BY ARTISTS, FOR ARTISTS

MAKERS & CREATIVE ENTREPRENEURS

2018

A survey of Massachusetts artists, makers, and creative entrepreneurs

A project of the Massachusetts Artists Leaders Coalition and Artmorpheus

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The 2018 *By Artists, For Artists* report
is dedicated to

Liora Beer

January 4, 1953 – March 2, 2018

**"She had an unparalleled gift
for seeing possibilities for transformative change
where others could not,
and then making those possibilities a reality."**

Jordan M. Biggers
Artmorpheus Board President

Liora Beer was a staunch advocate for artists of all disciplines. An accomplished artist in her own right, she worked in many media, including painting, sculpture, drawing, and metals/jewelry.

Her work supporting fellow artists spanned over 20 years. She was an effective advocate, connecting artists to much-needed resources when she worked for the City of Boston. She served on both the Board and Advisory Board of the Artists Foundation[1], and was a founding member of the Massachusetts Artists Leaders Coalition (MALC). Most important to her were her roles as founder and Executive Director of Artmorpheus.

In 2009, Liora founded Artmorpheus in Boston to provide practicing artists of all disciplines with workshops, one-on-one technical assistance, and the resources they need to build sustainable careers. In the fall of 2015, she launched what has become Artmorpheus' largest program: the Fairmount Innovation Lab (FIL). The FIL is a vibrant, cross-disciplinary incubator and hub located in Uphams Corner, Dorchester[2], which supports underrepresented artists, and creative and social entrepreneurs along the Fairmount Cultural Corridor.

Liora was one of the key initiators of the *By Artists, For Artists* project, and Artmorpheus was the nonprofit umbrella for it. She and her inspiring, infectious spirit are missed more than she could ever know.

It is not goodbye, but until soon, Liora.

[1] The Artists Foundation (1973 – 2010) was a Massachusetts state-wide nonprofit arts organization founded to serve artists of all disciplines.

[2] Dorchester is a neighborhood in the City of Boston, Massachusetts.

» FOREWORD

The *By Artists, For Artists* project was designed to highlight the contributions and needs of those who make the Commonwealth of Massachusetts a more creative and dynamic place to live and to work. The project is a collaboration between the Massachusetts Artists Leaders Coalition (MALC)[1] and Artmorpheus, a non-profit arts organization founded by the late Liora Beer. There are two components to the project: a state-wide survey and this final report. Both the survey and the final report built on the groundbreaking 2009 survey and report, *Stand Up and Be Counted: A Survey of Massachusetts Artists on Their Work Lives, Socio-economic Status, Access to Healthcare, and Medical and Non-Medical Debt.*

Stand Up and Be Counted was the first statewide survey and report of Massachusetts artists of all disciplines[2] that assessed key socioeconomic measures and quantified the needs of those who give so much to Massachusetts. *By Artists, For Artists*, like *Stand Up and Be Counted*, was an artist-conceived and run project from start to finish. The original lead project team for *Stand Up and Be Counted*, as well as many of the original survey and data team members, were part of this new collaborative effort.

The 2017 survey, however, was expanded to invite the participation of the Commonwealth's makers and creative entrepreneurs.[3] This survey included new occupational health questions, as well as more wellness questions. There were nearly 850 respondents to the *By Artists, For Artists* survey.

As in 2009, we are once again particularly proud of the collaborative and community building nature of the survey. The project was designed so that the arts sector would intersect with the creative economy, healthcare, and state policy communities. Key members of these groups worked together on the project from start to finish. This will help to ensure that these survey findings, like the 2009 findings, make their way well beyond the arts community.

The *By Artists, For Artists* fiscal nonprofit umbrella was Artmorpheus, and the survey and report were funded in part by a grant from the Blue Cross Blue Shield of Massachusetts Foundation, the Surdna Foundation, and private donations. MALC, via in-kind support, assisted in the survey outreach efforts and was charged with creating the final report. Thank you to these MALC Steering Committee members: **Erin M. Harris** for designing the final report, and to **Elisa Birdseye** for her help editing the final report. Special thanks also to musician **Michèle Oshima** for her project management of the survey creation, to **Jemuel Stephenson** for his survey branding design, and to **Jill Carrier** for her pivotal role in the final report process and in supporting Liora Beer with this project.

We hope the *By Artists, For Artists* findings will inspire policy makers, communities, and funders to better understand and to support those who make our Commonwealth a more vibrant and creative place to live and work.

KATHLEEN BITETTI — Artist
Project Leader and Lead Author, *By Artists, For Artists*
Co-founder & Steering Committee Member,
Massachusetts Artists Leaders Coalition (MALC)

DAVID GALIEL — Musician; Game Developer & CEO of Elbowfish
Survey Designer and Project Consultant, *By Artists, For Artists*

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[1] Founded in 2008, MALC is a statewide coalition of artist-run organizations and artist leaders committed to improving the social and economic position of all Massachusetts artists, and ensuring artists are at the policymaking table. www.artistsunderthedome.org/art_leaders.html

[2] *Artists of any discipline*: visual, literary, performing, craft, new media, digital, multidisciplinary, etc.

[3] *Makers*: an umbrella term for independent inventors, designers, and tinkerers. The maker movement is a convergence of traditional artisans and computer hackers. Makers tap into admiration for self-reliance and combine that with open-source learning, contemporary design, and personal technology such as 3D printers.

Creative Entrepreneurs: set up as a for-profit or nonprofit business to produce a creative/artistic output, with the intent of building a financially profitable enterprise or sustainable organization.

NOTE: Liora Beer, Kathleen Bitetti, and David Galiel were also part of the core project team for 2009's Stand Up and Be Counted.

» INTRODUCTION

by KATHLEEN BITETTI

The Massachusetts Artists Leaders Coalition (MALC) and Artmorpheus have used the 2009 *Stand Up and Be Counted*[1] report on Massachusetts artists of all disciplines as a tool for local, state, and national advocacy. Both organizations concurred it was time to update their data, resulting in the 2017 *By Artists, For Artists* survey and the 2018 *By Artists, For Artists* summary report.

The survey was fielded in from the spring to fall of 2017. Many of the questions from 2009 were included, and the survey was further developed by the *By Artists, For Artists* Survey Project Team: **Liora Beer**, **Kathleen Bitetti**, **David Galiel**, and **Michèle Oshima**. Artmorpheus conducted two focus groups comprised of practicing artists of all disciplines, makers and creative entrepreneurs. The project team also invited policy makers and advisors to give feedback on the survey (as acknowledged in the **Data Team** section).

Following the 2009 survey structure, the 2017 survey was divided into three sections. Respondents were required to answer the majority of the questions in the first section. This was the only section that had required questions, and some of these questions had "prefer not to answer" as an option. Section one collected information relating to creative practice, basic demographics, health and wellness coverage, and key economic data/creative economy impact. The second section asked for basic household information, work/living space data, employment information and creative expenses. The third and final section collected information on professional development needs (business support, grants, in-kind funding, etc.). This last section also included two open-ended questions and a list of resources for artists, makers, and creative entrepreneurs.

BY ARTISTS, FOR ARTISTS SURVEY STRUCTURE

- » **SECTION 1** — Basic demographics, creative practice, health and wellness coverage, key economic data, and creative economy impact *(REQUIRED)*
- » **SECTION 2** — Basic household information, work/living space data, employment information, and creative expenses
- » **SECTION 3** — Professional development needs (including business support, grants, in-kind funding, etc.), and open-ended questions; resources for respondents

Hobbyists' responses, as in 2009's *Stand Up and Be Counted*, were excluded throughout this report, with the exception of the section that compares Massachusetts results (2018 and 2009) with the results of Minnesota's state-wide reports (2017 and 2007). There were 846 respondents to the *By Artists, For Artists* survey (955, if hobbyist respondents were included).

