The Artists and the Economic Recession Survey: A Report Comparing Main Survey Artists and Artists Who Live or Work in the Bay Area

Princeton Survey Research Associates International for
Helicon Collaborative and Leveraging Investments in Creativity

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Leveraging Investments in Creativity

Leveraging Investments in Creativity is a 10-year initiative to improve artists' ability to make work, build social capital and contribute to democratic values. LINC builds on recent research by the Urban Institute that identifies more than 5,000 programs and services for artists but points to the need for new efforts that:

- Expand financial supports for artists' work;
- Improve artists' access to essential material supports such as live-work space and insurance; and
- Bolster knowledge, collaborations, and public policies that affect the work of artists and their contributions to communities.

Launched in July 2003, LINC seeks to assist the people, organizations, and communities already at work in supporting artists, and to address needs not being served. Efforts include funding community-wide strategies to improve conditions for artists; building online information concerning live-work spaces and health insurance for artists; and working with field leaders to advance knowledge and best practices. For more information, go to: www.LINCnet.net and www.ArtsinaChangingAmerica.net.

Helicon Collaborative

Helicon seizes opportunities presented by times of change to encourage creativity, adaptability and fresh approaches to organizational evolution and progressive social change. In our view, culture and creativity abound in every community, and are essential to the health, vitality and resilience of individuals and society as a whole. We are a for-benefit enterprise comprised of professionals with diverse backgrounds in the arts, humanities and sciences. We collaborate with artists, cultural organizations, philanthropies and other imaginative groups and people to achieve shared goals. Find us on the web at www.heliconcollab.net.

Princeton Survey Research Associates International

Princeton Survey Research Associates International is an independent firm dedicated to high-quality research providing reliable, valid results for clients in the United States and around the world. PSRAI has designed and implemented complex research efforts for clients ranging from foundations, nonprofits and news organizations, to major international corporations. For details, go to www.psra.com.

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INTRODUCTION

The recession has been hard for everyone, and artists are no exception. As of 2001, there were more than 2 million working artists in the United States, representing a critical part of the entrepreneurial, independent workforce. Yet the way in which artists live, work and support themselves means they are not always accounted for by traditional economic indicators or supported by the usual safety nets. Artists often have irregular working patterns and unusual career paths. Many work multiple part-time or freelance jobs in other sectors in addition to their artistic practice. And for some, while they may define themselves professionally first and foremost as an artist, artmaking is not how they make the majority of their income.

Leveraging Investments in Creativity (LINC), in partnership with Helicon Collaborative, developed the *Artists and the Economic Recession Survey* to provide high-quality and timely information to funders and artist service organizations about the experiences and needs of artists in the current economic climate. This research is part of LINC's efforts to improve conditions for artists. (www.LINCnet.net)

The primary goals of this two-survey study were to provide information about artists' financial circumstances more than a year into the recession, capture artists' coping strategies, and identify artists' needs and concerns as a result of the economic downturn.

- For the main national survey, which was fielded from July 20 to August 17, 2009, more than 35 arts service organizations across the U.S. partnered with LINC on this project, inviting their members to take the survey.[1] The survey was supervised by Princeton Survey Research Associates International (PSRAI). The response was phenomenal. Thousands of artists took the survey within days of receiving it, and more than 5,300 interviews were completed nationally. This response makes this one of the largest online surveys PSRAI has conducted among a select population like artists.
- The snowball survey, identical to the main survey, was initiated following the conclusion of the main survey and wrapped up on November 23, 2009. For this survey, LINC recruited help to launch the survey by tapping into the social networks of designated informants who were not part of the main survey sample. Practicing artists who were invited by LINC to take the snowball survey were then asked to distribute the survey information to other practicing artists to encourage participation. Those artists in turn were also asked to pass along the survey information to practicing artists they knew, and so on, creating a "snowball" effect resulting in over 1,500 completed interviews. The survey was programmed by Helicon Collaborative and jointly supervised by Helicon and Princeton Survey Research Associates International (PSRAI).

This study was designed to examine the experiences of artists, but given that flexible, independent and opportunistic working arrangements are becoming more common for people working in all industries, the findings may be relevant to other sectors of the workforce as well.

[1] A list of these organizations is provided in the Main Survey Methodology in Appendix 2A of this report.

THE SURVEY DESIGN AND REPORTING IN BRIEF

This report focuses solely on comparing results from artists from the main survey at the national level to results from a subset of the combined main survey and snowball survey samples, namely artists who live or work in the Bay Area.[2] Discussed are the effects of the current recession on practicing Bay Area artists as they relate to views and experiences voiced by U.S. practicing artists in general.[3]

The survey was initiated by Leveraging Investments in Creativity (LINC), with the assistance of Helicon Collaborative, and in partnership with arts organizations nationwide and artists' personal networks. Supervised jointly by Helicon and Princeton Survey Research Associates International (PSRAI), the two-survey study obtained 5,389 completed interviews nationally from the main survey and 1,563 completed interviews using the snowball method. Of the interviews completed in either survey, 456 interviews were obtained with practicing artists who live or work in the Bay Area. Interviewing was conducted between July 20 and November 23, 2009. Surveys were self-administered using an online interview that was available in both English and Spanish.

Securing broad participation by a diverse representation of artists was an important aspect of the project. To that end, several steps were taken to ensure that the survey be made available to as wide a range of artists as possible. For the main survey, LINC reached out to more than 35 arts organizations nationwide to solicit their help in contacting artists from diverse disciplines, in a broad range of geographic locations. Special attention was given to including organizations that serve racial and ethnic minorities, and artists who are sometimes underrepresented in arts research because of their relatively small number or different working styles. The survey was provided in Spanish and English to reduce the incidence of language as a barrier to participation. As a result of these efforts, the group of artists who completed the main survey includes sufficient numbers for reliable comparisons by age, race/ethnicity, educational attainment, arts discipline, percent of income from art work and several other important background characteristics. The snowball survey that followed the main survey was implemented to gather interviews from artists who may not have been sampled in the first phase of the study but whose opinions are just as valuable to a fuller understanding of the challenges artists face in this country today.

The report includes the results of survey analysis for key substantive questions, providing a summary of the topline results. Differences between main sample artists surveyed nationally and Bay Area artists are noted only if they are statistically significant at the 95% confidence level.[4]

These surveys reflect the views of a sample of individuals affiliated with LINC and its community partners as well as the views of artists' personal networks. Because of the sampling process for the main survey and the snowball method of the second survey, the artists who participated in this study might not reflect the opinions and experiences of the entire population of practicing artists in the United

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2 For a list of zip codes used to define the Bay Area, please see Appendix 4.

3 For the Bay Area analysis, Bay Area artists from both the main survey and the snowball survey were combined. This combined Bay Area data were weighted so that the basic sample demographics matched the weighted Bay Area data from the main survey alone. This was done so that the demographic profile of the combined Bay Area data would match the weighted demographic profile of Bay Area artists from the main survey.

4 Should any difference not be statistically significant at this level, but is reported for other reasons, that will be noted.

States. The views of artists without access to the Internet, for example, are not represented. However, considerable effort was made to ensure that the survey results reflect the views of the vast number of artists in the U.S.

More detailed descriptions of the survey methodologies, including explanations of how the samples for each survey were compiled, are included in Appendix 2A and Appendix 2B of this report.

Financial Circumstances of Artists in the Recession

The artists who participated in the *Artists and the Economic Recession Survey* practice a variety of art forms, range from nascent to seasoned artists and work at their art for as little as five hours per week up to more than 40 hours. They include the very young and the elders of the artist community, artists from different racial and ethnic backgrounds, and artists with varying levels of formal education.

Yet, for all their diversity there is a great deal of commonality in their experiences as artists in the current economic recession. For most artists in the LINC survey, opportunities related to their art work have been stagnant or decreased in the past year, no doubt a ripple effect of the recession on other related industries. And while a majority has a job in addition to working on their art, most also have seen their incomes stay the same or decrease, including those with a day job. Most practicing artists would acknowledge there is generally a degree of uncertainty with respect to their art-related opportunities and income, but more than half of the artists surveyed experienced greater fluctuation than usual in their income and other resources in the past year.

Overall, artists who live or work in the Bay Area have many similar experiences and needs to artists surveyed nationally in the main survey.

Demographic Profile of Artists in the Survey

For all the parallels that exist between Bay Area artists and main survey artists, there are also a number of key differences in the demographic makeup across these two groups. There is a larger share of female artists in the Bay Area than there are in the nation as a whole (56% v. 46% main). More Bay Area artists who participated in the survey are age 65 or older, an age bracket customarily considered to be close to or already in the retirement phase (9% v. 6% main).

When it comes to educational attainment, artists overall tend to be a very well-educated crowd. But those in the Bay Area are even more learned than the average artist. Seventy-one percent of Bay Area artists report having at least a four-year college degree, nearly a 10-percentage point edge over the 62% of national artists from the main survey who say the same.

Known to be a racially diverse section of the country, the Bay Area also sees its share of diversity in the racial and ethnic composition of its artists. Sixty-nine percent of Bay Area artists are Caucasian, compared with over three-quarters of main survey artists. While there are actually fewer African-American artists in the Bay Area, artists of Asian or Hispanic descent are more common to the area than artists nationwide. Roughly three times as many artists in the Bay Area are Asian (6% v. 2% main) or Hispanic (14% v. 5% main).

With such racial and ethnic diversity in the Bay Area, it is unsurprising that citizenship status of artists in this region is also varied. Ten percent of Bay Area artists are foreign-born, naturalized U.S. citizens, twice the amount reported by artists in the country as a whole. In fact, this ratio is maintained when looking at non-citizens, where 6% of Bay Area artists are not U.S. citizens compared with 3% of main survey artists.

Bay Area artists are also firmly planted in this culturally rich region of the U.S. Fifty-six percent of Bay Area artists have lived in the county of their current residence for more than 10 years. Just under half (49%) of artists nationwide have lived there as long. Having such strong roots in their communities, Bay Area artists are also more likely than main survey artists to have received any art-related training in the area where their current primary artistic workspace is located (67% v. 58% main).

Work Profile of Artists in the Survey

Artists were asked to indicate on which art form they spend the most hours per week. Among Bay Area artists and main sample artists surveyed nationally, the largest share report that they are visual artists, such as painters, sculptors, or craft artists. *(See Table 1)*

A few differences between Bay Area artists and national artists from the main survey do appear:

- A larger share of Bay Area artists say they are dancers or choreographers (18% v. 7% main);
- Only half as many Bay Area artists as main survey artists say they are actors or directors (8% v. 16% main).

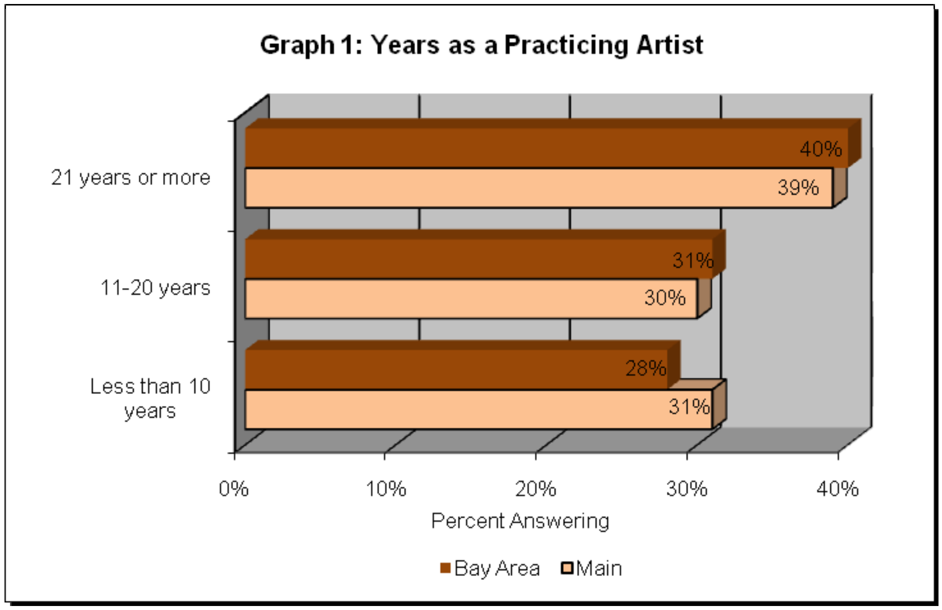
Table 1:
Art Form on Which Most Hours Spent Per Week

	Bay Area	Main
	%	%
Visual artist (painter, sculptor, craft artist, etc.)	46	50
Media artist (filmmaker, photographer, video-maker, animator, digital media artist, etc.)	24	19
Musician (composer, instrumentalist, singer, conductor, DJ/mixer, producer, etc.)	20	19
Dancer or choreographer	18*	7
Literary Artist (fiction and non-fiction writers, playwrights, screenwriter, poet, storyteller, journalist, etc.)	12	16
Designer (lighting, scenography, costume, fashion, graphic, commercial, industrial, game, interior, floral, etc.)	10	9
Actor or director	8*	16
Performance artist	8	7
Architect	*	1
Other	7	6

Note: With the exception of the result for Bay Area Architect, an asterisk indicates a percentage that is significantly higher or lower than percentages for that same category, compared with artists nationally.

