1% 0%	1% 0%	0% 0%	2% 0%
other (specify)	14% 10%	18% 16%	6% 6%	11% 10%	16% 10%	16% 15%	55% 55%	4% 5%

155. During the last 12 months did you have enough money to live on?

yes	91% 200	92% 131	89% 31	90% 38	86% 42	83% 29	83% 5	100% 8
no	9% 20	8% 12	11% 4	10% 4	14% 7	17% 6	17% 1	0% 0

156. How would you describe yourself economically?

upper class	3% 6	4% 5	0% 0	2% 1	2% 1	3% 1	0% 0	0% 0
upper middle class	10% 22	10% 14	9% 3	12% 5	23% 11	26% 9	20% 1	13% 1
middle class	43% 93	40% 56	35% 12	60% 25	28% 13	26% 9	0% 0	50% 4
lower middle class	17% 37	19% 27	18% 6	10% 4	21% 10	26% 8	40% 2	0% 0
working class	14% 30	15% 21	15% 5	10% 4	6% 4	9% 3	0% 0	13% 1
lower class	13% 28	12% 17	24% 8	7% 3	17% 8	12% 4	40% 2	25% 2

Aggr. NYC	 NYC	 NYC	 NYC	Aggr. LA	 LA	 LA	 LA
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Community

157. Have you voted in the last two years in the following?

157a. Federal elections

yes	93% 205	97% 138	86% 30	88% 37	94% 45	94% 33	80% 4	100% 8
no	7% 15	4% 5	14% 5	12% 5	6% 3	6% 2	20% 1	0% 0

157b. State elections

yes	92% 197	95% 135	82% 28	85% 34	90% 44	91% 32	80% 4	100% 8
no	8% 19	5% 7	18% 6	15% 6	10% 4	9% 3	20% 1	0% 0

157c. Local elections

yes	91% 195	94% 134	83% 29	82% 32	85% 42	86% 30	80% 4	100% 8
no	9% 21	6% 8	17% 6	18% 7	15% 6	14% 5	20% 1	0% 0

158. If you are registered in a political party, in which one are you registered?

Democrat	80% 168	82% 116	84% 27	69% 25	60% 26	56% 18	75% 3	71% 5
Republican	6% 13	7% 10	3% 1	6% 2	23% 10	28% 9	0% 0	14% 1
Independent	9% 18	6% 8	6% 2	22% 8	16% 7	16% 5	25% 1	14% 1
other (specify)	5% 10	5% 7	6% 2	3% 1	0% 0	0% 0	0% 0	0% 0

159. Which of the following have you engaged in during the last 2 years?

been active in advocacy organizations	35% 65	32% 44	35% 9	36% 12	23% 9	22% 6	0% 0	43% 3
demonstrated for or against an issue	28% 52	30% 37	31% 8	21% 7	20% 8	19% 5	20% 1	29% 2
donated my performing services	32% 59	30% 37	38% 10	36% 12	30% 12	30% 8	20% 1	43% 3
given public testimonies	9% 16	10% 12	4% 1	9% 3	8% 3	4% 1	20% 1	14% 1
lobbied for or against an issue	33% 61	37% 46	31% 8	21% 7	20% 8	22% 6	20% 1	14% 1
met with legislators or public officials	29% 53	30% 38	31% 8	21% 7	18% 6	22% 6	0% 0	0% 0
performed community service	35% 65	38% 48	19% 5	36% 12	40% 16	44% 12	0% 0	57% 4
sat on a board of trustees or advisory committee	31% 57	30% 38	35% 9	30% 10	28% 10	26% 7	0% 0	43% 3
served on a jury	27% 49	24% 30	27% 7	36% 12	23% 9	26% 7	0% 0	29% 2
written op-ed pieces or other essays	24% 45	26% 32	31% 8	15% 5	15% 6	15% 4	20% 1	14% 1
volunteered	65% 119	66% 83	69% 18	55% 18	70% 27	70% 19	40% 2	86% 6
other (specify)	10% 18	9% 11	8% 2	15% 2	8% 3	7% 2	20% 1	0% 0

160. If you volunteered or performed community service, on average, how many hours per week during the last 2 years?

1–4 hours	74% 91	73% 62	83% 15	74% 14	70% 20	62% 13	100% 1	86% 6
5–10 hours	17% 20	16% 14	17% 3	16% 3	23% 7	29% 6	0% 0	14% 1
11–20 hours	8% 10	9% 8	0% 0	11% 2	7% 2	10% 2	0% 0	0% 0
more than 20 hours	1% 1	1% 1	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0

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161. How relevant do you think art is to the general public?

very relevant	69%	146	72%	99	64%	21	65%	26	77%	38	80%	28	80%	4	75%	6
somewhat relevant	21%	45	19%	26	21%	7	30%	12	15%	6	14%	5	20%	1	0%	0
neutral	5%	10	5%	7	9%	3	0%	0	4%	2	6%	2	0%	0	0%	0
not relevant	5%	10	4%	6	6%	2	5%	2	4%	2	0%	0	0%	0	25%	2

162. How do you define your allegiance to a community? (As many as apply)

age affiliation	42%	88	41%	57	46%	16	40%	15	30%	13	24%	8	33%	2	50%	3
by specific discipline of my artistic practice	76%	161	79%	110	71%	25	68%	26	52%	24	45%	15	67%	4	83%	5
community of artists	79%	168	79%	110	89%	31	71%	27	65%	28	72%	23	17%	1	67%	4
ethnic or racial affiliation	17%	36	20%	28	14%	5	8%	3	7%	3	6%	2	0%	0	17%	1
gender affiliation	21%	45	24%	34	23%	8	8%	3	16%	7	18%	6	0%	0	17%	1
geographic/ZIP code affiliation	56%	119	58%	81	43%	15	61%	23	39%	17	39%	13	17%	1	50%	3
religious affiliation	29%	62	32%	45	20%	7	26%	10	30%	13	27%	9	33%	2	33%	2
sexual affiliation	14%	29	14%	20	20%	7	5%	2	5%	2	6%	2	0%	0	0%	0
other (specify)	16%	33	16%	23	3%	1	24%	9	11%	5	9%	3	17%	1	14%	1

163. How often during 2008 did you donate your services as an artist?

not at all	49%	104	48%	66	47%	16	54%	22	35%	15	39%	12	40%	2	14%	1
less than 3 times	20%	42	18%	25	26%	9	20%	8	21%	9	23%	7	40%	2	0%	0
4–6 times	13%	27	14%	19	6%	2	15%	6	21%	9	16%	5	20%	1	43%	3
more than 6 times	18%	39	20%	27	21%	7	12%	5	23%	10	23%	7	0%	0	43%	3

164. If you have been discriminated against AS AN ARTIST, please select the reasons why:*164a. I have not been discriminated against. (Skip to Question 168)*

yes	45%	94	44%	59	37%	13	54%	22	81%	29	82%	23	50%	2	100%	4
no	55%	117	56%	76	63%	22	46%	19	19%	7	18%	5	50%	2	0%	0

164b. Because of your age

yes	66%	77	73%	56	57%	12	47%	9	79%	15	75%	9	100%	3	75%	3
no	20%	24	13%	10	43%	9	26%	5	16%	3	17%	2	0%	0	25%	1
n/a or don't know	14%	16	14%	11	0%	0	26%	5	5%	1	8%	1	0%	0	0%	0

164c. Because of your artistic medium/discipline

yes	25%	26	19%	13	25%	5	44%	8	25%	5	31%	4	0%	0	25%	1
no	71%	76	77%	53	70%	4	50%	9	70%	14	62%	8	100%	3	75%	3
n/a or don't know	5%	5	4%	3	5%	1	6%	1	5%	1	8%	1	0%	0	0%	0

164d. Because of your ethnicity

yes	27%	30	16%	12	38%	8	59%	10	37%	7	31%	4	33%	1	67%	2
no	63%	70	70%	51	57%	12	41%	7	58%	11	62%	8	67%	2	33%	1
n/a or don't know	10%	11	14%	10	5%	1	0%	0	5%	1	8%	1	0%	0	0%	0

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164e. Because of your gender

yes	25% 26	28% 20	26% 5	6% 1	42% 8	54% 7	0% 0	33% 1
no	69% 74	63% 45	68% 13	94% 16	58% 11	46% 6	100% 3	67% 2
n/a or don't know	7% 7	8% 6	5% 1	0% 0	0% 0	0% 0	0% 0	0% 0

164f. Because of your language

yes	9% 9	10% 7	5% 1	6% 1	6% 1	8% 1	0% 0	0% 0
no	87% 92	84% 58	89% 17	94% 17	94% 17	92% 11	100% 3	100% 3
n/a or don't know	5% 5	6% 4	5% 1	0% 0	0% 0	0% 0	0% 0	0% 0

164g. Because of your race

yes	25% 27	15% 11	26% 5	61% 11	28% 5	17% 2	33% 1	67% 2
no	68% 74	75% 54	68% 13	39% 7	72% 13	83% 10	67% 2	33% 1
n/a or don't know	7% 8	10% 7	5% 1	0% 0	0% 0	0% 0	0% 0	0% 0

164h. Because of your religion

yes	8% 10	11% 8	5% 1	6% 1	11% 2	8% 1	0% 0	33% 1
no	83% 88	79% 55	84% 16	94% 17	78% 14	75% 9	100% 3	67% 2
n/a or don't know	8% 9	10% 7	11% 2	0% 0	11% 2	17% 2	0% 0	0% 0

164i. Because of your sexual orientation

yes	14% 16	19% 13	5% 1	11% 2	11% 2	17% 2	0% 0	0% 0
no	78% 82	72% 50	89% 17	83% 15	89% 16	83% 10	100% 3	100% 3
n/a or don't know	8% 8	9% 6	5% 1	6% 1	0% 0	0% 0	0% 0	0% 0

164j. Because of your physical appearance

yes	39% 44	47% 34	20% 4	32% 6	53% 9	55% 6	67% 2	33% 1
no	49% 54	39% 28	70% 14	63% 12	47% 8	45% 5	33% 1	67% 2
n/a or don't know	12% 13	14% 10	10% 2	5% 1	0% 0	0% 0	0% 0	0% 0

164k. Because of a disability

yes	10% 10	14% 9	6% 1	0% 0	6% 1	8% 1	0% 0	0% 0
no	82% 81	77% 49	89% 16	100% 16	83% 15	75% 9	100% 3	100% 3
n/a or don't know	7% 7	9% 6	6% 1	0% 0	11% 2	17% 2	0% 0	0% 0

164l. Other (specify)

yes	92% 11	100% 8	100% 2	50% 1	0% 0	0% 0	0% 0	0% 0
no	8% 1	0% 0	0% 0	50% 1	100% 18	100% 12	100% 3	100% 3

165. If you were discriminated against, in which of the following ways? (As many as apply)

You were denied a bank loan?	4% 3	6% 3	0% 0	0% 0	13% 2	10% 1	0% 0	25% 1
you were denied a mortgage?	1% 1	2% 1	0% 0	0% 0	13% 2	0% 0	0% 0	50% 2
You were denied a non-performing job?	14% 12	13% 7	25% 4	8% 1	19% 3	20% 2	0% 0	25% 1
You were denied a performing job?	86% 71	87% 47	75% 12	92% 12	75% 12	60% 6	100% 2	100% 4