The 2017 survey asked for 2015 financial data. This was done because it was suspected many of those taking the survey might not have filed their 2016 IRS taxes at the time of their participation. It is interesting to note that survey respondents this time around were less forthcoming in sharing their financial data. Respondents were alerted at the beginning of the survey that they would be asked for financial information, and that they could save the survey at any point and complete it at a later date. However, unlike the 2009 survey, many of the *By Artists, For Artists* respondents skipped several of the detailed financial questions, answering the non-financial questions that followed. It was a conscious choice *not* to share their financials, and it was not due to "survey drop off." As in the previous survey, respondents were also asked to share detailed information from their IRS Schedule C Tax form. However, due to the very low participation rate regarding this information, there is no Schedule C data chart section included in the 2018 report.

Healthcare questions were front and center, just as they were in the 2009 effort. New questions concerning occupational health, mental health, and wellness were included in the *By Artists, For Artists* survey.

The 2009 *Stand Up and Be Counted* report was the first report in the country to document a population that surfaced during the Massachusetts 2006 healthcare reform implementation: those with combination income.[2]

From the 2009 report:

> ***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.***[3]

The findings from *By Artists, For Artists* line up with the 2009 findings in regard to combination income: **48.4% (or 375) of the 775 respondents to the *By Artists, For Artists* survey reported they had combination income sources.**

The 2009 report said it best:

> ***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 healthcare, leading, in practice, to discrimination against them in provision of service...***
>
> ***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.***[4]

It is important to note that the 2018 findings echo many of the findings in the 2009 *Stand Up and Be Counted* report and the two Minnesota surveys. With four data sets to compare and draw from, it was time to share key observations, recommendations, and proposed policies. Thus, a recommendations section has been added to this report. Likewise, this final report structure clearly draws inspiration from the 2009 report, but thanks to MALC Steering Committee member, **Erin M. Harris**, this report has its own distinct look and design.

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[1] 2009 *Stand Up and Be Counted* report PDF: www.artistsunderthedome.org/MA_ArtistsReport2009.pdf

[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] *Stand Up and Be Counted* (2009), page 5

[4] *Stand Up and Be Counted* (2009), pages 5 – 6

» DATA TEAM

The following people graciously looked at the survey data and helped analyze its significance. Positions and affiliations listed are those held at the time assistance was given to the *By Artists, For Artists* project. As indicated, several members of the data team also gave feedback on the survey for this project.

Brian Rosman [1, 3]
Director of Policy and Government Relations
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Suzanne Curry [3]
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Danielle Allard
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Joanne Muti
Research Director
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Office of Chairwoman State Representative Cory Atkins

Dennis Burke
Legislative Director and General Counsel
Office of Chairman State Senator Jason M. Lewis
Joint Committee on Labor and Workforce Development

Samuel Larson
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Office of the Treasurer and Receiver General Deborah B. Goldberg [2]

Nicole Venguer
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Patricia Grant
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MassHealth [2]

Audrey Morse Gasteier [1, 3]
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Andrew P. Cohen [1]
Supervising Attorney
Health Law Advocates [2]

Bill Fields [1]
Health Plan Solutions [2]

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Steering Committee Member, Massachusetts Artists Leaders Coalition

John L. Hodge
Author and Writer
Steering Committee Member, National Writers Union Boston
Steering Committee Member, Massachusetts Artists Leaders Coalition

Barbara B. Lewis, Ph.D. [3]
Director, Trotter Institute
University of Massachusetts Boston
Steering Committee Member, Massachusetts Artists Leaders Coalition

Don Schaefer
Photographer
Pro-Imaging.org
Steering Committee Member, Massachusetts Artists Leaders Coalition

1 = Also part of the 2009 *Stand Up and Be Counted* report data team

2 = This office/organization was also part of the 2009 *Stand Up and Be Counted* report data team

3 = Also gave feedback on the 2017 *By Artists, For Artists* survey

» METHODOLOGY

by DAVID GALIEL

There are several different ways to conduct this type of survey: in person, by mail, by phone, or online. Each has associated advantages and disadvantages, the detailing of 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
- **security —** ensuring the integrity of the data and preventing unauthorized access to it

In the case of the *By Artists, For Artists* project, 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 us with. The project team met this need in several ways.

1 CHOICE OF ONLINE SURVEY VENDOR

SurveyGizmo is certified under both HIPAA and EU/US Privacy Shield (which replaced Safe Harbor), meeting US and European Union privacy and security standards and provisions. They are also (as of this publication) the highest rated vendor for accessibility and usability, and fully compliant with Section 508 web accessibility requirements. The combination of ease of use and deep functionality made SurveyGizmo the best choice for us. (That they are an artist-founded and -led company is just icing on the cake.)

2 HANDLING DATA BEYOND SURVEY SOFTWARE

Since the 2009 *Stand Up And Be Counted* survey, SurveyGizmo has added several sophisticated "data scrubbing" tools. Nonetheless, it was necessary to download survey results to completely clean up the database (by removing spurious and partial responses, eliminating duplicates, correcting formatting errors, etc.). We then needed to make the scrubbed data available to our researchers and analysts in a way that maintained both the integrity of the responses and the privacy of the respondents.

Once scrubbing was complete, the database was anonymized: all personally identifying information was removed for all respondents, leaving only a unique ID number tagging each record. Responses to narrative questions were pulled from 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, any personally identifying information written in the narrative responses was manually removed.

Finally, to further limit access to even the anonymized, decoupled data, our analysts submitted requests for reports to be run, and the resulting graphs, charts, and tables were made available to the team for secure, private, read-only review. None of the analysts had direct access to the database itself.

Once this process was completed, the scrubbed, anonymized, decoupled database was provided to the project team. Artmorpheus and other project partners were given electronic copies of the final, scrubbed database for safekeeping — all electronic copies of the original database were deleted from the computer on which the scrubbing was performed.

We believe these measures respect the trust respondents placed in the project team when they shared detailed information about their finances, economic, and health circumstances in the *By Artists, For Artists* survey.

FINDINGS

» FINDINGS OVERVIEW

The *By Artists, For Artists* survey had over 130 in-depth, comprehensive questions. This report shares the key findings from each section of the survey, with the goal of ensuring that the most significant data and conclusions are accessible and maximally useful to a wide audience of artists, agencies, funders, advocates and policy makers.

Hobbyists' responses, as in 2009's *Stand Up and Be Counted*, were excluded throughout this report, unless otherwise noted, with the exception of the section comparing Massachusetts results (2018 and 2009) with the results of Minnesota's state-wide reports (2017 and 2007). There were 846 respondents to the *By Artists, For Artists* survey (955, if hobbyist respondents are included).

FINDINGS /// DEMOGRAPHICS

The *By Artists, For Artists* project team is grateful to all of the respondents who took the time to respond to the survey.[1] This section shares basic information about who answered the questions, their creative practice(s), age, gender, education, how long they have lived in Massachusetts, and more.

CREATIVE PRACTICE

The *By Artists, For Artists* survey sought to expand its reach beyond Massachusetts artists of all disciplines by inviting makers and cultural entrepreneurs to participate. However, the overwhelming majority of those who took the survey primarily considered themselves artists.

The question, "Do you consider yourself PRIMARILY _______?" received 846 responses. 74.5% (630 respondents) chose artists, and 11.7% (99 respondents) said creative entrepreneur. 3.8% (32 people) said maker; 4.6% (39 people) chose service provider to artists/makers/creative entrepreneurs, and 5.4% (46 respondents) picked other.

Of the 46 respondents who picked "other," 45 wrote in an answer. 35 would have been classified under the artist category; 6 would have been classified under service provider; 2 under the maker category; one under creative entrepreneur; and one said they were an "activist."