Apart from these two art forms, findings for artists in the Bay Area are similar to overall main survey results.

Years as an Artist and Work Habits



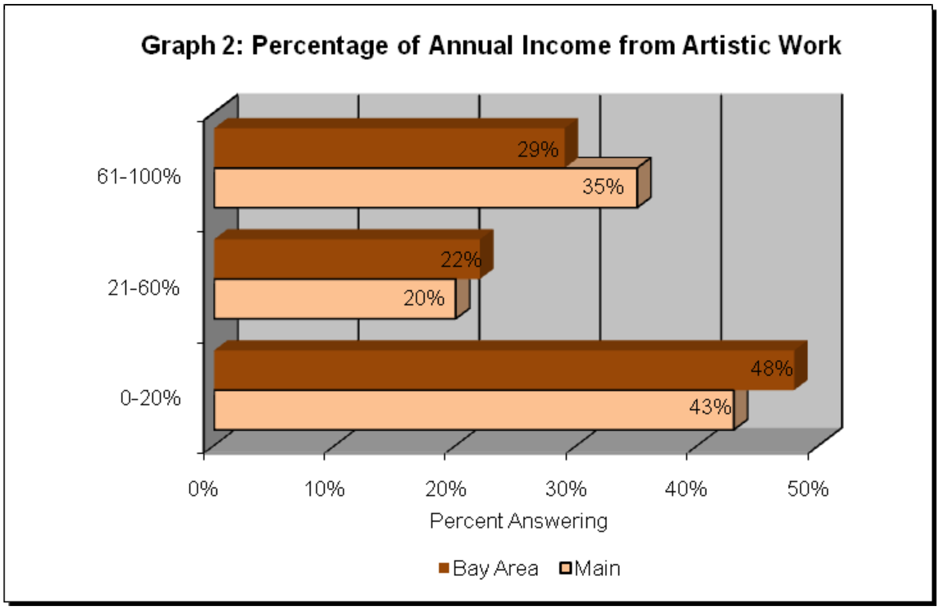
The LINC survey includes many artists with decades of experience but novices are represented as well. Equal shares of Bay Area artists and artists in the main sample have been practicing their art forms for more than 10 years. In fact, about four in 10 artists in each sample say they have been a practicing artist for over 20 years. Looking at all other stages of time in their careers, similar numbers of both samples report that they have been practicing for six to 10 years (19% Bay Area and 20% main), and roughly one in 10 for each group reports just one to five years experience. Less than one percent of Bay Area artists and main survey artists say they have been a practicing artist for less than one year. *(See Graph 1)*

Current Financial Circumstances of Artists

Most artists have relatively modest incomes which is notable given that large majorities are college graduates and have at least one additional paying job on top of being a practicing artist. Six in ten Bay Area artists (62%) report that in 2008, their total individual income was less than $40,000, similar to the 63% share of main sample artists surveyed nationally. About one-quarter of both the Bay Area and main survey samples report their income is between $40,001 and $80,000, while no more than one in ten say they make more than $80,000.

Income from Art Work

Similar to the national findings from the main sample, Bay Area artists surveyed tend to earn either very little of their overall income from their work as an artist or practically all of it. Statistically similar shares of Bay Area artists (48%) and main survey artists (43%) say they get 20% or less of their annual income from their artistic work. Conversely, fewer Bay Area artists earn 61% or more of their income from that work – six percentage points less than the main survey figure. *(See Graph 2)* Relatively few artists indicate that their income is evenly divided between earnings generated from their art work and from another job or source.


Graph 2: Percentage of Annual Income from Artistic Work
61-100%
21-60%
0-20%
29%
35%
22%
20%
48%
43%
0%
10%
20%
30%
40%
50%
Percent Answering
Bay Area
Main

Current Financial Circumstances Compared to One Year Ago

As with many other professions, a major financial impact for artists during the recession is stagnant or decreased income. A majority of Bay Area artists (51%) report a decrease in their art-related income from 2008 to 2009, including one in five who say it decreased by 50% or more. This is the same as the national finding where 51% of main sample artists also say their art income has dropped in the last year. About one-third of each sample report their income is about the same now as it was in 2008, while less than 20% say their art-related income has increased.

Changes in Other Critical Financial Resources

Artists rely on many streams of revenue for their income and financial viability. There are a variety of opportunities for artists to earn their income. Many artists say there are fewer opportunities to generate revenue. *(See Table 2)*

Overall, similar shares of Bay Area artists and nationally surveyed artists from the main sample say opportunities are harder to come by than they were a year ago. Of the 12 types of resources or opportunities asked about in the survey, the one most noted by artists are the reduced opportunities for the sale of artists' work. In addition to just fewer chances to sell their artwork, artists both in the Bay Area and main survey report that they are unable to charge as much now as they could this time last year for the work that they can manage to sell.

Table 2:
Changes in Art-Related Resources/Opportunities in the Last Year – Less Opportunity

	Bay Area %	Main %
Sales of your work	52	48
Fees/rates you can charge for your work	47	44
Monetary amount of grant awards	43*	37
Number of grant awards	41	36
Bookings for exhibition/performance/ presentation of your work	39	38
Grant opportunities	39	35
Teaching opportunities	34	30
Services available to you by nonprofits	33	31
Opportunities to exhibit/perform/ present your work	32	35
Artist residency opportunities	31	27
Payment schedules (delays, renegotiated contracts, etc.)	25	24
Opportunities to trade/barter work and services	20	20

Note: An asterisk indicates a percentage that is significantly higher or lower than percentages for that same category, compared with artists nationally.

Bay Area artists do have different experiences from artists nationwide when it comes to the monetary amount of grants. While similar shares in both groups say they have fewer grant opportunities than before, more Bay Area artists than main survey artists report that the monetary amount of those grant awards is less now than in 2008 (43% Bay Area v. 37% main).

Most artists in the Bay Area and the main national survey report that opportunities to sell their work and the prices they charge for their work are down from this time last year. Though scarce overall, more artists nationally than in the Bay Area say they have *more* sale opportunities and can charge higher prices for their work:

- Sales of your work (3% Bay Area v. 9% main)
- Fees/rates you can charge for your work (6% Bay Area v. 9% main)

The "Day Job" and Its Impact on Artists' Current Financial Circumstances

People across professions often take on an extra job to supplement their income, particularly in these trying times when very few industries have been left unaffected by the economic downturn. This is especially true among artists. Seven in 10 Bay Area artists have at least one job in addition to their art work; this is a similar finding to the national figure (66%). About four in 10 in each sample say they have one job. Comparable shares of both samples report having two jobs (25% Bay Area and 21% main).

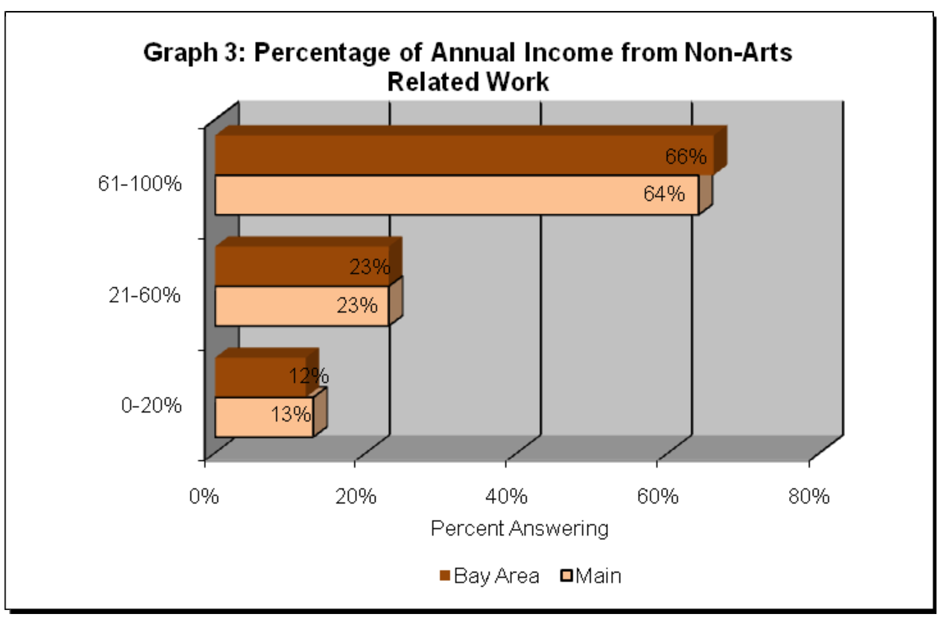
Artists' Other Jobs

Two-thirds of Bay Area artists who have at least one job in addition to their art work report that this supplemental job is in the arts as well, with nearly one-half saying they only have another art-related job and another 17% having additional jobs in arts- and non-arts fields. A significantly higher percentage of Bay Area artists report additional jobs in the arts field, as compared to artists nationally (66% Bay Area v. 59% main). Half in both the Bay Area and main samples say they have another job in a field unrelated to the arts (49% Bay Area and 50% main).

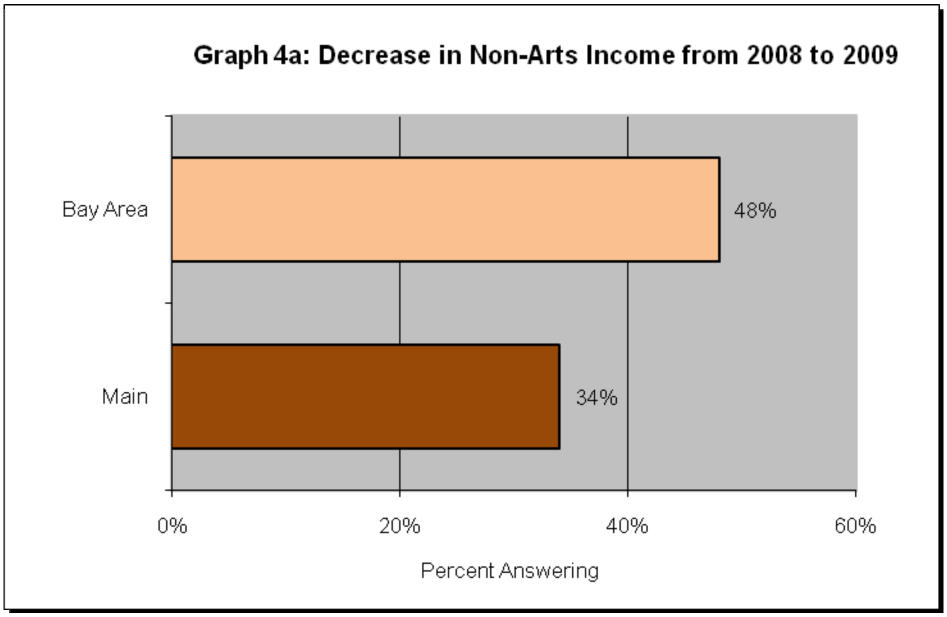
Among artists who have an additional job in an arts-related field, Bay Area artists are more likely than nationally surveyed artists to work for a non-profit (51% Bay Area v. 42% main). In addition, about half of each sample says they work in academics. Approximately four in 10 report working in the commercial arts arena and just a handful say they work in government or for a foundation.

