

STAND UP AND BE COUNTED

A Survey of Massachusetts Artists on Their Work Lives, Socioeconomic Status, Access to Healthcare, and Medical and Non-Medical Debt



A PROJECT OF THE MASSACHUSETTS ARTISTS FOUNDATION

Fall 2009

The cultural and economic contributions of artists to the Commonwealth of Massachusetts are well documented¹. Less well understood are the common needs of artists in key quality of life areas such as income, how much money they spend to create their art, where they work, whether they have health insurance coverage, their levels of accumulated medical and non medical debt, and what they feel they need to thrive professionally. **Stand Up and Be Counted** is the first statewide survey of Massachusetts artists of all disciplines that assesses these measures and quantifies the needs of those who give so much to Massachusetts.

“Artists of all disciplines sacrifice their quality of life to create quality of life for everyone else.”

participant in a roundtable discussion of the results of the Stand Up and Be Counted survey

The survey was conducted by the Artists Foundation and funded by an anonymous donor and the Blue Cross Blue Shield of Massachusetts Foundation. During the time this survey was conceived of and fielded, the Artists Foundation also received organizational support funding from the Massachusetts Cultural Council, a state agency.

In all, 3,418 respondents completed all of the required questions in the **Stand Up and Be Counted** survey; 573 of these respondents filled out at least one of the two open-ended essay questions included in the survey. Most remarkably, however, at least 1,575 respondents took the time to answer some of the questions in the financial survey portion of **Stand Up and Be Counted** and provided detailed financial data from their 2006 IRS returns. This high rate of response speaks to the desire of Massachusetts artists to be heard in policy circles.

¹ New England Foundation for the Arts, *New England's Creative Economy: The Non-Profit Sector*, 2005.

In addition to the enthusiastic participation by Massachusetts artists of all disciplines, we are particularly proud of the collaborative and community building nature of the survey. The project was designed so that the arts community would intersect with the health care and state policy communities. Members of these groups worked together on the project from start to finish. This has helped ensure that the survey findings will make their way well beyond the arts community sector.

This report shows the potential for artists to thrive in Massachusetts, but also highlights their need for help to achieve that potential and to sustain it for future generations. It is our hope that ***Stand Up and Be Counted*** will spur public discussion of art and the needs of those who create it.



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EXECUTIVE SUMMARY

The Artists Foundation is an independent non-profit that was created in 1973 to administer the Massachusetts Artists Fellowship program. It quickly grew to become a resource for artists around the state. The foundation, in its long history, has created emergency loan programs for artists; informational guides and workshops on live/work space, galleries, health hazards, taxes, and business practices; and innovative exhibition, performance, and public art programs. The foundation also assisted in the creation of the Photographic Resource Center; the Writers' Room of Boston, and the Volunteer Lawyers for the Arts of Massachusetts.

Advocating for health care and health insurance options for artists has been a primary focus of the Artists Foundation since 1992, when the national debate around health care reform that took place during the first years of the Clinton Administration did not deal with the needs of artists and others with non-traditional streams of income. In 1994, the Artists Foundation coauthored the ***Artists Health Care Task Force: A Report to Congress***, with the Boston Mayor's Office of Cultural Affairs and Boston Health Care for the Homeless. That report documented the health care and health insurance coverage challenges faced by artists of all disciplines.

In 2006 and 2007, the Artists Foundation advocated for a change in how the Massachusetts Department of Revenue determines who is mandated by the state to purchase health insurance. Using data from the ***Artists Health Care Task Force: A Report to Congress*** and a 2007 policy report from Minnesota titled ***Artists Count***, the foundation educated members of the Commonwealth Health Insurance Connector Authority (Commonwealth Connector), the state entity that sets regulations related to the 2006 health care reform law, about the need to make calculations of income that take the expenses of doing business into account. Calculations of income are now based on an individual's

Adjusted Gross Income instead of Gross Income. That change has made a difference not only for artists but for all those in the state with “combination income²” and those who need to make ongoing investments in tools and supplies in order to work.

The **Artists Count** survey proved particularly helpful in advocating for the change in how income is calculated, and our conversations with the Commonwealth Health Insurance Connector Authority Board of Directors highlighted the need for more up-to-date information about the lives of Massachusetts artists. At one point, Commonwealth Health Insurance Connector Authority Executive Director Jon Kingsdale asked the Artists Foundation if it had plans to field a survey similar to **Artists Count** in Massachusetts. That was the question that set us on the journey that eventually lead to the creation of the report you’re now reading.

The primary goal of the **Stand Up and Be Counted** survey was to collect data to more accurately assess the socioeconomic position of Massachusetts artists³ and key quality of life measures such as employment and health care. We modeled much of **Stand Up and Be Counted** after the groundbreaking Minnesota survey and used a broad and inclusive definition of artists for the purposes of our survey. It is important to note that Stand Up and Be Counted has excluded hobbyists’ responses throughout this report with the exception of the section that compares Massachusetts results with Minnesota’s results.



² Combination income refers to income that comes from W-2 income (a full-time job and/or multiple part-time jobs that are yearly, semester-based, and/or seasonal or any combination), grants, commissions, money earned from selling work/performing, 1099 income/freelance work, trust fund income, retirement income, and/or some self employment income.

³ The definition of “artist” for the purposes of the Stand Up and Be Counted survey includes visual artists, musicians, composers, writers, poets, playwrights, new media artists, filmmakers, craftspeople, actors, singers, performance artists, graphic designers, lighting designers, dancers, and choreographers.

We wanted to collect data that reflected the socioeconomic status of artists in relatively good economic times (2006) as opposed to a snapshot of their income and expenses during an economic recession (2007).

The ***Stand Up and Be Counted*** survey was developed by the Artists Health Care Working Group⁴, which formed in January 2007 in order to monitor the impact of the implementation of the state's 2006 health care reform law on artists. The survey was divided into three sections. Survey respondents were required to fill out the 90 percent of first section, titled "Census and Key Data," which dealt with demographic information, and was largely modeled after the Minnesota Artists Count survey. Several key additions relating to sources of income were added to section one which were optional. The second section, titled "Survey Section," was entirely optional for survey respondents. It included questions on health care, employment, and other quality of life measures. The third and final section of the survey, titled "Economic Impact," was also optional for respondents. The questions in this section came directly from the Minnesota ***Artists Count*** survey and asked respondents to share data from their 2006 IRS Schedule C tax forms. The survey also included two open-ended questions as well as three additional questions asking respondents how they learned about the survey, how they accessed the internet, and where they primarily accessed a computer.

⁴ The Artists Health Care Working Group includes representatives from HealthcareforArtists.org, Health Law Advocates, the Volunteer Lawyers for the Arts of Massachusetts, the Access Project, Health Plan Solutions, Health Care for All's Help Line, the Massachusetts League of Community Health Centers, the Insurance Partnership, the Massachusetts Hospitals Association, and the four Commonwealth Care health plans: Boston Medical Center HealthNet Plan, Neighborhood Health Plan, Network Health, and Fallon Community Health Plan. It meets monthly.

It is important to note that respondents were asked to share financial data from 2006 for two reasons. First, although the survey was fielded in 2008 and closed in February, 2009, we determined that more respondents were likely to have complete 2006 data than complete 2007 data. Second, and perhaps more important, we wanted to collect data that reflected the socioeconomic status of artists in relatively good economic times (2006) as opposed to a snapshot of their income and expenses during an economic recession (2007).

Respondents could fill out the survey online via Survey Gizmo. They could also download a PDF of the survey from the Artists Foundation website. And a hard copy of the survey, when requested, was mailed to individuals who did not have computer access (only 17 came in by mail). After the respondent officially submitted their survey they were given a resource list of organizations/programs that might be helpful to them.

A statewide outreach effort was undertaken in 2008 and into the second month of 2009 to the Massachusetts artists community. The promotion of the survey was fourfold: grassroots methods, non-grassroots methods, community meetings/events, and the distribution of 10,000 survey outreach postcards across the Commonwealth. Numerous arts organizations and individuals helped spread the word across the state about the survey via email blasts, including the survey information in their newsletters, and announcing the survey project at their events. The Artists Foundation conducted six Artists Town Meetings and also attended over 30 meetings/guest speaking events across the state to talk about the survey. Our state's cultural agencies and legislative committees also helped to promote the survey. It was highly promoted at the annual Artists Under the Dome Event that is held at the Massachusetts State House. The survey collection was extended to early February 2009 to accommodate a funder who wished to do survey outreach to the state's film and video artists.

Stand Up and Be Counted provides information about the socioeconomic status of artists that has never before been examined. For example, it is common knowledge among artists that many of us pay out a significant amount of our earnings/gross income to create art. ***Stand Up and Be Counted*** provides the first quantitative data to support that assertion: of the 1,700 respondents who provided financial data about their business losses and/or gains from 2006, 86.7% reported that they spent money in order to work as artists and 48.6% reported a loss after expenses were calculated. Additionally, respondents earned on average \$8,648 from their art (1,410 survey participants provided this information), and had on average \$6,867 in expenses related to their art (1,220 respondents provided this information).

The survey also provides data about a newly-identified population that surfaced during the implementation of the Massachusetts health care reform law: those with combination income. When individuals are assessed for income- and need-based programs they are typically asked if they are an employee (and if they have W-2 income) or if they are self employed (usually defined as having non W-2 income). Individuals who have hard to determine income, such as artists, do not always fit into either category. In fact, nearly half (49%) of the 3,125 respondents who answered the question about their source of income reported that they derive income as employees and as the self-employed.

It is important to note that those who derive their income from combination sources face unique obstacles when applying for income- and need-based programs such as subsidized health care, leading, in practice, to discrimination against them in provision of service. For example, during recovery efforts following Hurricane Katrina, the National Coalition for



Artists' Preparedness and Emergency Response discovered that artists who had combination income sources often times did not qualify for relief programs provided by Federal Emergency Management Agency and the Small Business Administration. This "combination income" category of individuals, which also impacts farmers, fisherman, entrepreneurs, and small business owners is beginning to gain recognition as worthy of attention in policy discussions.

Stand Up and Be Counted also provided valuable information about how Massachusetts artists are accessing grant opportunities. Although conventional wisdom is that grant awards support a significant portion of the artists community, ***Stand Up and Be Counted*** shows that that isn't the case. Of the 2,264 respondents who answered the question, only 41% reported that they had ever applied for a grant; of those who said they had applied for a grant, only 35.7% reported that they had ever received one (or an in-kind donation for their art). Last, most of the grants awarded to the 791 respondents who answered the question were for less than \$1,000, and 79% reported receiving grants totaling less than \$4,999.