The survey also asked what categories best characterized respondents' primary creative practice/business. Important to note: participants were encouraged to choose all options that applied. These are the top 10 responses:

Visual arts	56.8%	478
Education/teaching	20%	168
Crafts	18.2%	153
Film and Media Arts (including TV)	16.2%	136
Design	14.8%	125
Theater (performer, director, playwright, storyteller, lighting, etc.)	12.7%	107
Music	12.6%	106
Literary arts	12.4%	104
Other[2]	11.4%	96
Entertainment	9.4%	79

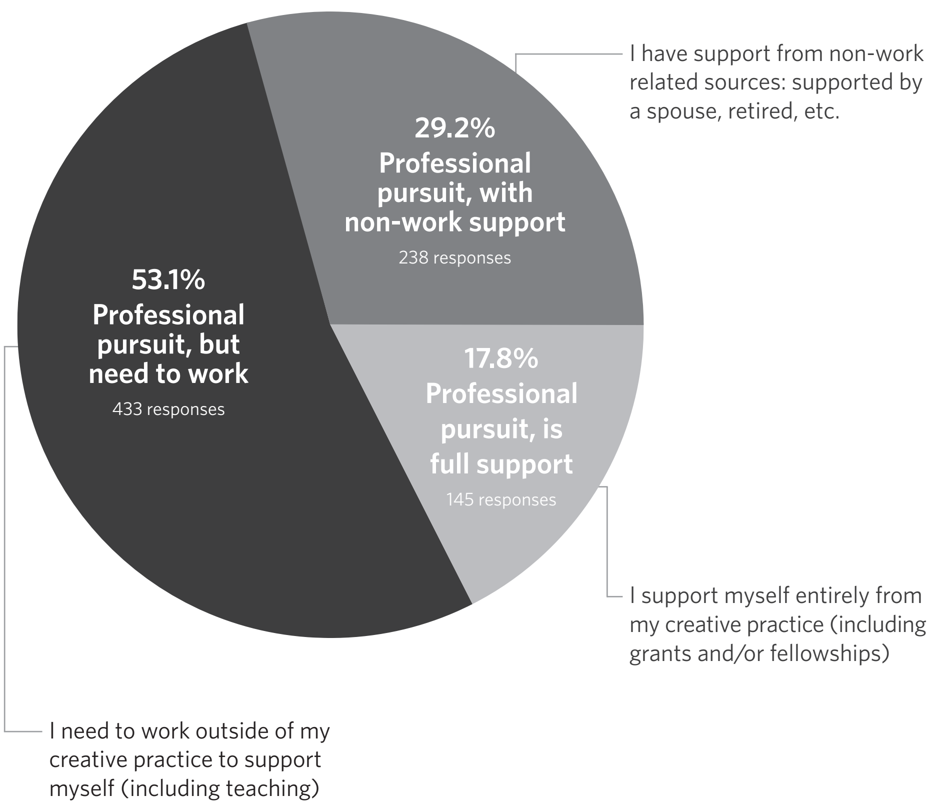
[1] Hobbyists' responses were excluded throughout this report, with the exception of the section comparing Massachusetts results (2018 and 2009) with the results of Minnesota's state-wide reports (2017 and 2007). There were 846 respondents to the *By Artists, For Artists* survey (955, if hobbyist respondents are included).

[2] Of 96 who picked "other," 93 shared an answer. 75 of these answers fell under the listed categories, while the remaining 18 wrote in things such as makeup artist (2), fabricator (2), energy healer, business owner, etc.

An important change made to this year's survey concerned how participants were asked about their creative practice. Both the Minnesota 2007 *Artists Count* study and the Massachusetts 2009 *Stand Up and Be Counted* study asked if participants were a full-time artist (i.e., earned all their income from their art practice, which did not include teaching), if they were a part-time artist (had to work outside their practice, including teaching) or if they considered themselves a hobbyist (their practice was not a professional pursuit). The *By Artists, For Artists* team wrote the 2017 version of the question to be more nuanced in order to be able to better understand how respondents conducted their creative practice. (Again, participants were asked if they were a hobbyist, and, unless denoted, hobbyist answers are not included in the **Findings section**.)

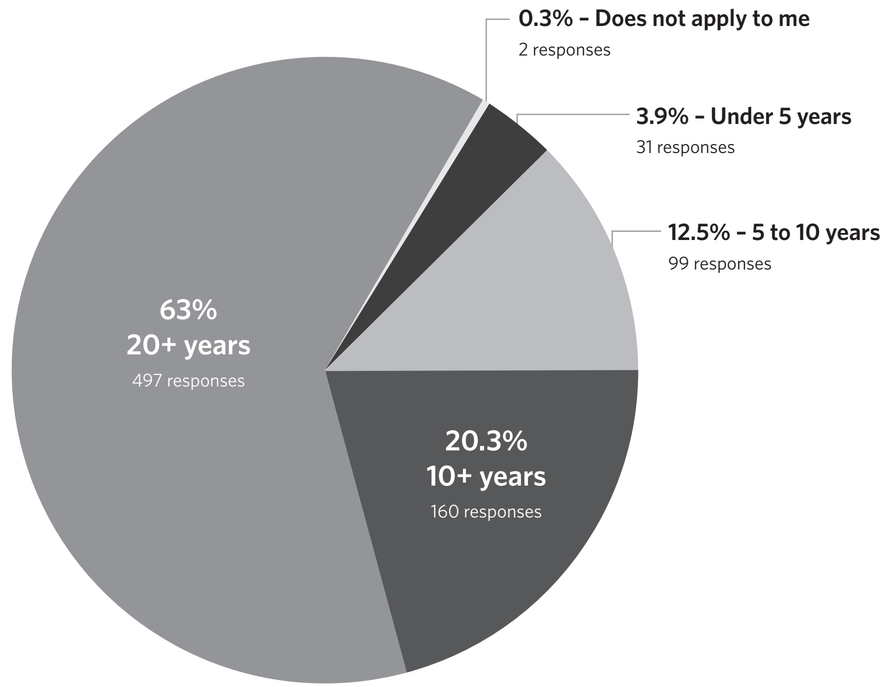
Is your creative practice:

816 respondents total



How long have you been practicing your creative discipline?

789 respondents total



EDUCATION

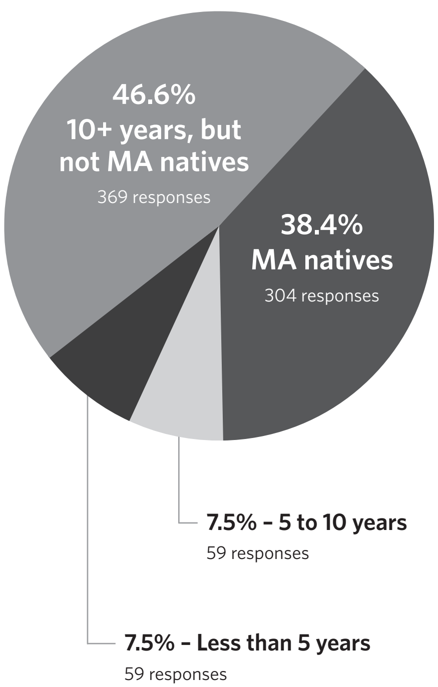
Those who took the survey are overwhelmingly highly educated. 503 people shared their highest education level: 45.1% of them (227 people) reported having a graduate degree, and an additional 41.7% (210 people) have an undergraduate degree. 485 respondents indicated their current student status at the time of the survey: 93.2% (452 people) said they were not students, and 6.8% (33 people) said they were students.

RESIDENCY

The majority of *By Artists, For Artists* respondents are long-term residents of the Commonwealth.