Non-Arts Related Income

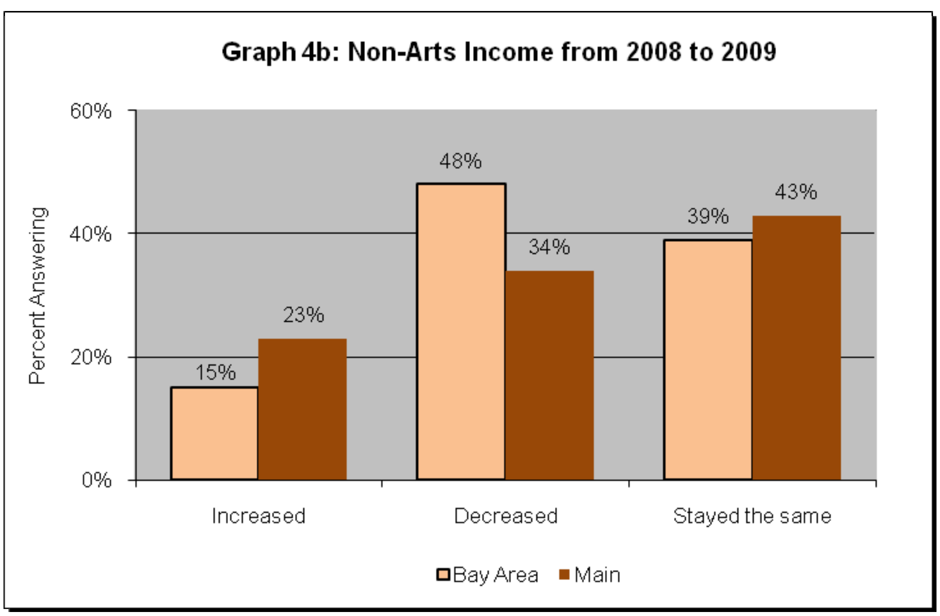
Artists with jobs outside of the arts rely heavily on their income from non-arts related jobs to make a living. Majorities of both the Bay Area sample and the main sample who have an additional non-arts job say they earn over 60% of their individual annual income from their non-arts related employment. There are no differences between Bay Area artists and national artists on this particular measure. *(See Graph 3)*



While similarly large shares of each group tend to rely a great deal on their non-arts income, Bay Area artists who have a non-arts job have seen their non-arts income take a harder economic hit than their nationally surveyed counterparts in the main sample. Forty-eight percent of Bay Area artists with a non-arts job state that their income has decreased over the past 12 months, compared to one-third of artists nationally. *(See Graph 4a)*



Nationally sampled artists from the main survey are also more likely to say their non-arts income has *increased* compared to this time in 2008. Equal amounts of artists in both samples state their non-arts income has stayed about the same. *(See Graph 4b)*



MARKETING AND CONNECTIVITY DURING THE RECESSION

Resources Artists Use to Promote Their Art Work

Artists make use of a variety of methods to promote their art work. Most frequently, they use referrals or word of mouth, and secondly a personal website to promote their work.

The survey asked how frequently artists used a list of 10 specific methods for promoting their art and allowed them to volunteer ways not included on the list. All of the methods that ranked high according to the number of artists who use them often are inexpensive to acquire and maintain.

As with the national findings, Bay Area artists most frequently use methods of promoting their work that are relatively economical. There are virtually no differences in the shares of Bay Area artists versus artists in the main survey who report they use each method often, except when it comes to the use of email lists or an agent, manager or broker. *(See Table 3)*

Table 3:
Often Use Listed Resources to Promote Art Work

	Bay Area	Main
	%	%
Referrals/Word of mouth	71	67
Personal website	60	55
Email lists	53*	42
Online social networking sites (Facebook, MySpace, etc.)	47	43
Websites of other people/organizations	28	30
Showing artwork in public spaces and non-art specific venues	25	21
Art venues, fairs or publications	17	18
Articles/Reviews	15	18
Agent, manager or broker	3*	10
Public relations company	1	2
Other	5	5

Note: An asterisk indicates a percentage that is significantly higher or lower than percentages for that same category, compared with artists nationally.

Rather than looking exclusively at what resources artists *often* use to promote their art work, it can be just as telling to examine what resources artists say they *hardly ever* or *never* use. Compared to artists nationally, fewer Bay Area artists report *hardly ever* or *never* using these services:

- Showing artwork in public spaces and non-art specific venues (33% Bay Area v. 41% main)
- Personal website (21% Bay Area v. 28% main)
- Email lists (18% Bay Area v. 26% main)

Artists' Use of E-Communications to do Arts-Related Activities

Electronic communications – or e-communications – is an important tool for doing business in the increasingly wired world. The survey asked artists how frequently they engage in a list of activities related to the arts using the Internet and all the types of access and interconnectivity it supports. Demonstrating they have a knack for utilizing less traditional resources in addition to more conventional tools, artists make use of the Internet for a wide array of arts related activities. As was seen among national artists, Bay Area artists most often use the Internet for information gathering activities. The most frequent uses among both samples of artists are for locating information and services, learning about other artists' work and conducting research for their work. *(See Table 4)* Another six in 10 Bay Area artists say they use the Internet to network with other artists and to reach customers or audiences, and more than one-half use this resource to locate job opportunities.

Table 4:
Often Use the Internet to do Listed Arts-Related Activities

	Bay Area	Main
	%	%
Locate information/services	80	76
Learn about other artists' work	78*	71
Conduct research for your work	72	72
Network with other artists	64*	54
Reach audiences/customers	61*	53
Find job opportunities	54*	47
Expand your training/skills	37	33
Sell work	24	23
Make/create are	22	21
Other	2	1

Note: An asterisk indicates a percentage that is significantly higher or lower than percentages for that same category, compared with artists nationally.

Compared with artists in the main national sample, Bay Area artists use the Internet more often to:

- Learn about other artists' work (78% Bay Area v. 71% main)
- Network with other artists (64% Bay Area v. 54% main)
- Reach audiences/customers (61% Bay Area v. 53% main)
- Find job opportunities (54% Bay Area v. 47% main)

Use of Social Networking for Arts-Related Activities

The popularity of social networking web sites has grown in recent times and artists are making use of them to conduct art-related activities. Bay Area artists are similar to the nationally surveyed artists in their use of social networking sites for arts-related business. *(See Table 5)* Facebook is the clear favorite with 45% of Bay Area artists saying they often use this site for arts-related business, statistically comparable to the 41% of national artists from the main survey who say the same. An additional two in 10 artists in each sample say they sometimes use Facebook for their art.

Table 5:
Often Use Listed Social Networking Tools for Arts-Related Business

	Bay Area	Main
	%	%
Facebook	45	41
MySpace	9	10
Twitter	5	7
LinkedIn	4	4
Alumni network	3	3
Mediabistro	*	1
Other	5	5

FACING THE EFFECTS OF THE RECESSION

Artists Find Creative Opportunities in the Financial Reality of the Recession

Although the recession has hurt artists in terms of income and some opportunities to showcase their art, many artists say that the recession has afforded them opportunities to focus on their art. In both the Bay Area and main national samples, roughly four in ten artists say the recession has allowed them to spend more time on their art work. *(See Table 6)* A similar share of both samples (37% Bay Area and 32% main) also says there is more openness to collaboration. One-third of Bay Area and main survey artists say they now have the ability to experiment more than before the economic downturn. Nearly two in 10 Bay Area artists say that the community having a greater need for artists' services has emerged as an opportunity.

Table 6:
Opportunities Emerged During Economic Recession

	Bay Area	Main
	%	%
Able to spend more time on art work	39	37
More openness to collaboration	37	32
Able to experiment more	32	32
Community has greater need for my services	17	14
Cheaper work space	8	10

Artists' Concerns about Personal Setbacks as a Result of the Recession

Artists surveyed were asked to what extent they are worried about 14 specific issues they might face as a result of the recession – very worried, somewhat worried, not too worried or not at all worried. Results for artists' top concerns, ranked according to the percentages who say they are very worried about these issues, show that artists' top concerns are a mix of outcomes threatening the general public and those unique to artists.

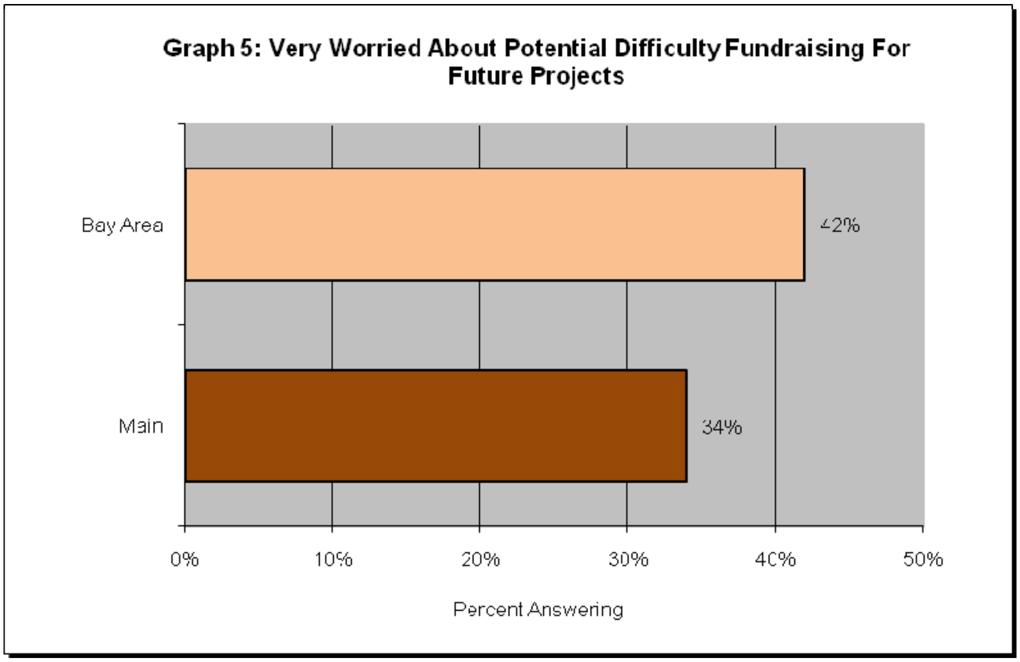
Bay Area artists face many of the same challenges during the recession as nationally surveyed artists from the main sample. For the most part, their levels of concern are similar to artists nationwide. Loss of income is the top concern among both groups. About one-third of both Bay Area and national artists are very worried about possible outcomes that are more specific to artistic industry: fewer sales or commissions and fewer grants. *(See Table 7)*

Table 7:
Level of Concern Regarding Possible Results of the Economic Recession – Very Worried

	Bay Area	Main
	%	%
Loss of income	49	45
Difficulty fundraising for future projects	42*	34
Fewer sales/commissions	37	36
Fewer grants	34	28
Rising amount of debt	32	36
Loss of health insurance	30	31
Retirement plans derailed	26	28
Low morale (of self and others)	26	26
Fewer exhibition/presentation opportunities	26	25
Losing my non-arts job	20	16
Delayed payments for work completed	19	19
Loss of studio/workspace	16	15
Inability to pay student loans	13	16
Loss of home	10*	14
Other	5	4

Note: An asterisk indicates a percentage that is significantly higher or lower than percentages for that same category, compared with artists nationally.

Bay Area artists are more worried than artists nationwide about the potential difficulty they may experience in fundraising for future projects. With their pockets already stretched thin by the recession, it is no wonder that 42% of Bay Area artists are very worried about this potential occurrence. *(See Graph 5)*



Most Artists Currently Have Health Insurance but Many Fear Losing It

Approximately two-thirds of surveyed Bay Area artists report they currently have adequate health insurance coverage, a similar share to the 61% of main sample artists surveyed nationwide. However, about one-half of both Bay Area and nationally surveyed artists are *very or somewhat worried* that they could lose their health insurance as a result of the economic recession.

Resources that Have Helped Artists Ride Out the Recession So Far

Artists both in the Bay Area and nationally credit many resources for helping them navigate the recession. Most frequently cited are friends and family. These close associates are distantly followed by arts service organizations and artists' network of buyers and supporters. *(see Table 8)* Findings for Bay Area artists are statistically similar to the national findings.