KEY FINDINGS



DEMOGRAPHICS

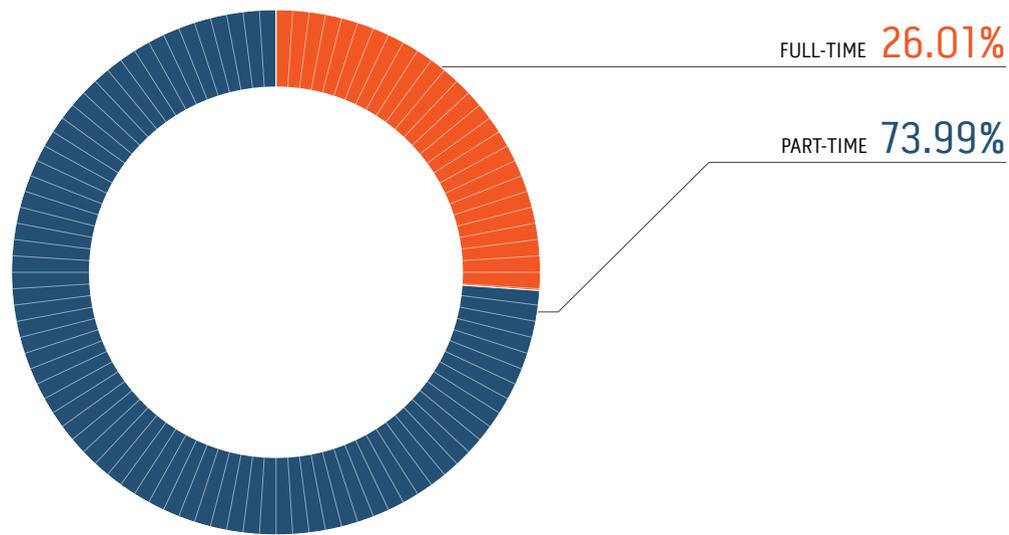
More than a quarter (26%) of the 3,145 respondents who answered the question characterized themselves as full-time artists.⁵ The majority of the respondents (74%), however, classified themselves as part-time artists and of not being able to make their living entirely from the artistic practice and thus had to earn income from other sources. The majority of respondents are also long-time artists, with 71.4% being practicing artists for more than 10 years. Almost one-fifth (18.9%) have worked from 5 to ten years as an artist. Survey respondents tended to be older: 31.1% of the 3,147 respondents who answered the question were between the ages of 50 and 59, and 20.3% were between the ages of 40 and 49. Approximately 70% of the 3,146 survey respondents who answered the question were female. More than a third (33%) of the 3,145 survey respondents who answered the question have lived in Massachusetts their whole lives, and nearly half (48.5%) have been residents for more than 10 years. Massachusetts artists are well educated: 44.8% of the 2,278 respondents who answered the question have attended graduate school; 37% have attained an undergraduate degree. More than three-quarters (76.9%) of the 3,147 survey respondents who answered the question reported that they do not have professional representation such as a literary agent, recording contract, or gallery representation). Approximately one-third (32%) of the 2,268 respondents who answered the question reported that they are in need of work studio/practice space.

⁵ The numbers reported throughout the *Stand Up and Be Counted* survey report do not include responses from survey respondents who identified as "hobbyists" or non-professional artists. The only exception is in MA vs. MN Comparison section, which compares the results of *Stand Up and Be Counted* with *Artists Count*.

1. HOW WOULD YOU CHARACTERIZE YOURSELF: AS A FULL-TIME OR PART-TIME ARTIST?*

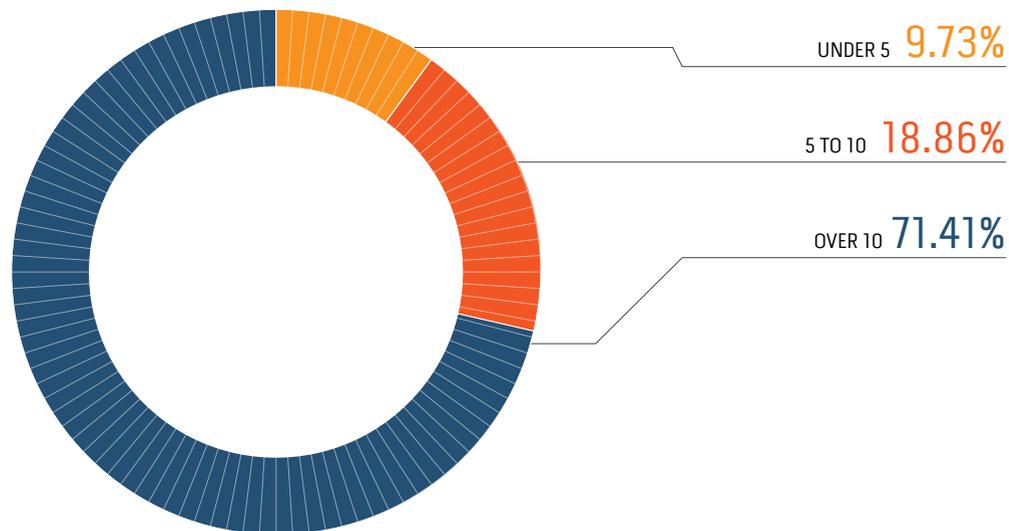
Total responses **3,145**

* a part-time artist needs to work outside their discipline to support themselves—this includes teaching



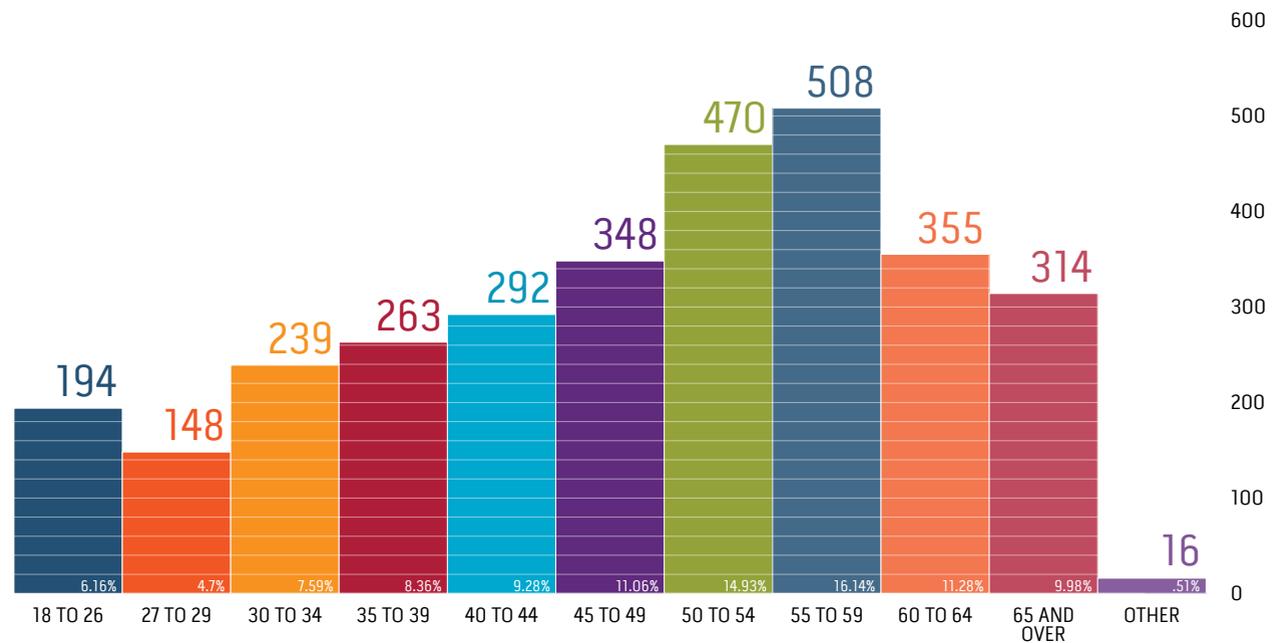
2. HOW MANY YEARS HAVE YOU BEEN A PRACTICING ARTIST?

Total responses **3,145**



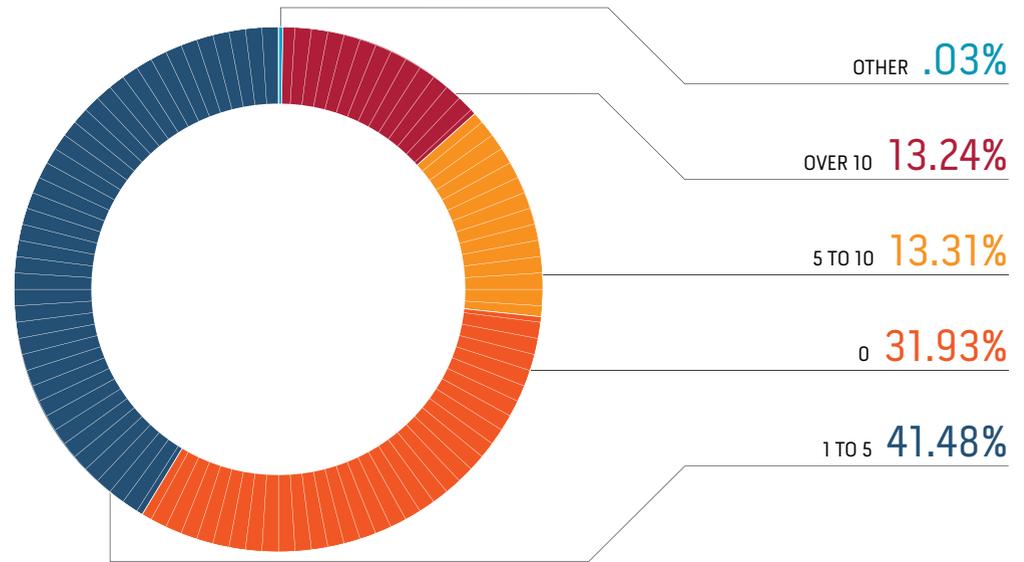
3. WHAT IS YOUR AGE RANGE?

Total responses: **3,147**



4. HOW MANY HOURS PER MONTH DO YOU VOLUNTEER IN YOUR COMMUNITY?

Total responses **3,141**



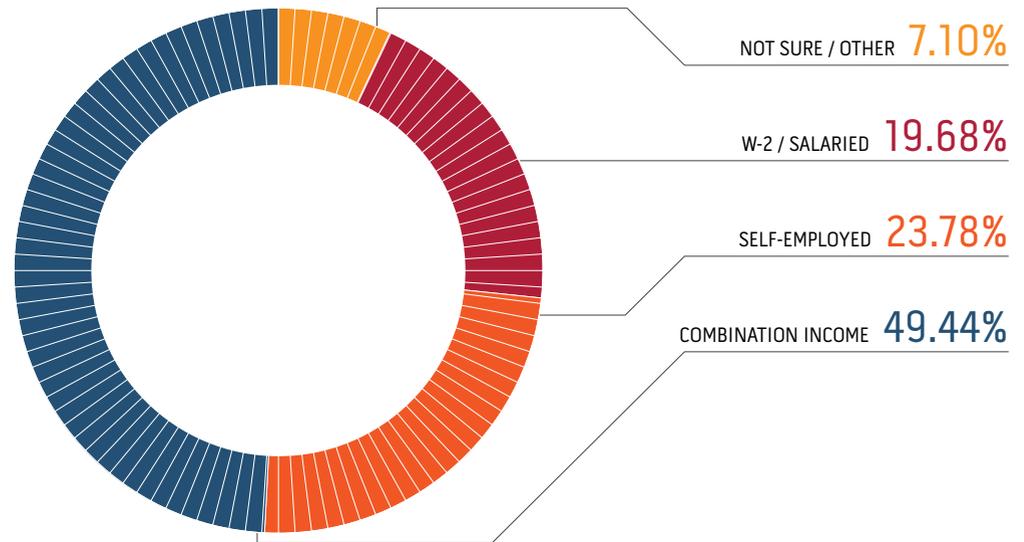
CIVIC INVOLVEMENT

Massachusetts artists are active in their communities: 83.3% of the 3,146 respondents who answered the question reported that they always vote, and 13.2% reported that they “sometimes” vote. Massachusetts artists also tend to volunteer in their communities: 41.5% of the 3,141 respondents who answered the question reported that they volunteer between one and five hours per month. Another 13.3% volunteer five to 10 hours per month, and a similar amount (13.2%) volunteer more than 10 hours a month. That is a higher rate of volunteerism than the general U.S. population, which sees 19.8% of U.S. residents volunteering up to 14 hours annually, and 25.5% volunteering up to 49 hours annually (or four hours a month)⁶.