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You were denied a scholarship?	1% 1	0% 0	6% 1	0% 0	6% 1	0% 0	25% 1
You were denied legal representation?	2% 2	0% 0	13% 2	0% 0	0% 0	0% 0	0% 0
You were denied management representation?	8% 7	9% 5	0% 0	15% 2	38% 6	30% 3	50% 2
You were denied or provided inferior medical care?	4% 3	4% 2	6% 1	0% 0	19% 3	10% 1	50% 2
You were discouraged by a teacher or advisor from seeking higher education?	5% 4	6% 3	0% 0	8% 1	25% 4	10% 1	50% 2
You were fired?	10% 8	13% 7	0% 0	8% 1	25% 4	30% 3	25% 1
You were hassled by the police?	7% 6	6% 3	6% 1	15% 2	25% 4	20% 2	50% 2
You were not given a job promotion?	16% 13	19% 10	13% 3	8% 1	25% 4	30% 3	25% 1
You were prevented from buying a home in a neighborhood you wanted?	4% 3	4% 2	0% 0	8% 1	13% 2	0% 0	50% 2
You were prevented from remaining in a neighborhood because neighbors made life so uncomfortable?	4% 3	2% 1	6% 1	8% 1	6% 1	0% 0	25% 1

166. Overall, how much has discrimination interfered with you having a full and productive life?

a lot	6% 10	6% 7	6% 2	3% 1	16% 4	16% 3	0% 0	25% 1
some	21% 37	21% 24	29% 9	13% 4	28% 7	26% 5	50% 1	25% 1
a little	25% 44	28% 32	19% 6	19% 6	8% 2	11% 2	0% 0	0% 0
not at all	49% 87	45% 52	45% 14	66% 21	48% 12	47% 9	50% 1	50% 2

167. Overall, how much harder has your life been because of discrimination?

a lot	8% 14	9% 10	7% 2	6% 2	10% 2	13% 2	0% 0	0% 0
some	15% 26	14% 16	26% 8	6% 2	38% 8	31% 5	50% 1	67% 2
a little	25% 44	28% 32	19% 6	18% 6	10% 2	6% 1	0% 0	33% 1
not at all	53% 96	50% 58	48% 15	70% 23	43% 9	50% 8	50% 1	0% 0

Legal and Financial Services

168. How often in the last 3 years could you have used legal advice or expertise in matters related to your work as a performing artist?

not at all	50% 106	50% 69	44% 15	56% 22	72% 34	71% 25	80% 4	71% 5
1–3 times	40% 84	43% 59	38% 13	31% 12	23% 11	26% 9	0% 0	29% 2
4–6 times	5% 10	3% 4	12% 4	5% 2	2% 1	3% 1	0% 0	0% 0
7–10 times	2% 5	2% 3	6% 2	0% 0	0% 0	0% 0	0% 0	0% 0
more than 10 times	2% 6	2% 3	0% 0	8% 3	2% 1	0% 0	20% 1	0% 0

Aggr. NYC	 NYC	 NYC	 NYC	Aggr. LA	 LA	 LA	 LA
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169. Please indicate the 3 most important areas where such legal advice or expertise would have been helpful to you in your work as a performing artist (with Choice 1 being most important).

169a. Choice 1

advice about estate planning or a will	29% 43	28% 27	35% 9	32% 7	38% 10	38% 8	50% 1	33% 1
advice about setting up a foundation	1% 2	0% 0	4% 1	5% 1	4% 1	5% 1	0% 0	0% 0
arbitration/dispute mediation	4% 5	3% 3	0% 0	9% 2	0% 0	0% 0	0% 0	0% 0
archiving documentation of your work	5% 7	4% 4	8% 2	5% 1	4% 1	5% 1	0% 0	0% 0
bargaining and negotiating	6% 8	5% 5	4% 1	9% 2	23% 6	24% 5	0% 0	33% 1
contracts	13% 18	13% 12	12% 3	14% 3	15% 4	14% 3	0% 0	33% 1
copyright	8% 12	9% 9	12% 3	0% 0	4% 1	5% 1	0% 0	0% 0
false advertising	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0
immigration issues	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0
investing money	7% 10	8% 8	0% 0	9% 2	4% 1	0% 0	50% 1	0% 0
medical care	7% 10	5% 5	12% 3	9% 2	4% 1	5% 1	0% 0	0% 0
misrepresentation	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0
obtaining a mortgage	1% 1	1% 1	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0
obtaining commissions	1% 1	1% 1	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0
patents	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0
payment for your services	5% 7	5% 5	4% 1	5% 1	4% 1	5% 1	0% 0	0% 0
payment for your work	2% 2	1% 1	4% 1	0% 0	0% 0	0% 0	0% 0	0% 0
space/real estate	2% 2	2% 2	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0
substance toxicity	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0
taxation	5% 7	6% 6	4% 1	0% 0	0% 0	0% 0	0% 0	0% 0
unemployment insurance	3% 4	4% 4	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0
worker's compensation	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0
other (specify)	4% 5	3% 3	4% 1	5% 1	0% 0	0% 0	0% 0	0% 0

169b. Choice 2

advice about estate planning or a will	11% 13	12% 10	9% 2	6% 1	4% 1	0% 0	50% 1	0% 0
advice about setting up a foundation	2% 3	2% 2	0% 0	6% 1	8% 2	5% 1	0% 0	33% 1
arbitration/dispute mediation	7% 9	7% 6	4% 1	11% 2	4% 1	0% 0	50% 1	0% 0
archiving documentation of your work	4% 6	4% 3	13% 3	0% 0	4% 1	5% 1	0% 0	0% 0
bargaining and negotiating	11% 13	12% 10	0% 0	17% 3	21% 5	26% 5	0% 0	0% 0
contracts	15% 19	11% 9	17% 4	33% 6	13% 3	16% 3	0% 0	0% 0
copyright	4% 5	4% 3	9% 2	0% 0	8% 2	5% 1	0% 0	33% 1
false advertising	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0
immigration issues	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0
investing money	15% 19	17% 14	22% 5	0% 0	8% 2	11% 2	0% 0	0% 0
medical care	7% 9	6% 5	13% 3	6% 1	0% 0	0% 0	0% 0	0% 0
misrepresentation	0% 0	0% 0	0% 0	0% 0	4% 1	5% 1	0% 0	0% 0
obtaining a mortgage	2% 2	1% 1	4% 1	0% 0	4% 1	0% 0	0% 0	33% 1
obtaining commissions	2% 2	2% 2	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0

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patents	1% 1	1% 1	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0
payment for your services	3% 4	4% 3	4% 1	0% 0	4% 1	5% 1	0% 0	0% 0	0% 0
payment for your work	6% 7	7% 6	0% 0	6% 1	13% 3	16% 3	0% 0	0% 0	0% 0
space/real estate	1% 1	0% 0	0% 0	6% 1	0% 0	0% 0	0% 0	0% 0	0% 0
substance toxicity	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0
taxation	1% 1	1% 1	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0
unemployment insurance	3% 4	2% 2	4% 1	6% 1	4% 1	5% 1	0% 0	0% 0	0% 0
worker's compensation	2% 3	4% 3	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0
other (specify)	2% 3	2% 2	0% 0	6% 1	0% 0	0% 0	0% 0	0% 0	0% 0

169c. Choice 3

advice about estate planning or a will	8% 8	9% 6	6% 1	7% 1	5% 1	0% 0	0% 0	0% 0	33% 1
advice about setting up a foundation	2% 2	1% 1	0% 0	7% 1	0% 0	0% 0	0% 0	0% 0	0% 0
arbitration/dispute mediation	3% 3	1% 1	0% 0	13% 2	0% 0	0% 0	0% 0	0% 0	0% 0
archiving documentation of your work	4% 4	6% 4	0% 0	0% 0	11% 2	7% 1	0% 0	0% 0	33% 1
bargaining and negotiating	11% 11	13% 9	6% 1	7% 1	5% 1	7% 1	0% 0	0% 0	0% 0
contracts	8% 8	4% 3	11% 2	20% 3	16% 3	20% 3	0% 0	0% 0	0% 0
copyright	3% 4	4% 3	6% 1	0% 0	11% 2	7% 1	100% 1	0% 0	0% 0
false advertising	1% 1	1% 1	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0
immigration issues	2% 2	1% 1	6% 1	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0
investing money	11% 11	13% 9	11% 2	0% 0	16% 3	20% 3	0% 0	0% 0	0% 0
medical care	10% 10	13% 9	6% 1	0% 0	5% 1	7% 1	0% 0	0% 0	0% 0
misrepresentation	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0
obtaining a mortgage	1% 1	0% 0	0% 0	7% 1	0% 0	0% 0	0% 0	0% 0	0% 0
obtaining commissions	3% 3	3% 2	6% 1	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0
patents	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0
payment for your services	9% 9	10% 7	11% 2	0% 0	5% 1	7% 1	0% 0	0% 0	0% 0
payment for your work	7% 7	7% 5	11% 2	0% 0	11% 2	7% 1	0% 0	0% 0	33% 1
space/real estate	3% 3	0% 0	11% 2	7% 1	0% 0	0% 0	0% 0	0% 0	0% 0
substance toxicity	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0
taxation	8% 8	6% 4	6% 1	20% 3	0% 0	0% 0	0% 0	0% 0	0% 0
unemployment insurance	1% 1	1% 1	0% 0	0% 0	5% 1	7% 1	0% 0	0% 0	0% 0
worker's compensation	2% 2	0% 0	0% 0	13% 2	5% 1	7% 1	0% 0	0% 0	0% 0
other (specify)	4% 4	4% 3	6% 1	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0

170. If you currently receive legal advice in relation to performing, from which sources do you receive it?

agent or manager	2% 3	2% 2	4% 1	0% 0	8% 3	11% 3	0% 0	0% 0	0% 0
arts or arts service organization	1% 2	2% 2	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0
arts union	7% 10	7% 7	0% 0	11% 3	5% 2	4% 1	25% 1	0% 0	0% 0
non-arts union	1% 2	1% 1	0% 0	4% 1	0% 0	0% 0	0% 0	0% 0	0% 0
legal firm	15% 23	13% 13	24% 6	15% 4	3% 1	4% 1	0% 0	0% 0	0% 0
senior or elderly organization (specify)	1% 1	0% 0	4% 1	0% 0	3% 1	0% 0	0% 0	0% 0	17% 1

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other (specify)	11% 17	12% 12	12% 3	7% 2	5% 2	7% 2	0% 0	0% 0
do not receive (skip to Question 172)	65% 95	65% 63	56% 14	69% 18	81% 29	78% 21	75% 3	100% 5

171. Please list the names of the organizations that provided these legal services.

_____	—	—	—	—	—	—	—	—
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172. Are you currently a member of any performing arts union(s)?

yes	77% 158	91% 123	59% 20	43% 15	90% 43	97% 33	67% 4	75% 6
no	23% 46	9% 12	41% 14	57% 20	10% 5	3% 1	33% 2	25% 2

173. If yes, please list in which unions you are a member:

_____	—	—	—	—	—	—	—	—
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174. Have you ever been a member of any performing arts union(s) not listed above?

yes	46% 93	34% 44	60% 18	79% 31	33% 15	32% 11	60% 3	14% 1
no	54% 107	66% 87	40% 12	21% 8	67% 31	68% 23	40% 2	86% 6

175. If yes, which ones?

_____	—	—	—	—	—	—	—	—
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176. How often in the last 3 years could you have used financial advice or expertise in matters related to your work as a performing artist?

not at all	47% 95	44% 59	48% 14	58% 22	69% 33	71% 25	60% 3	63% 5
1–3 times	34% 69	38% 51	31% 9	24% 9	27% 13	26% 9	40% 2	25% 2
4–6 times	10% 21	10% 14	10% 3	11% 4	2% 1	0% 0	0% 0	13% 1
7–10 times	3% 7	4% 5	3% 1	3% 1	0% 0	0% 0	0% 0	0% 0
more than 10 times	5% 10	4% 6	7% 2	5% 2	2% 1	3% 1	0% 0	0% 0

177. Please indicate the 3 most important areas where such financial expertise would have been helpful to you in your work as a performing artist (with Choice 1 being the most important).