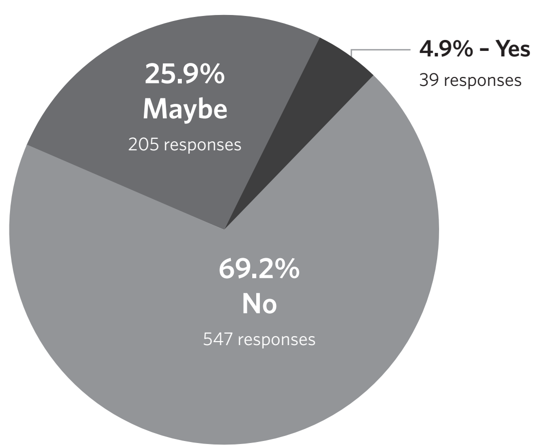
How long have you lived in Massachusetts?

791 respondents total



Are you planning to move out of Massachusetts?

791 respondents total



Allowed to choose all options that applied, respondents named these as the top 5 reasons they are considering leaving Massachusetts:

General high cost of living	53.5%	130 responses
High housing costs	46.7%	114 responses
For an employment opportunity	38.5%	94 responses
Lack of support for artists	32%	78 responses
Lack of work/studio space	27%	66 responses

One required question gathered survey takers' zip codes.

The top 5 clusters came from zip codes based in urban/metropolitan areas. The survey did, however, have responses from all corners of the Commonwealth, and from all of the state's 14 counties.

02130 – Jamaica Plain *(neighborhood of Boston)*	27 responses
02143 – Somerville	24 responses
01852 – Lowell	20 responses
02129 – Charlestown *(neighborhood of Boston)*	18 responses
02155 – Medford	18 responses

846 respondents total

AGE

Of the 812 respondents who answered, "what is your age range?," approximately 57% are over age 50.

Under 18	0.1%	1
18 - 26	5.7%	46
27 - 29	4.4%	36
30 - 34	8.3%	67
35 - 39	8.6%	70
40 - 44	7.4%	60
45 - 49	7.3%	59
50 - 54	10.1%	82
55 - 59	12.7%	103
60 - 64	12.2%	99
65 and over	21.6%	175
Prefer not to answer	1.7%	14

GENDER

Survey takers were asked their gender identity. Of 806 responses, 62.4% (503 respondents) selected female. 32.9% (265 people) picked male. 3.0% (24 people) chose "prefer not answer." 1.1% (9 people) chose "other," 0.2% (2 people) chose "transgendered female," and 0.4% (3 people) chose "transgendered male."

RACE/ETHNIC IDENTITY

Based on advice from project advisors and feedback from survey focus groups, non-required questions on race and ethnicity were included and asked in two ways. Almost none of our focus group members liked the federal government classifications for race and ethnicity, and wanted a way to capture key populations that are unaccounted for via the federal methodology.

The first question was an open-ended question: "Please tell us how you identify (your races(s)/ethnicity or ethnicities). Some of the many examples of ways to answer: Haitian, Japanese; Irish/Italian-American; African-American; etc.)." 466 people responded.[1] Below a cloud chart of the write-in responses.

The second non-required question used the federal classifications for race and ethnicity, but allowed respondents to check all options that applied or "prefer not to answer." This information is vital for advocacy on federal and state levels on such matters as healthcare, education, and housing. We acknowledge that these federal classifications are less than ideal, and understand people's family linage is multifaceted and hard to fully capture within these "categories."

[1] This question was not required. Respondents were invited to share how they identified, and the survey stressed it was vital to document the diversity of the creative community, and their answers would help our advocacy and policy work.

What is your race/ethnicity? Please check all that apply.

780 respondents total

Race/Ethnicity[1]	Percentage	Respondents
White ›› A person having origins in any of the original peoples of Europe, the Middle East, or North Africa.	84.9%	669
Black or African-American ›› A person having origins in any of the black racial groups of Africa.	4.1%	32
Hispanic ›› A person of Cuban, Mexican, Puerto Rican, South or Central American, or other Spanish culture or origin, regardless of race.	3.3%	26
Native American (American Indian or Alaska Native) ›› A person having origins in any of the original peoples of North and South America (including Central America) who maintains cultural identification through tribal affiliation or community attachment.	2.3%	18
Asian ›› A person having origins in any of the original peoples of the Far East, Southeast Asia, or the Indian subcontinent, including, for example, Cambodia, China, India, Japan, Korea, Malaysia, Pakistan, the Philippine Island, Thailand and Vietnam.	2.0%	16
Native Hawaiian/Pacific Islander ›› A person having origins in any of the original peoples of Hawaii, Guam, Samoa, or other Pacific Islands.	0.1%	1
Prefer Not to Answer	7.5%	59

Of a total 780 respondents, 38 selected more than one option. The results were:

- 1 selected Asian; White
- 1 selected Black or African-American; Hispanic
- 1 selected Black or African-American; Hispanic; Native American
- 4 selected Black or African-American; Native American
- 2 selected Black or African-American; White
- 2 selected Black or African-American; White; Native American
- 1 selected Black or African-American; White; Other or Additional Info
- 12 selected White; Hispanic
- 9 selected White; Native American
- 3 selected White; Other or Additional Info
- 2 selected White; Prefer Not To Answer

[1] These definitions are the Federal Standards for the Classifications of Federal Data on Race and Ethnicity: www.census.gov/topics/population/race/about.html

HOUSEHOLD INFORMATION

Respondents were asked for their household size, and to include themselves, their spouse/partner, children, and dependent elders in their answers. 489 people answered this question.[1]

Household of 1	29%	142
Household of 2	45.2%	221
Household of 3	14.3%	70
Household of 4	8%	39
Household of 5	2%	10
Household of 6	0.6%	3

A second question asked about dependents. 498 individuals responded. 68.9% (343 people) answered that they had no dependents, and 23.5% (117 people) answered that yes, they had dependents. 7.6% (38 people) answered they were a dependent. (One reason a respondent could have classified themselves this way would be if they are not working and depending on family to support them).

Respondents indicating they had dependents were further asked how many they had. 65 people said they had one dependent; 39 people said they had two dependents; and 8 people said they had 3 dependents.

[1] Two people replied that their household number was zero; one gave their household number as 7, and one as 8.

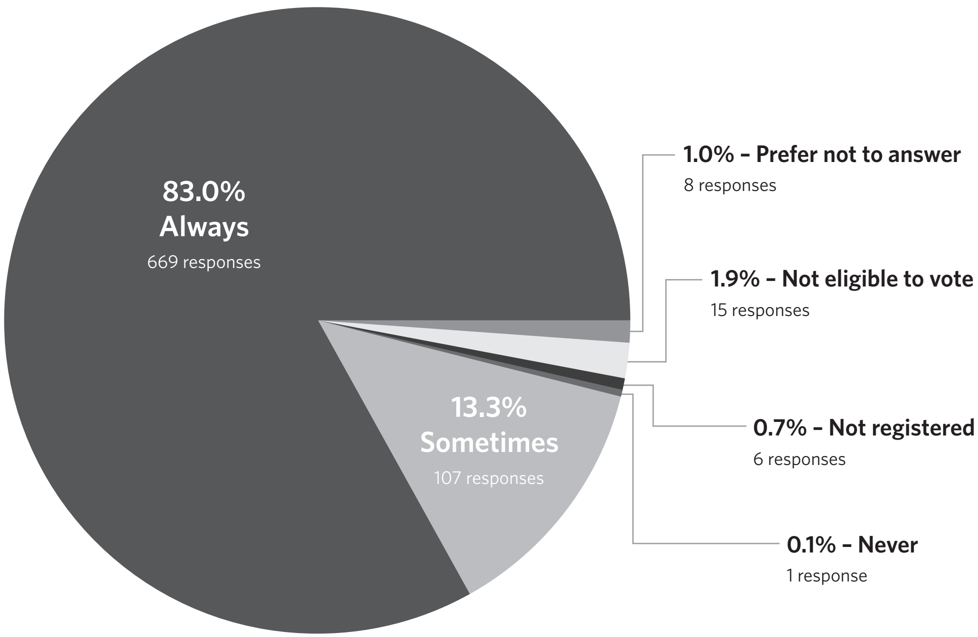
FINDINGS /// CIVIC INVOLVEMENT

ARTISTS VOTE. ARTISTS VOLUNTEER. IN OVERWHELMING NUMBERS.