⁶ Current Population Survey, as reported by the U.S. Bureau of Labor Statistics. September 2008 <http://www.bls.gov/news.release/volun.nr0.htm>

5. WHAT TYPE OF INCOME DO YOU HAVE?

Total responses **3,125**



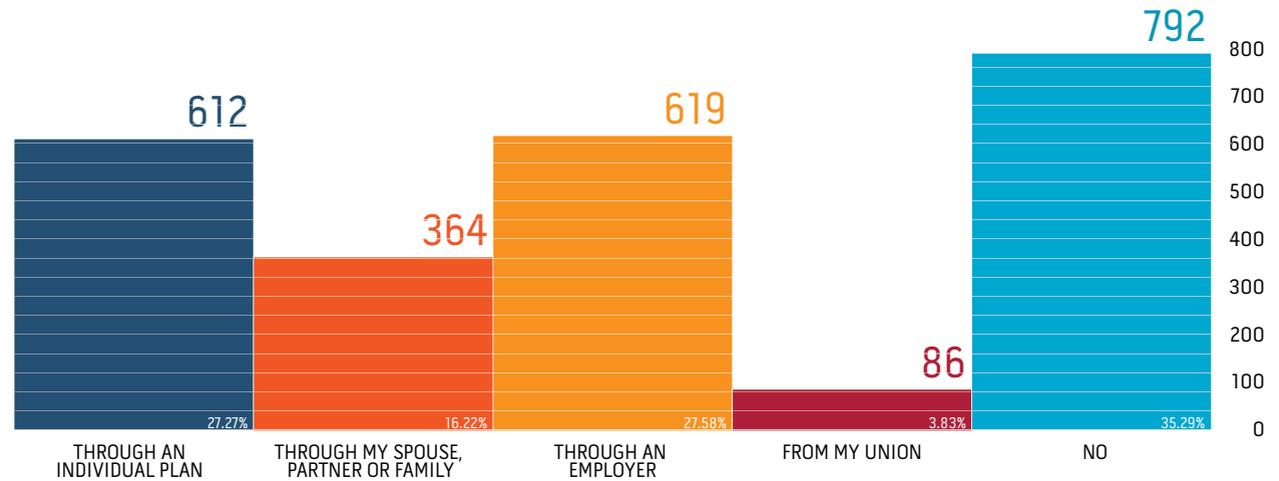
INCOME

Nearly half (49.4%) of the 3,125 artists who answered the question reported that they had combination income; one-quarter (23.8%) reported that they were fully self-employed, and just over one-fifth (19.7%) reported that they were salaried employees/had W-2 income only. The median gross income of the 1,387 survey respondents who answered the question was \$33,705, which is just under 400 percent of the Federal Poverty Level and too high for eligibility for public health insurance programs offered under the state's health care reform law. The median income when adjusted for expenses related to work dropped to \$20,000 for the 1,049 respondents who answered the question, which is just below 200% FPL (192%) for individuals; individuals earning \$20,000 are eligible for MassHealth, CommCare (plan type 2), and the Health Safety Net.

Respondents earned on average \$8,648 from their art (1,410 survey participants provided this information), and had on average \$6,867 in expenses related to their art (1,220 respondents provided this information). Almost a third (27.5%) of the 1,700 respondents who answered the question

6. DO YOU HAVE A FORMAL RETIREMENT PLAN (E.G., 401K, 403B) IN PLACE?

Total responses: **2,244***



reported earning a business gain in 2006, but almost half (48.6%) reported a business loss that year.

Income differences can be observed between respondents who have health insurance and who do not. While median gross income is \$35,000 for those with insurance, median gross income is only \$22,000 for those without coverage. Similarly, median adjusted income is higher for those with insurance than without (\$22,000 versus \$10,585). The direction of causality between these factors is unclear. Meanwhile, 27.6% of the 2,230 respondents who answered the question, reported that health care costs have made it more difficult to create their art.

RETIREMENT SAVINGS

More than one-third of the 2,244 (35.3%) respondents who answered the question reported that they do not have a formal retirement plan, such as a 401k or 403b, in place. Of those who do, 16.2% have a plan in place through a spouse's or partner's benefits; 27.3% have an individual plan, and 27.6% report having such a plan through an employer.

* some respondents had retirement plans from multiple sources

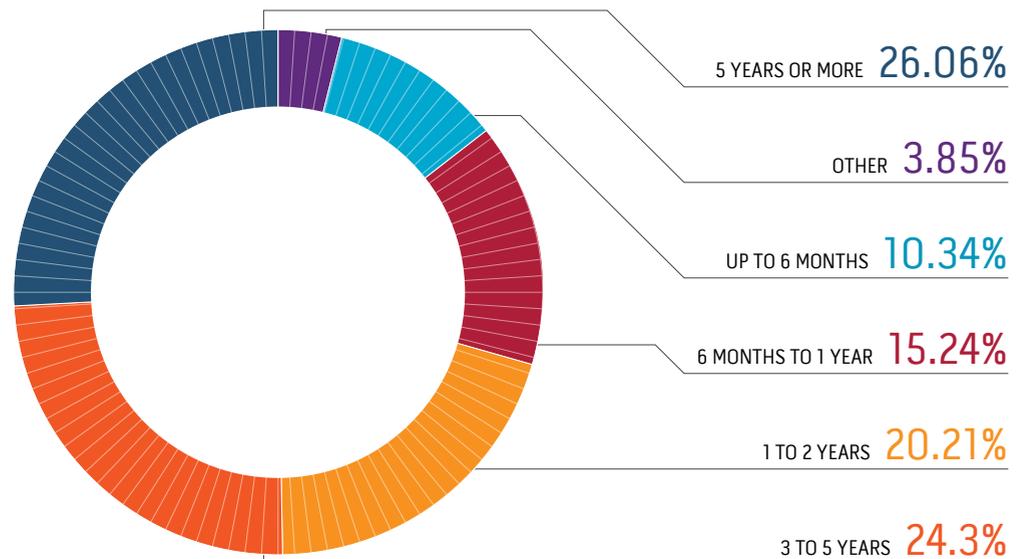
RATE OF UNINSURANCE

The rate of uninsurance among the 2,246 Massachusetts artists who answered the question is twice that of all Massachusetts residents (5.3% as compared with 2.6%⁷). The primary reason given by the 130 survey respondents who answered the question why they do not have health insurance is lack of affordability. Almost 40% reported they are self-employed and cannot afford to purchase insurance on their own; 22.3% said they earn too much to qualify for a subsidizing health plan from the government, yet still cannot afford to purchase insurance. Almost 15% have an employer who does not offer insurance coverage.

Ongoing uninsurance is a concern. More than half (56.3%) of the 2,226 respondents who answered the question have been without health insurance coverage at some point as an adult for a period of more than two months. About one-quarter of survey respondents (26.1%) reported that they have gone without health insurance for five or more years; a similar percentage (24.3%) reported that they

7. WHAT IS THE LONGEST PERIOD OF TIME YOU HAVE BEEN WITHOUT HEALTH INSURANCE AS AN ADULT (OVER 18YRS OF AGE)?

Total responses **1,247**



Almost a quarter (26.8%) of the 1,561 respondents who answered the question said they were in danger of losing their health insurance.



10.8% reported having health insurance through a public program, such as Mass Health (4.7%) or Commonwealth Care (6.1%)

Almost a quarter (26.8%) of the 1,561 respondents who answered the question said they were in danger of losing their health insurance. Just over one-tenth (12.2%) reported that insurance is getting too expensive, and 3.1% said they were going to earn too much to continue to qualify for subsidized health care from the government.

ACCESS TO CARE

Many Massachusetts artists report having access to health care services; 82.5% of the 2,244 respondents who answered the question see a primary care provider or doctor on a regular basis. In comparison, 92.1% of state residents report having a usual source of care and 87.3% of low-income residents (below 300% FPL) have a usual source of care.⁸ Artists without insurance are less likely to receive care. A little over three-quarters (77.1%) of artists without health insurance said they do not regularly see a primary care provider or doctor regularly.

Most artists (81.2%) obtained medical care at a primary care physician's office (2,225 respondents answered this question), though some obtain care at community health centers (7.4%).

have gone without health insurance for three to five years, and about one-fifth (20.2%) reported that they have been without health insurance for up to two years.

COVERAGE

For those artists who do report having health insurance, the largest percentage of the 2,095 respondents who answered the question are covered through their spouse, partner, or family member (33.5%). More than a quarter (28.3%) are covered through an employer, and

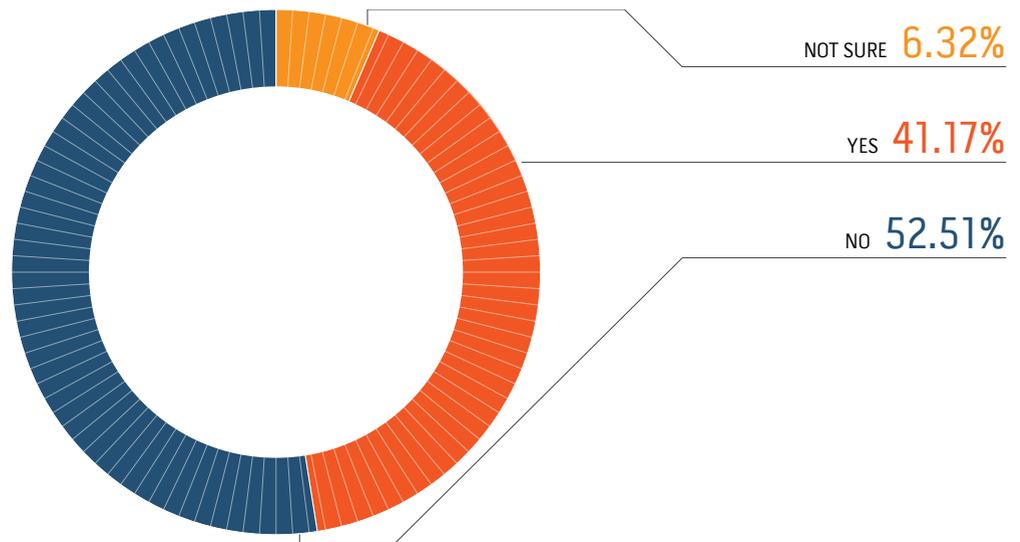
Still others opt to seek care from alternative medicine providers (0.9%). Those without insurance were more likely to seek care at a community health center (18.1%) or urgent care clinic/walk in clinic (10.3%) than for artists in general.

Dental coverage is a part of health access as well. More than half (55.2%) of the 2,252 respondents who answered the question have dental insurance and 74.3% of the 2,246 respondents who answered the question see a dentist regularly. For Massachusetts residents as a whole, 76.3% (64.4% of low income residents) had a dental visit in the past year.⁹

Less than half (41.2%) of the 2,230 survey respondents who answered the question reported that either they or a member of their family had delayed or foregone care they due to the costs of care. For the uninsured, 79.3% reported delaying or not seeking care because of cost. For all Massachusetts residents, 21.5% did not get needed care because of costs in the past 12 months (31.8% of low income residents).¹⁰

8. HAVE HEALTH CARE COSTS (OR FEAR OF HEALTH CARE COSTS) CAUSED YOU OR A FAMILY MEMBER TO DELAY OR NOT GET CARE?

Total responses **2,230**



⁹ Long, SK

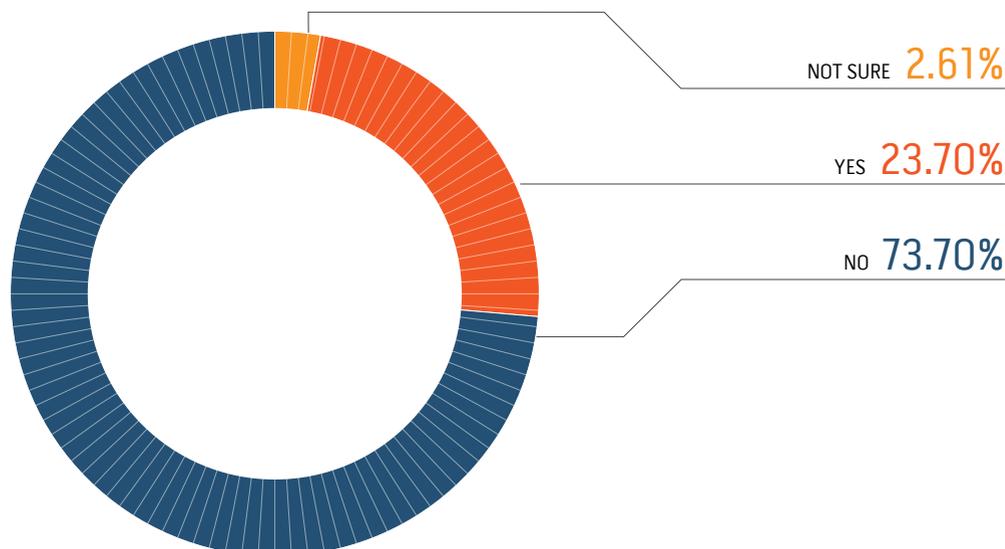
¹⁰ Long, SK

MEDICAL DEBT

Almost a quarter (23.7%) of the 2,224 Massachusetts artists who answered the question reported they or a family member owed money or had outstanding debt for medical or dental bills, and 34.2% of the uninsured reported having medical debt. In comparison, 17.5% of Massachusetts residents report having problems paying medical bills.¹¹ Of those artists who report having medical debt, about a quarter (26.6%) owe less than \$500. Just over half (51.4%) owe between \$500 and \$5,000. Evidence from medical debt resolution programs in the state corroborates this finding that relatively small medical bills can result in debts that people are unable to pay. For example, the median amount of money owed by clients of the Medical Debt Resolution Program was \$3,000. Almost one-fifth of the clients owed \$1,000 or less, and one in 10 owed less than \$600.¹²

9. DO YOU OR A FAMILY MEMBER IN YOUR HOUSEHOLD CURRENTLY OWE MONEY OR HAVE OUTSTANDING DEBT (INCLUDING LOAN OR CREDIT CARD DEBT) FOR MEDICAL OR DENTAL BILLS?