Table 8: Most Helpful Resources During Economic Recession

	Bay Area	Main
	%	%
Friends and Family	71	67
Arts service organizations	34	32
Network of buyers and supporters	27	29
Neighborhood/Community Associations	18	15
Social service organizations	8	9
Churches, temples, or other religious institutions	5	6
Bank or lending office	5	5
Other	15	14

Resources that Would Help Artists Recover from the Recession

Many organizations and individuals would like to assist artists through the recession. The challenge for those who would help is to determine what services would be most useful. As compared to national artists from the main survey, Bay Area artists give similar ratings to the potential helpfulness of resources asked about in the survey. Seven in ten Bay Area and national artists say grants/fellowships/scholarships would be very helpful in helping them navigate through the economic recession. This item is followed by majorities who say that opportunities to showcase their art work, public relations or marketing assistance, networking opportunities, supplies/equipment and health services would be helpful to them. *(See Table 9)*

Bay Area artists are more likely than nationally surveyed artists to find the following resources very helpful:

- Public Relations/Marketing assistance (56% Bay Area v. 49% main)
- Workspace assistance (41% Bay Area v. 31% main)
- Technology training (40% Bay Area v. 31% main)

Bay Area artists are less likely than artists nationwide to find venture capital (17% Bay Area v. 24% main) and loans (15% Bay Area v. 19% main) as very helpful resources.

Table 9:
Helpfulness of Listed Resources in Dealing With the Effects of the Recession – Very Helpful

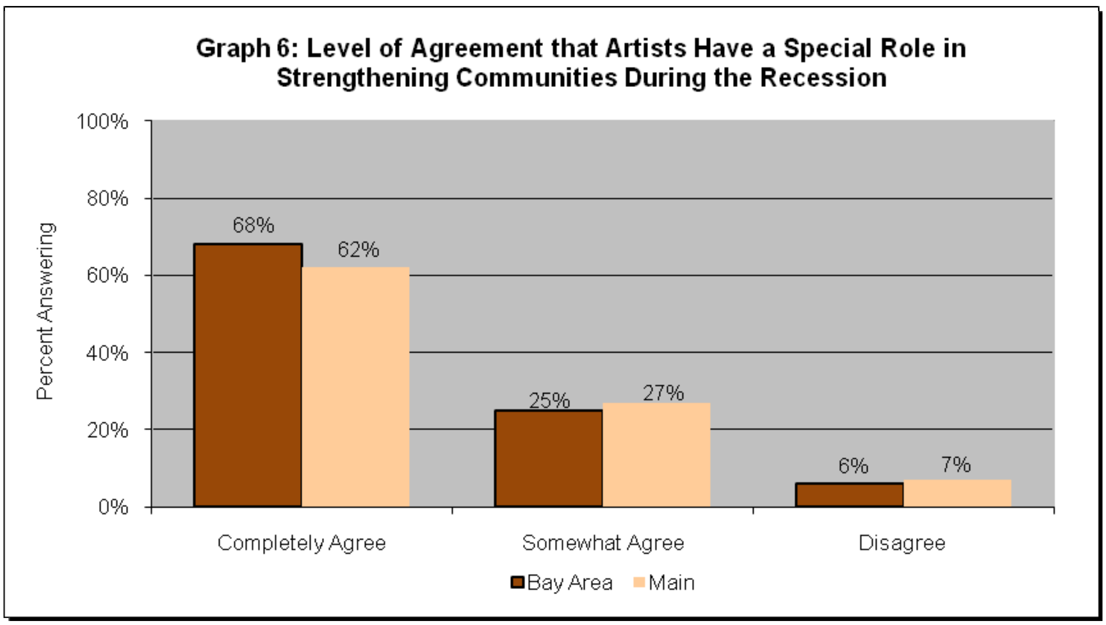
	Bay Area	Main
	%	%
Grants/Fellowships/Scholarships	72	71
Opportunities to showcase work	64	62
Public Relations/Marketing assistance	56*	49
Networking opportunities	53	52
Supplies/equipment	52	51
Health services	50	48
Workspace assistance	41*	31
Technology training	40*	31
Artistic training/skill development	38	34
Business counseling	37	35
Legal assistance (copyright, taxation, contracts, etc.)	36	33
Administrative support/shared services	33	29
Opportunities to barter	32	30
Housing assistance	27	26
Venture capital that seeks a return on the investment	17*	24
Loans	15*	19
Other	3	3

Note: An asterisk indicates a percentage that is significantly higher or lower than percentages for that same category, compared with artists nationally.

WHAT THE RECESSION MEANS FOR ARTISTS IN PARTICULAR - NOW AND IN THE FUTURE

Artists Have a Positive Outlook Even in the Midst of the Recession

Bay Area artists have a positive outlook on being an artist, even in the midst of the current recession. While a majority of all artists see a role for artists in strengthening their communities, artists in the Bay Area are more likely than artists nationwide to *completely agree* that artists have a special role in strengthening communities in this economic climate (68% Bay Area v. 62% main). Equal shares of Bay Area and national artists *completely agree* that this is an inspiring time to be an artist (40% Bay Area and 42% main). *(See Graph 6)*



Most Artists Are Civically Active in Their Communities

With such large majorities saying that artists play an important role in strengthening their communities, it is not surprising that artists surveyed are very active in volunteer activities. At least four in five artists in both the Bay Area sample and main sample say they have done some type of volunteer work or community service in the past two years. Bay Area artists appear to be especially community-minded, devoting more time to volunteering than artists across the country as a whole (87% Bay Area v. 80% main). However, when it comes to average weekly hours spent volunteering or doing community service, there are no differences between Bay Area artists and artists across the nation.

Table 10:
Volunteer Activities in the Past Two Years

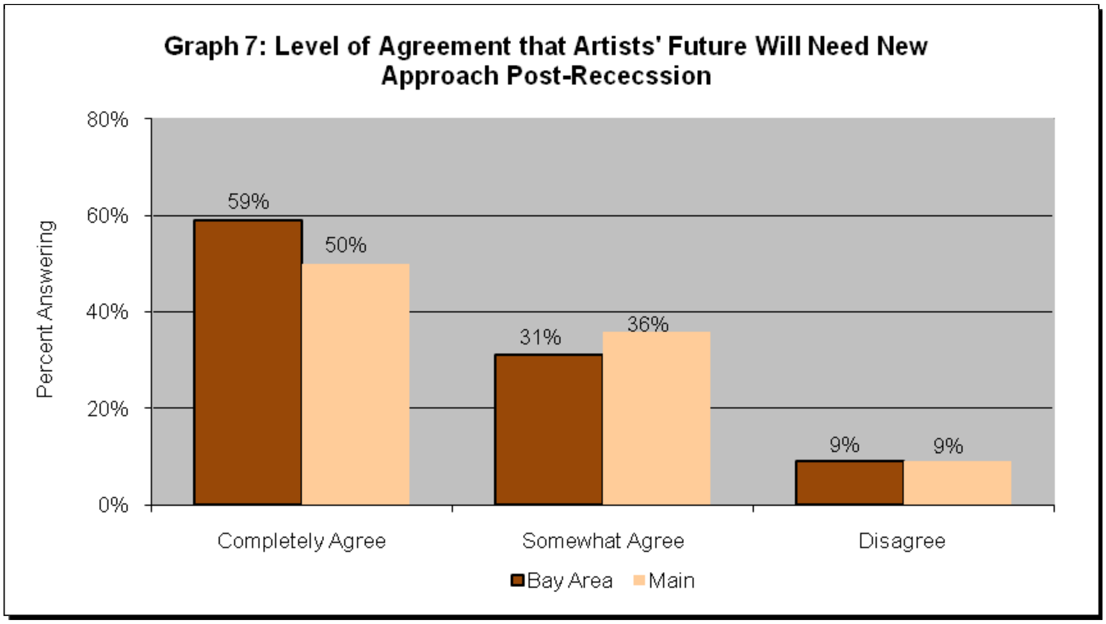
	Bay Area	Main
	%	%
Artist issues	63*	52
Education	46	41
Youth development	37	36
Community organizations/Citizen boards	37	36
Political campaigns, candidates or parties	19	23
Environment	19	21
Civil rights	17	19
Hunger/Poverty	12	15
Homelessness	11	10
Senior care/issues	9	11

Note: An asterisk indicates a percentage that is significantly higher or lower than percentages for that same category, compared with artists nationally.

Artists serve their communities in many respects, including helping their fellow artists. Bay Area artists are more likely than artists nationally to have volunteered in areas related to artist issues (63% Bay Area v. 52% main). Across all other types of volunteer activities listed in the survey, these two groups of artists show no statistically significant differences. *(See Table 10)*

Artists Say Changes Will be Necessary in the Wake of the Recession

Artists' attitudes towards the future show that they are cognizant of the long-term impact of the current economic recession. Large shares of both Bay Area artists and main sample artists who were surveyed nationally say they agree that even after the economy stabilizes, future success as an artist will require a new outlook and approach. Bay Area artists are particularly oriented toward adaptation, with 59% saying they *completely agree* that their future as artists will require a new outlook and approach after the economy stabilizes, compared to 50% of artists nationally. *(See Graph 7)*


Graph 7: Level of Agreement that Artists' Future Will Need New Approach Post-Rececssion
80%
60%
40%
20%
0%
Percent Answering
59%
50%
31%
36%
9%
9%
Completely Agree
Somewhat Agree
Disagree
Bay Area
Main

APPENDICES:

Appendix 1: Topline Results

Appendix 2A: Main Survey Methodology

Appendix 2B: Snowball Survey Methodology

Appendix 3: Demographic Profile of Main Survey Artists by Art Form

Appendix 4: A List of Zip Codes in the Bay Area

APPENDIX 1: TOPLINE QUESTIONNAIRE

Final Local Topline Questionnaire

Artists and the Economic Recession – Main and Snowball Surveys

Prepared by Princeton Survey Research Associates International
for Helicon Collaborative and Leveraging Investments in Creativity

February 2010

Total N = 456 practicing artists who live or work in the Bay Area
Field dates: July 20 – November 23, 2009
Fieldhouse for main survey: PSRAI (programming & host – online only)
Fieldhouse for snowball survey: Helicon (programming & host – online only)
Interview language: English and Spanish

NOTES: *1) Because percentages are rounded, they may not total 100%.*
2) An asterisk indicates a value of less than 1%.

TITLE OF SURVEY FOR GATEWAY/LOGIN SCREEN:
Artists and the Economic Recession

MAIN SURVEY – INTRODUCTION SCREEN 1:
Welcome to the Artists and the Economic Recession Survey.

How are you being affected by the global recession? As an artist, the conditions you face in this current economic climate should be heard and addressed. This survey has been developed to collect hard data in order to help all of us advocate for the changes that will need to take place in policy, funding, and information dissemination to improve the working lives of artists nationwide.

Who We Are and What We'll Do
Leveraging Investments in Creativity (LINC) is a ten-year national initiative to improve the conditions through which artists can shape their careers. LINC is working with organizations around the country to distribute the survey and share the aggregate results with a broad network of artist-service organizations, cultural organizations, and grantmakers who can be important resources for addressing the challenges you may be facing now and in the future.

Now What?
Please take 15 minutes to complete this survey. (And just to grease the wheel a little, when you complete the survey, you will have the opportunity to enter a drawing for one of four $100 prizes.)

Thank you in advance for sharing your time and perspective. We'll keep you posted... Visit us at www.lincnet.net .

MAIN SURVEY – INTRODUCTION SCREEN 2:
This survey is being administered by LINC and other artist service organizations nationwide. Princeton Survey Research Associates International is assisting in collecting the results.

MECHANICS OF THE SURVEY:
LINC would like you to answer each question, but if you do not want to answer a given question you can skip it and move on to the next one. If you decide you want to change the answer to a previous question, you can do so using the "previous" button on the screen. Please do not use the back button on your browser.

The survey must be completed in one sitting. For this reason, please do not exit the survey until you have answered all of the questions.

CONFIDENTIALITY NOTICE:
LINC and its research partners are committed to your privacy and will not share your individual responses with any outside companies or use them for commercial purposes. Answers will be analyzed collectively, and not linked to the individual person completing the survey.

If you have any problems with the mechanics of the survey, please contact PSRAI: XXXXXXXXXXX@XXXX.com .

If you have any questions about this survey, or concerns about confidentiality, please contact LINC representative XXXX XXXXXX: XXXX@XXXXXXX.net .

For more information on LINC, visit www.lincnet.net.

SNOWBALL SURVEY – INTRODUCTION SCREEN 1:

Welcome to the Artists and the Economic Recession Survey.