The *By Artists, For Artists* respondents vote at very high rates — higher than the national[1] and Massachusetts[2] voting participation rates. They are also civically involved in their communities through volunteer work.

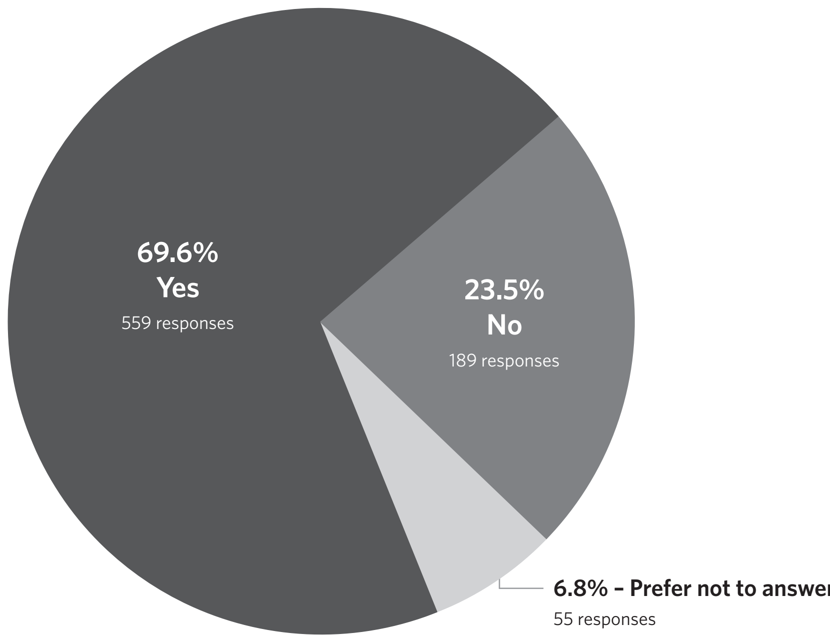
Do you vote?

806 respondents total



Do you volunteer in your community?

803 respondents total



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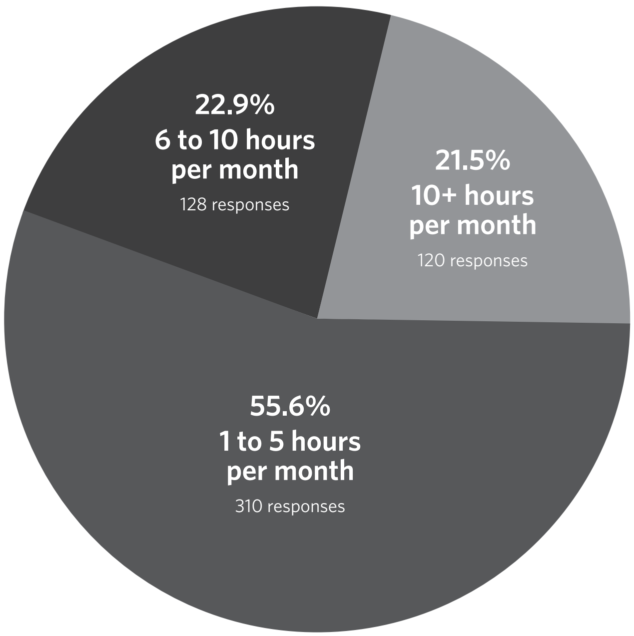
[1] According to Pew Research Center, "Nearly 56% of the U.S. voting-age population cast ballots in the 2016 presidential election, representing a slight uptick compared with 2012, but less than in the record year of 2008." www.pewresearch.org/fact-tank/2018/05/21/u-s-voter-turnout-trails-most-developed-countries

[2] According to MassLive, "Massachusetts reports 75 percent voter turnout in 2016 election." www.masslive.com/politics/index.ssf/2016/11/massachusetts_reports_75_perce.html

How many hours do you volunteer per month, on average?

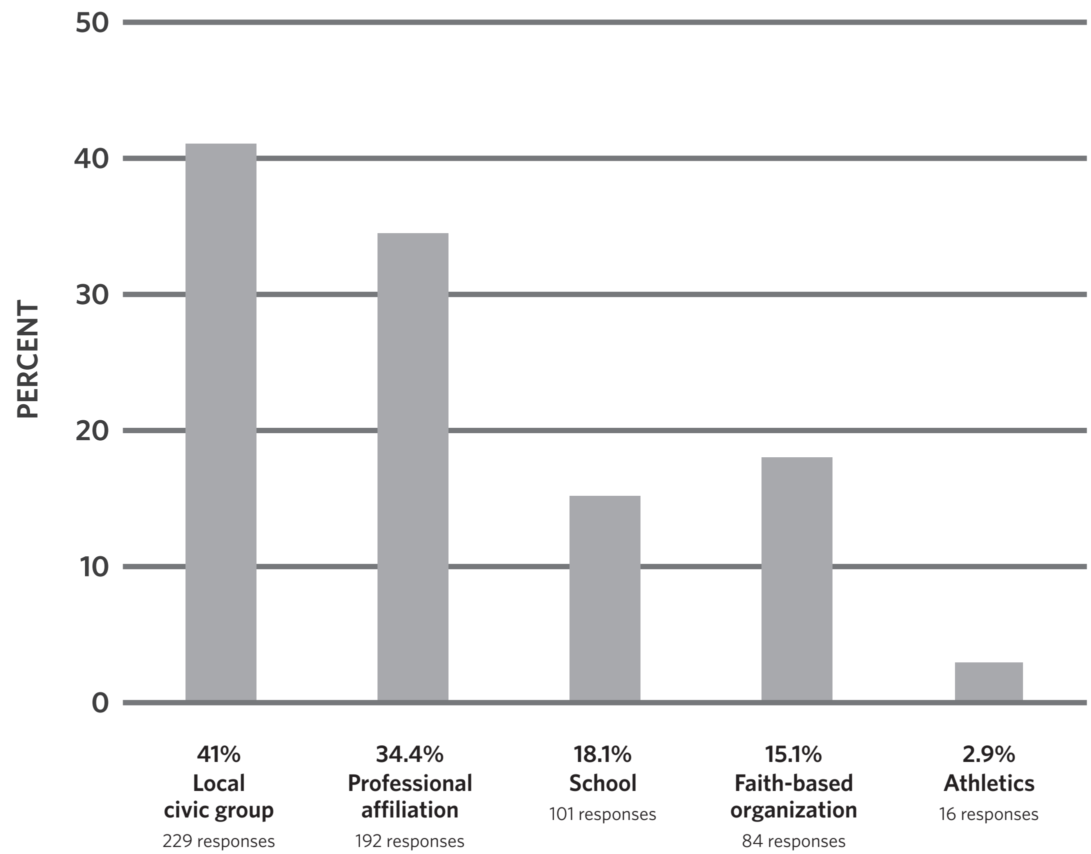
558 respondents total



This year, a new question was introduced asking participants about where they volunteer.

Where do you volunteer?

Check all that apply.



Respondents to this question were offered an “other/write-in" option. Of the 213 participants who picked this option, 208 shared responses. The top responses given were arts/cultural organizations (108) and non-arts nonprofits (41).