Total responses **2,224**



¹¹ Long, SK

¹² TAP, In Debt but not Indifferent

Most of the artists (92.3%) who reported having medical debt also reported having health insurance; 70.4% have been without coverage for more than two months at some point as an adult. Artists with medical debt do continue to seek primary care: 80% see a primary care provider or doctor regularly. But 68.1% also report delaying or not getting care because of health care costs or fear of health care costs. Median gross income for respondents with medical debt was \$30,000. Adjusted for expenses, median income fell to \$18,537.

REPLICATION OF SURVEY DATA

The results of *Stand Up and Be Counted* closely mirror those of *Artists Count*, the 2007 survey of Minnesota artists. That likely means that challenges faced by Bay State artists aren't necessarily specific to the economic, living, and working conditions in Massachusetts. Instead, they are likely common to artists elsewhere, and policy solutions to some of the challenges facing Massachusetts artists may be applicable nationwide. A detailed comparison of both surveys can be found in the MA vs. MN Comparison section on page 40.

ECONOMIC DATA

Stand Up and Be Counted asked survey respondents to share information from their 2006 IRS Schedule C Tax Form. We requested 2006 income/expense data because it was important to have income information before the economic recession hit in 2007. Approximately 200 artists shared their Schedule C Expenses. This information gives insight to what artists spend their money on to create and support their art careers. These findings, much like the findings in the Minnesota *Artists Count* report, do indicate that small targeted grants or no interest loans of \$2000 or less could have a huge impact on artists' economic well-being. For example small travel grants or marketing grants of \$500 would be well used by artists of all disciplines to cover those needed expenses. This information also shows that it might be worth exploring ways for artists to pool their purchasing power for common needed expenses or for a program for free/in-kind art supplies or office supplies.



Schedule C 2006 Data

FULL & PART-TIME ONLY

	Advertising	Legal and professional services	Office expenses	Pension and profit-sharing plans	Rent or lease—Vehicle, machinery, and equipment	Rent or Lease—Other business property	Repairs and maintenance	Supplies	Taxes and licenses	Travel	Meals and entertainment	Car and truck expenses	Utilities
# of responses	184	150	174	68	76	129	107	218	107	162	148	184	139
Mean	\$880	\$445	\$7,134	\$360	\$217	\$2,657	\$539	\$1,291	\$448	\$1,225	\$459	\$1,894	\$866
Median	\$224	\$168	\$304	\$0	\$0	\$1,500	\$45	\$700	\$6	\$500	\$150	\$988	\$457
Range	\$41,200	\$8,191	\$12,461	\$8,200	\$4,400	\$20,000	\$28,000	\$10,475	\$8,000	\$21,072	\$10,000	\$9,665	\$6,094

	Wages	Other expenses	Total 2006 Artistic Expenses	Expenses for business use of home	Commissions and fees	Contract Labor	Depletion	Depreciation and section 179 expense deduction	Employee benefit programs	Insurance other than health	Interest—Mortgage	Interest—Other
# of responses	78	201	176	117	108	84	68	126	73	112	81	75
Mean	\$3,489	\$2,803	\$10,374	\$2,580	\$322	\$180	\$0	\$927	\$192	\$471	\$1,544	\$412
Median	\$0	\$1,200	\$6,129	\$699	\$0	\$0	\$0	\$364	\$0	\$119	\$0	\$0
Range	\$65,000	\$67,243	\$150,080	\$101,047	\$6,016	\$2,600	\$0	\$11,486	\$6,000	\$8,326	\$48,000	\$12,000

Schedule C 2006 Data

FULL-TIME ONLY

	Advertising	Legal and professional services	Office expenses	Pension and profit-sharing plans	Rent or lease—Vehicle, machinery, and equipment	Rent or Lease—Other business property	Repairs and maintenance	Supplies	Taxes and licenses	Travel	Meals and entertainment	Car and truck expenses	Utilities
# of responses	58	50	68	22	21	43	37	65	40	53	55	66	47
Mean	\$1,037	\$691	\$943	\$587	\$223	\$3,924	\$352	\$1,764	\$763	\$2,037	\$590	\$2,900	\$1,048
Median	\$500	\$265	\$0	\$587	\$0	\$3,026	\$110	\$1,356	\$45	\$752	\$276	\$2,095	\$811
Range	\$6,000	\$8,191	\$12,461	\$8,200	\$1,771	\$20,000	\$34,35	\$8,940	\$8,000	\$21,072	\$3,648	\$9,665	\$4,736

	Wages	Other expenses	Total 2006 Artistic Expenses	Expenses for business use of home	Commissions and fees	Contract Labor	Depletion	Depreciation and section 179 expense deduction	Employee benefit programs	Insurance other than health	Interest—Mortgage	Interest—Other
# of responses	23	72	62	42	34	29	21	41	25	37	27	22
Mean	\$1,890	\$4,951	\$18,568	\$4,763	\$235	\$297	\$0	\$1,492	\$440	\$676	\$2,250	\$381
Median	\$0	\$2,780	\$12,090	\$1,986	\$0	\$0	\$0	\$529	\$0	\$250	\$0	\$0
Range	\$35,000	\$67,243	\$150,080	\$101,047	\$2,200	\$2,600	\$0	\$11,486	\$6,000	\$8,326	\$48,000	\$3,711

Schedule C 2006 Data

PART-TIME ONLY

	Advertising	Legal and professional services	Office expenses	Pension and profit-sharing plans	Rent or lease—Vehicle, machinery, and equipment	Rent or Lease—Other business property	Repairs and maintenance	Supplies	Taxes and licenses	Travel	Meals and entertainment	Car and truck expenses	Utilities
# of responses	126	100	106	46	55	86	70	153	67	109	93	118	92
Mean	\$808	\$322	\$567	\$252	\$215	\$2,023	\$638	\$1,090	\$260	\$831	\$381	\$1,332	\$773
Median	\$200	\$130	\$212	\$0	\$0	\$1,025	\$0	\$500	\$0	\$378	\$104	\$748	\$312
Range	\$41,200	\$3,555	\$8,288	\$6,000	\$4,400	\$14,124	\$28,000	\$10,475	\$5,000	\$6,228	\$10,000	\$9,615	\$6,094

	Wages	Other expenses	Total 2006 Artistic Expenses	Expenses for business use of home	Commissions and fees	Contract Labor	Depletion	Depreciation and section 179 expense deduction	Employee benefit programs	Insurance other than health	Interest—Mortgage	Interest—Other
# of responses	55	129	114	75	74	55	47	85	48	75	54	53
Mean	\$4,158	\$1,604	\$5,918	\$1,358	\$365	\$118	\$0	\$654	\$63	\$370	\$1,191	\$424
Median	\$0	\$854	\$43,76	\$343	\$0	\$0	\$0	\$216	\$0	\$31	\$0	\$0
Range	\$65,000	\$12,000	\$50,885	\$15,000	\$6,016	\$2,08	\$0	\$6,656	\$3,000	\$3,494	\$19,200	\$12,000

CHALLENGES FACED BY ARTISTS

Two open-ended questions were included in the **Stand Up and Be Counted** survey. Of the 3,418 artists who filled out the survey, 573 provided answers to these questions.

The first question asked: *“Are there any key challenges you are facing as a working artist that were not touched upon in this questionnaire?”* The following seven challenges were most frequently cited:

1. Access to affordable business and/or career assistance (approximately 50+) Answers ranged from the need for help in knowing how to price artwork (“Understanding the pricing of artwork to be sold” and “Getting my work out there to sell and the right prices to ask”) to the need for better networking opportunities

(“I don’t seem to have a community where I can talk about what to do next,” “Connecting with other artists as mentors in the area,” and “Finding gallery/agent representation for my work”) to the need for assistance with business practices (“I had the daughter of a friend and my own daughters help with my bookkeeping ... I’d like to have a resource for CHEAP, smart, reliable, interested, occasional part-time help,” “[help with] booking, management, and paying the bills,” “I think I could benefit from some career guidance. I’m not sure how to think about investing in myself,” and “setting up my own non profit. I need a pro bono, non profit lawyer to take a look at the articles of incorporation”) to professional development opportunities (“Keeping up with changing technology” and “There is a need for support for artists who work with non-profits to understand the steps involved in applying and obtaining grants”) and marketing assistance (“Marketing — how to take my business to the next level of sales, beyond just open studios/art fairs”).

“As a performing artist, there is a lack of work in Massachusetts, exacerbated by the economic downfall”

and more people try to work on their own with simple consumer applications and equipment instead of hiring a professional;” “I do children’s book illustration and many publishers will be cutting their lists of publications because of this horrible economy. I have worked for both trade and educational publishers — both will be cutting back significantly;” “Work is not selling” and “In Dec. 2008 and Jan. 2009 I was offered part-time jobs at local museums, which were then rescinded by the institutions in order to forestall layoffs. My work for private art galleries and art conservators has dried up.”

3. Decreased availability of funding (approximately 30+) Respondents focused on how hard it is to find grants or solicit donations (“Fundraising for my non-profit organization is challenging” and “Where is the artists’ GRANT monies?”); on the impact of state budget cuts (“Funding cuts throughout the Commonwealth have severely restricted my income” and “In a bad economy, the first thing to stop being funded is the arts. We are in a bad economy”); as well an overall lack of government support for the arts (“I am very lucky to be occasionally supported by the Canadian Government because of my citizenship. The lack of public funding for American artist is unbelievable. Their work is not recognized as having any social value and the artists are all suffering of this lack of status.” and “When I lived in Mexico, I was a full-time artist and the Mexican government subsidized my work with tuition breaks and studio space in exchange for showing my work in government

2. The effects of the economy on sales, jobs, funding and the cost of living (approximately 40+) The current recession figured heavily in responses: “Adverse economic conditions inhibit buyers at this time;” “As a performing artist, there is a lack of work in MA, exacerbated by the economic downfall;” “Companies are doing less marketing because of budget cuts,

sponsored shows. I lived in Mexico for eleven years and felt valued as an artist there. I was born in Massachusetts and have lived most of my life here. I do not feel MA values the arts as much as it should.).

4. Affordable space (live, work or combination) (approximately 30+) "Finding suitable, affordable, local work space has been the bane of my career. I've painted for 20 years and have never had a suitable and safe studio," wrote one survey respondent. Another commented on the difficulties qualifying for a mortgage: "I cannot get my mortgage refinanced to a lower rate because of being self employed." And another spoke for many with a comment about the lack of affordable work space: "I can't afford studio space so I live and work in a cramped area."

5. Insufficient venues/markets (approximately 30+) "There is a shortage of galleries in this area that are solvent," wrote one survey respondent, whose comments were echoed by another: "Not enough places to show outside of the gallery system." Another wrote of the need to expand audiences by making art more accessible: "We need to make symphonic music more popular and accessible to the masses. We need to support the Pops, since it connects more people to symphonic music. I would like to see greater effort put on selling America's orchestra, the Boston Pops. This needs to be done through exposure and education. If the Boston Pops goes down, it will be the canary in the coal mine." Others commented on an overall lack of opportunity in Massachusetts: "There are many venues I cannot play because I am a Gospel singer/songwriter. Churches and coffeehouses are about it," wrote one. Another said, "There just are not enough opportunities in MA. The quantity of production in the area doesn't compare to NYC or LA."