177a. Choice 1

archiving documentation for your work	12% 17	8% 8	24% 6	12% 3	17% 4	11% 2	0% 0	50% 2
bank transactions	5% 7	4% 4	8% 2	4% 1	0% 0	0% 0	0% 0	0% 0
billing	1% 1	1% 1	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0
budgeting	9% 13	10% 10	0% 0	12% 3	13% 3	11% 2	100% 1	0% 0
buying living space	2% 3	3% 3	0% 0	0% 0	4% 1	5% 1	0% 0	0% 0
buying work space for art-related work	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0
contracts	7% 10	5% 5	4% 1	16% 4	17% 4	16% 3	0% 0	25% 1
estate planning	10% 14	11% 11	8% 2	4% 1	13% 3	16% 3	0% 0	0% 0
financial planning	21% 31	21% 20	20% 5	24% 6	8% 2	11% 2	0% 0	0% 0
investing money	7% 10	7% 7	12% 3	0% 0	4% 1	5% 1	0% 0	0% 0
obtaining a loan	1% 2	2% 2	0% 0	0% 0	4% 1	0% 0	0% 0	25% 1

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obtaining art-related equipment or supplies	1% 2	0% 0	4% 1	4% 1	8% 2	11% 2	0% 0	0% 0
obtaining credit	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0
obtaining management expertise	3% 5	3% 3	0% 0	8% 2	8% 2	11% 2	0% 0	0% 0
payment	1% 2	2% 2	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0
record keeping	4% 6	5% 5	0% 0	4% 1	0% 0	0% 0	0% 0	0% 0
retirement planning	8% 11	7% 7	12% 3	4% 1	4% 1	5% 1	0% 0	0% 0
setting up books	0% 0	0% 0	0% 0	0% 0	4% 1	5% 1	0% 0	0% 0
taxation	7% 10	7% 7	8% 2	4% 1	4% 1	5% 1	0% 0	0% 0
other (specify)	1% 2	1% 1	0% 0	4% 1	0% 0	0% 0	0% 0	0% 0

177b. Choice 2

archiving documentation for your work	5% 6	4% 4	5% 1	4% 1	4% 1	5% 1	0% 0	0% 0
bank transactions	2% 2	1% 1	5% 1	0% 0	0% 0	0% 0	0% 0	0% 0
billing	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0
budgeting	11% 14	11% 10	11% 2	8% 2	0% 0	0% 0	0% 0	0% 0
buying living space	3% 4	2% 2	5% 1	4% 1	4% 1	0% 0	0% 0	25% 1
buying work space for art-related work	1% 1	0% 0	5% 1	0% 0	4% 1	6% 1	0% 0	0% 0
contracts	4% 5	3% 3	5% 1	4% 1	4% 1	6% 1	0% 0	0% 0
estate planning	5% 6	6% 5	5% 1	0% 0	4% 1	6% 1	0% 0	0% 0
financial planning	22% 29	20% 18	26% 5	25% 6	26% 6	28% 5	0% 0	25% 1
investing money	22% 29	26% 23	11% 2	17% 4	9% 2	11% 2	0% 0	0% 0
obtaining a loan	1% 2	1% 1	5% 1	0% 0	4% 1	0% 0	100% 1	0% 0
obtaining art-related equipment or supplies	1% 1	1% 1	0% 0	0% 0	13% 3	11% 2	0% 0	25% 1
obtaining credit	1% 1	0% 0	0% 0	4% 1	4% 1	0% 0	0% 0	25% 1
obtaining management expertise	5% 6	4% 4	0% 0	8% 2	4% 1	6% 1	0% 0	0% 0
payment	2% 3	2% 2	0% 0	4% 1	0% 0	0% 0	0% 0	0% 0
record keeping	1% 1	0% 0	5% 1	0% 0	4% 1	6% 1	0% 0	0% 0
retirement planning	8% 10	9% 8	5% 1	4% 1	4% 1	6% 1	0% 0	0% 0
setting up books	2% 3	1% 1	0% 0	8% 2	4% 1	0% 1	0% 0	0% 0
taxation	6% 8	7% 6	5% 1	4% 1	4% 1	6% 1	0% 0	0% 0
other (specify)	2% 2	1% 1	0% 0	4% 1	0% 0	0% 0	0% 0	0% 0

177c. Choice 3

archiving documentation for your work	2% 2	3% 2	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0
bank transactions	2% 2	1% 1	7% 1	0% 0	5% 1	7% 1	0% 0	0% 0
billing	2% 2	0% 0	7% 1	6% 1	0% 0	0% 0	0% 0	0% 0
budgeting	2% 3	4% 3	0% 0	0% 0	5% 1	7% 1	0% 0	0% 0
buying living space	5% 5	5% 4	0% 0	6% 1	0% 0	0% 0	0% 0	0% 0
buying work space for art-related work	0% 0	0% 0	0% 0	0% 0	5% 1	0% 0	0% 0	25% 1

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contracts	5% 5	5% 4	0% 0	6% 1	0% 0	0% 0	0% 0	0% 0
estate planning	4% 4	5% 4	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0
financial planning	13% 14	12% 9	33% 5	0% 0	0% 0	0% 0	0% 0	0% 0
investing money	13% 13	11% 8	20% 3	11% 2	32% 6	36% 5	0% 0	25% 1
obtaining a loan	2% 2	0% 0	7% 1	6% 1	0% 0	0% 0	0% 0	0% 0
obtaining art-related equipment or supplies	4% 4	4% 3	0% 0	6% 1	0% 0	0% 0	0% 0	0% 0
obtaining credit	1% 1	1% 1	0% 0	0% 0	5% 1	0% 0	0% 0	25% 1
obtaining management expertise	8% 8	7% 5	0% 0	17% 3	16% 3	14% 2	0% 0	25% 1
payment	1% 1	1% 1	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0
record keeping	13% 13	16% 12	0% 0	6% 1	5% 1	7% 1	0% 0	0% 0
retirement planning	13% 14	11% 8	20% 3	17% 3	5% 1	7% 1	0% 0	0% 0
setting up books	2% 2	1% 1	0% 0	6% 1	11% 2	14% 2	0% 0	0% 0
taxation	11% 12	11% 8	7% 1	17% 3	11% 2	7% 1	100% 1	0% 0
other (specify)	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0

178. If you currently receive financial advice regarding your performing, from which of the following do you receive financial advice?

agent or manager	1% 1	0% 0	4% 1	0% 0	8% 3	11% 3	0% 0	0% 0
arts or arts service organization	1% 2	1% 1	0% 0	4% 1	3% 1	0% 0	0% 0	17% 1
arts union	3% 5	5% 5	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0
non-arts union	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0
legal firm	3% 4	2% 2	4% 1	4% 1	3% 1	0% 0	20% 1	0% 0
senior or elderly organization (specify)	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0
other (specify)	37% 55	39% 39	24% 6	38% 10	10% 4	11% 3	0% 0	17% 1
do not receive (skip to Question 180)	59% 86	43% 54	7% 18	12% 14	78% 30	79% 22	80% 4	67% 4

179. Please list the names of the organizations that provided these financial services.

_____	—	—	—	—	—	—	—	—
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180. Aside from legal and financial services, what other kinds of service are provided to you in your performing work by organizations whose services you use?

access to equipment	21% 34	24% 26	25% 5	11% 3	23% 6	14% 3	25% 1	40% 2
archiving documentation for your work	11% 18	10% 11	25% 5	7% 2	19% 5	14% 3	25% 1	20% 1
career information	57% 89	62% 67	50% 10	43% 12	55% 16	52% 11	50% 2	60% 3
computer services	35% 55	37% 40	50% 10	18% 5	29% 8	29% 6	25% 1	20% 1
discounted purchases	37% 58	40% 43	25% 5	36% 10	29% 8	24% 5	25% 1	40% 2
estate planning or will	12% 19	11% 12	20% 4	11% 3	10% 2	10% 2	0% 0	0% 0
financial support: grants, commissions, loans, emergency funds	24% 38	18% 19	40% 8	39% 11	20% 5	14% 3	0% 0	40% 2
health benefits for my family/dependents	21% 33	23% 25	25% 5	11% 3	33% 9	29% 6	0% 0	60% 3
help in publicizing my work	20% 32	17% 18	30% 6	29% 8	30% 8	24% 5	0% 0	60% 3
help in securing bookings for me	30% 44	30% 32	35% 7	18% 5	30% 8	19% 4	33% 1	60% 3

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individual health benefits	24% 40	32% 26	53% 5	25% 9	52% 15	60% 11	0% 1	33% 3
individual retirement benefits	22% 35	24% 26	10% 2	25% 7	47% 13	52% 11	33% 1	20% 1
information about financial support to artists	17% 27	19% 20	15% 3	14% 4	17% 4	10% 2	33% 1	20% 1
job placement services	23% 36	25% 27	15% 3	21% 6	17% 4	10% 2	0% 0	40% 2
living space referrals or resources	10% 17	13% 14	10% 2	4% 1	17% 4	14% 3	0% 0	20% 1
office services	7% 12	7% 8	15% 3	4% 1	17% 4	10% 2	0% 0	40% 2
opportunities to meet with my peers	53% 83	55% 59	50% 10	50% 14	57% 16	62% 13	0% 0	60% 3
volunteer placement services	13% 20	14% 15	10% 2	11% 3	13% 3	10% 2	0% 0	20% 1
work space referrals or resources	10% 16	8% 9	25% 5	7% 2	17% 4	10% 2	0% 0	40% 2
other (specify)	9% 14	6% 7	20% 4	11% 3	0% 0	0% 0	0% 0	0% 0

181. If there are additional services that you think could or should be provided by organizations that would benefit you in your art related work, please list.

_____	—	—	—	—	—	—	—	—
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182. How has your artistic work been affected by the recent financial crisis?

fewer jobs	78% 135	79% 90	81% 21	73% 24	93% 39	100% 30	60% 3	86% 6
fewer venues	51% 85	45% 58	55% 12	46% 15	53% 24	86% 16	0% 2	40% 6
foreclosure of residence	0% 0	0% 0	0% 0	0% 0	2% 1	0% 0	0% 0	14% 1
reduced health or medical insurance coverage	14% 24	15% 17	15% 4	9% 3	21% 9	23% 7	20% 1	14% 1
reduced pension benefits	6% 11	8% 9	0% 0	6% 2	10% 5	13% 4	0% 0	14% 1
reduction of assets	47% 82	46% 52	46% 12	55% 18	29% 13	33% 10	20% 1	29% 2
refusal of mortgage	1% 1	1% 1	0% 0	0% 0	2% 1	0% 0	0% 0	14% 1
sale of assets	9% 15	9% 10	4% 1	12% 4	17% 7	17% 5	0% 0	29% 2
taking loans	5% 9	4% 5	8% 2	6% 2	10% 4	10% 3	0% 0	14% 1
took pension early	2% 4	2% 2	8% 2	0% 0	14% 6	13% 4	0% 0	29% 2
other (specify)	25% 43	30% 34	15% 4	15% 5	7% 3	3% 1	20% 1	14% 1

Satisfaction and Legacy

Please answer ALL questions related to the PRIMARY art form you designated at the beginning.