FINDINGS /// INCOME

The 2017 *By Artists, For Artists* survey asked for artists' 2015 financial data. This was because it was suspected many taking the survey may not yet have filed their 2016 IRS taxes at the time of their participation. Interestingly, survey takers were less forthcoming with their financial data this time. Respondents were alerted at the beginning of the survey that they would be asked for financial information, and that they could save the survey at any point to complete at another time. However, unlike the 2009 respondents, the majority of *By Artists, For Artists* respondents skipped over many of the financial questions, but *did* answer the non-financial questions that followed. This shows that withholding financial information was a conscious choice, rather than due to "survey drop off."

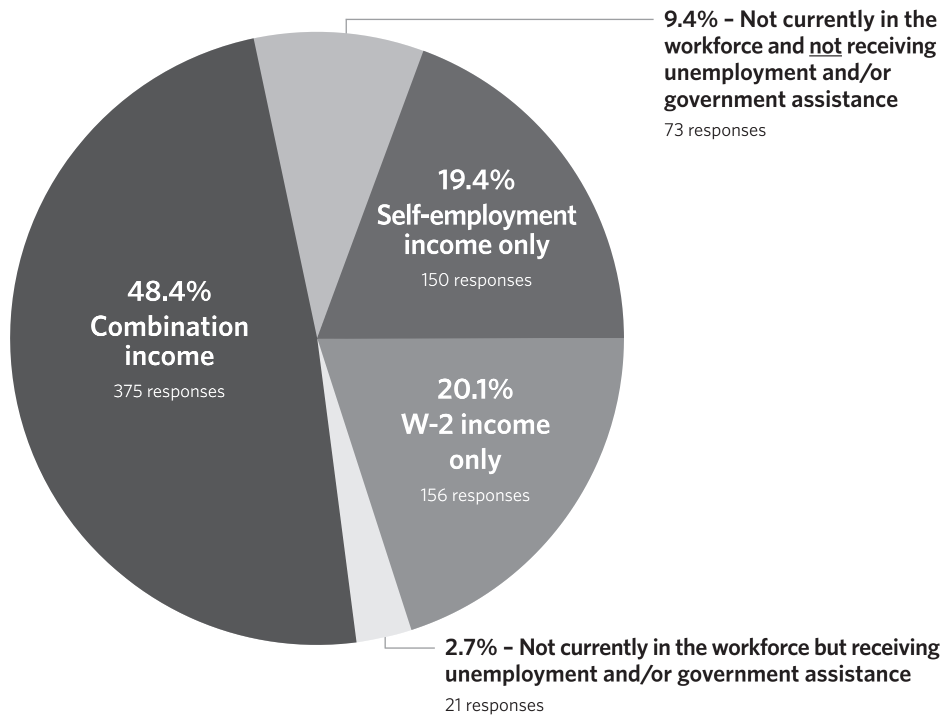
As in the previous survey, respondents were asked to share information from their IRS Schedule C Tax form. Once again, there was a very low participation rate regarding this data, and as a result, there were not enough responses to include a Schedule C data section in this report. (Fewer than 60 responses were received this year.)

INCOME & COMPENSATION

Income Types
W-2 Income Only You hold a full-time and/or multiple part-time jobs, and your employer takes out withholdings (i.e., Social Security, federal taxes, state taxes, Medicare, etc.). These jobs may or may not be temporary, seasonal, or semester-based. Your employer(s) issues you a W-2 form for your taxes.
Self-Employment Income Only All of your income is earned from non- W-2 sources, and no taxes are withheld. This includes 1099/other self-employment income, inheritance, and retirement funds.
Combination Income Your income is a combination of W-2 income (e.g., full-time and/or multiple part-time jobs that are yearly, semester-based, and/or seasonal, or any combination thereof), as well as 1099 income or freelance work, grant commissions, money earned from selling work/performing, visiting artist engagements, self-employment income, inheritance, pension/retirement funds, government assistance or any other source of income.
Not currently in the workforce and not receiving unemployment benefits and/or government assistance
Not currently in the workforce but receiving unemployment benefits and/or government assistance

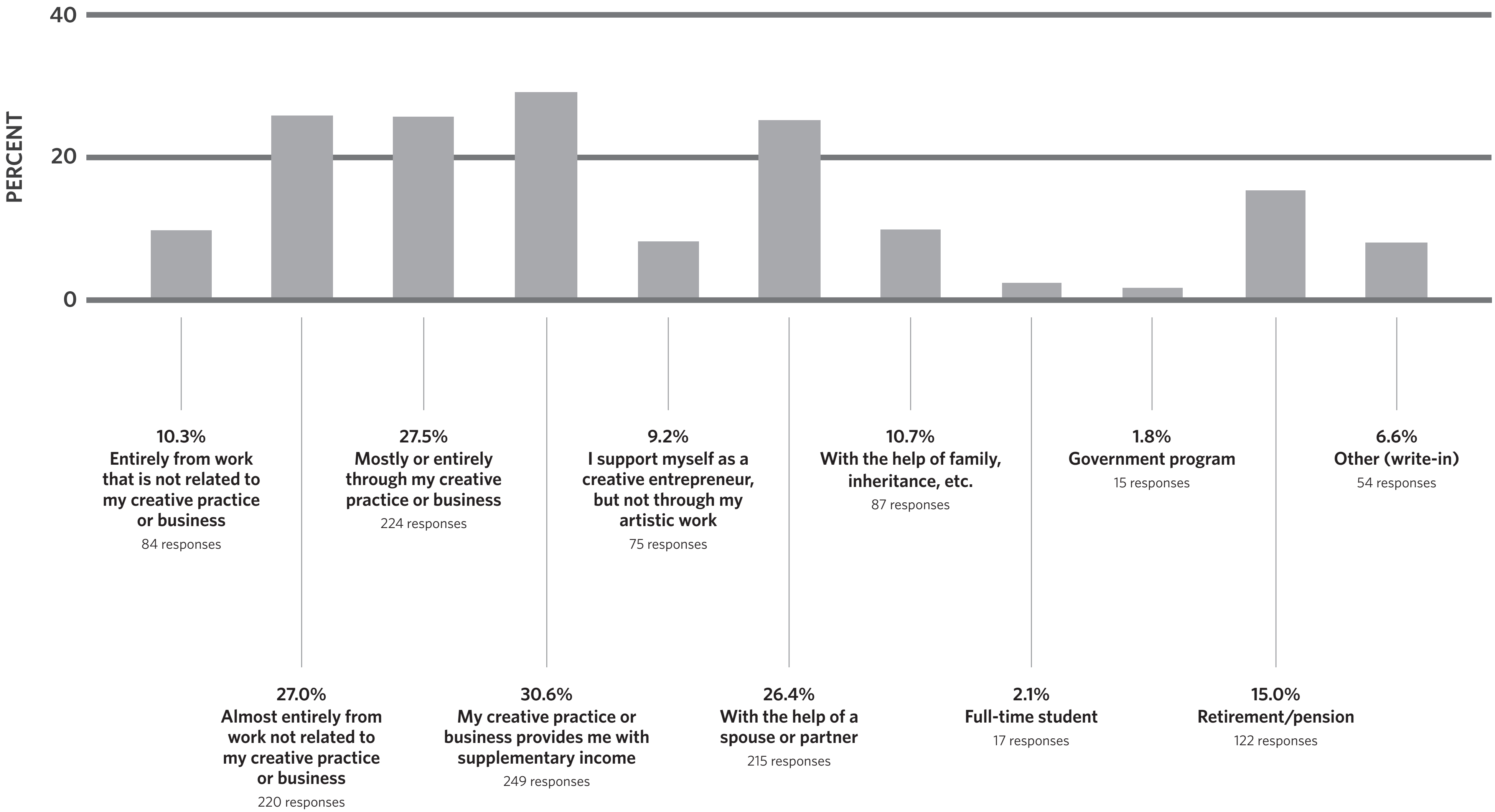
Which definition best describes your personal income?