6. Insufficient time to create primarily due to the cost of living and the amount of work hours required to support self/family (approximately 20+) The need to generate income to pay bills figured heavily in respondents' answers: "Finding the time to make art while I have a full-time teaching job," wrote one. Another added, "I've invested a ton of energy maintaining well-paid day jobs and insurance because I didn't have parents that could loan me money, or any other sources of income. ... I can only work on my art AFTER my 40+ hour a week job is done. It's hard to be creative when someone else gets all your



“I am a mother of two small children. Childcare is a huge issue for me and balancing the demands of my teaching with artmaking. Never enough time”

prime energy. It's the usual story, I guess.” Respondents also noted the demands of raising children and maintaining a marriage: “I am a mother of two small children. Childcare is a huge issue for me and balancing the demands of my teaching with art-making. Never enough time,” wrote one. “The most important resource to the development of my artwork is long swaths of uninterrupted studio time. The needs of a full-time, non-arts-related job combined with a marriage and other hobbies impact my ability to make ample studio time,” wrote another. And one simply observed, “Balancing family with artistic pursuits. Making enough money to be able to meet expenses while allowing enough time to create.”

7. Cost of adequate health care (and the need to work outside job(s) to pay for it, leaving little time to create). (approximately 20+) “Health care costs have driven me to work full-time for benefits — this sucks and has crashed my career as a performing artist. We held out for quite some time but 2 years ago we had to sacrifice my career for our family health crisis,” wrote one survey respondent. “Another noted: “I need better health care coverage.” And another observed, “I need to have the job for health insurance but the job doesn't give me much time to work on my films.” Still another commented on the expense of care: “Health insurance is our biggest expense, and the new law has forced us to self-insure less.”

In addition, there were seven other notable challenges frequently mentioned by survey respondents.

Other notable challenges:

- *The lack of value for art education* (“Difficulty in implementing an arts integration component into the educational systems.”)
- Lack of funding and support for experimental or less mainstream work (“Need more local outlets/venues for experimental arts, music and performance.” and “Fewer & fewer experimental art spaces for showing work.”)
- Lack of support for dance companies and independent fiction film (“I had a touring company for ten years and we had to fold because there is no institutional funding for modern dance companies that want to become full-time. This means we need grants for a guaranteed two or three years so we can act full-time and be paid full-time. There has not been a full-time modern dance company in the State of MA for almost 20 years” and “Funding for independent fiction filmmakers is completely reliant on private funding and financing.”)
- Insufficient audience and/or sales (“The financial climate has permeated the artistic venues, and there is a struggle to retain audiences.”)
- The lack of community/ space where groups of artists can come together to share ideas, resources and mentor each other (“I am hungry for a young professional network for people like me—people who work 9-5 but want to spend the evening hours nurturing our crafts.”)
- The lack of a statewide communication network listing industry relevant information such as grants and opportunities (“Key challenge is informational support for artists—i.e., finding out about opportunities, grants, even surveys such as this one. We would benefit from a communication network/outreach statewide via e-mail.”)
- Growing older and the difficulty of saving for retirement (“I have lost half of my retirement savings due to the economy, have massive credit card debt. I CAN’T work full-time and write. I keep dipping into my small savings just to pay bills” and “What about artists who will reach retirement age and want to still be able to make art? Are there resources for those individuals?”)



WHAT ARTISTS WANT



The second open-ended question asked: "Do you have any suggestions for how to make this State one of the best state in the country for artists?" Respondents' suggestions tended to fall under one of the following 10 categories:



PROVIDE ARTISTS AFFORDABLE HOUSING, WORK (INCLUDING REHEARSAL), AND MEETING SPACE

- Subsidize housing (tax breaks for artists with families to move into or purchase homes where they can also do their work – live/work spaces don't work for artists with families)
- Make mortgages affordable to artists
- Provide subsidies for artists' work space
- Provide affordable rehearsal and performance space
- Community meeting space for artists



PROVIDE QUALITY AFFORDABLE HEALTHCARE FOR ARTISTS, SOLE-PROPRIETORS AND SMALL BUSINESSES



SUPPORT ARTS EDUCATION (AS AN ESSENTIAL PART OF CURRICULUM WITH STANDARDS)

- Provide quality art instruction as part of basic education Integrate art into every area of curriculum
- Develop statewide standards for arts education
- Develop collaborations between university art education programs, artists and public school art programs. This would improve art instruction in the public schools and also provide vehicles for artists to show and discuss their work and become known in various communities. Provide subsidies for artists to work in schools and prisons



CREATE SUSTAINABLE JOB OPPORTUNITIES

- More teaching positions and opportunities for artists in schools
- Work situations that are amenable to flexible scheduling WPA like program



SUSTAIN A VIBRANT LOCAL ART MARKET

- Support for venues and exhibition opportunities for non commercial work including non profit and experimental art spaces
- Promote inclusion of local artists in local museum exhibitions
- Promote local art and artists – buy local campaign
- Increase opportunities for street performers.
- Raise public awareness of arts & culture opportunities in the State
- Promote more quality media coverage for the arts
- Have the Boston Foundation organize informational meetings for heads of large companies like Genzyme, who want to attract talent to stay in Boston, and encourage them to increase their support for the arts and help to build a thriving arts scene.



DEVELOP ECONOMIC INITIATIVES FOR ARTISTS

- Provide tax incentives/breaks for the creation and public display of art
- Tax credits for independent fiction filmmakers
- Tax incentives for businesses who open their space to artists (see Corning and IBM models)



SUPPORT CAREER AND BUSINESS DEVELOPMENT RESOURCES FOR ARTISTS

- Affordable quality career guidance/assistance/services
- Drop in clinic for artists with staff accountants and financial resources
- Peer community exchange of information & support
- Video art community exchange Forums where artists can meet with curators/agents etc. to get feedback
- Business Incubator (bookkeeping, legal, marketing & promotion, grant applications, resumes...)



INCREASE FUNDING AND OPPORTUNITIES THAT ENABLE ARTISTS TO CONTINUE WORKING AS ARTISTS

- Grants allowing artists time to concentrate on their work
- Artists retreats
- Funding for independent small (fiction) filmmakers (see CBC in Canada/channel 4 in Britain)



INCREASE SUPPORT FOR NON-PROFIT ARTS ORGANIZATIONS AND INCREASE PUBLIC ART OPPORTUNITIES

- Provide grant subsidies to small theater and dance companies
- Fund arts service organizations that provide technical assistance resources to artists
- Train board members to serve on cultural coalitions/ organizations



STRENGTHEN ARTS ADVOCACY AND INCLUDE ARTISTS IN POLICY DEVELOPMENT AND ARTS MANAGEMENT POSITIONS

- Fill arts & culture management positions with professional who know the field
- Include artists in relevant policy and program design Artists union(s)

DETAILED FINDINGS



It is important to note that Stand Up and Be Counted has excluded hobbyists' responses throughout this report with the exception of the section that compares Massachusetts results with Minnesota's results. Also we have used a cut off and are only providing the percentages for each cell in which the number of responses meet 25 responses or more. Any responses that had fewer than 25 are not included in the tables. Unless specified Massachusetts responses are for 2008–09.

DEMOGRAPHICS

	Number of Respondents	All	Craft	Media Arts	Theater	Visual Arts	Music	Writing	Dance	Other Artistic Discipline
Work Status (3,145)										
% who work full-time as artists	818	26	27.6	29	33	24.5	30.4	15.7	–	35.4
% who work part-time as artists*	2327	74	72.3	71	67	75.6	69.6	84.7	80.4	64.6
Gender (3,146)										
% female respondents	2,198	70	84.1	47.1	56.3	72	48.4	76.3	85.6	73
% male respondents	938	30	15.9	51.6	43.3	28	51.2	23.7	–	25.8
% who have dependents (2,168)	303	14	16	–	–	13.9	–	–	–	19.9
% who are students (2,276)	219	9.6	–	–	–	9.1	–	–	–	–
Age range (3,147)										
18 to 26	194	6.2	–	–	–	4.6	–	–	–	–
27 to 29	148	4.7	–	–	–	4.7	–	–	–	–
30 to 34	239	7.6	7.7	–	–	6.4	–	–	–	–
35 to 39	263	8.4	11.8	–	–	6.6	11.7	–	–	–
40 to 44	292	9.3	8.2	–	–	8.7	10.1	–	–	–
45 to 49	348	11.1	11.8	–	11.7	11.2	11.3	13.2	–	–
50 to 54	470	14.9	15.3	–	14.7	14.8	18.6	–	–	20.2
55 to 59	508	16.1	15	–	11.7	18.1	13.8	18.4	–	–
60 to 64	355	11.3	11.4	–	–	12.8	–	–	–	15.7
Over 65	314	10	10	–	–	11.8	–	–	–	–
Level of education (2,278)										
attained undergraduate degree	843	37	40.3	41.6	41.7	38.2	29	23.6	42.9	31.4
attained graduate degree	1,022	44.9	37	43.6	42	44.5	55.7	59.7	38.6	39.4
Years working as an artist (3,145)										
More than 10 years	2,246	71.4	65	59.4	69.6	72.8	82.6	66.8	71.1	72.3
Five to 10 years	593	18.9	24.1	24.5	20.5	17.4	14.6	21.6	–	18.1
Less than five years	306	9.7	10.9	16.1	–	9.7	–	–	–	–

(#) indicates total respondents to the question

* the artists work outside their artistic discipline in order to support themselves—this includes teaching

CIVICS

	Number of Respondents	All	Craft	Media Arts	Theater	Visual Arts	Music	Writing	Dance	Other Artistic Discipline
% who say they "always" vote (3,146)	2,619	83.3	83.5	82.9	85.3	83.3	78.5	88.9	78.4	84.3
% who say they volunteer (3,141)										
between one and five hours a month	1,303	41.5	36.2	42.9	41.5	41.9	42.5	37.6	49.5	45.5
between five and 10 hours a month	418	13.3	14.1	–	15.6	12.9	–	18.5	–	15.2
more than 10 hours a month	416	13.2	12.7	–	13.4	12.3	15	16.9	–	17.4
% who say they have lived in Massachusetts (3,145)										
their whole lives	1,039	33	34.7	34.2	28.6	34.6	30	27	30.9	30.9
more than 10 years	1,526	48.5	47.9	41.3	44.2	48.9	49.8	52.4	43	54.5
five to 10 years	345	11	10.6	–	15.6	9.9	12.6	–	–	–
less than five years	235	7.5	–	–	11.6	6.5	–	–	–	–
% who say they have no plans to move from Massachusetts (3,145)	2,062	65.6	68.8	54.8	60.7	67.1	62.6	69.8	54.6	65.2
% planning to leave Massachusetts (1,061)*										
for an educational opportunity	154	14.5	–	–	–	13.4	–	–	–	–
for an employment opportunity	353	33.3	27.7	59.4	61.8	24.7	41.8	–	–	–
due to the high cost of housing	418	39.4	47.5	37.7	29.2	40.7	42.9	47.3	–	–
due to the high cost of living	543	51.2	57.4	43.5	38.2	57.2	50.6	43.6	–	41.9
due to a lack of studio space	206	19.4	–	–	–	22.9	–	–	–	–
due to a lack of support for artists	333	31.1	24.8	46.4	38.2	30.7	36.3	–	–	–
due to the new health reform law	118	11.1	–	–	–	10	–	–	–	–
due to a loss of employment	84	7.9	–	–	–	7.1	–	–	–	–
other	442	41.7	40.6	–	30.3	42.3	46.2	–	–	64.5