How are you being affected by the global recession? As an artist, the conditions you face in this current economic climate should be heard and addressed. The Artists and the Economic Recession Survey invites you to share your experience. This survey is being conducted by Leveraging Investments in Creativity (LINC), a ten-year national initiative to improve conditions for artists, and supervised by Helicon Collaborative and Princeton Survey Research Associates International.

There is strength in numbers.

LINC has been working with organizations around the country to distribute the survey…but we want to make sure we reach the widest range of artist voices possible, especially artists who may not be part of formal organizational networks. Reaching as many artists as possible improves the quality of this important research, and better equips everyone who advocates for artists and the arts.

In addition to completing the survey yourself, could you forward this to every artist you know?

Completing the survey takes about 15 minutes, and it is offered in both English and Spanish. **All responses will be completely anonymous.** If you complete the survey, you will have the opportunity to enter a drawing for one of four $100 prizes.

Thank you in advance for sharing your time and perspective. We'll keep you posted... Visit us at www.lincnet.net .

SNOWBALL SURVEY – INTRODUCTION SCREEN 2:

MECHANICS OF THE SURVEY:

LINC would like you to answer each question, but if you do not want to answer a given question you can skip it and move on to the next one.

If you decide you want to change the answer to a previous question, you can do so using the "back" button on your browser. **If you do so, you will need to re-enter your answers from that point forward.**

The survey must be completed in one sitting. For this reason, please do not exit the survey until you have answered all of the questions.

If you have any problems with the mechanics of the survey, please contact Helicon technical support.

CONFIDENTIALITY NOTICE:

LINC and its research partners are committed to your privacy and will not share your individual responses with any outside companies or use them for commercial purposes. Answers will be analyzed collectively, and not linked to the individual person completing the survey.

If you have any questions about this survey, or concerns about confidentiality, please contact LINC representative XXXX XXXXXX: XXXX@XXXXXXX.net .

For more information on LINC, visit www.lincnet.net.

ARTISTIC WORK

1. On what art form do you spend the most hours per week?

Please indicate by typing the number "1" next to that category. If you also spend a significant amount of time working on another art form, please indicate by typing the number "2" next to the second category. (If you 'do not practice any art form,' please type the number "1" next to that category and leave all other categories blank.)

BAY AREA	MAIN[1]	
46	50	Visual artist (painter, sculptor, craft artist, etc.)
24	19	Media artist (filmmaker, photographer, video-maker, animator, digital media artist, etc.)
20	19	Musician (composer, instrumentalist, singer, conductor, DJ/mixer, producer, etc.)
18	7	Dancer or choreographer
12	16	Literary Artist (fiction and non-fiction writers, playwrights, screenwriter, poet, storyteller, journalist, etc.)
10	9	Designer (lighting, scenography, costume, fashion, graphic, commercial, industrial, game, interior, floral, etc.)
8	16	Actor or director
8	7	Performance artist
*	1	Architect
7	6	Other *(please specify)*
0	0	I do not practice any art form

Note: Total may exceed 100% due to multiple responses.

IF 'I DO NOT PRACTICE ANY ART FORM,' END INTERVIEW TEXT: Thank you for agreeing to participate. This survey is limited to practicing artists.

2. How long have you been a practicing artist?

BAY AREA	MAIN	
*	*	Less than 1 year
9	11	1-5 years
19	20	6-10 years
31	30	11-20 years
40	39	21 years or more
0	*	No answer

[1] Main Survey trends are based on the "Artists and the Economic Recession – A National Survey" study conducted and supervised by PSRAI for Helicon Collaborative and Leveraging Investments in Creativity from July 20 – August 17, 2009. A total of 5,389 interviews nationally were obtained with practicing artists recruited from LINC partner organizations. Survey was available in both English and Spanish. Statistical results were weighted to correct known demographic discrepancies.

3. On average, how many hours per week do you spend on your artistic activity (including planning, creating, training and the business side of art)?

BAY AREA	MAIN	
3	3	Less than 5 hours per week
13	12	5-10 hours
18	19	11-20 hours
24	20	21-30 hours
16	18	31-40 hours
25	28	More than 40 hours
1	*	No answer

4. In 2008, what percent of your individual annual income did you earn from all your artistic work combined? *(Your best estimate without reviewing records is fine.)*

BAY AREA	MAIN	
48	43	0-20%
11	12	21-40%
11	8	41-60%
4	7	61-80%
25	28	81-100%
*	*	No answer
*	*	A practicing artist for less than 1 year

5. How does your current art-related income compare to this time last year in 2008?

BAY AREA	MAIN	
14	**16**	(NET) Increased by about…
5	*5*	*10%*
3	*4*	*20%*
1	*2*	*30%*
1	*1*	*40%*
4	*4*	*50% or more*
51	**51**	(NET) Decreased by about…
8	*7*	*10%*
11	*10*	*20%*
8	*9*	*30%*
6	*7*	*40%*
18	*18*	*50% or more*
35	**32**	About the same
*	*	No answer
*	*	A practicing artist for less than 1 year

6. Compared to this time last year, have you experienced any change in the following?

[LIST IN ORDER]		LESS	ABOUT THE SAME	MORE	NO ANSWER	A PRACTICING ARTIST FOR LESS THAN 1 YEAR
a. Opportunities to exhibit/perform/present your work						
	Bay Area:	32	47	19	2	*
	Main Survey:	35	42	19	4	*
b. Bookings for exhibition/ performance/presentation of your work						
	Bay Area:	39	41	13	6	*
	Main Survey:	38	37	15	10	*
c. Teaching opportunities						
	Bay Area:	34	38	15	13	*
	Main Survey:	30	41	12	16	*
d. Grant opportunities						
	Bay Area:	39	41	6	14	*
	Main Survey:	35	42	5	17	*
e. Number of grant awards						
	Bay Area:	41	35	6	17	*
	Main Survey:	36	38	5	21	*
f. Monetary amount of grant awards						
	Bay Area:	43	32	6	18	*
	Main Survey:	37	36	4	22	*
g. Artist residency opportunities						
	Bay Area:	31	47	4	17	*
	Main Survey:	27	46	5	22	*
h. Services available to you by nonprofits						
	Bay Area:	33	43	10	14	*
	Main Survey:	31	44	6	19	*
i. Fees/rates you can charge for your work						
	Bay Area:	47	42	6	5	*
	Main Survey:	44	39	9	8	*
j. Payment schedules (delays, renegotiated contracts, etc.)						
	Bay Area:	25	51	10	14	*
	Main Survey:	24	45	13	18	*
k. Sales of your work						
	Bay Area:	52	33	3	11	*
	Main Survey:	48	32	9	10	*
l. Opportunities to trade/barter work and services						
	Bay Area:	20	48	21	11	*
	Main Survey:	20	43	20	16	*

7. Would you say that the fluctuations in your income and other resources from 2008 to now are typical of your experience as an artist, or was there greater fluctuation or less fluctuation than usual?

BAY AREA	MAIN	
40	40	Typical of my experience as an artist
55	55	Greater fluctuation than usual
4	4	Less fluctuation than usual
1	1	No answer
*	*	A practicing artist for less than 1 year

8. Do you have one or more jobs in addition to your art work?

BAY AREA	MAIN	
45	45	Yes, I have one additional job
25	21	Yes, I have two or more additional jobs
29	34	No, I don't have any other jobs
1	*	No answer

9a. Is your other job:

9b. Are your other jobs:

Based on artists who have one or more additional jobs

BAY AREA	MAIN	
49	45	Other job(s) in a field related to the arts
32	36	Other job(s) in a field unrelated to the arts
17	14	Both related to the arts and unrelated to the arts
3	5	No answer
[n=337]	[n=3,653]	

10. Please indicate the ARTS-RELATED areas in which you work. *(Please mark all that apply)*

Based on artists who have an additional arts-related job

BAY AREA	MAIN	
51	42	Nonprofit
48	50	Academic
35	43	Commercial
8	5	Foundation
4	6	Government
1	1	None/No answer
[n=225]	[n=2,267]	

Note: Total may exceed 100% due to multiple responses.

11. In 2008, what percent of your individual annual income did you earn from all your NON-ARTS RELATED jobs? *(Your best estimate without reviewing records is fine.)*

Based on artists who have an additional non-arts related job

BAY AREA	MAIN	
12	13	0-20%
9	10	21-40%
14	13	41-60%
23	21	61-80%
43	43	81-100%
0	*	No answer
[n=158]	[n=1,661]	

12. How does your NON-ARTS RELATED income compare to this time last year in 2008?

Based on artists who have an additional non-arts related job

BAY AREA	MAIN	
15	**23**	(NET) Increased by about…
5	*9*	10%
4	*4*	20%
3	*3*	30%
1	*1*	40%
2	*6*	50% or more
48	**34**	(NET) Decreased by about…
17	*7*	10%
8	*7*	20%
10	*7*	30%
4	*3*	40%
9	*10*	50% or more
39	**43**	About the same
0	*	No answer
[n=158]	[n=1,661]	

MARKETS

13. How frequently do you use each of the following resources to promote your art work?

[RANDOMIZE a-j]	OFTEN	SOME-TIMES	HARDLY EVER	NEVER	NO ANSWER
a. Online social networking sites (Facebook, MySpace, etc.)					
Bay Area:	47	27	9	16	1
Main Survey:	43	26	11	17	4
b. Personal website					
Bay Area:	60	17	5	16	2
Main Survey:	55	15	6	22	3
c. Websites of other people/ organizations					
Bay Area:	28	41	19	9	3
Main Survey:	30	37	15	13	4
d. Email lists					
Bay Area:	53	27	9	9	2
Main Survey:	42	28	12	14	4
e. Art venues, fairs or publications					
Bay Area:	17	39	25	15	4
Main Survey:	18	33	20	23	6
f. Agent, manager or broker					
Bay Area:	3	10	13	69	5
Main Survey:	10	12	11	61	6
g. Public relations company					
Bay Area:	1	8	12	74	5
Main Survey:	2	6	12	73	6
h. Referrals/Word of mouth					
Bay Area:	71	22	4	2	1
Main Survey:	67	27	3	1	2
i. Articles/Reviews					
Bay Area:	15	37	30	15	3
Main Survey:	18	38	20	19	5
j. Showing artwork in public spaces and non-art specific venues					
Bay Area:	25	37	21	12	4
Main Survey:	21	32	21	20	6
k. Other *(please specify)*					
Bay Area:	5	3	1	0	91
Main Survey:	5	2	1	1	91

INTERNET USE

14. How frequently do you use the Internet for your artistic activity to:

[RANDOMIZE a-i]	OFTEN	SOME-TIMES	HARDLY EVER	NEVER	NO ANSWER
a. Make/create art					
Bay Area:	22	23	22	30	3
Main Survey:	21	25	23	27	4
b. Reach audiences/customers					
Bay Area:	61	25	9	3	2
Main Survey:	53	27	11	6	3
c. Sell work					
Bay Area:	24	24	25	23	4
Main Survey:	23	29	23	21	4
d. Locate information/services					
Bay Area:	80	14	4	2	1
Main Survey:	76	18	2	2	1
e. Find job opportunities					
Bay Area:	54	23	12	10	1
Main Survey:	47	27	14	10	3
f. Conduct research for your work					
Bay Area:	72	21	3	2	1
Main Survey:	72	20	4	2	2
g. Learn about other artists' work					
Bay Area:	78	20	*	*	1
Main Survey:	71	24	3	1	1
h. Network with other artists					
Bay Area:	64	26	7	2	1
Main Survey:	54	31	9	4	2
i. Expand your training/skills					
Bay Area:	37	33	19	8	2
Main Survey:	33	34	19	10	3
j. Other *(please specify)*					
Bay Area:	2	1	0	0	97
Main Survey:	1	1	*	*	98

15. How frequently do you use each of the following social networking mechanisms for art-related business?

[RANDOMIZE a-f]

		OFTEN	SOME-TIMES	HARDLY EVER	NEVER	NO ANSWER
a. Facebook						
	Bay Area:	45	22	10	22	*
	Main Survey:	41	25	8	24	1
b. MySpace						
	Bay Area:	9	12	19	58	3
	Main Survey:	10	13	17	57	4
c. LinkedIn						
	Bay Area:	4	17	24	53	2
	Main Survey:	4	14	18	59	5
d. Alumni network						
	Bay Area:	3	12	14	66	4
	Main Survey:	3	12	15	64	5
e. Twitter						
	Bay Area:	5	11	8	73	3
	Main Survey:	7	9	9	70	5
f. Mediabistro						
	Bay Area:	*	1	3	90	5
	Main Survey:	1	2	4	87	6
g. Other *(please specify)*						
	Bay Area:	5	4	1	1	89
	Main Survey:	5	2	*	1	92

OVERALL EXPERIENCE AND FORECAST

16. What resources have helped you the most in navigating the recession so far? *(Please mark up to three responses)*

[RANDOMIZE 1-7]

BAY AREA	MAIN	
71	67	Friends and family
34	32	Arts service organizations
27	29	Network of buyers and supporters
18	15	Neighborhood/Community associations
8	9	Social service organizations
5	6	Churches, temples or other religious institutions
5	5	Bank or lending office
15	14	Other *(please specify)*
6	7	None/No answer

Note: Total may exceed 100% due to multiple responses.