183. What preparation have you made for your art after your death? (As many as apply)

no preparation	50% 110	57% 81	33% 12	41% 17	38% 17	42% 14	17% 1	25% 2
analog recordings (tape, audio, etc)	26% 56	17% 24	33% 12	49% 20	23% 12	24% 8	0% 0	50% 4
archive/library	16% 35	7% 10	28% 10	37% 15	13% 6	12% 4	17% 1	13% 1
correspondence/letters	15% 33	12% 17	19% 7	22% 9	6% 3	3% 1	17% 1	13% 1
designated copyrights of my work	14% 32	12% 17	17% 6	22% 9	9% 4	6% 2	0% 0	25% 2
digital recordings or representations (DVD, etc)	28% 63	24% 34	33% 12	41% 17	34% 17	33% 11	17% 1	63% 5
film	17% 37	15% 22	19% 7	20% 8	23% 11	24% 8	0% 0	38% 3
have a middleman to facilitate	5% 10	4% 6	6% 2	5% 2	4% 2	3% 1	0% 0	13% 1
monographs	2% 4	1% 2	6% 2	0% 0	0% 0	0% 0	0% 0	0% 0

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photographs	39% 86	35% 50	47% 17	46% 19	36% 18	33% 11	33% 2	63% 5
placed work in the care of performance ensemble/company	4% 8	4% 5	6% 3	2% 1	6% 3	3% 1	0% 0	25% 2
published book(s)	7% 16	4% 6	17% 6	10% 4	19% 9	18% 6	17% 1	25% 2
set up a foundation	1% 2	0% 0	0% 0	5% 2	0% 0	0% 0	0% 0	0% 0
videos	25% 55	22% 31	31% 11	32% 13	21% 10	15% 5	33% 2	38% 3
website	10% 21	7% 10	6% 2	22% 9	13% 6	12% 4	0% 0	25% 2
will	29% 64	28% 40	22% 8	39% 16	34% 16	30% 10	33% 2	50% 4
other (specify)	11% 23	9% 13	19% 7	7% 3	11% 5	12% 4	0% 0	13% 1

184. In addition to the above, how will you pass on your legacy?

lecturing	23% 44	23% 28	29% 9	19% 7	26% 11	20% 6	20% 1	67% 4
mentoring	51% 96	50% 60	45% 14	59% 22	38% 16	37% 11	20% 1	67% 4
teaching	56% 105	50% 60	81% 25	54% 20	48% 20	40% 12	60% 3	83% 5
working with an educational institution	33% 62	32% 38	42% 13	30% 11	24% 10	20% 6	0% 0	67% 4
working with young people	59% 111	56% 67	77% 24	54% 20	43% 18	47% 14	0% 0	67% 4
writing	52% 99	54% 65	52% 16	49% 18	57% 23	53% 16	60% 3	67% 4
other (specify)	28% 52	29% 35	26% 8	24% 9	12% 5	10% 3	0% 0	33% 2

185. Do you have (As many as apply):

a will?	92% 152	91% 105	90% 18	94% 29	92% 34	90% 26	100% 3	100% 5
an estate plan?	41% 67	40% 46	40% 8	42% 13	43% 17	45% 13	67% 2	40% 2
a health proxy?	77% 127	78% 89	65% 13	81% 25	65% 24	69% 20	67% 2	40% 2
a power of attorney?	68% 112	68% 77	40% 12	26% 23	66% 25	69% 20	2% 2	3% 3

186. Are you satisfied with your lifetime performing career?

very satisfied	20% 44	13% 19	44% 16	22% 9	22% 12	20% 7	67% 4	13% 1
satisfied	24% 52	21% 30	28% 10	29% 12	27% 13	23% 8	17% 1	50% 4
somewhat satisfied	26% 56	28% 39	22% 8	22% 9	22% 11	29% 10	0% 0	13% 1
ambivalent	6% 13	6% 9	3% 1	7% 3	8% 4	5% 2	17% 1	13% 1
not very satisfied	11% 24	15% 21	3% 1	5% 2	14% 6	14% 5	0% 0	13% 1
disappointed	8% 18	9% 13	0% 0	12% 5	2% 1	3% 1	0% 0	0% 0
other (specify)	5% 11	7% 10	0% 0	2% 1	4% 2	6% 2	0% 0	0% 0

187. Do you currently feel validated/honored as an artist?

very validated/honored	12% 27	8% 11	26% 9	17% 7	24% 13	29% 10	17% 1	25% 2
validated/honored	29% 64	26% 37	26% 9	43% 18	27% 13	20% 7	50% 3	38% 3
somewhat validated/honored	38% 83	39% 55	43% 15	31% 13	37% 18	46% 16	0% 0	25% 2
ambivalent	5% 10	6% 9	0% 0	2% 1	10% 4	6% 2	33% 2	0% 0
not very validated/honored	12% 27	16% 23	3% 1	7% 3	2% 1	0% 0	0% 0	13% 1
other (specify)	3% 7	4% 6	3% 1	0% 0	0% 0	0% 0	0% 0	0% 0

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188. Please indicate how satisfied you are with each of the following categories:

188a. Career aspirations

very satisfied	16%	33	12%	16	20%	7	24%	10	19%	10	20%	7	40%	2	14%	1
somewhat satisfied	49%	104	41%	55	63%	22	64%	27	49%	22	40%	14	60%	3	71%	5
neutral	13%	27	18%	24	3%	1	5%	2	11%	5	14%	5	0%	0	0%	0
not satisfied	19%	42	26%	35	14%	5	5%	2	19%	9	23%	8	0%	0	14%	1
not at all satisfied	3%	6	4%	5	0%	0	2%	1	2%	1	3%	1	0%	0	0%	0

188b. Critical review

very satisfied	33%	71	32%	43	43%	15	31%	13	30%	14	32%	11	20%	1	25%	2
somewhat satisfied	39%	82	36%	49	34%	12	50%	21	46%	22	41%	14	60%	3	63%	5
neutral	23%	49	26%	35	17%	6	19%	8	19%	9	21%	7	20%	1	13%	1
not satisfied	4%	8	4%	6	6%	2	0%	0	2%	1	3%	1	0%	0	0%	0
not at all satisfied	1%	3	2%	3	0%	0	0%	0	2%	1	3%	1	0%	0	0%	0

188c. Money

very satisfied	7%	14	5%	7	14%	5	5%	2	4%	2	6%	2	0%	0	0%	0
somewhat satisfied	31%	66	28%	38	29%	10	43%	18	27%	13	29%	10	40%	2	13%	1
neutral	16%	34	16%	22	14%	5	17%	7	17%	8	9%	3	60%	3	25%	2
not satisfied	32%	68	35%	48	26%	9	26%	11	31%	15	37%	13	0%	0	25%	2
not at all satisfied	15%	32	16%	22	17%	6	10%	4	21%	10	20%	7	0%	0	38%	3

188d. Number of paid performances/gigs

very satisfied	10%	21	4%	5	20%	7	21%	9	17%	8	0%	5	0%	2	0%	1
somewhat satisfied	28%	59	25%	34	26%	9	38%	16	19%	9	14%	5	40%	2	25%	2
neutral	15%	33	12%	16	26%	9	19%	8	10%	5	11%	4	0%	0	13%	1
not satisfied	38%	80	47%	64	20%	7	21%	9	40%	19	46%	16	20%	1	25%	2
not at all satisfied	9%	21	13%	18	9%	3	0%	0	15%	7	14%	5	0%	0	25%	2

188e. Opportunities for grants/awards

very satisfied	2%	4	0%	0	3%	1	8%	3	5%	2	7%	2	0%	0	0%	0
somewhat satisfied	9%	18	9%	11	9%	3	10%	4	13%	5	11%	3	20%	1	17%	1
neutral	68%	138	69%	89	71%	24	63%	25	47%	18	52%	14	40%	2	33%	2
not satisfied	15%	31	15%	19	12%	4	20%	8	18%	7	15%	4	20%	1	33%	2
not at all satisfied	5%	12	8%	10	6%	2	0%	0	16%	6	15%	4	20%	1	17%	1

188f. Opportunities for performances

very satisfied	11%	23	6%	8	17%	6	23%	9	8%	4	9%	3	0%	0	13%	1
somewhat satisfied	30%	63	24%	33	31%	11	48%	19	31%	15	29%	10	40%	2	38%	3
neutral	18%	37	19%	26	20%	7	10%	4	13%	6	14%	5	20%	1	0%	0
not satisfied	38%	80	45%	62	29%	10	20%	8	40%	19	43%	15	40%	2	25%	2
not at all satisfied	4%	9	6%	8	3%	1	0%	0	8%	4	6%	2	0%	0	25%	2

Aggr. NYC	 NYC	 NYC	 NYC	Aggr. LA	 LA	 LA	 LA
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188g. Opportunities to network with other artists

very satisfied	31% 65	28% 38	31% 11	39% 16	24% 11	29% 10	20% 1	0% 0
somewhat satisfied	48% 102	49% 68	49% 17	41% 17	43% 20	49% 17	40% 2	17% 1
neutral	16% 35	17% 24	14% 5	15% 6	20% 9	14% 5	40% 2	33% 2
not satisfied	5% 12	6% 8	6% 2	5% 2	11% 5	9% 3	0% 0	33% 2
not at all satisfied	0% 0	0% 0	0% 0	0% 0	2% 1	0% 0	0% 0	17% 1

188h. Performing

very satisfied	31% 65	28% 38	37% 13	36% 14	40% 19	37% 13	40% 2	57% 4
somewhat satisfied	46% 95	46% 62	40% 14	49% 19	36% 17	43% 15	40% 2	0% 0
neutral	10% 20	9% 12	17% 6	5% 2	6% 3	6% 2	20% 1	0% 0
not satisfied	13% 27	16% 22	6% 2	8% 3	17% 8	14% 5	0% 0	43% 3
not at all satisfied	1% 2	1% 1	0% 0	3% 1	0% 0	0% 0	0% 0	0% 0

188i. Personal satisfaction of the work

very satisfied	53% 113	49% 66	69% 24	56% 23	67% 32	63% 22	60% 3	88% 7
somewhat satisfied	40% 85	46% 62	20% 7	39% 16	29% 14	31% 11	40% 2	13% 1
neutral	5% 10	5% 7	9% 3	0% 0	2% 1	3% 1	0% 0	0% 0
not satisfied	2% 4	1% 1	3% 1	5% 2	2% 1	3% 1	0% 0	0% 0
not at all satisfied	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0

188j. Public recognition

very satisfied	21% 43	17% 23	34% 12	20% 8	31% 15	26% 9	20% 1	63% 5
somewhat satisfied	40% 83	34% 46	40% 14	58% 23	38% 18	40% 14	40% 2	25% 2
neutral	22% 47	23% 31	20% 7	23% 9	19% 9	20% 7	40% 2	0% 0
not satisfied	16% 35	25% 34	3% 1	0% 0	13% 6	14% 5	0% 0	13% 1
not at all satisfied	1% 3	1% 2	3% 1	0% 0	0% 0	0% 0	0% 0	0% 0

188k. Status or prestige

very satisfied	15% 32	10% 14	29% 10	20% 8	24% 11	21% 7	0% 0	57% 4
somewhat satisfied	40% 83	36% 49	40% 14	50% 20	39% 18	38% 13	60% 3	29% 2
neutral	34% 71	38% 51	26% 9	28% 11	22% 10	21% 7	40% 2	14% 1
not satisfied	10% 21	15% 20	0% 0	3% 1	15% 7	21% 7	0% 0	0% 0
not at all satisfied	2% 4	1% 2	6% 2	0% 0	0% 0	0% 0	0% 0	0% 0

188l. Other (specify)

very satisfied	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0
somewhat satisfied	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0
neutral	100% 1	100% 1	0% 0	0% 0	100% 1	100% 1	0% 0	0% 0
not satisfied	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0
not at all satisfied	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0

189. What is the major area of your performing life that has not been fulfilled according to your expectations?

_____	—	—	—	—	—	—	—	—
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190. Would you choose to be an actor/dancer/choreographer/musician/singer if you had it to do over again?

yes	86% 185	84% 118	91% 32	88% 35	92% 45	94% 33	83% 5	88% 7
no	4% 8	4% 5	0% 0	8% 3	6% 3	3% 1	17% 1	12% 1
don't know	10% 22	12% 17	9% 3	5% 2	2% 1	3% 1	0% 0	0% 0