(#) indicates total respondents to the question

* respondents could select more than one answer

WORK LIVES

	Number of Respondents	All	Craft	Media Arts	Theater	Visual Arts	Music	Writing	Dance	Other Artistic Discipline
% who perform out of state (3,100)	2,271	73.3	63.1	71.6	85.3	70	89.8	72.9	91.8	77.1
% who have professional representation (3,147)	728	23.1	26.2	18.1	12.5	25.9	20.2	23.2	–	21.9
% who have applied for a grant (2,264)	935	41.3	24.5	48.5	38.3	44	32.4	55.2	46.5	39.7
% who have received a grant or in-kind donation for their art (2,264)	809	35.7	21	44.6	36.4	35.8	37.7	38.9	52.1	39.3
% who do not earn all of their income from their art are employed (1,814)*										
in the private sector	817	45	38.9	54.9	34.9	47.5	46.8	38.1	–	48.1
in the public/government sector	317	17.5	14.4	–	–	18.4	–	–	–	–
in the nonprofit sector	440	24.3	21.7	–	33.3	22	24.5	31	–	–
other	370	20.4	28.3	–	–	21.1	–	20.6	–	–



(#) indicates total respondents to the question

* respondents could select more than one answer

WORK SPACE

	Number of Respondents	All	Craft	Media Arts	Theater	Visual Arts	Music	Writing	Dance	Other Artistic Discipline
% who need studio space (2,268)	725	32	28.2	40.6	31.6	31.5	29.1	24.3	46.5	41.2
% who work in (2,273)										
home/condo	900	39.6	43.3	38.4	21.1	41.7	38.6	60	–	35.2
apartment rental	401	17.6	12.1	26.3	–	17.2	26.1	27.6	–	21.1
Rented space outside of home	492	21.6	28.8	–	21.6	24.6	–	–	52.1	–
a space separate from living area but located on the same property	133	5.9	–	–	–	6.9	–	–	–	–
Other	347	15.2	–	–	43.9	17.2	26.1	–	–	25.6
% who would prefer to (700)*										
rent a separate work/studio practice place	346	49.4	49.2	–	58.2	51.4	–	–	–	–
rent a "combined" live/work studio/practice place	233	33.3	–	–	–	33.5	–	–	–	–
buy a separate work studio/practice place	172	24.6	–	–	–	26	–	–	–	–
buy a combined live/work studio/practice place	316	45.1	39.7	–	–	46.5	54.7	–	–	–

FINANCIALS (FOR MORE INCOME DATA, SEE MA VS. MN COMPARISON SECTION ON PAGE 40)

What type of income (3,125)

% of income from W-2	615	19.7	17.5	16.9	21.9	20.5	14.6	26.2	–	17.4
% of income from self employment	743	23.8	32.3	–	13.4	25.9	18.6	20.3	–	28.1
% of income from combination income	1,545	49.5	42.1	56.5	61.2	47.2	58.7	45.5	61.9	48.9

Loss or Gain from your art in 2006 (1,700)

Made money	468	27.5	37	33.3	33.1	22.6	33.3	31.4	–	31.6
Broke even	180	10.6	–	–	–	9.8	–	–	–	–
Sustained a loss	826	48.6	40.2	42.7	31.5	56.7	36.1	44.8	–	41.8
Not sure	226	13.3	–	–	21.5	10.9	17.7	–	–	–

(#) indicates total respondents to the question

* respondents could select more than one answer

ACCESS TO HEALTH CARE

	Number of Respondents	All	Craft	Media Arts	Theater	Visual Arts	Music	Writing	Dance	Other Artistic Discipline
% who have insurance (2,246)	2,126	94.7	94	93.9	94.3	95.4	90.1	97.9	94.4	93.2
% who see a doctor regularly (2,244)	1,852	82.5	85.5	71.7	78.7	85	74.3	86	78.6	78
% who have dental insurance (2,252)	1,244	55.2	53	49	60	54.6	54.7	62.2	57.8	55.7
% who see a dentist regularly (2,246)	1,669	74.3	74.2	63	70.3	76	76	77	70	70.2
Where you seek care (2,225)										
% who seek care in a community health center	164	7.4	–	–	–	7.3	–	–	–	–
% who seek care in a primary care physician's office	1,807	81.2	77.5	79.8	80.8	84.1	75.7	85.1	70.4	72.1
Longest period without health insurance (1,247)										
Less than six months	129	10.3	–	–	–	10.5	–	–	–	–
Six months to one years	190	15.2	–	–	–	15.2	–	–	–	–
One to two years	252	20.2	19.8	–	22.7	21.8	–	–	–	–
Two to five years	303	24.3	25.4	–	–	25	27	–	–	–
Five or more years	325	26.1	25.4	–	33.6	24.7	28	–	–	–
Medical Debt (2,224)										
% who have medical debt	527	23.7	21.5	34	19.9	22.9	23.2	24.7	–	31.8
% who have medical debt less than \$500	136	26.7	–	–	–	28.6	–	–	–	–
\$ who have medical debt between \$500 to \$2,000	173	33.8	–	–	37	35	–	–	–	–
% who say they or a family member have delayed medical care due to cost of care (2,230)	918	41.2	43.5	48	44.8	39.3	32.4	45.1	49.3	47.3

(#) indicates total respondents to the question

2006 INCOME/EXPENSES FULL AND PART-TIME ONLY

	Gross income <i>1,387 total respondents</i>			Total income <i>1,049 total respondents</i>			Total artistic only income <i>1,410 total respondents</i>			Total artistic only expenses <i>1,220 total respondents</i>		
	Mean	Median	Range	Mean	Median	Range	Mean	Median	Range	Mean	Median	Range
All Responses	\$46,981	\$33,705	\$6,820,100	\$27,404	\$20,000	\$288,488	\$8,648	\$1,930	\$270,021	\$6,874	\$3,000	\$200,000
All INCLUDING Hobbyists	\$88,137	\$34,545	\$6,820,100	\$28,067	\$20,000	\$288,488	\$9,720	\$1,200	\$460,000	\$6,791	\$2,500	\$270,000
By Art Work Status:												
Full-time	\$66,661	\$36,000	\$6,820,100	\$26,150	\$17,440	\$278,509	\$23,952	\$15,894	\$280,021	\$14,968	\$9,300	\$200,000
Part-time	\$39,923	\$31,701	\$1,119,000	\$27,890	\$22,000	\$285,942	\$3,715	\$1,000	\$69,205	\$4,295	\$2,000	\$67,000
By Art Discipline:												
Crafts	\$50,059	\$35,000	\$1,300,000	\$29,607	\$21,000	\$282,800	\$9,870	\$2,011	\$211,000	\$12,467	\$2,500	\$200,000
Dance	\$31,610	\$25,000	\$148,000	\$28,078	\$21,500	\$130,000	\$5,905	\$1,800	\$45,000	\$3,457	\$2,025	\$15,000
Media Arts	\$49,340	\$40,000	\$290,021	\$35,604	\$25,000	\$270,021	\$14,191	\$3,000	\$270,021	\$7,481	\$2,000	\$125,000
Music	\$43,051	\$40,000	\$187,005	\$30,437	\$25,000	\$169,143	\$12,265	\$4,000	\$80,000	\$6,308	\$3,000	\$40,000
Theater	\$46,770	\$32,316	\$1,119,000	\$27,732	\$18,000	\$110,872	\$12,740	\$5,000	\$80,000	\$6,204	\$3,000	\$41,000
Visual Arts	\$48,804	\$31,118	\$6,813,958	\$25,706	\$20,000	\$233,488	\$6,995	\$1,221	\$149,205	\$6,715	\$3,361	\$90,000
Writing/Literary	\$45,686	\$35,000	\$700,000	\$25,607	\$20,000	\$110,688	\$4,432	\$150	\$94,000	\$2,557	\$500	\$20,000
Other	\$38,776	\$30,000	\$220,000	\$28,839	\$18,500	\$187,000	\$13,168	\$5,000	\$140,000	\$7,160	\$2,100	\$60,000
By Income Type:												
W2 Only	\$40,048	\$36,000	\$150,000	\$29,906	\$25,000	\$166,395	\$3,731	\$50	\$140,000	\$2,383	\$1,000	\$60,000
Self-Employed Only	\$40,933	\$30,000	\$700,000	\$21,482	\$13,000	\$189,800	\$14,385	\$3,592	\$202,261	\$11,692	\$5,000	\$136,000
Combination Income	\$52,631	\$32,850	\$6,820,100	\$29,278	\$22,319	\$288,488	\$8,073	\$3,000	\$280,021	\$6,516	\$3,368	\$200,000

(#) indicates total respondents to the question



AREAS FOR FURTHER STUDY

ISSUES FACING AGING ARTISTS

Artists of all disciplines reported that they face significant issues related to aging. A majority of grants, services, and programs aimed at artists tend to focus on emerging or established artists. This feedback, which was delivered through the two open-ended questions, has prompted preliminary discussions with the State Arts Council and elder service providers to begin to look at this issue.

LOW PARTICIPATION BY ARTISTS IN GRANT PROGRAMS

Only 35.7% of artists reported that they had ever received a grant or in-kind donation for their work. Well more than half (58.7%) of the 2,264 respondents who answered the question reported that they do not apply for grants; 64.2% reported that they had never received a grant or in-kind donation for their work. This seems to indicate that most artists are self-funded and do not receive grants. Funders clearly need to do more comprehensive outreach to artists communities to publicize funding opportunities.





THE EXTENT TO WHICH FAMILIES SUBSIDIZE ARTISTS

Although the ***Stand Up and Be Counted*** survey did not include a question that specifically asked about the extent to they were financially supported by a spouse, partner, or other family member, it was a recurring theme in the first of the two open-ended questions. That question asked, “Are there any key challenges you are facing as a working artist that were not touched upon in this questionnaire?”

One respondent noted, “I want to say that my answers to the survey are skewed by the fact that my partner makes enough money to support both of us. If I were trying to do this on my own, I wouldn’t have health insurance, I wouldn’t own my home, and I would be getting access to the internet at the library.”

THAT WAS THE CASE FOR OTHER SURVEY RESPONDENTS:

“I am financially secure and have insurance because of my spouse. It has taken me many years to earn income from the field of writing, including journalism, and it would be very difficult to support myself on this income alone.”

“I have worked and studied art all my life and ran a business with employees for 21 years. However, our main income and health insurance came from my husband.”

“I’m fortunate to receive health insurance through my spouse but this wasn’t always so.”



“I say that I support myself as an artist but the reality is that, if my wife were not employed in a stable, government job, if my house was not paid for, if I couldn’t rely on the kindness of friends and acquaintances to house me when I take acting jobs out of town, I’d never be able to survive. My income this past year was \$26,607, up from two years ago but not by much. I have one son in college, another about to enter and I have no idea how we’re going to pay the bills next year. The good news is that I work all the time. I am one of the busiest actors I know, a member of both Equity and SAG. I work in theatre, film, do voice-overs, industrials, narrations, audio books, as well as write, direct and do sound-design. The bad news is that my paycheck last week came to \$190.00 and I felt fortunate to have it.”

“I have relied on my husband’s income to pursue my art career.”

COMPARISON OF RESULTS

Introduction from Springboard for the Arts

by **Laura Zabel**

*Performer and Executive Director,
Springboard for the Arts of Minnesota*

artists are a \$205.2 million industry in the state of Minnesota. This spending supports 5,937 full-time equivalent jobs, generates \$171.8 million in household income to Minnesota's residents, and delivers \$24 million in local and state government revenue. **Artists Count** demonstrated that investment in the health and vitality of individual artists and their artwork yields significant economic benefits in every region of our state.

This report showed conclusively that individual artists are a significant contributor to Minnesota's economy and to our quality of life. Yet we also found that for a community that does so much for the quality of life in Minnesota, artists often do so at great cost to their own quality of life: for example, artists in Minnesota are twice as likely to lack health insurance as the general population.

We are so pleased that the Artists Foundation has used **Artists Count** as a model and developed an even more in-depth survey and report. The comparable data that this new study provides is very valuable. Additionally, we are very excited about the replication opportunities that the Artists Foundation survey tool will provide.

Having more state specific data provides us more confidence in our own numbers (as many of the findings of the MA survey were similar to those in MN) and to develop a more accurate national picture of the economic impact of individual artists.

Now, more than ever, we need this information to help us make the case for individual artists and all they contribute to our economy, as well as to the health and vitality of our culture.