17. What opportunities have emerged for you as an artist during this recession?
(Please mark all that apply)

[RANDOMIZE 1-5]

BAY AREA	MAIN	
39	37	Able to spend more time on art work
37	32	More openness to collaboration
32	32	Able to experiment more
17	14	Community has a greater need for my services
8	10	Cheaper work space
14	13	Other *(please specify)*
18	22	None/No answer

Note: Total may exceed 100% due to multiple responses.

18. To what extent are you worried about the following as a result of the recession?

[RANDOMIZE a-n]	VERY WORRIED	SOME-WHAT WORRIED	NOT TOO WORRIED	NOT AT ALL WORRIED	NO ANSWER
a. Rising amount of debt					
Bay Area:	32	31	20	13	4
Main Survey:	36	25	17	16	6
b. Loss of income					
Bay Area:	49	37	9	3	2
Main Survey:	45	32	12	7	3
c. Loss of home					
Bay Area:	10	22	32	28	7
Main Survey:	14	18	27	32	9
d. Loss of studio/workspace					
Bay Area:	16	27	26	25	6
Main Survey:	15	19	23	33	11
e. Loss of health insurance					
Bay Area:	30	23	22	18	8
Main Survey:	31	19	17	24	9
f. Inability to pay student loans					
Bay Area:	13	11	7	55	14
Main Survey:	16	9	8	52	15
g. Losing my non-arts job					
Bay Area:	20	23	17	29	11
Main Survey:	16	20	17	33	14
h. Retirement plans derailed					
Bay Area:	26	26	17	21	9
Main Survey:	28	24	18	21	8

Q18 continued…

Q18 continued…

18. To what extent are you worried about the following as a result of the recession?

[RANDOMIZE a-n]		VERY WORRIED	SOME-WHAT WORRIED	NOT TOO WORRIED	NOT AT ALL WORRIED	NO ANSWER
i. Fewer exhibition/presentation opportunities						
	Bay Area:	26	44	18	9	4
	Main Survey:	25	34	20	13	7
j. Fewer sales/commissions						
	Bay Area:	37	38	10	10	4
	Main Survey:	36	34	12	10	7
k. Fewer grants						
	Bay Area:	34	39	13	8	7
	Main Survey:	28	31	15	16	10
l. Difficulty fundraising for future projects						
	Bay Area:	42	34	14	6	5
	Main Survey:	34	33	12	13	8
m. Delayed payments for work completed						
	Bay Area:	19	29	28	17	7
	Main Survey:	19	29	25	18	8
n. Low morale (of self and others)						
	Bay Area:	26	42	20	10	2
	Main Survey:	26	33	19	16	5
o. Other *(please specify)*						
	Bay Area:	5	1	*	*	93
	Main Survey:	4	1	*	1	94

19. How helpful would each of the following resources be to you in dealing with the effects of the recession?

[RANDOMIZE a-p]	VERY HELPFUL	SOME-WHAT HELPFUL	NOT TOO HELPFUL	NOT AT ALL HELPFUL	NO ANSWER
a. Business counseling					
Bay Area:	37	29	17	10	7
Main Survey:	35	30	14	10	10
b. Artistic training/skill development					
Bay Area:	38	34	15	8	6
Main Survey:	34	31	16	10	9
c. Networking opportunities					
Bay Area:	53	34	7	2	4
Main Survey:	52	32	6	3	7
d. Workspace assistance					
Bay Area:	41	20	19	13	7
Main Survey:	31	23	18	17	11
e. Housing assistance					
Bay Area:	27	19	22	23	9
Main Survey:	26	16	19	28	11
f. Supplies/equipment					
Bay Area:	52	25	11	5	7
Main Survey:	51	25	10	6	9
g. Technology training					
Bay Area:	40	29	15	9	7
Main Survey:	31	29	18	13	10
h. Health services					
Bay Area:	50	15	13	14	8
Main Survey:	48	17	12	13	10
i. Legal assistance (copyright, taxation, contracts, etc.)					
Bay Area:	36	28	17	11	8
Main Survey:	33	29	17	11	10
j. Administrative support/shared services					
Bay Area:	33	32	17	9	8
Main Survey:	29	29	18	12	12
k. Opportunities to barter					
Bay Area:	32	31	21	9	7
Main Survey:	30	32	18	10	10

Q19 continued…

Q19 continued….

19. How helpful would each of the following resources be to you in dealing with the effects of the recession?

[RANDOMIZE a-p]	VERY HELPFUL	SOME-WHAT HELPFUL	NOT TOO HELPFUL	NOT AT ALL HELPFUL	NO ANSWER
l. Opportunities to showcase work					
Bay Area:	64	26	5	1	4
Main Survey:	62	22	6	3	7
m. Loans					
Bay Area:	15	21	26	28	10
Main Survey:	19	21	24	25	11
n. Venture capital that seeks a return on the investment					
Bay Area:	17	20	29	23	10
Main Survey:	24	22	22	20	12
o. Grants/Fellowships/Scholarships					
Bay Area:	72	16	4	3	5
Main Survey:	71	14	3	5	7
p. Public Relations/Marketing assistance					
Bay Area:	56	24	10	4	6
Main Survey:	49	27	9	6	8
q. Other *(please specify)*					
Bay Area:	3	0	0	0	97
Main Survey:	3	*	*	*	97

20. Please indicate the extent to which you agree or disagree with the following statements?

[RANDOMIZE a-c]	COMPLETELY AGREE	SOME-WHAT AGREE	SOME-WHAT DISAGREE	COMPLETELY DISAGREE	NO ANSWER
a. This is an inspiring time to be an artist.					
Bay Area:	40	40	12	7	2
Main Survey:	42	33	15	6	4
b. There is a special role for artists in helping to strengthen their communities in these times.					
Bay Area:	68	25	4	2	1
Main Survey:	62	27	5	2	4
c. Even after the economy stabilizes, future success as an artist will require a new outlook and approach.					
Bay Area:	59	31	7	2	2
Main Survey:	50	36	7	2	4

21. In the past two years, have you done any type of volunteer work or community service? "Volunteer work" or "community service" means you spent time helping an organization or cause without being paid for it.

BAY AREA	MAIN	
87	80	Yes
13	17	No
*	3	No answer

22. During the last two years, on average how many hours per week did you spend volunteering or doing community service? *(Your best estimate is fine.)*

BAY AREA	MAIN	
53	49	1-4 hours
20	17	5-10 hours
5	6	11-20 hours
6	7	More than 20 hours
2	1	No answer
13	20	Did not volunteer in the past two years

23. During the last two years, in what areas did you volunteer?

[LIST IN ORDER]

		YES	NO	NO ANSWER	DIDN'T VOLUNTEER IN PAST 2 YRS.
a. Artist issues					
	Bay Area:	63	17	7	13
	Main Survey:	52	14	15	20
b. Civil rights					
	Bay Area:	17	51	19	13
	Main Survey:	19	33	28	20
c. Community organizations/ Citizen boards					
	Bay Area:	37	35	15	13
	Main Survey:	36	21	22	20
d. Education					
	Bay Area:	46	28	13	13
	Main Survey:	41	19	20	20
e. Environment					
	Bay Area:	19	47	21	13
	Main Survey:	21	30	29	20
f. Homelessness					
	Bay Area:	11	55	21	13
	Main Survey:	10	38	32	20
g. Hunger/Poverty					
	Bay Area:	12	54	21	13
	Main Survey:	15	35	30	20
h. Political campaigns, candidates or parties					
	Bay Area:	19	48	20	13
	Main Survey:	23	30	27	20
i. Senior care/issues					
	Bay Area:	9	56	22	13
	Main Survey:	11	37	31	20
j. Youth development					
	Bay Area:	37	33	17	13
	Main Survey:	36	22	22	20

DEMOGRAPHICS

The last few questions are to help us describe the artists who took part in the survey.

D1. What is your age?

BAY AREA	MAIN	
1	*	Under 18
4	6	18-24
21	23	25-34
32	26	35-44
20	22	45-54
11	12	55-64
9	5	65-74
*	1	75 or older
0	3	No answer

D2. What is your gender?

BAY AREA	MAIN	
44	50	Male
56	46	Female
1	*	Transgender
*	3	No answer

D3. What is the highest level of schooling you have completed?

BAY AREA	MAIN	
1	1	Grade school
1	1	Some high school (grades 9-11)
3	6	High school graduate (grade 12 or GED certificate)
25	26	Some college, conservatory or post-secondary certificate (includes associates degree)
36	36	College graduate (BA, BS or other four-year degree)
11	7	Some graduate school but no degree
24	19	Graduate degree (including an MA, MS, PhD, JD or MD)
0	3	No answer

D4. Do you currently have adequate health insurance coverage?

BAY AREA	MAIN	
63	61	Yes
37	36	No
0	3	No answer

D5. What is your primary race/ethnic identity?

BAY AREA	MAIN	
69	78	Caucasian, White
2	5	African-American/African descent
6	2	Asian, Asian American, Pacific Islander
14	5	Latino, Hispanic, Chicano
1	2	Native American, Native Alaskan, Native Hawaiian
5	2	Multi-racial
*	*	Other *(please specify)*
3	5	Refused/No answer

D6. What is your citizenship status?

BAY AREA	MAIN	
83	88	U.S. born
10	5	Foreign born U.S. citizen (naturalized)
6	3	Not a U.S. citizen
*	4	No answer

D7. In 2008, approximately what was your total individual income from all sources (including both art and non-art-related income), before taxes?
(Your best estimate without reviewing records is fine.)

BAY AREA	MAIN	
8	6	$5,000 or less
5	7	$5,001 - $10,000
18	18	$10,001 - $20,000
31	32	$20,001 - $40,000
20	17	$40,001 - $60,000
8	7	$60,001 – $80,000
6	3	$80,001 - $100,000
2	2	$100,001 - $150,000
1	1	$150,001 - $200,000
1	*	More than $200,000
3	7	No answer

The next few questions in the survey are used only for classification purposes. You cannot be personally identified or contacted based on this information.

D8. What state do you live in?

BAY AREA	MAIN	
84	13	California
0	9	New York
0	4	Washington state
0	n/a	Minnesota
0	7	Pennsylvania
0	n/a	Wisconsin
0	n/a	Texas
0	8	Illinois
0	3	Montana
0	30	Misc. other
16	25	No answer

Note: States broken out only if 3% or more of Total.

D9. What is the five-digit zip code of your current primary residence? (If you would rather not give this information, please type in five zeros.)

BAY AREA	MAIN	
97	79	Provided zip code of primary residence
3	21	No answer

D10. For how many years have you lived in the COUNTY of your current residence?

BAY AREA	MAIN	
4	5	Less than 1 year
17	20	1-4 years
23	22	5-10 years
56	49	More than 10 years
*	5	No answer

D11. What is the five-digit zip code of your current primary artistic workspace? *(If you would rather not give this information, please type in five zeros.)*

BAY AREA	MAIN	
90	73	Provided zip code of primary artistic workspace
10	27	No answer

D12. Have you received any art-related training in this city or region?

BAY AREA	MAIN	
67	58	Yes
33	37	No
*	5	No answer

WRAP. If you have any comments or ideas about what would help you and other artists you know, please type them in the space below.

PRIZE. Would you like your name entered into the drawing for one of the four $100 prizes?

CLOSING:

REPORT That is the end of the survey. When the survey project is complete, we would like to send you the report on the findings. Please indicate whether you would prefer to receive the report by email or through regular U.S. Post mail.