191. Of the following, which have played important roles in your development as an artist? (As many as apply)

arts service organization	18% 39	19% 27	11% 4	20% 8	27% 13	27% 9	33% 2	25% 2
artists' colonies	5% 10	4% 6	6% 2	5% 2	13% 6	15% 5	0% 0	13% 1
clubs, cabarets	29% 61	20% 28	49% 17	40% 16	35% 17	27% 9	50% 3	63% 5
commercial outlets (Broadway, record, film, etc)	60% 129	65% 91	57% 20	45% 18	65% 31	72% 24	50% 3	50% 4
commissions	5% 10	3% 4	14% 5	3% 1	13% 6	15% 5	17% 1	0% 0
community centers	25% 53	29% 40	23% 8	13% 5	31% 15	30% 10	33% 2	38% 3
companies/ensembles/troupes	63% 134	62% 87	63% 22	63% 25	79% 37	85% 28	67% 4	63% 5
corporations	11% 23	11% 15	9% 3	13% 5	19% 9	18% 6	0% 0	38% 3
festivals	22% 48	19% 26	29% 10	30% 12	29% 14	24% 8	33% 2	50% 4
foundation(s)	14% 29	11% 16	14% 5	20% 8	17% 8	15% 5	17% 1	25% 2
fraternal organizations	7% 15	8% 11	6% 2	5% 2	15% 7	12% 4	0% 0	38% 3
government(s)	8% 18	6% 8	20% 7	8% 3	10% 5	12% 4	0% 0	13% 1
guilds or unions	57% 121	63% 88	49% 17	40% 16	67% 31	76% 25	33% 2	50% 4
my own company/ensemble/troupe	24% 51	16% 23	43% 15	33% 13	27% 13	24% 8	17% 1	50% 4
religious organizations	21% 45	17% 24	14% 5	40% 16	15% 7	12% 4	0% 0	38% 3
schools	45% 97	43% 60	57% 20	43% 17	42% 20	39% 13	50% 3	50% 4
the streets	14% 31	14% 19	23% 8	10% 4	27% 13	21% 7	33% 2	50% 4
university/colleges	54% 115	52% 73	51% 18	60% 24	54% 26	54% 18	17% 1	88% 7
all of the above	1% 3	1% 2	3% 1	0% 0	2% 1	3% 1	0% 0	0% 0
other (specify)	16% 34	12% 17	26% 9	20% 8	10% 5	15% 5	0% 0	0% 0

192. Rank from 1–3 the factors which you feel have contributed most to your artistic growth (with choice 1 being the most important).

192a. Choice 1

critical review	1% 3	1% 2	0% 0	2% 1	2% 1	0% 0	0% 0	13% 1
intellectual stimulation	13% 28	14% 19	14% 5	10% 4	15% 6	11% 4	20% 1	13% 1
learning to work with the material (body, instrument, music, script, etc)	24% 52	25% 34	23% 8	24% 10	21% 10	20% 7	40% 2	13% 1
payment for my art	2% 5	1% 2	3% 1	5% 2	0% 0	0% 0	0% 0	0% 0
peer support	3% 7	1% 2	9% 3	5% 2	2% 1	0% 0	20% 1	0% 0
performing/producing the work	19% 40	22% 31	11% 4	12% 5	21% 10	17% 6	20% 1	38% 3
personal maturity	9% 19	9% 12	0% 0	17% 7	13% 6	14% 5	0% 0	13% 1
physical stamina	2% 5	3% 4	3% 1	0% 0	0% 0	0% 0	0% 0	0% 0
representation by an agent or manager	0% 0	0% 0	0% 0	0% 0	4% 3	9% 3	0% 0	0% 0
taking class	4% 8	4% 5	3% 1	5% 2	4% 2	6% 2	0% 0	0% 0
teacher or mentor support	14% 30	12% 16	26% 9	12% 5	8% 4	9% 3	0% 0	13% 1
teaching	1% 1	1% 1	0% 0	0% 0	9% 4	13% 3	0% 0	0% 1

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training/education	5% 11	5% 7	6% 2	5% 2	4% 3	9% 3	0% 0	0% 0
other (specify)	2% 5	2% 3	3% 1	2% 1	0% 0	0% 0	0% 0	0% 0

192b. Choice 2

critical review	2% 5	1% 1	6% 2	5% 2	0% 0	0% 0	0% 0	0% 0
intellectual stimulation	9% 19	12% 16	3% 1	5% 2	6% 3	9% 3	0% 0	0% 0
learning to work with the material (body, instrument, music, script, etc)	17% 36	13% 18	17% 6	29% 12	17% 8	14% 5	20% 1	25% 2
payment for my art	2% 5	3% 4	3% 1	0% 0	2% 1	0% 0	0% 0	13% 1
peer support	8% 17	10% 14	3% 1	5% 2	10% 5	11% 4	0% 0	13% 1
performing/producing the work	20% 44	17% 23	34% 12	22% 9	15% 7	14% 5	40% 2	0% 0
personal maturity	11% 24	14% 19	9% 3	5% 2	6% 3	6% 2	0% 0	13% 1
physical stamina	1% 3	1% 2	0% 0	2% 1	8% 4	3% 1	40% 2	13% 1
representation by an agent or manager	3% 7	4% 6	3% 1	0% 0	6% 3	9% 3	0% 0	0% 0
taking class	7% 15	7% 10	14% 5	0% 0	8% 4	11% 4	0% 0	0% 0
teacher or mentor support	8% 18	8% 11	3% 1	15% 6	10% 5	11% 4	0% 0	13% 1
teaching	2% 4	2% 3	0% 0	2% 1	2% 1	0% 0	0% 0	13% 1
training/education	7% 15	7% 9	6% 2	10% 4	8% 4	11% 4	0% 0	0% 0
other (specify)	1% 1	1% 1	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0

192c. Choice 3

critical review	1% 3	1% 1	0% 0	5% 2	4% 2	6% 2	0% 0	0% 0
intellectual stimulation	7% 15	7% 10	6% 2	8% 3	9% 5	12% 4	0% 0	13% 1
learning to work with the material (body, instrument, music, script, etc)	9% 18	9% 12	9% 3	8% 3	13% 6	12% 4	0% 0	25% 2
payment for my art	4% 8	4% 5	6% 2	3% 1	9% 4	9% 3	0% 0	13% 1
peer support	8% 16	7% 10	6% 2	10% 4	2% 1	0% 0	20% 1	0% 0
performing/producing the work	13% 26	12% 16	11% 4	15% 6	17% 7	21% 7	0% 0	0% 0
personal maturity	16% 35	19% 25	9% 3	18% 7	9% 4	12% 4	0% 0	0% 0
physical stamina	4% 9	4% 6	6% 4	3% 1	4% 2	6% 2	0% 0	0% 0
representation by an agent or manager	3% 7	2% 3	3% 1	8% 3	2% 1	0% 0	0% 0	13% 1
taking class	9% 19	10% 13	14% 5	3% 1	13% 6	12% 4	40% 2	0% 0
teacher or mentor support	10% 21	10% 13	6% 2	15% 6	11% 5	3% 1	40% 2	25% 2
teaching	5% 10	4% 5	9% 3	5% 2	0% 0	0% 0	0% 0	0% 0
training/education	9% 19	10% 13	14% 5	3% 1	6% 3	6% 2	0% 0	13% 1
other (specify)	1% 3	1% 2	3% 1	0% 0	2% 1	3% 1	0% 0	0% 0

193. What would you like to try in your art that you have not tried yet?

_____	—	—	—	—	—	—	—	—
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194. Where do you get new ideas for making new work? (As many as apply)

from commissions	11% 19	9% 11	20% 6	7% 2	7% 3	3% 1	17% 1	13% 1
from my earlier work	34% 61	34% 40	27% 8	45% 13	35% 16	25% 8	50% 3	63% 5
from my own experience	81% 144	90% 106	57% 17	72% 21	80% 36	78% 25	67% 4	88% 7
from other artists	59% 104	61% 72	47% 14	62% 18	67% 30	69% 22	50% 3	63% 5

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from peers or friends	42% 75	46% 54	30% 9	41% 12	65% 29	66% 21	50% 3	63% 5
from reading	60% 106	64% 75	47% 14	59% 17	70% 31	72% 23	50% 3	63% 5
from seeing work	69% 123	73% 86	63% 19	62% 18	65% 29	63% 20	67% 4	63% 5
from traveling	41% 73	46% 54	30% 9	34% 10	48% 21	47% 15	17% 1	63% 5
other (specify)	35% 61	31% 36	47% 14	38% 11	15% 8	13% 4	17% 1	38% 3

195. What do you know now about being an artist that you did not know 20 years ago?

_____	—	—	—	—	—	—	—	—
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196. Do you feel that you are now making the best work of your life?

yes	49% 95	54% 69	33% 10	46% 16	69% 34	77% 27	17% 1	86% 6
no	51% 98	46% 59	67% 20	54% 19	31% 14	23% 8	83% 5	14% 1

197. If no, when do you feel you did or will make your best work?

_____	—	—	—	—	—	—	—	—
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198. What in your opinion are the skills or qualities that performing artists acquire through being a performer that may be useful to them in their life outside the arts? (As many as apply)

communication skills	75% 153	74% 98	76% 25	77% 30	85% 41	83% 29	100% 5	88% 7
competitiveness	28% 58	29% 39	27% 9	26% 10	50% 24	49% 17	80% 4	38% 3
cooperation, team work	71% 144	71% 94	67% 22	72% 28	79% 38	74% 26	100% 5	88% 7
initiative	63% 129	60% 80	70% 23	67% 26	75% 36	71% 25	80% 4	88% 7
leadership	41% 83	32% 43	52% 17	59% 23	56% 27	51% 18	80% 4	63% 5
personal presentation	65% 132	62% 82	61% 20	77% 30	77% 36	69% 24	100% 5	88% 7
physical self-confidence, dexterity	64% 131	60% 80	72% 24	69% 27	73% 35	69% 24	100% 5	75% 6
self-discipline	73% 151	68% 91	82% 27	85% 33	83% 40	80% 28	100% 5	88% 7
stamina, persistence	71% 146	69% 92	73% 24	77% 30	73% 35	66% 23	100% 5	88% 7
all of the above	21% 43	23% 30	21% 7	15% 6	46% 22	49% 17	40% 2	38% 3
other (specify)	27% 55	29% 38	21% 7	26% 10	11% 4	9% 3	20% 1	0% 0

199. Which of these do you think is likely to be the one that is most important?

communication skills	13% 26	14% 18	9% 3	14% 5	35% 17	37% 13	40% 2	25% 2
competitiveness	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0
cooperation, team work	13% 26	16% 20	19% 6	0% 0	13% 6	11% 4	20% 1	13% 1
initiative	5% 9	5% 6	6% 2	3% 1	8% 4	11% 4	0% 0	0% 0
leadership	2% 4	2% 3	3% 1	0% 0	4% 2	3% 1	20% 1	0% 0
personal presentation	4% 8	4% 5	3% 1	5% 2	4% 2	3% 1	20% 1	0% 0
physical self-confidence, dexterity	11% 21	9% 11	16% 5	14% 5	2% 1	3% 1	0% 0	0% 0
self-discipline	20% 39	17% 22	25% 8	24% 9	10% 5	9% 3	0% 0	25% 2
stamina, persistence	17% 34	17% 22	9% 3	24% 9	10% 5	9% 3	0% 0	25% 2
other (specify)	15% 29	16% 20	9% 3	16% 6	13% 6	14% 5	0% 0	13% 1

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Professional Recognition

Please answer ALL questions related to the PRIMARY art form you designated at the beginning.