In 2007, Springboard for the Arts, Minnesota Citizens for the Arts, and the Minnesota Craft Council engaged in a statewide economic impact study of individual artists. The **Artists Count**: The Economic Impact of Minnesota's Individual Artists report was one of the first to measure actual economic impact of individual artists. Artists have a big impact on our economy. In total, individual

COMPARISON OF MASSACHUSETTS AND MINNESOTA SURVEYS

Results from the Massachusetts Stand Up and Be Counted project provide important information about the experiences of artists in the Commonwealth. Many of the results mirror the findings from **Artists Count**.

However, there are some methodological issues between the two surveys. The Massachusetts survey collected 2006 income and expense data, while the Minnesota survey collected 2005 data. Where the Minnesota Artists Count report uses the term “average,” the number referred to is the measure known as “mean.” Minnesota’s numbers and percentages always include full-time artists, part-time artists, and hobbyist artists. Although Stand Up and Be Counted has excluded hobbyists’ responses throughout this report, we have included them here to make it easier to compare the two studies.

Both studies confirm that a high percentage of artists do not earn their living entirely from their art and must supplement their income by other means. In Massachusetts, 68% of respondents work part-time on their art (i.e. they earn money from other sources in addition to their art making), while 24% work full-time. In Minnesota, 60% work part-time while 24% of respondents work full-time. Hobbyists and nonprofessional artists make up 8% of Massachusetts respondents, compared to 16% of Minnesota respondents.

Both studies confirm that a high percentage of artists do not earn their living entirely from their art and must supplement their income by other means.

EMPLOYMENT STATUS

Table 1 shows employment status by discipline. Data for both states includes hobbyists.

	# of Respondents	Craft	Media Arts	Other Artistic Discipline	Visual Arts	Music	Writing	Dance	Theater
MA									
# of people who responded to question*	3,418	397	160	195	1,836	268	209	112	241
% Full-time	24	24	28	32	23	28	14	17	31
% Part-time	68	62	69	59	71	64	77	70	62
% Hobbyists	8	14	3	9	7	8	9	13	7
MN									
# of people who responded to question	1,047	93	33	71	388	133	136	35	158
% Full-time	24	37	18	28	20	38	12	20	24
% Part-time	60	53	61	49	61	51	67	57	67
% hobbyists	14	10	21	23	19	11	21	23	9

Table 1: Employment Status, by Artistic Discipline ¹³

¹³ Source page for MN info P8 of Artists Count report

* # of people how responded not including hobbyists:
All 3147; Craft 340; Media Arts 155; Other Artistic Discipline 178; Visual Arts 1716; Music 247; Writing 190; Dance 97; Theater 224



DISCIPLINE

Table 2 shows the distribution of primary artistic disciplines of respondents.¹⁴

	Music	Craft	Other Artistic Discipline	Theater	Visual Arts	Dance	Media Arts	Writing
MA (including hobbyists)	7.8%	11.6%	5.7%	7.1%	53.7%	3.2%	4.6%	6.1%
MA (excluding hobbyists)	7.9%	10.8%	5.7%	7.1%	54.5%	3.1%	4.9%	6%
MN	13%	9%	7%	15%	37%	3%	3%	13%

Table 2: Distribution of Primary Artistic Discipline

VOTING

A large majority of artists in both states tend to vote. 83% of Massachusetts artists (including hobbyists) answered that they always vote, and 82% of the Minnesota artists surveyed indicated that they always vote. 13% of Massachusetts artists reported they vote sometimes, compared to 16% of Minnesota artists.¹⁵

VOLUNTEERING

According to the US Bureau of Labor Statistics, 26% of the U.S. population volunteered at least once in 2008.¹⁶ Artists in both states volunteered in their communities more than the U.S. population: 68% of respondents in Massachusetts volunteered some amount, compared to 80% of Minnesota respondents.¹⁷ One possible explanation for this differential could be that the higher cost of living in Massachusetts means artists have to spend more of their time earning money to make ends meet. Table 2 shows the distribution of hours volunteered in each state.



¹⁴ source page for MN info P8 of *Artists Count* report

¹⁵ (source page for MN info P18 of *Artists Count* report)

¹⁶ <http://www.bls.gov/news.release/volun.nr0.htm>

¹⁷ (source page for MN info P 18 of *Artists Count* report)

	Zero	1-5 hours	5-10 hours	10+ hours
MA (including hobbyists)	31.7%	41.1%	13.6%	13.5%
MA (excluding hobbyists)	31.9%	41.5%	13.3%	13.2%
MN	19%	41%	19%	20%



Table 3: Hours Per Month That Artists Volunteered

RETIREMENT

While the majority of artists in both states report having some type of formal retirement plan in place, such as a 401k or 403b, more than a third of respondents (35% in each state) reported having no such plan.¹⁸ Table 3 shows the sources of plans artists do maintain.

	Through an Individual Plan	Through an Employer	Through Spouse, Partner, or Family	Through a Union	No Retirement Plan
MA					
All (including hobbyists)	27.1%	28.2%	16.7%	3.7%	34.5%
All (excluding hobbyists)	27.3%	27.6%	16.2%	3.8%	35.3%
Full-time	34%	11%	18%	5%	41%
Part-time	25%	34%	16%	4%	34%
MN					
All	33%	33%	10%	NA	35%
Full-time	49%	16%	9%	NA	34%
Part-time	28%	42%	9%	NA	34%

Table 4: Source of Retirement Plans

Note: Respondents could select more than one answer for how they obtained their retirement plan.



HEALTH INSURANCE¹⁹

The rate of uninsurance among Massachusetts artists (excluding hobbyists) is twice that of all Massachusetts residents (5.3% as compared with 2.6%²⁰); when you factor in hobbyists in Massachusetts, the rate of uninsurance is 5.2%. Similarly, Minnesota artists are more likely to be uninsured than Minnesota residents as a whole (14% compared to 7.4%). Table 4 shows where artists who do have health insurance get their coverage.

	Individual Plan	Employer Plan	Through Spouse, Partner, or Family	No Health Insurance
MA				
All (including hobbyists)	12.2%**	28.7%	33.8%	5.2%
All (excluding hobbyists)	12.7%*	28.3%	33.5%	5.3%
Full-time	19.3%	10.6%	40.4%	5.1%
Part-time	10.4%	34.5%	31.1%	5.4%
MN				
All	28%	36%	23%	14%
Full-time	46%	18%	22%	15%
Part-time	20%	47%	21%	13%

Table 5: Sources of Health Insurance

* Individual plans for MA include 12% individual plan, 7% Medicare, 6% Commonwealth Care, 4% other, 5% MassHealth, 3% Commonwealth Choice through the Connector, 3% through school University, 3% through an association/membership organization, 2% through a union, 1% through the Insurance Partnership, and 0.5% through Commonhealth.

** Individual plans for MA include 12% individual plan, 8% Medicare, 5.9% Commonwealth Care, 4.8% other, 4.7% MassHealth, 3% Commonwealth Choice through the Connector, 3% through school University, 2.8% through an association/membership organization, 1.8% through a union, 0.9% through the Insurance Partnership, and 0.5% through Commonhealth.

Note: Respondents could select more than one answer for how they obtained their health insurance

¹⁹ (source page for MN info P14 of *Artists Count* report)

²⁰ Massachusetts Division of Health Care Finance and Policy, *Health Care in Massachusetts: Key Indicators*, May 2009.

INCOME

Tables 5 – 8 show the details of artists' incomes in both states.

* MA data from 2006, MN data from 2005.

	Total Income	Artistic Income	Other Income*
MA			
All (including hobbyists)	\$28,067	\$9,720	\$18,347
Full-time	\$26,150	\$23,952	\$2,198
Part-time	\$27,890	\$3,715	\$24,175
MN			
All	\$42,352	\$12,049	\$30,303
Full-time	\$44,204	\$34,342	\$9,862
Part-time	\$45,888	\$4,968	\$40,921



Table 6: Average Income for Individuals ²¹

* Other Income calculated by subtracting Artistic Income from Total Income.

	Craft	Media Arts	Other	Visual Arts	Music	Writing	Dance	Theater	All
MA (including hobbyists)	\$12,698	\$7,075	\$6,520	\$6,377	\$5,964	\$2,321	\$9,014	\$5,695	\$6,791
MA (excluding hobbyists)	\$12,467	\$7,481	\$7,160	\$6,715	\$6,308	\$2,557	\$3,457	\$6,204	\$6,874
MN	\$21,740	\$16,246	\$15,843	\$14,531	\$13,993	\$9,946	\$8,347	\$8,026	\$13,572

Table 7: Average Artistic Expenditures of Individual Artists, by Artistic Discipline^{22*}

21 Source page for MN info P11 (left hand side) of Artists Count report

22 Source page for MN info P9 of Artists Count report

	Craft	Music	Visual Arts	Theater	Writing	Other Artistic Discipline	Dance	Media Arts	All
MA (excluding hobbyists)									
Artistic Income	\$9,870	\$12,265	\$6,995	\$12,740	\$4,432	\$13,168	\$5,905	\$14,191	\$8,648
Other Income	\$19,737	\$18,172	\$18,711	\$14,992	\$21,175	\$15,671	\$22,173	\$21,413	\$18,756
Total Income	\$29,607	\$30,437	\$25,706	\$27,732	\$25,607	\$28,839	\$28,078	\$35,604	\$27,404
Artistic Income as % of Total Income	33.3%	40.2%	27.2%	45.9%	17.3%	45.6%	21%	39.8%	31.5%
MA (including hobbyists)									
Artistic Income	\$10,841	\$11,525	\$6,551	\$11,757	\$11,656	\$11,656	\$5,359	\$13,544	\$9,720
Other Income	\$19,647	\$19,404	\$19,846	\$17,273	\$21,584	\$16,523	\$25,707	\$21,655	\$18,347
Total Income	\$30,488	\$30,929	\$26,397	\$29,030	\$33,240	\$28,179	\$31,066	\$35,199	\$28,067
Artistic Income as % of Total Income	35.5%	37.2%	24.8%	40.4%	15.8%	41.3%	17.2%	38.4%	34.6%
MN									
Artistic Income	\$23,125	\$15,487	\$11,517	\$10,713	\$9,949	\$8,032	\$7,856	\$4,158	\$12,049
Other Income	\$59,928	\$24,120	\$33,474	\$21,264	\$27,366	\$27,122	\$17,039	\$20,378	\$30,303
Total Income	\$83,053	\$39,607	\$44,990	\$31,977	\$37,315	\$35,154	\$24,895	\$24,536	\$42,352
Artistic Income as % of Total Income	28%	39%	26%	34%	27%	23%	32%	17%	28%

Table 8: Average Income, by Artistic Discipline ²³



²³ source page for MN info P11 (right hand side) of *Artists Count* report

Survey Methodology

There are several different ways to conduct this kind of survey — in person, by mail, by phone, or online. Each has associated advantages and disadvantages, the detailing which is beyond the scope of this report. The primary consideration for resource-constrained organizations contemplating a large-scale survey such as this is cost. Online surveys are by far the most cost-effective method of gathering, analyzing and presenting information. But until recently the available tools and technologies for online surveys suffered from many drawbacks.



The biggest challenges facing online data collection, analysis, and presentation for surveys are managing the issues of anonymity (protecting the identity of a respondent); authentication (verifying that a particular respondent completes one and only one survey); privacy (ensuring that personally identifiable information is never released, and that information that is released is never linkable to a particular respondent); and security (ensuring the integrity of the data and preventing unauthorized access to it).

In the case of the ***Stand Up and Be Counted*** survey, the level of detailed financial, professional, and personal information was unusually high, so thoughtful measures were necessary to ensure the anonymity, authenticity, privacy, and security of the respondents and the confidential data they entrusted with us. The Artists Foundation met this need in several ways:

1) Choice of online survey vendor. Survey Gizmo [<http://surveygizmo.com>] is the only online survey vendor currently certified under both Safe Harbor and HIPAA, meeting US and European Union privacy and security standards and provisions. They are also currently the highest rated vendor for accessibility and usability, and are fully compliant with Section 508 web accessibility requirements. The combination of ease of use and deep functionality made Survey Gizmo the best choice for us. (The fact that they are an artist-founded and artist-led company is just icing on the cake.)