BAY AREA	MAIN	
81	77	Email address *(please specify)*
3	5	Regular U.S. Post mail[2]
5	12	Do not want a copy of the report
11	6	No answer

THANK YOU/EXIT SCREEN:
Your survey is complete. Thank you so much for taking the time to share your insights.

CREGION Census regions created from self-reported state or from state in which the partner organization headquarters resides if applicable.

BAY AREA	MAIN	
0	26	Northeast
0	21	Midwest
0	21	South
100	32	West
*	0	No answer

2 In the snowball survey, artists were not offered the option of receiving the report findings by US Post Mail.

APPENDIX 2A: MAIN SURVEY METHODOLOGY

Detailed Survey Methodology

Artists and the Economic Recession – A National Survey

Prepared by Princeton Survey Research Associates International
for Helicon Collaborative and Leveraging Investments in Creativity

September 2009

SUMMARY

The Artists and the Economic Recession Survey, jointly sponsored by Helicon Collaborative and Leveraging Investments in Creativity (LINC), obtained interviews with 5,389 practicing artists. Survey participants were sampled from the membership lists of various arts service organizations across the United States that agreed to partner with LINC for this study. The survey was supervised by Princeton Survey Research Associates International (PSRAI). Data were collected via online English- or Spanish-language administration from July 20 to August 17, 2009. Statistical results are weighted to correct known demographic discrepancies.

Details on the design, execution and analysis of the survey are discussed below.

DESIGN AND DATA COLLECTION PROCEDURES

Sample Design

Sample was compiled by Helicon Collaborative. A total of 38 arts organizations throughout the United States agreed to send email invitations to their members to participate in the artist survey. Random samples were not drawn from organization lists. Rather email invitations were sent to the lists in their entirety. Table 1 shows the arts organizations that participated in this research, the state in which each organization is based, and the size of each organization's sample list.

Table 1: LINC partner organizations (Main Survey)

	State	Sample size
New York State Council on the Arts (NYSCA)	NY	22,200
Chicago Department of Cultural Affairs (Chicago DCA)	IL	12,000
The Actors Fund	NY	9,624
Leeway Foundation	PA	6,915
Center for Cultural Innovation (CCI)	CA	5,000
New York Dept of Cultural Affairs (New York DCA)	NY	4,589
Miami Light Project	FL	4,408
MusicCares Foundation	CA	3,100
Artist Trust	WA	2,855
Movimiento de Arte y Cultura Latino Americana (MACLA)	CA	2,724
Durfee Foundation	CA	2,500
Queens Council on the Arts	NY	2,500
Alliance for California Traditional Arts	CA	1,747
Asian Arts Initiative	PA	1,556
Cultural Development Corp.	DC	1,500
Montana Arts Council	MT	1,500
DiverseWorks	TX	1,300
Japanese American Cultural and Community Center	CA	1,200
Fractured Atlas	NY	1,000
Arts Council of Metropolitan Kansas City	KS	877
Pew Fellowships in the Arts	PA	706
Rasmuson Foundation	AK	700
Stockton Rush Bartol Foundation	PA	700
Alternate ROOTS	GA	673
The Longhouse Education and Cultural Center of Evergreen State College	WA	600
Massachusetts Cultural Council	MA	500
Creative Capital	NY	400
The Charlotte Street Foundation	MO	320
Community Partnership of Arts and Culture (CPAC)	OH	314
Washington State Arts Commission	WA	272
National Performance Network, Inc. (NPN)	LA	256
Alaska State Council on the Arts	AK	250
Houston Arts Alliance	TX	150
The Richard H. Driehaus Foundation	IL	150
Diaspora Vibe Cultural Arts Incubator	FL	145
The Boston Foundation	MA	61
First Peoples Fund	SD	55
ArtHome	NY	1
TOTAL		95,348

AGREED TO PARTICIPATE/YIELDED NO COMPLETES	State	Sample size
Chicago Public Art Group	IL	60
Getty Foundation	CA	n/a

Contact Procedures

Data were collected from July 20 to August 17, 2009. Requests for participation were sent to 95,348 individuals, with a link to an online web address where the survey was hosted by PSRAI. Each LINC partner organization had a unique identification username with which its members could log in to the survey; each individual respondent, however, did not have a unique username. The organization username allowed PSRAI to identify the organization each interview came from, but kept individual respondents anonymous.

Data collection involved two email prompts to everyone in the sample. Using email texts crafted by PSRAI and approved by both Helicon and LINC, each partner organization disseminated both the initial email invitations and the follow-up email reminders according to a schedule set by Helicon and LINC. On July 20-21, 2009, the email invitations were distributed by each partner organization to artists on their membership lists. On July 28-29, 2009, email reminders were sent to the same groups of artists who received the initial email contact. All email communications contained a link to the web survey, named LINC as the survey sponsor and identified PSRAI as the research partner. A copy of the email invitation and the follow-up email reminders can be found in Attachment A of this methodology.

The online survey was programmed and hosted by PSRAI. Data were monitored and downloaded regularly and checked for accuracy. Since respondents were allowed to skip questions without answering them, only cases with at least 70% of the substantive questions answered were considered completed interviews. Cases for which less than 70% of the questions were answered were not included in the dataset.

At the end of each interview, respondents were given the opportunity to enter their contact information into a drawing for one of four $100 prizes. Drawings and prize disbursements were handled by LINC.

WEIGHTING AND ANALYSIS

The final data were weighted (or raked) to match sample demographics to population parameters of sex, age, race/ethnicity, education and region. Population parameters for sex, age, race/ethnicity and education came from an analysis of 2000 Census data performed by the Project on Regional and Industrial Economics at the University of Minnesota for LINC. The region parameter came from the National Endowment for the Arts' Artists in the Workforce, 1990-2005 research report #48.

Weighting was accomplished using Sample Balancing, a special iterative sample weighting program that simultaneously balances the distributions of all variables using a statistical technique called the Deming Algorithm. Weights were trimmed to prevent individual interviews from having too much influence on the final results. The use of these weights in statistical analysis ensures that the demographic characteristics of the sample closely approximate the demographic characteristics of the national population of artists. Table 2 compares weighted and unweighted sample distributions to population parameters.

Table 2: Sample Demographics (Main Survey)

	Population Parameter	Unweighted Sample	Weighted Sample
Sex			
Male	56.3	37.8	51.9
Female	43.7	62.2	48.1
Age			
16-24	10.4	2.4	6.9
25-34	23.5	21.6	24.1
35-44	27.2	22.2	27.3
45-54	22.8	25.7	22.8
55-64	10.2	21.7	12.1
65+	6.0	6.4	6.7
Race/Ethnicity			
White, not Hispanic	83.9	75.4	82.6
Black, not Hispanic	5.2	6.7	5.6
Hispanic	5.4	5.2	5.3
Other, not Hispanic	5.5	12.7	6.5
Education			
HS grad or less	15.7	2.5	8.3
Some college (incl. certificates/2-yr. degree)	29.7	12.4	26.9
Bachelors degree	38.6	41.5	45.0
Graduate degree (Masters+)	15.9	43.7	19.8
Region			
Northeast (minus NY)	12.3	10.4	12.9
Midwest	19.2	17.2	21.1
South	29.4	7.8	21.1
West (Minus CA)	10.9	13.9	12.8
CA	17.6	19.0	19.0
NY	10.6	31.7	13.2

MAIN SURVEY RESPONSE

For this survey, the response rate is defined simply as the proportion of sampled artists who completed the survey. Overall 5.7% of the sample responded to the survey.[3] Survey response varied across participating organizations. The maximum response came from Community Partnership of Arts and Culture (CPAC) where 40.4% of the membership list participated in the survey while a minimum response of .1% came from the Japanese American Cultural and Community Center.[4] Table 3 summarizes response across the participating organizations.

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[3] The two organizations that agreed to participate that yielded no completes and for which sample sizes were unknown were excluded from response rate calculations.

[4] Unlike the other participating arts organizations, 'ArtHome' did not send out any email invitations to its membership list. Instead, an ArtHome executive completed the survey.

Table 3: Response Rates (Main Survey)

	State	Sample Size	No. of completes	Response Rate
ArtHome	NY	1	1	100.0%
Community Partnership of Arts & Culture (CPAC)	OH	314	127	40.4%
Washington State Arts Commission	WA	272	99	36.4%
The Charlotte Street Foundation	MO	320	98	30.6%
Creative Capital	NY	400	115	28.8%
Pew Fellowships in the Arts	PA	706	156	22.1%
First Peoples Fund	SD	55	11	20.0%
The Boston Foundation	MA	61	12	19.7%
Houston Arts Alliance	TX	150	29	19.3%
Arts Council of Metropolitan Kansas City	KS	877	154	17.6%
National Performance Network, Inc. (NPN)	LA	256	44	17.2%
Alaska State Council on the Arts	AK	250	40	16.0%
Rasmuson Foundation	AK	700	107	15.3%
Montana Arts Council	MT	1,500	202	13.5%
The Longhouse Education and Cultural Center of Evergreen State College	WA	600	70	11.7%
Cultural Development Corp.	DC	1,500	163	10.9%
Stockton Rush Bartol Foundation	PA	700	72	10.3%
NY Dept. of Cultural Affairs (New York DCA)	NY	4,589	459	10.0%
Center for Cultural Innovation (CCI)	CA	5,000	496	9.9%
Alternate ROOTS	GA	673	54	8.0%
The Richard H. Driehaus Foundation	IL	150	12	8.0%
Artist Trust	WA	2,855	216	7.6%
Alliance for California Traditional Arts	CA	1,747	131	7.5%
Durfee Foundation	CA	2,500	172	6.9%
Diaspora Vibe Cultural Arts Incubator	FL	145	9	6.2%
Chicago Dept. of Cultural Affairs (Chicago DCA)	IL	12,000	513	4.3%
The Actors Fund	NY	9,624	394	4.1%
Massachusetts Cultural Council	MA	500	19	3.8%
DiverseWorks	TX	1,300	48	3.7%
New York State Council on the Arts (NYSCA)	NY	22,200	814	3.7%
Fractured Atlas	NY	1,000	36	3.6%
Queens Council on the Arts	NY	2,500	82	3.3%
Leeway Foundation	PA	6,915	223	3.2%
MusicCares Foundation	CA	3,100	98	3.2%
Movimiento de Arte y Cultura Latino Americana (MACLA)	CA	2,724	76	2.8%
Asian Arts Initiative	PA	1,556	19	1.2%
Miami Light Project	FL	4,408	17	0.4%
Japanese American Cultural & Community Center	CA	1,200	1	0.1%
TOTAL		95,348	5,389	5.7%

Attachment A

Below is the initial email invitation that was sent to all sampled artists in the main survey:

> Greetings,
>
> How are you being affected by the global recession? As an artist, the conditions you face in this current economic climate should be heard and addressed.
>
> You are among a select group of artists being asked to participate in the Artists and the Economic Recession Survey. The survey is being conducted by Leveraging Investments in Creativity (LINC), a ten-year national initiative to improve conditions for artists. «Organization Name» is working with LINC and other organizations around the country to distribute the survey. Your input about your experiences will add immense value to the study. The survey is being supervised by Princeton Survey Research Associates International and is now available online. It will take about 15 minutes to complete and is offered in both English and Spanish. If you complete the survey, you will have the opportunity to enter a drawing for one of four $100 prizes.
>
> Please click on the link below to complete the survey or type the survey website address in your browser. Once you are on the survey page, enter your User Name to begin the survey.
>
> Survey web site: http://survey.confirmit.com/wix/p938893825.aspx
>
> Your User Name: «userid»
>
> Your participation in our survey is completely voluntary. If you have any questions about this survey, please contact techsupport@psra.com.

A few days into interviewing, artists were then sent an email reminder, encouraging them to take the survey if they had not already done so:

> Greetings,
>
> Recently we sent you an email asking you to participate in the Artists and the Economic Recession Survey. So far almost 4,000 artists have completed surveys nationwide, and we want to make sure we've heard from you too! Your input is critical to our understanding of the experiences and needs of artists at this time. If you have not yet had a chance to take the survey, it is not too late!
>
> Please click on the link below to complete the survey or type the survey website address in your browser. Once you are on the survey page, enter your User Name to begin the survey.
>
> Survey web site: http://survey.confirmit.com/wix/p938893825.aspx
>
> Your User Name: «userid»
>
> The survey is being conducted by Leveraging Investments in Creativity (LINC), a ten-year national initiative to improve conditions for artists. «Organization Name» is working with LINC and other organizations around the country to distribute the survey. The survey is being supervised by Princeton Survey Research Associates International and is now available online. It will take about 15 minutes to complete and is offered in both English and Spanish. If you complete the survey, you will have the opportunity to enter a drawing for one of four $100 prizes.
>
> Your participation in our survey is completely voluntary. If you have any questions about this survey, please contact techsupport@psra.com.