200. At what age did you achieve your first professional recognition?

_____ years	23	26	18	22	26	28	20	20
	21	22	17	20	22	24	18	22

201. Through what venue did this occur? (select one)

award or honor	7%	15	7%	10	3%	1	10%	4	4%	2	0%	0	17%	1	13%	1
feature article	3%	7	4%	5	3%	1	2%	1	11%	5	13%	4	0%	0	13%	1
first paid performance	26%	57	29%	40	28%	10	17%	7	42%	18	45%	14	33%	2	25%	2
getting into a guild or union	6%	12	7%	10	6%	2	0%	0	0%	0	0%	0	0%	0	0%	0
grant	0%	0	0%	0	0%	0	0%	0	0%	0	0%	0	0%	0	0%	0
job with known group or ensemble/company	21%	46	20%	28	22%	8	24%	10	9%	4	3%	1	0%	0	38%	3
performance with a major artist	3%	7	1%	2	6%	2	7%	3	7%	3	3%	1	17%	1	13%	1
winning a competition	2%	4	0%	0	6%	2	5%	2	0%	0	0%	0	0%	0	0%	0
other (specify)	32%	68	32%	44	28%	10	34%	14	27%	13	35%	11	33%	2	0%	0

202. When was your last paid performance?

less than 1 year ago	80%	171	82%	114	69%	25	78%	32	84%	41	86%	30	50%	3	100%	8
1–3 years ago	9%	20	11%	15	3%	1	10%	4	8%	4	9%	3	17%	1	0%	0
3–5 years ago	2%	4	1%	2	3%	1	2%	1	4%	2	3%	1	17%	1	0%	0
5–10 years ago	4%	8	2%	3	8%	3	5%	2	2%	1	3%	1	0%	0	0%	0
more than 10 years ago.	6%	13	4%	5	17%	6	5%	2	2%	1	0%	0	17%	1	0%	0

203. When did you last get paid to perform?

within the last year	68%	143	69%	95	58%	21	66%	27	76%	38	83%	29	33%	2	88%	7
1–5 years ago	15%	33	17%	23	8%	3	17%	7	18%	9	14%	5	50%	3	13%	1
more than 6 years ago	13%	27	11%	15	25%	9	7%	3	4%	1	3%	1	0%	0	0%	0
other (specify)	6%	12	4%	5	8%	3	10%	4	2%	1	0%	0	17%	1	0%	0

204. What was the medium of your last paid performance? (As many as apply)

film	18%	38	25%	34	8%	3	3%	1	18%	8	23%	8	0%	0	0%	0
Internet	1%	3	2%	3	0%	0	0%	0	0%	0	0%	0	0%	0	0%	0
live	63%	134	47%	65	94%	34	88%	35	39%	19	25%	9	67%	4	75%	6
radio	1%	1	0%	0	0%	0	3%	1	0%	0	0%	0	0%	0	0%	0
TV	13%	29	21%	29	0%	0	0%	0	33%	17	49%	17	0%	0	0%	0
other (specify)	6%	12	7%	9	0%	0	8%	3	8%	4	0%	0	33%	2	25%	2

205. Whose recognition of your work as a performing artist is most important to you? (As many as apply)

audience	76%	159	75%	101	74%	26	80%	32	86%	42	89%	31	83%	5	75%	6
child(ren)	18%	37	25%	33	3%	1	8%	3	24%	12	26%	9	17%	1	25%	2
critic(s)	28%	58	28%	37	20%	7	35%	14	41%	20	46%	16	17%	1	38%	3

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grandchild(ren)	8% 17	11% 15	3% 1	3% 1	12% 6	9% 3	0% 0	38% 3
grandparent(s)	1% 1	0% 0	0% 0	3% 1	2% 1	3% 1	0% 0	0% 0
manager(s)	10% 20	9% 12	9% 3	13% 5	33% 17	40% 14	17% 1	25% 2
mate/partner/spouse	21% 44	20% 27	14% 5	30% 12	22% 11	20% 7	33% 2	25% 2
myself	70% 145	73% 98	60% 21	65% 26	73% 36	74% 26	50% 3	88% 7
other artists	58% 122	63% 84	46% 16	55% 22	61% 30	63% 22	50% 3	63% 5
parents	8% 17	8% 11	6% 2	10% 4	2% 1	0% 0	0% 0	13% 1
peer(s)	53% 110	55% 74	40% 14	55% 22	67% 33	69% 24	33% 2	88% 7
other (specify)	13% 27	11% 15	20% 7	13% 5	2% 1	3% 1	0% 0	0% 0

206. What are your major professional-development needs at this point in your career? (As many as apply)

financial expertise	29% 55	30% 39	34% 11	19% 5	28% 13	24% 8	20% 1	57% 4
finding a community of artists	14% 27	18% 23	13% 4	0% 0	20% 8	15% 5	40% 2	14% 1
help with working with the community	10% 20	12% 15	6% 2	11% 3	7% 3	9% 3	0% 0	0% 0
how to apply for grants or other funds	22% 42	22% 29	19% 6	26% 7	20% 9	21% 7	0% 0	29% 2
job opportunities	75% 142	81% 104	66% 21	63% 17	83% 38	85% 29	60% 3	86% 6
legal expertise	14% 28	14% 18	19% 6	15% 4	13% 6	9% 3	0% 0	43% 3
marketing expertise	28% 53	29% 37	25% 8	30% 8	47% 20	48% 16	0% 0	57% 4
networking connections	50% 90	52% 67	44% 14	33% 9	61% 27	59% 20	20% 1	86% 6
place to connect with other artists	18% 34	21% 27	9% 3	15% 4	26% 11	24% 8	0% 0	43% 3
storage for my performing art-related materials	10% 20	9% 12	19% 6	7% 2	11% 5	9% 3	20% 1	14% 1
strengthening my community of artists	24% 45	28% 36	19% 6	11% 3	24% 10	21% 7	0% 0	43% 3
other (specify)	20% 38	18% 23	78% 7	30% 8	9% 4	12% 4	0% 0	0% 0

Awareness and Well-Being

207. On average, how often do you communicate with the following people using these frequency scales?

207a. My mate/partner/spouse

daily	96% 73	95% 41	100% 13	90% 19	87% 13	89% 8	100% 2	75% 3
weekly	4% 3	2% 1	0% 0	10% 2	0% 0	0% 0	0% 0	0% 0
monthly	0% 0	0% 0	0% 0	0% 0	7% 1	11% 1	0% 0	0% 0
annually	0% 0	0% 0	0% 0	0% 0	7% 1	0% 0	0% 0	25% 1

207b. My children

daily	41% 40	44% 30	20% 2	40% 8	50% 14	47% 9	25% 1	80% 4
weekly	48% 47	49% 33	70% 7	35% 7	39% 11	42% 8	50% 2	20% 1
monthly	8% 9	6% 4	10% 1	20% 4	11% 3	11% 2	25% 1	0% 0
annually	2% 2	1% 1	0% 0	5% 1	0% 0	0% 0	0% 0	0% 0

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207c. My grandchildren

daily	6% 4	0% 0	0% 0	36% 4	14% 3	6% 1	0% 0	67% 2
weekly	61% 38	68% 32	75% 3	27% 3	55% 12	56% 9	67% 2	33% 1
monthly	27% 17	28% 13	25% 1	27% 3	23% 5	25% 4	33% 1	0% 0
annually	5% 3	4% 2	0% 0	9% 1	9% 2	13% 2	0% 0	0% 0

207d. My siblings/relatives

daily	9% 17	8% 10	13% 4	9% 3	10% 4	7% 2	0% 0	29% 2
weekly	44% 81	45% 54	32% 10	50% 17	33% 14	30% 9	80% 4	14% 1
monthly	33% 61	32% 39	39% 12	29% 10	45% 19	53% 16	0% 0	43% 3
annually	15% 27	15% 18	16% 5	12% 4	12% 5	10% 3	20% 1	14% 1

207e. My neighbors

daily	44% 80	45% 54	32% 9	53% 17	38% 17	39% 13	0% 0	57% 4
weekly	35% 63	35% 42	36% 10	34% 11	47% 21	45% 15	60% 3	43% 3
monthly	14% 25	15% 18	14% 4	9% 3	16% 7	15% 5	40% 2	0% 0
annually	7% 13	6% 7	18% 5	3% 1	0% 0	0% 0	0% 0	0% 0

207f. Actors

daily	30% 58	36% 48	21% 6	12% 4	50% 23	49% 17	40% 2	67% 4
weekly	47% 91	50% 67	39% 11	39% 13	46% 21	49% 17	40% 2	33% 2
monthly	18% 35	12% 16	29% 8	33% 11	0% 0	0% 0	0% 0	0% 0
annually	5% 10	2% 2	11% 3	15% 5	4% 2	3% 1	20% 1	0% 0

207g. Dancers/choreographers

daily	12% 15	6% 4	28% 9	8% 2	21% 6	17% 3	33% 2	20% 1
weekly	41% 49	29% 19	47% 15	63% 15	28% 8	28% 5	50% 3	0% 0
monthly	31% 37	43% 28	22% 7	8% 2	28% 8	28% 5	17% 1	40% 2
annually	17% 20	22% 14	3% 1	21% 5	24% 7	28% 5	0% 0	40% 2

207h. Musicians/singers

daily	20% 31	12% 11	28% 7	34% 13	23% 8	9% 2	20% 1	63% 5
weekly	48% 74	47% 44	32% 8	58% 22	31% 11	41% 9	0% 0	25% 2
monthly	26% 41	34% 31	28% 7	8% 3	34% 12	36% 8	60% 3	13% 1
annually	6% 9	7% 6	12% 3	0% 0	11% 4	14% 3	20% 1	0% 0

207i. Other artists

daily	14% 23	16% 17	17% 4	7% 2	29% 11	29% 8	25% 1	33% 2
weekly	42% 68	46% 50	29% 7	39% 11	42% 16	50% 14	0% 0	33% 2
monthly	34% 54	30% 33	42% 10	39% 11	18% 7	7% 2	75% 3	33% 2
annually	10% 16	8% 9	13% 3	14% 4	11% 4	14% 4	0% 0	0% 0

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207j. My friends who are not artists

daily	23%	43	23%	27	21%	6	27%	10	39%	16	37%	11	33%	1	50%	4
weekly	55%	102	57%	68	46%	13	57%	21	44%	18	43%	13	67%	2	38%	3
monthly	19%	35	18%	22	31%	9	11%	4	12%	5	17%	5	0%	0	0%	0
annually	3%	5	3%	3	0%	0	5%	2	5%	2	3%	1	0%	0	13%	1

207k. Students or mentees

daily	16%	11	18%	7	20%	3	8%	1	11%	2	15%	2	0%	0	0%	0
weekly	54%	36	51%	20	47%	7	69%	9	63%	12	54%	7	50%	1	100%	4
monthly	25%	17	28%	11	27%	4	15%	2	26%	5	31%	4	50%	1	0%	0
annually	4%	3	3%	1	6%	1	8%	1	0%	0	0%	0	0%	0	0%	0

208. How supportive are these people now?

208a. My mate/partner/spouse

not at all	1%	1	0%	0	4%	1	0%	0	0%	0	0%	0	0%	0	0%	0
some	2%	5	2%	2	7%	2	3%	1	0%	1	0%	0	0%	0	0%	0
a lot	41%	70	37%	40	37%	10	57%	20	32%	14	25%	8	50%	2	50%	4
there is no such person	56%	95	61%	67	52%	14	40%	14	66%	29	72%	23	50%	2	50%	4

208b. My children

not at all	4%	7	3%	3	7%	2	6%	2	7%	3	6%	2	0%	0	13%	1
some	9%	17	10%	11	4%	1	15%	5	9%	4	3%	1	0%	0	38%	3
a lot	42%	73	47%	53	29%	8	35%	12	46%	21	47%	15	67%	4	25%	2
there is no such person	45%	79	41%	47	61%	17	44%	15	39%	18	44%	14	33%	2	25%	2

208c. My grandchildren

not at all	5%	9	6%	7	4%	1	3%	1	9%	4	10%	3	0%	0	13%	1
some	9%	15	10%	10	4%	1	13%	4	13%	6	13%	4	17%	1	13%	1
a lot	24%	40	28%	29	18%	5	19%	6	27%	12	26%	8	33%	2	25%	2
there is no such person	61%	100	56%	58	75%	21	66%	21	51%	23	52%	16	50%	3	50%	4

208d. My siblings/relatives

not at all	12%	23	12%	15	13%	4	11%	4	11%	5	12%	4	0%	0	13%	1
some	42%	81	41%	52	45%	14	41%	15	30%	14	35%	12	20%	1	13%	1
a lot	41%	81	41%	53	42%	13	41%	15	51%	24	44%	15	80%	4	63%	5
there is no such person	6%	11	6%	8	0%	0	8%	3	9%	4	9%	3	0%	0	13%	1