2) Handling of data outside the survey software. It was necessary to download survey results to “scrub” the database, removing spurious and partial responses, eliminating duplicates, correcting formatting errors, etc. Then, we needed to make the scrubbed data available to our researchers and analysts in a way that maintained the integrity of the data, without violating confidentiality requirements.

Once the scrubbing was complete, the database was made anonymized and all personally identifying information was removed for all respondents, leaving only a unique ID number tagging each respondent record. In addition, responses to narrative questions were pulled out of the database and reordered alphabetically, to remove any ability to “data mine” and extrapolate individual identities (by using sophisticated algorithms matching the content of a narrative response to a particular survey record). In addition, personally identifying information written in the body of a few of the narrative responses to the open-ended questions was manually removed.





Finally, in order to further limit access to even the anonymized, decoupled data, our team of analysts submitted requests for reports to be run, and the results of those reports—in the form of graphs, charts, and tables—was made available on a secure, private wiki for review. None of the analysts had direct access to the database itself.

Once this process was completed, the scrubbed, anonymized, de-coupled database was written to a DVD and provided to the Artists Foundation. Also, the Artists Foundation and the funders of the project were also given electronic copies for safekeeping, and all electronic copies of the database were deleted from the computer on which the scrubbing was performed.

We believe these measures respect the trust respondents placed in the Artists Foundation when they shared detailed information about their finances, economic, and health circumstances in the ***Stand Up And Be Counted*** survey.

Data Team

The following people graciously looked at the survey data and helped analyze their significance. The positions and affiliations listed reflect positions held at the time assistance was offered to

Stand Up and Be Counted:

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Key Definitions

These are the definitions that were used for respondents to indicate if they were full-time artist, part-time artist, or other:

How do you characterize yourself as a full-time artist or a part-time artist?

- Full-time artist (I support myself entirely through selling, creation, production and delivery of my artistic work)
- Part-time artist (I work outside of my art in order to support myself—this includes teaching)
- Other (my art making is a hobby and not a professional pursuit)

Definitions used for respondents to pick the artistic discipline that best represented them:

Which of the following categories best characterizes your primary artistic discipline?

- Music (e.g., performer, composer, singer, rapper, other)
- Crafts (e.g., ceramics, fiber, wood, glass, metal, handmade paper, fashion designer, other)
- Theater (e.g., performer, director, playwright, storyteller, lighting designer, set designer, costume designer, other)
- Visual art (e.g., sculpture, painting, photography, graphic arts, public art, performance art, other)
- Dance (performer, choreographer, set designer, other)
- Media arts (e.g., film, video, computer art, multimedia, sound artist, other)
- Writing/literary (e.g., fiction, nonfiction, poetry, journalism, spoken word, other)
- Other artistic discipline



Glossary

Federal Poverty Line (FPL) is the set minimum amount of income that a family needs for food, clothing, transportation, shelter and other necessities. It is set by the Federal Government. FPL varies according to family size. The number is adjusted for inflation annually. Public assistance programs, such as Medicaid, define eligibility income limits as some percentage of FPL. These amounts are adjusted annually in April. (They are increased to keep pace with the standard of living)

Gross Income is individual income from all sources (pre-taxes—i.e. before taxes are taken out- social security, Medicaid, etc.).

Total Income is individual income after certain deductions are allowed by the IRS. Usually Schedule C losses or gains are part of this measure. It is line 22 from IRS Form 1040 (Total income may be different from Gross Income because some deductions are allowed)

W-2 Income can be derived from a full-time job and/or multiple part-time jobs. Employer(s) withholds a portion of income (i.e., social security, federal medicare, etc.). These jobs may or may not be temporary, seasonal, or semester based. Employer(s) issues a W-2 form to each individual employee for tax reporting. Payroll taxes, social security and other deductions are taken out of an employee's gross pay by the employer(s).

Combination income is a new term to describe a population that has been overlooked. Combination income refers to situations where an individual's or a family's income is a combination of W-2 income (could be a full-time job and/or multiple part-time jobs that are yearly, semester based and/or seasonal or any combination), grants, commissions, money earned from selling work/performing, 1099 income/freelance work, trust fund income, retirement income and/or some self employment income.



Self Employment Income (only) is when all money earned is non W-2 income and no taxes, with holdings or social security is withheld.

Business loss or gain is line 12 on the IRS 1040 tax form- (i.e., did the artist pay out more money to create/present their art than they earned from their art?)

Total Artistic Expenses is Line 28 on Schedule C of the IRS 1040 form (or a best estimate of how much a survey respondent had to spend to create, promote, and/or present his or her work).

Artistic Income has no line on the IRS tax forms for this figure, so artists were asked in both the MN and MA surveys to give this information on their own accord.

Measures used to describe income charts:

Mean (or what Minnesota survey calls “Average”) is the sum of all the samples divided by the total number of samples. The mean, however, is very sensitive to extreme samples—especially when the sample size is small. For example, if one or two individuals responded that they earned 1 million dollars and no other respondent earned over \$40,000, the mean measure will be skewed upwards, and not accurately represent the population’s earnings.

Median is the sample in the middle or the middle sample in the list of all the samples. In other words, it is the point where half of the samples are above and half the sample are below. Medians are less sensitive to extreme sample responses and are often considered a better indicator of where the middle is of a sample—especially of a small sample size.

Range shows the difference between the largest and smallest sample/values. This can show how a sample can be “skewed” by one answer being outrageously higher (or lower) than most of the other responses.

Additional Resources

The following reports and studies offer additional insights into the work lives of artists as well as their impact on local economies.

National

- Artists in the Workforce 1990-2005, by the National Endowment for the Arts.
<http://www.nea.gov/research/ArtistsInWorkforce.pdf>

New England

- The Creative Economy: A New Definition, A Research Framework for New England and Beyond, Including An Economic Analysis of New England's Cultural Industries and Workforce, by the New England Foundation for the Arts (November 2007).
<http://www.nefa.org/sites/default/files/ResearchCreativeEconReport2007.pdf>
- New England's Creative Economy: The State of the Public Cultural Sector—2005 Update, by the New England Foundation for the Arts (August 2006).
<http://www.nefa.org/sites/default/files/ResearchNECreatEconUpdate05.pdf>

California

- Crossover: How Artists Build Careers Across Commercial, Nonprofit and Community Work, by Ann Markusen, Sam Gilmore, Amanda Johnson, Titus Levi, and Andrea Martinez (October 2006).
<http://www.hhh.umn.edu/projects/prie/pdf/crossover.pdf>

Massachusetts

- Artist's Health Care Task Forces' 1994 Report to Congress, by the Artists Foundation, the Boston Office of Cultural Affairs, and Boston Health Care for the Homeless.
(Excerpts from the report, pp. 11–18.)
http://www.artistsfoundation.org/art_pages/policy/policy_taskforce_report.htm

Minnesota

- **Artists Count:** An Economic Impact Study of Artists in Minnesota, by Minnesota Citizens for the Arts (March 2007).
<http://mncitizensforthearts.org/learn/artsresearch/artists-count-2/>

Washington

- Artists and the Economy Survey, by Artists Trust (Spring 2009).
<http://www.artisttrust.org/sites/trust.civicaactions.net/files/Artists%20and%20the%20Economy%20Survey.pdf>

International

- Creative Economy Report 2008: The Challenge Of Assessing The Creative Economy Towards Informed Policy-Making, by the United Nations Conference on Trade and Development and the United Nations Development Programme.
http://www.unctad.org/en/docs/ditc20082cer_en.pdf

Canada

- A Statistical Profile of Artists in Canada, Based on the 2006 Census, by Hill Strategies Research, Inc. (February 2009).
http://www.hillstrategies.com/docs/Artists_Canada2006.pdf
- Artists in Canada's Provinces and Territories, Based on the 2006 Census, by Hill Strategies Research, Inc. (March 2009).
http://www.hillstrategies.com/docs/Artists_provinces2006.pdf

Ireland

- Research Into the Living and Working Conditions of Artists in Ireland, by The Arts Council/an Chomhairle Ealaíon and the Arts Council of Northern Ireland (June 2009).
<http://www.artscouncil.ie/en/news/news.aspx?article=ee8ed460-4b83-495d-8111-e1a2584f76f8>

United Kingdom

- Democratic Culture: Opening up the Arts to Everyone, by John Holden (December 2008).
<http://www.demos.co.uk/publications/democraticculture>



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Although the Stand Up and Be Counted survey was conducted by the Artists Foundation, the effort was a collaborative one. Numerous individuals, working groups, state agencies, arts organizations, and municipal officials helped design the survey, publicize it to artists, and analyze the final results.

We are particularly grateful to Laura Zabel, executive director of Springboard for the Arts of Minnesota. She was kind enough to share lessons learned from Artists Count, the 2007 survey of Minnesota artists, that inspired us to undertake a similar survey of Massachusetts artists. Stand Up and Be Counted would not have come together without her generous support and advice. Liora Beer, who is an artist, an artists resource specialist, and an Artists Foundation Board Member, was a key advisor to this survey project. Without her this project would have never come to fruition. Lorianne Sainbury-Wong of Health Law Advocates, Jim Grace of Volunteer Lawyers for the Arts of Massachusetts, Andrew Cohen of The Access Project, Kate Bicego and Hannah Frigand of Health Care for All, Scott Mason of the Massachusetts League of Community Health Centers, Josh Tobin (has since left) and Betty Connor of the Insurance Partnership, Anuj Goel of the Massachusetts Hospital Association, Kevin Counihan of the Commonwealth Health Insurance Connector Authority, and Michael Nickey and João Evora of Neighborhood Health Plan helped develop the survey questions.

Artists Foundation Advisory Board members Matt Barron, of RuralVotes.com and co-founder of ArtistsUndertheDome.org, and visual artist Mary Bucci McCoy, co-founder of Massachusetts Artists Leaders Coalition and owner of Big Picture Communications, helped develop the statewide outreach strategy to encourage artists to fill out the survey. Dan Hunter, Executive Director of the Massachusetts Advocates for the Arts, Sciences and Humanities, publicized the survey on his many artist networks. Jason Schupbuch, Industry Director for Creative Economy of the Massachusetts Office of Business Development, also helped publicize the survey. Rob Maier and Celeste Bruno



of the Massachusetts Library Commission ensured that libraries throughout the Commonwealth promoted the survey. Each of the 351 local Cultural Councils, which are affiliated with the Massachusetts Cultural Council, also promoted the survey.

Massachusetts Cultural Council Executive Director Anita Walker empowered her staff to help with survey outreach and data review. MCC staff members Mina Wright, Meri Jenkins, Greg Liakos, Rob Watson, Jane King, Kelly Bennett, Dan Blask, Charles Coe, Jennifer Lawless, and Candis Stout were particularly helpful.

Numerous other organizations sent out email blasts and distributed promotional postcards at their events to promote the survey. It is impossible to list them all, but organizations that were particularly helpful include the Arts Foundation of Cape Cod, the Cape Cod Chamber of Commerce, Arts United/Fall River, Arts Worcester, the Worcester Cultural Coalition, the Society of Arts and Crafts, the South Shore Arts Center, the Salem Arts Association, the Boston Dance Alliance, AFTRA, SAG, the National Writer's Union, the Boston Musicians Association, Grub Street, AAMARP, the Volunteer Lawyers for the Arts of Massachusetts, the Illustrator's Partnership of America, the Fine Arts Work Center of Provincetown, Women in Film & Video/New England, the Center for Independent Documentary, the Alliance for Independent Media, Berkshire Cultural Resource Center, Eclipse Mill & the Eclipse Gallery, Experimental Art Gallery & Studio, the Salem Arts Association, Provincetown Art Association & Museum, Cambridge Arts Council, the Arts League of Lowell, the Cultural Organization of Lowell, ARTSomerville, the Somerville Arts Council, the Beverly Cultural Council, Office of Cultural Development/City of Pittsfield, Berkshire Creative, the Boston Redevelopment Authority's Artist Space Project, the Photographic Resource Center, and the Massachusetts Artists Leaders Coalition.

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