APPENDIX 2B: SNOWBALL SURVEY METHODOLOGY

Detailed Survey Methodology

Artists and the Economic Recession – A Snowball Survey

Prepared by Princeton Survey Research Associates International
for Helicon Collaborative and Leveraging Investments in Creativity

January 2010

SUMMARY

The Artists and the Economic Recession Survey, jointly sponsored by Helicon Collaborative and Leveraging Investments in Creativity (LINC), obtained interviews with a snowball sample of 1,563 practicing artists. In order to reach beyond the artists listed on LINC's and its partner organizations' email lists, which were used to build the sample for the main survey, LINC and Helicon created a "snowball survey" that was disseminated virally through artists' own networks. The survey was jointly supervised by Helicon Collaborative and Princeton Survey Research Associates International (PSRAI). Data were collected via online English- or Spanish-language administration from August 19 to November 23, 2009. Statistical results are not weighted.

Details on the design and execution of the survey are discussed below.

DESIGN AND DATA COLLECTION PROCEDURES

Sample Design

The snowball sample consisted of a self-selection procedure where LINC began by inviting artists who had not been selected for the main survey and then asked those artists to forward the survey web address to other artists in their network, and so on. To further encourage dissemination, LINC developed a widget that periodically updated itself with new data from the snowball survey and could be posted on any website. LINC also developed a Facebook application to distribute the survey information. The questions asked in this snowball effort were identical to ones asked in the main survey.

The snowball survey data were kept separate from the main survey data in order to enable the main survey data to be statistically validated and also to allow comparison of the two surveys – that is, to see whether this snowball dissemination method would actually reach a cohort of artists with substantially different characteristics and needs than those of participants in the main survey. Helicon programmed this snowball survey using the Zoomerang survey hosting website.

Contact Procedures

Data were collected from August 19, 2009 to November 23, 2009. Emails were sent by LINC to artists and arts organizations that were not included in the main survey sample, asking them to take the survey and forward it to other artists they know. All email communications contained a link to the Zoomerang web survey, named LINC as the survey sponsor and identified PSRAI as the research partners. A copy of the email invitation can be found in Attachment B of this methodology.[5]

Since respondents were allowed to skip questions without answering them, only cases with at least 70% of the substantive questions answered were considered completed interviews. Cases for which less than 70% of the questions were answered were not included in the data for analysis.

At the end of each interview, respondents were given the opportunity to enter their contact information into a drawing for one of four $100 prizes. Drawings and prize disbursements were handled by LINC.

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5 To launch the snowball survey, LINC distributed email invitations to both individual artists and arts organizations. Attachment B is the email invitation that was sent to individual artists.

Attachment B

Below is the email invitation that was disseminated for the snowball survey:

Dear <NAME>:

As you may know, LINC in partnership with Helicon Collaborative and Princeton Research Survey Associates has been conducting a survey to poll the experiences of individual artists within the recession. Thanks to the efforts of organizational partners from across the country who helped to spread the word, over 5000 artists have already responded…but we know there are more voices who have not yet weighed in.

To ensure that a wide range of artists have the opportunity to register both the successes and challenges they have experienced in this current economic climate, we are hoping for your help.

Would you be willing to send the survey to every artist you know and ask them to do the same?

Our goal is to expand the distribution of this survey far and wide. We are especially interested in reaching artists who may not be part of formal organizational networks but who are no less on the frontlines of creative workforce. To aid this process, we are including a url to the survey here:

http://www.zoomerang.com/Survey/?p=WEB229J8EUDWA8

Shortly, we will also forward a widget that can be posted on your website, blog, or Facebook page. The widget not only links folks to the survey directly, but will also update automatically with current statistics pulled from the survey itself.

Please feel free to distribute the survey far and wide to all the artists in your network. Our only request is that you confirm your participation by sending a message to ryan@lincnet.net by September 4. (This is for statistical purposes only.) Participation in the survey itself is anonymous, and LINC will only contact those participants who have requested a free copy of the report findings which will be available by pdf to anyone who participates.

Thank you in advance!

APPENDIX 3: PROFILE OF NATIONAL ARTISTS FROM THE MAIN SURVEY BY ART FORM

Demographic Profile of Artists Surveyed by Art Form

Artists and the Economic Recession – A National Survey

Prepared by Princeton Survey Research Associates International
for Helicon Collaborative and Leveraging Investment in Creativity

September 2009

For the purposes of the *Artist and the Economic Recession Survey*, artists surveyed were categorized into nine disciplines based on self-reported art form or forms they practice for a significant amount of time on a weekly basis: 1) visual artist (painter, sculptor, craft artist, etc.); 2) media artist (filmmaker, photographer, video-maker, animator, digital media artist, etc.); 3) musician (composer, instrumentalist, singer, conductor, DJ/mixer, producer, etc.); 4) actor or director; 5) literary artist (fiction and non-fiction writers, playwrights, screenwriter, poet, storyteller, journalist, etc.); 6) designer (lighting, scenography, costume, fashion, graphic, commercial, industrial, game, interior, floral, etc.); 7) dancer or choreographer; 8) performance artist; 9) architect. For the survey analysis, certain similar categories of artists were combined because of the relatively small numbers of artists that chose those art forms as ones on which they regularly spend a significant amount of time. Specifically, "dancer or choreographer" and "performance artist" are combined, and "designer" and "architect" are combined.[6]

The demographic profile of artists by discipline is provided as an easy reference tool for the readers of this report. Because the results are not based on a random sample of practicing artists in the U.S., the demographic profile is truly representative only of those artists surveyed. Because of the sampling process, the types of artists that ultimately participated in the survey may not reflect the actual distribution across disciplines of the entire population of practicing artists in the United States.
At the same time, the weighting applied to the main survey data prevents any one group of artists from having too much influence on the results and helps to ensure that comparisons by discipline, like other key variables, are valid.

(See Table A on the following page.)

6 Artists were also allowed to specify a type of art form not listed in the survey.

Table A: A Demographic Profile of Artists Surveyed by Self-Reported Art Form (Main Survey)

	TOTAL	Actor/ Director	Dancer/ Choreographer/ Performance Artist	Media Artist	Musician	Visual Artist	Literary Artist	Designer/ Architect
Number of Interviews	5,389	538	383	622	582	2,328	567	182
	%	%	%	%	%	%	%	%
Sex								
Male	50	48	33	55	72*	47	45	57
Female	46	49	62*	42	25	50	49	41
Age								
Under 18/18-24	6	16*	10	9	4	4	4	7
25-34	23	35*	37*	27	20	19	16	25
35-44	26	23	25	28	29	24	30	36
45-64	34	21	21	31	40*	39	35	24
65+	6	3	4	3	4	9*	9*	6
Education								
College graduates (incl. post-graduates)	62	75*	62	68	49	61	63*	68*
Some college/ Conservatory	26	20	27	22	36*	26	27	24
No college	8	3	48	7	13*	9	4	6
Income								
$40,001 or more	31	25	26	31	32	31	29	42
$20k-$40,000	32	39	38	34	31	30	31	26
$20,000 or less	30	33	30	28	29	32	31	28
Race								
White/Caucasian	78	82	68	77	76	80	77	76
African-American/ African descent	5	6	9	6	9	3	7	7
Asian/Asian-American/ Pacific Islander	2	3	5	2	2	1	1	2
Latino/Hispanic /Chicano	5	4	6	6	5	5	5	9
Multi-racial/Other[7]	4	3	4	4	3	5	4	3
Region								
Northeast	26	29	25	32	28	21	34	25
Midwest	21	9*	18	22	15	27*	16	32*
South	21	38*	28	16	26	17	17	6*
West	32	24	29	30	31	35	33	36
Years a Practicing Artist								
0-10	31	39	29	46	12*	30	32	35
11-20	30	32	38	27	29	28	31	38
21+	39	29	33	27	58*	41*	37	27

*Note: An asterisk indicates a * that is significantly higher/lower than * for that same category, compared with most or all other categories of artists.*

7 Racial/ethnic groups in the "other" category are Native American, Native Alaskan and Native Hawaiian. The relatively small numbers of interviews collected among these racial/ethnic groups separately make results from them less reliable than others and so they are not treated as separate groups in analysis.

APPENDIX 4: ZIP CODES IN THE BAY AREA

Detailed List of Zip Codes in the Bay Area

Artists and the Economic Recession – Main and Snowball Surveys

Prepared by Princeton Survey Research Associates International
for Helicon Collaborative and Leveraging Investments in Creativity

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For the purposes of the *Artist and the Economic Recession Survey*, artists surveyed were categorized as Bay Area sample if they self-reported living or working in a zip code within the Bay Area. A list of zip codes that define the Bay Area can be seen in the table that follows *(See Table B on the following page)*:

Table B: A Detailed List of Zip Codes Used to Define the Bay Area										
Column 1	Column 2	Column 3	Column 4	Column 5	Column 6	Column 7	Column 8	Column 9	Column 10	Column 11
94002	94064	94125	94188	94527	94570	94620	94903	94974	95071	95140
94005	94065	94126	94199	94528	94572	94621	94904	94976	95101	95141
94010	94066	94127	94301	94529	94575	94622	94912	94977	95103	95148
94011	94070	94128	94302	94530	94577	94623	94913	94978	95106	95150
94013	94074	94129	94303	94531	94578	94624	94914	94979	95108	95151
94014	94080	94130	94304	94536	94579	94649	94915	94998	95109	95152
94015	94083	94131	94305	94537	94580	94659	94920	95002	95110	95153
94016	94085	94132	94306	94538	94582	94660	94924	95008	95111	95154
94017	94086	94133	94309	94539	94583	94661	94925	95009	95112	95155
94018	94087	94134	94401	94540	94586	94662	94929	95011	95113	95156
94019	94088	94137	94402	94541	94587	94666	94930	95013	95115	95157
94020	94089	94139	94403	94542	94588	94701	94933	95014	95116	95158
94021	94101	94140	94404	94543	94595	94702	94937	95015	95117	95159
94022	94102	94141	94497	94544	94596	94703	94938	95020	95118	95160
94023	94103	94142	94501	94545	94597	94704	94939	95021	95119	95161
94024	94104	94143	94502	94546	94598	94705	94940	95026	95120	95164
94025	94105	94144	94505	94547	94601	94706	94941	95030	95121	95170
94026	94107	94145	94506	94548	94602	94707	94942	95031	95122	95172
94027	94108	94146	94507	94549	94603	94708	94945	95032	95123	95173
94028	94109	94147	94509	94550	94604	94709	94946	95035	95124	95190
94030	94110	94151	94511	94551	94605	94710	94947	95036	95125	95191
94035	94111	94153	94513	94552	94606	94712	94948	95037	95126	95192
94037	94112	94154	94514	94553	94607	94720	94949	95038	95127	95193
94038	94114	94156	94516	94555	94608	94801	94950	95042	95128	95194
94039	94115	94158	94517	94556	94609	94802	94956	95044	95129	95196
94040	94116	94159	94518	94557	94610	94803	94957	95046	95130	
94041	94117	94160	94519	94560	94611	94804	94960	95050	95131	
94042	94118	94161	94520	94561	94612	94805	94963	95051	95132	
94043	94119	94162	94521	94563	94613	94806	94964	95052	95133	
94044	94120	94163	94522	94564	94614	94807	94965	95053	95134	
94060	94121	94164	94523	94565	94615	94808	94966	95054	95135	
94061	94122	94171	94524	94566	94617	94820	94970	95055	95136	
94062	94123	94172	94525	94568	94618	94850	94971	95056	95138	
94063	94124	94177	94526	94569	94619	94901	94973	95070	95139	

Any artist who lives or works in any of the above zip codes is considered a Bay Area artist. The following map pictorializes the geographic locations of the 456 Bay Area artists who participated in the study, pinpointed by self-reported zip code.