208e. My neighbors

not at all	30%	56	30%	36	37%	11	26%	9	17%	8	17%	6	20%	1	13%	1
some	42%	77	43%	51	33%	10	47%	16	52%	25	49%	17	60%	3	63%	5
a lot	26%	47	27%	32	23%	7	24%	8	29%	14	34%	12	20%	1	13%	1
there is no such person	2%	4	1%	1	7%	2	3%	1	2%	1	0%	0	0%	0	13%	1

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208f. Actors

not at all	4% 8	2% 3	3% 1	11% 4	2% 1	0% 0	0% 0	14% 1
some	31% 61	31% 41	34% 10	29% 10	36% 16	27% 9	60% 3	57% 4
a lot	61% 119	67% 88	52% 15	46% 16	62% 28	73% 24	40% 2	29% 2
there is no such person	4% 8	0% 0	10% 3	14% 5	0% 0	0% 0	0% 0	0% 0

208g. Dancers/choreographers

not at all	6% 11	7% 7	6% 2	6% 2	4% 2	3% 1	0% 0	17% 1
some	29% 51	29% 31	28% 9	31% 11	16% 7	15% 5	17% 1	17% 1
a lot	32% 55	25% 27	63% 20	23% 8	36% 16	30% 10	67% 4	33% 2
there is no such person	33% 57	39% 42	3% 1	40% 14	44% 20	52% 17	17% 1	33% 2

208h. Musicians/singers

not at all	5% 10	5% 6	7% 2	6% 2	9% 4	10% 3	20% 1	0% 0
some	27% 50	31% 36	24% 7	19% 7	21% 9	23% 7	40% 2	0% 0
a lot	50% 91	42% 50	52% 15	72% 26	42% 18	30% 9	20% 1	100% 8
there is no such person	17% 32	22% 26	17% 5	3% 1	28% 12	37% 11	20% 1	0% 0

208i. Other artists

not at all	6% 10	6% 7	0% 0	10% 3	2% 1	3% 1	0% 0	0% 0
some	31% 56	34% 41	28% 8	23% 7	27% 12	30% 10	20% 1	14% 1
a lot	48% 87	48% 58	48% 14	48% 15	56% 25	52% 17	60% 3	71% 5
there is no such person	15% 28	12% 16	24% 7	19% 6	16% 7	15% 5	20% 1	14% 1

208j. My friends who are not artists

not at all	3% 5	3% 4	0% 0	3% 1	4% 2	6% 2	0% 0	0% 0
some	29% 56	33% 41	28% 8	19% 7	22% 10	24% 8	0% 0	25% 2
a lot	62% 119	58% 73	62% 18	76% 28	63% 29	61% 20	60% 3	75% 6
there is no such person	6% 12	6% 8	10% 3	3% 1	11% 5	9% 3	40% 2	0% 0

208k. Students or mentees

not at all	4% 7	5% 5	4% 1	3% 1	0% 0	0% 0	0% 0	0% 0
some	10% 16	10% 10	12% 3	10% 3	10% 4	6% 2	0% 0	40% 2
a lot	26% 40	24% 24	31% 8	28% 8	35% 14	35% 11	25% 1	40% 2
there is no such person	60% 93	61% 62	54% 14	59% 17	55% 22	58% 18	75% 3	20% 1

209. How would you rate the quality of your life in the last 12 months?

excellent	22% 46	19% 26	23% 8	29% 12	43% 20	45% 15	17% 1	50% 4
very good	37% 79	39% 52	40% 14	32% 13	26% 11	21% 7	33% 2	25% 2
good	23% 49	28% 38	9% 3	20% 8	17% 9	21% 7	17% 1	13% 1
fair	13% 28	11% 15	23% 8	12% 5	15% 7	12% 4	33% 2	13% 1
poor	4% 9	3% 4	6% 2	7% 3	0% 0	0% 0	0% 0	0% 0

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210. Which of the following do you currently experience on a regular basis in regard to your work in the arts or to being an artist? (As many as apply)

abuse	4% 8	5% 6	3% 1	3% 1	5% 2	3% 1	0% 0	14% 1
ageism	44% 87	51% 67	25% 9	33% 11	55% 24	64% 21	50% 2	14% 1
alcohol abuse	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0
anxiety	44% 89	48% 63	36% 13	39% 13	48% 21	52% 17	25% 1	43% 3
bitterness	13% 26	16% 21	3% 1	12% 4	14% 6	12% 4	25% 1	14% 1
confusion	15% 30	19% 25	6% 2	9% 3	11% 5	12% 4	0% 0	12% 1
dependency	7% 13	7% 9	3% 1	9% 3	5% 2	3% 1	0% 0	14% 1
depression	23% 45	25% 33	17% 6	18% 6	23% 10	18% 6	50% 2	29% 2
despair	6% 12	7% 9	3% 1	6% 2	11% 5	6% 2	25% 1	29% 2
drug abuse	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0
guilt	9% 17	8% 10	6% 2	15% 5	9% 4	6% 2	25% 1	14% 1
helplessness	18% 36	21% 28	11% 4	12% 4	23% 10	18% 6	50% 2	29% 2
isolation	17% 34	15% 20	19% 7	21% 7	9% 4	6% 2	25% 1	14% 1
indecisiveness	24% 46	24% 32	22% 8	18% 6	18% 8	15% 5	25% 1	29% 2
irrationality	5% 9	6% 8	0% 0	3% 1	5% 2	0% 0	0% 0	29% 2
loneliness	21% 42	18% 24	31% 11	21% 7	18% 8	15% 5	25% 1	29% 2
loss	16% 33	14% 19	17% 6	24% 8	11% 5	9% 3	0% 0	29% 2
panic	7% 13	8% 10	3% 1	6% 2	2% 1	0% 0	0% 0	14% 1
self-abuse	1% 2	2% 2	0% 0	0% 0	2% 1	0% 0	0% 0	14% 1
self-centeredness	17% 33	18% 24	8% 3	18% 6	11% 5	6% 2	50% 2	14% 1
shame	3% 6	3% 4	0% 0	6% 2	2% 1	0% 0	0% 0	14% 1
thoughts of suicide	2% 3	2% 2	0% 0	3% 1	0% 0	0% 0	0% 0	0% 0
vulnerability	31% 62	30% 40	31% 11	33% 11	25% 11	21% 7	50% 2	29% 2
other (specify)	5% 9	4% 5	6% 2	6% 2	2% 1	0% 0	25% 1	0% 0
none of the above	20% 40	18% 24	28% 10	18% 6	16% 7	15% 5	25% 1	14% 1

211. Which of the following do you currently experience on a regular basis in regard to your work in the arts or to being an artist? (As many as apply)

flexibility	53% 112	54% 73	64% 23	42% 16	65% 31	63% 22	33% 2	88% 7
gratification	74% 155	72% 98	72% 26	82% 31	78% 38	74% 26	67% 4	100% 8
happiness	64% 134	60% 82	69% 25	71% 27	78% 37	71% 25	67% 4	100% 8
humor	78% 165	82% 112	72% 26	71% 27	90% 44	91% 32	67% 4	100% 8
integration	33% 69	29% 39	36% 13	45% 17	53% 26	49% 17	50% 3	75% 6
introspection	56% 119	60% 81	44% 16	58% 22	61% 29	60% 21	33% 2	75% 6
intensity	49% 103	51% 69	44% 16	47% 18	53% 26	49% 17	50% 3	75% 6
joy	67% 141	65% 89	67% 24	74% 28	71% 36	66% 23	83% 5	100% 8
love	54% 114	51% 70	56% 20	63% 24	61% 31	63% 22	33% 2	88% 7
passion	62% 131	59% 80	67% 24	71% 27	65% 32	57% 20	83% 5	88% 7
resilience	55% 114	51% 69	64% 23	58% 22	57% 28	54% 19	50% 3	75% 6
satisfaction	68% 142	65% 88	67% 24	79% 30	69% 35	69% 24	83% 5	75% 6
self-awareness	65% 137	65% 89	67% 24	63% 24	78% 37	74% 26	83% 5	75% 6

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self-esteem	67% 140	65% 89	61% 22	76% 29	69% 34	71% 25	50% 3	75% 6
success	47% 99	45% 61	44% 16	58% 22	51% 25	51% 18	17% 1	75% 6
other (specify)	8% 16	7% 10	8% 3	8% 3	8% 4	9% 3	17% 1	0% 0
none of the above	2% 5	1% 2	3% 1	5% 2	4% 2	3% 1	17% 1	0% 0

212. Do any of these feelings or conditions contribute to your work in the arts?

yes	94% 179	94% 120	97% 28	94% 31	98% 48	97% 34	100% 6	100% 8
no	6% 11	6% 8	3% 1	6% 2	2% 1	3% 1	0% 0	0% 0

213. If yes, how?

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214. Does making/performing art help you resolve or confront conflicts?

yes	64% 127	66% 86	76% 25	46% 16	75% 35	65% 22	83% 5	100% 8
no	36% 72	34% 45	24% 8	54% 19	25% 13	35% 12	17% 1	0% 0

215. Do you feel, as a performing artist, that you understand the ‘big picture’ more than when you were younger?

yes	86% 179	83% 111	94% 33	90% 35	96% 47	94% 33	100% 6	100% 8
no	7% 16	10% 14	3% 1	3% 1	2% 1	3% 1	0% 0	0% 0
yes and no	6% 13	7% 9	3% 1	8% 3	2% 1	3% 1	0% 0	0% 0

216. Do you have anxiety about growing older? (If no, skip to Question 218)

yes	56% 118	53% 72	60% 21	64% 25	57% 29	54% 19	67% 4	75% 6
no	44% 93	47% 65	40% 14	36% 14	43% 20	46% 16	33% 2	25% 2

217. If yes, is most of your anxiety about growing older about:

care giving	23% 28	23% 18	24% 5	20% 5	18% 5	21% 4	25% 1	0% 0
conflict with mate/partner/spouse	8% 10	10% 8	5% 1	4% 1	0% 0	0% 0	0% 0	0% 0
depending on others for care	72% 88	70% 54	71% 15	76% 19	75% 21	68% 13	50% 2	100% 6
financial situation	50% 62	45% 35	71% 15	48% 12	50% 14	58% 11	25% 1	33% 2
health	76% 93	77% 59	76% 16	72% 18	82% 23	79% 15	75% 3	83% 5
isolation	46% 56	44% 34	48% 10	48% 12	21% 6	21% 4	0% 0	33% 2
leisure	18% 22	18% 14	29% 6	8% 2	7% 2	5% 1	0% 0	17% 1
network of contacts	26% 32	26% 20	33% 7	20% 5	14% 4	16% 3	0% 0	17% 1
physical attractiveness	40% 49	39% 30	43% 9	40% 10	54% 15	58% 11	25% 1	50% 3
physical fitness or ability	70% 86	68% 52	67% 14	80% 20	75% 21	84% 16	50% 2	50% 3
social status	18% 22	17% 13	33% 7	8% 2	18% 5	16% 3	25% 1	17% 1
other (specify)	15% 18	16% 12	19% 4	8% 2	4% 2	11% 2	0% 0	0% 0

218-1. In the last month, how often have you felt you were unable to control the important things in your life?

never	17% 35	17% 22	15% 5	21% 8	36% 18	35% 12	33% 2	57% 4
almost never	26% 54	23% 30	38% 13	29% 11	21% 10	21% 7	17% 1	29% 2

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sometimes	42% 87	47% 63	35% 12	32% 12	34% 15	35% 12	50% 3	0% 0
fairly often	10% 20	9% 12	9% 3	13% 5	2% 1	0% 0	0% 0	14% 1
very often	4% 9	5% 6	3% 1	5% 2	6% 3	9% 3	0% 0	0% 0