775 respondents total



From what sources do you derive income?

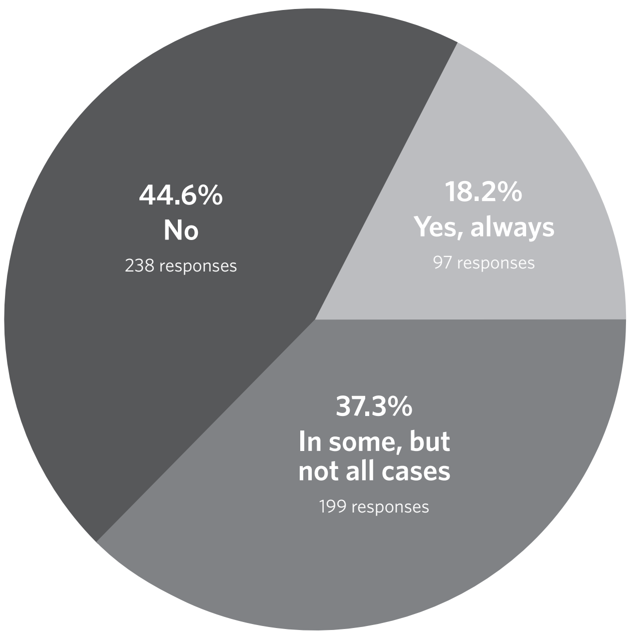
Check all that apply.



94.4% (785) of 832 respondents shared that they were compensated for their creative practice/business. They were then asked if any nonprofit organization or business sought their professional creative or art services for fundraisers, exhibitions, performances, other events in 2016. Of the 799 responses, 67% said yes (535) and 33% said no (264).

If you were compensated for your creative practice or business, were you paid fair market rates for your work?[1]

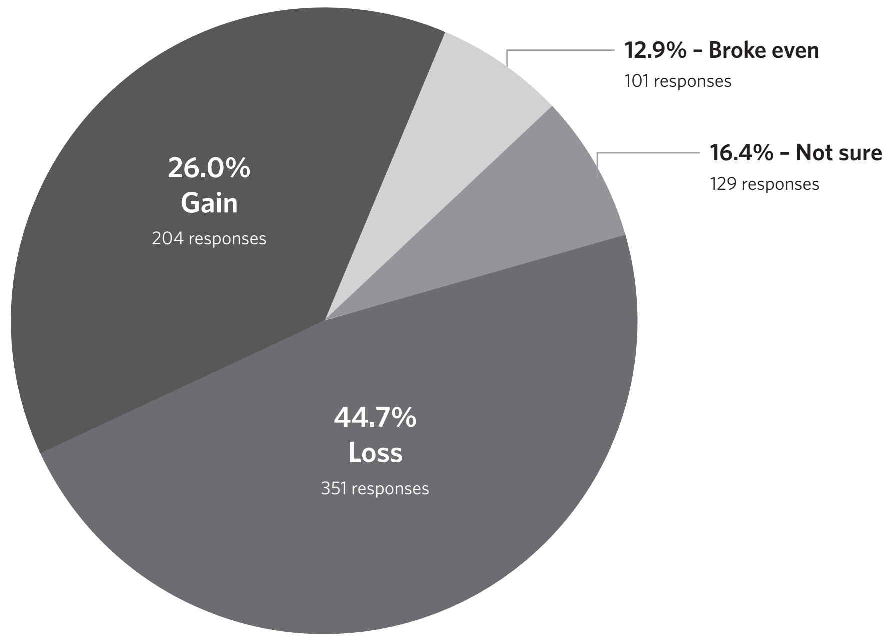
534 respondents total



Did you have a business loss or gain from your creative practice in 2015?

(i.e., did you pay more to create/present/perform your work than you earned?)

785 respondents total



The 2015 Income Chart on page 26 might suggest that a high percentage of artists and creatives had a business gain, contrary to what is shown here. However, many more survey takers answered the question about business loss or gain than answered the questions asking for artistic income and expenses. This suggests that those who answered the income and expense questions were mainly those who reported either having a business gain or breaking even, rather than the 351 who reported a business loss.

[1] While we acknowledge this is a subjective question, most artists are rarely fairly compensated for their work. In fact, most are not paid fees to exhibit their work, and often, artist stipends are well below a living wage. New York City advocacy group, Working Artists and the Greater Economy (WAGE) has documented this extensively, as have many of the artists unions, such as the National Writers Union, SAG/AFTRA, etc.

MARKETS

Survey takers were asked where their artistic/creative income was earned within the U.S. (again, they could pick all options that applied). 91.6% (or 416 people) said Massachusetts. The runners up were:

- New York – 9.9% (45 responses)
- California – 5.5% (25 responses)
- New Hampshire – 5.3% (24 responses)
- Connecticut/Rhode Island – 5.1% (23 responses each)

People were then asked from which countries they derive artistic/creative income. 98.8% (429 responses) said the United States. 10.1% (45 respondents) said they also earn artistic/creative income internationally. The top three countries outside the U.S. were:

- Canada – 2.8% (12 responses)
- United Kingdom – 2.1% (9 responses)
- Australia – 0.9% (4 responses)

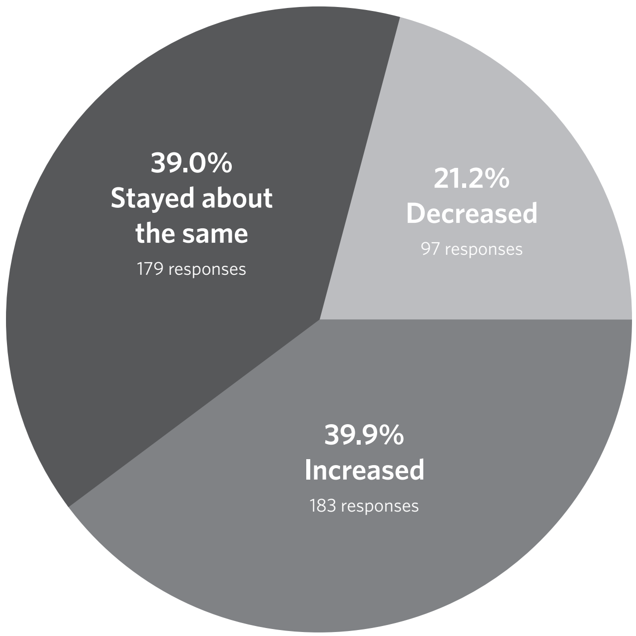
Artists were also asked in which sectors they were providing services and/or selling their art/creative work (and allowed to choose all answers that applied). The top four responses were: the private sector (67% or 277 responses), arts organizations (43.8% or 179 responses), the non-profit sector (42.3% or 173 responses), and public sector (41.3% or 169 responses).

SOCIOECONOMIC STATUS

To get a better sense of respondents' socioeconomic status, and whether or not they were benefiting from some of the gains made in both the Commonwealth and U.S. economies, a new question was added this year.

Over the past five years has your income increased, decreased or stayed the same?

459 respondents total



HOUSEHOLD INCOME

The survey also asked respondents to pick which category best described their annual household income. It is important to note that this question did not ask artists/creatives for their individual income. Thus their answers may reflect the combined earnings of people in their household (i.e., they may include the income of their partner/spouse as well as their own).

Annual Household Income	Percentage	Respondents
$0 - 14,999	10.2%	42
$15,000 - $34,999	15.8%	65
$35,000 - $49,000	10.7%	44
$50,000 - $64,999	12.2%	50
$65,000 - $74,999	10.0%	41
$75,000 - $99,999	14.4%	59
Over $100,000	26.8%	110

411 respondents total

The chart on the next page presents respondents' 2015 financial data, broken down by employment status and types of income.