218-2. In the last month, how often have you felt confident about your ability to handle personal problems?

never	1% 3	1% 2	3% 1	0% 0	2% 1	3% 1	0% 0	0% 0
almost never	3% 6	3% 4	3% 1	3% 1	2% 1	0% 0	17% 1	0% 0
sometimes	17% 35	19% 25	15% 5	13% 5	10% 5	14% 5	0% 0	0% 0
fairly often	37% 77	39% 52	41% 14	29% 11	29% 14	29% 10	33% 2	29% 2
very often	41% 85	38% 51	38% 13	55% 21	56% 27	54% 19	50% 3	71% 5

218-3. In the last month, how often have you felt things were going your way?

never	2% 5	1% 1	6% 2	5% 2	4% 2	6% 2	0% 0	0% 0
almost never	7% 14	7% 10	3% 1	8% 3	10% 5	11% 4	17% 1	0% 0
sometimes	35% 72	39% 52	41% 14	16% 6	29% 14	31% 11	33% 2	13% 1
fairly often	42% 86	45% 60	38% 13	35% 13	33% 16	31% 11	33% 2	38% 3
very often	14% 28	8% 11	12% 4	35% 13	24% 12	20% 7	17% 1	50% 4

218-4. In the last month, how often have you felt difficulties were piling up so high that you could not overcome them?

never	38% 77	38% 50	35% 12	39% 15	59% 29	63% 22	33% 2	63% 5
almost never	34% 69	39% 52	21% 7	26% 10	20% 10	20% 7	33% 2	13% 1
sometimes	20% 41	16% 21	38% 13	18% 7	10% 5	11% 4	17% 1	0% 0
fairly often	5% 10	5% 6	0% 0	11% 4	0% 0	0% 0	0% 0	0% 0
very often	4% 8	3% 4	6% 2	5% 2	10% 5	6% 2	17% 1	25% 2

219. Have you had difficulty meeting basic needs in the last 12 months? (As many as apply)

had no difficulty	85% 179	82% 113	89% 31	90% 35	81% 35	87% 26	80% 4	63% 5
didn't pay full gas, electric or oil bill	3% 6	2% 3	6% 2	3% 1	9% 4	0% 0	20% 1	38% 3
didn't pay full rent or mortgage	3% 7	3% 4	6% 2	3% 1	5% 2	0% 0	0% 0	25% 2
needed home care assistance but didn't get	1% 1	0% 0	0% 0	3% 1	5% 2	0% 0	0% 0	25% 2
needed physical therapy but didn't get	1% 2	1% 1	0% 0	3% 1	2% 1	0% 0	0% 0	13% 1
needed to see a dentist but didn't go	4% 9	4% 6	9% 3	0% 0	5% 2	3% 1	0% 0	13% 1
needed to see a doctor but didn't go	3% 6	4% 5	3% 1	0% 0	2% 1	0% 0	0% 0	13% 1
needed supplements, vitamins but didn't get	5% 10	5% 7	9% 3	0% 0	9% 4	7% 2	0% 0	25% 2
had telephone disconnected	1% 1	1% 1	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0
had gas, electric and/or oil disconnected	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0
evicted for non-payment	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0
not enough food in household	1% 2	0% 0	3% 1	3% 1	7% 3	3% 1	0% 0	25% 2
other (specify)	5% 11	7% 10	0% 0	3% 1	2% 1	3% 1	0% 0	0% 0

Aggr. NYC	 NYC	 NYC	 NYC	Aggr. LA	 LA	 LA	 LA
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220. How many artists age 62 or over in your network have died over the past 5 years?

0–2	25% 52	22% 29	26% 9	34% 14	29% 13	26% 9	33% 2	25% 2
3–10	50% 104	52% 69	49% 17	44% 18	55% 28	57% 20	50% 3	63% 5
more than 10 (specify)	25% 53	26% 35	26% 9	22% 9	16% 8	17% 6	17% 1	13% 1

221. Which of your relationships below gives you feelings of security? (As many as apply)

other artists	48% 99	48% 65	54% 17	44% 17	67% 31	74% 26	20% 1	50% 4
your children	38% 77	41% 56	23% 7	36% 14	48% 23	49% 17	60% 3	38% 3
your extended family	51% 105	53% 72	55% 17	41% 16	52% 25	54% 19	40% 2	50% 4
your friends	75% 154	76% 102	74% 23	74% 29	88% 41	91% 32	80% 4	63% 5
your grandchildren	21% 44	24% 33	10% 3	21% 8	33% 16	34% 12	20% 1	38% 3
your mate/partner/spouse	35% 72	32% 43	29% 9	51% 20	31% 15	26% 9	40% 2	50% 4
your parents	4% 9	4% 6	6% 2	3% 1	6% 3	6% 2	0% 0	13% 1
your siblings	29% 59	27% 37	29% 9	33% 13	42% 19	34% 12	40% 2	63% 5
all of the above	0% 0	0% 0	0% 0	0% 0	2% 1	3% 1	0% 0	0% 0
none of the above	2% 4	1% 2	3% 1	3% 1	0% 0	0% 0	0% 0	0% 0
other (specify)	12% 24	13% 18	3% 1	13% 5	4% 3	6% 2	0% 0	13% 1

222. How would you rank your self-esteem on the whole?

excellent	16% 34	12% 16	14% 5	31% 13	25% 12	26% 9	0% 0	38% 3
very good	33% 72	35% 48	33% 12	29% 12	46% 21	38% 13	83% 5	38% 3
good	33% 72	33% 45	39% 14	31% 13	25% 13	29% 10	17% 1	25% 2
adequate	12% 25	15% 20	8% 3	5% 2	0% 0	0% 0	0% 0	0% 0
fair	4% 9	4% 5	6% 2	5% 2	4% 2	6% 2	0% 0	0% 0
poor	1% 3	2% 3	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0
very poor	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0

223. How would you rank your self-esteem as an artist?

excellent	18% 38	15% 21	17% 6	26% 11	16% 8	17% 6	0% 0	25% 2
very good	40% 86	39% 53	42% 15	43% 18	45% 23	46% 16	33% 2	63% 5
good	30% 64	31% 42	31% 11	26% 11	27% 12	23% 8	50% 3	13% 1
adequate	6% 13	6% 9	6% 2	5% 2	8% 4	9% 3	17% 1	0% 0
fair	5% 11	7% 10	3% 1	0% 0	4% 2	6% 2	0% 0	0% 0
poor	1% 3	1% 2	3% 1	0% 0	0% 0	0% 0	0% 0	0% 0
very poor	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0

224. Here are five statements that you may agree or disagree with. Using a 1–7 scale, with 7 equaling strongly agree, how would you rate the following?

224a. *In most ways my life is close to my ideal.*

7–strongly agree	9% 20	7% 9	14% 5	15% 6	12% 6	11% 4	17% 1	13% 1
6–agree	29% 61	28% 39	28% 10	29% 12	37% 19	43% 15	17% 1	38% 3
5–slightly agree	27% 57	25% 34	33% 12	27% 11	18% 8	14% 5	17% 1	25% 2
4–neither agree nor disagree	13% 27	14% 19	11% 4	10% 4	14% 7	14% 5	33% 2	0% 0

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Aggr. NYC	 NYC	 NYC	 NYC	Aggr. LA	 LA	 LA	 LA
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3–slightly disagree	6% 14	7% 10	6% 2	5% 2	6% 3	6% 2	0% 0	13% 1
2–disagree	14% 31	17% 23	6% 2	15% 6	10% 5	9% 3	17% 1	13% 1
1–strongly disagree	2% 5	3% 4	3% 1	0% 0	2% 1	3% 1	0% 0	0% 0

224b. The conditions of my life are excellent.

7–strongly agree	11% 23	9% 13	6% 2	19% 8	18% 10	23% 8	17% 1	13% 1
6–agree	31% 66	28% 39	31% 11	38% 16	33% 16	29% 10	33% 2	50% 4
5–slightly agree	22% 48	24% 33	25% 9	14% 6	27% 13	26% 9	33% 2	25% 2
4–neither agree nor disagree	11% 23	12% 16	17% 6	2% 1	10% 5	14% 5	0% 0	0% 0
3–slightly disagree	9% 22	12% 16	6% 2	10% 4	2% 1	0% 0	0% 0	13% 1
2–disagree	13% 28	12% 17	14% 5	14% 6	8% 4	9% 3	17% 1	0% 0
1–strongly disagree	3% 7	4% 5	3% 1	2% 1	0% 0	0% 0	0% 0	0% 0

224c. I am satisfied with my life.

7–strongly agree	10% 22	9% 12	11% 4	14% 6	15% 7	11% 4	17% 1	29% 2
6–agree	36% 78	34% 47	39% 14	40% 17	60% 29	60% 21	67% 4	57% 4
5–slightly agree	23% 50	26% 36	22% 8	14% 6	15% 7	17% 6	17% 1	0% 0
4–neither agree nor disagree	9% 21	10% 14	8% 3	10% 4	2% 1	3% 1	0% 0	0% 0
3–slightly disagree	9% 20	9% 12	14% 5	7% 3	2% 1	3% 1	0% 0	0% 0
2–disagree	10% 21	10% 14	6% 2	12% 5	2% 1	3% 1	0% 0	0% 0
1–strongly disagree	2% 5	3% 4	0% 0	2% 1	4% 2	3% 1	0% 0	14% 1

224d. So far I have gotten the important things I want in life.

7–strongly agree	14% 30	13% 18	17% 6	15% 6	16% 7	17% 6	17% 1	0% 0
6–agree	33% 70	25% 35	42% 15	49% 20	47% 24	40% 14	67% 4	75% 6
5–slightly agree	25% 54	28% 39	22% 8	17% 7	22% 11	26% 9	17% 1	13% 1
4–neither agree nor disagree	8% 18	10% 14	6% 2	5% 2	2% 1	3% 1	0% 0	0% 0
3–slightly disagree	9% 21	11% 15	8% 3	7% 3	4% 3	9% 3	0% 0	0% 0
2–disagree	8% 18	10% 14	3% 1	7% 3	4% 2	6% 2	0% 0	0% 0
1–strongly disagree	2% 4	2% 3	3% 1	0% 0	2% 1	0% 0	0% 0	13% 1

224e. If I could live my life over, I would change almost nothing.

7–strongly agree	10% 22	7% 10	17% 6	15% 6	18% 8	14% 5	17% 1	25% 2
6–agree	25% 53	22% 30	31% 11	29% 12	27% 13	23% 8	67% 4	13% 1
5–slightly agree	18% 38	17% 23	19% 7	20% 8	20% 10	23% 8	0% 0	25% 2
4–neither agree nor disagree	10% 22	12% 16	8% 3	7% 3	6% 3	6% 2	0% 0	13% 1
3–slightly disagree	11% 25	15% 21	3% 1	7% 3	16% 8	17% 6	17% 1	13% 1
2–disagree	18% 39	19% 26	19% 7	15% 6	8% 4	11% 4	0% 0	0% 0
1–strongly disagree	7% 14	7% 10	3% 1	7% 3	4% 3	6% 2	0% 0	13% 1

225. Comments

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APPENDIX B Interview Sites and Town Meeting Hosts

New York City, town hall meeting hosting institutions:

- The Actors Fund
- American Federation of Musicians, Local 802
- The Brooklyn Arts Council, sited at the Pacific Branch Library
- Career Transition for Dancers
- The Council on the Arts and Humanities for Staten Island, sited at Historic Richmond Town Court House
- The National Jazz Museum in Harlem
- The Queens Council on the Arts, sited at the Jamaica Center for Arts and Learning

The Actors Fund also provided office space in New York City that was used as an interview site.

Los Angeles, town hall meeting hosting institutions:

- The Actors Fund
- Career Transition for Dancers
- Musicares
- Society of Singers

Additionally in Los Angeles, Martin Iguchi participated in a focus group on housing for Los Angeles' Broadway/Broadway Arts Center Initiative.

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