Participants were asked to share their **2015 gross income**, their **2015 total income**, their **2015 income from their creative practice(s)**, and their **2015 creative expenses**. For definitions of these terms and types of income, please see the **Glossary**.

Hobbyists are included in the following chart, but are not included in the other report sections, with the exception of comparisons between the Massachusetts reports (2018 and 2009) and Minnesota's state-wide results (2017 and 2007).

The next question was included as a point of reference for the following income chart. This question was also used to determine whether 2017 survey takers were professional artists/creatives, as opposed to hobbyists, and whether respondents' creative practices were full-time or part-time.

Is your creative practice:

- A professional pursuit, and I support myself entirely from my creative practice (including grants/fellowships)
  This choice was defined as a full-time professional pursuit.
- A professional pursuit, but I need to work outside of my creative practice to support myself (including teaching)
  This choice was defined as a part-time professional pursuit.
- A professional pursuit, but I have support from non-work related sources (*e.g.: retired, full-time student, supported by a spouse/partner, etc.*)
  This choice was considered a part-time professional pursuit.
- My creative practice is not a professional pursuit/is a hobby
  This choice was considered a non-professional pursuit/hobbyist.

2015 INCOME FIGURES

	Gross Income 451 total responses			Total Income 340 total responses			Artistic Income 288 total responses			Artistic Expenses 399 total responses		
	MEAN	MEDIAN	RANGE	MEAN	MEDIAN	RANGE	MEAN	MEDIAN	RANGE	MEAN	MEDIAN	RANGE
WITHOUT hobbyists	$46,129	$38,000	$270,000	$46,183	$34,644	$303,992	$20,553	$7,000	$168,500	$7,042	$3,000	$102,406
›› Breakdown by Full-Time vs. Part-Time Status												
FULL-TIME *All income is from creative work*	$64,938	$60,000	$229,406	$58,653	$53,881	$160,000	$64,502	$59,709	$165,987	$14,234	$7,000	$97,989
PART-TIME *Not all income is from creative work*	$41,536	$31,450	$270,000	$42,885	$30,000	$303,992	$8,967	$3,728	$100,500	$5,431	$2,500	$102,406
›› Further Differentiation of Part-Time Income Responses												
PART-TIME *Has some non-art-related income*	$42,252	$35,000	$270,000	$42,813	$32,016	$302,500	$9,255	$3,000	$105,000	$5,504	$2,400	$102,406
PART-TIME *Has some form of non-work support*	$40,036	$21,450	$250,000	$43,033	$20,900	$253,992	$8,279	$4,000	$55,100	$5,297	$3,000	$45,000
›› Breakdown by Income Type												
W-2 ONLY	$54,261	$45,000	$270,000	$49,868	$45,500	$190,000	$29,320	$2,500	$150,000	$2,555	$1,000	$60,000
SELF-EMPLOYMENT ONLY	$46,516	$37,000	$229,406	$46,739	$32,500	$225,127	$25,004	$18,000	$134,232	$16,375	$7,884	$102,401
COMBINATION	$46,091	$40,000	$250,000	$47,309	$35,365	$303,992	$18,778	$6,000	$166,000	$6,237	$3,600	$58,000

*Special thanks to **David Galiel** for constructing this chart from the SurveyGizmo data.*

NOTE: Definitions for all terms used in this chart can be found in the ***Glossary****.*

In an effort to put the median gross income of survey respondents in context, below are the 2015 Federal Poverty Levels (FPL). "The federal poverty level is the indicator the U.S. Government uses to determine who is eligible for federal subsidies and aid. The Department of Health and Human Services issues new poverty guidelines each January. It must update the poverty levels to account for inflation."[1] Gross income, one's income before any taxes or deductions are taken out, is the measure the federal government uses to determine the FPL numbers.

None of the median gross income levels on the preceding 2015 data chart are over 400% of the 2015 FPL chart. (NOTE: A different calculation is used to determine the gross income of those who are 100% self-employed.) Thus, based on 2015 median incomes, many survey respondents would potentially qualify for need- and/or income-based programs available to those with income under 400% of the FPL (e.g., health insurance subsidies, etc.).

2015 FEDERAL POVERTY LEVEL GUIDELINES[2]

All states (except Alaska and Hawaii) and Washington, D.C.

FAMILY/HOUSEHOLD SIZE	100%	133%	150%	185%	200%	250%	300%	400%
1	$11,770	$15,654.10	$17,655	$21,774.50	$23,540	$29,425	$35,310	$47,080
2	$15,930	$21,186.90	$23,895	$29,470.50	$31,860	$39,825	$47,790	$63,720
3	$20,090	$26,719.70	$30,135	$37,166.50	$40,180	$50,225	$60,270	$80,360
4	$24,250	$32,252.50	$36,375	$44,862.50	$48,500	$60,625	$72,750	$97,000
5	$28,410	$37,785.30	$42,615	$52,558.50	$56,820	$71,025	$85,230	$113,640
6	$32,570	$43,318.10	$48,855	$60,254.50	$65,140	$81,425	$97,710	$130,280
7	$36,730	$48,850.90	$55,095	$67,950.50	$73,460	$91,825	$110,190	$146,920
8	$40,890	$54,383.70	$61,335	$75,646.50	$81,780	$102,225	$122,670	$163,560

NOTE: For family units of more than 8 members, or families residing in Alaska or Hawaii, see the *Federal Register*, Vol 80, No. 15, January 22, 2015, pp. 3236–3237

[1] Source: www.thebalance.com/federal-poverty-level-definition-guidelines-chart-3305843

[2] FPL chart from the Georgetown University Health Policy Institute Center for Children and Families (last updated January 23, 2015): https://ccf.georgetown.edu/wp-content/uploads/2015/01/2015-Federal-Poverty-Guidelines.pdf

FINDINGS /// HEALTH & WELLNESS

One's health, wellness, and access to care are directly linked to one's artistic and creative practice(s). Many of the 2017 health and wellness survey questions were modeled on the 2009 *Stand Up and Be Counted* survey's questions. However, in the effort to build upon *Stand Up and Be Counted*'s groundbreaking work in this area, new questions were added on occupational health, mental health, and wellness. Also included in this section of the report are the respondents' answers concerning retirement plans. Whether or not someone has retirement savings could impact their health and wellness as they age.

RETIREMENT

30.9% (170 respondents) of those surveyed did not have a formal retirement plan. 32% (176 people) had their own individual plan, 29.5% (162 people) had a plan through their employer, 15.5% (85 people) had one through their spouse, partner or family, and 5.6% (31 people) had one through their union. (Participants could pick all responses that applied.)

HEALTH INSURANCE/COVERAGE

758 artists shared if they had or didn't have health insurance. More than half (59.4% or 450 people) had insurance as an individual or were the primary insured on a family plan (i.e., they were the person in their household that provided the insurance for their family). 24.5% (186 people) had insurance from a spouse or partner. 3.7% (28 people) had insurance from a relative or guardian, and 2.6% (20 people) were uninsured.[1] 1.7% (13) preferred not to answer, and 8% (61) picked other.

An examination of the answers shared by those who picked "other," revealed that many, in fact, did have insurance, but viewed their insurance as a program rather than as health insurance. 50 of these had either Medicare, MassHealth, Disability, Veterans/TRICARE/VA plan, or "Obamacare" – all of which are considered health insurance. The other 11 indicated they had insurance via their employer/work, former employer, their school, or as part of a retirement package. So, when factoring that in, 95.1% of all survey takers actually do have health insurance.

When asked where they obtain their insurance from, 46.2% (or 335 of the 725 respondents) said their insurance is from an employer.[2] 17.2% (125 respondents) indicated they are on Medicare (for seniors and/or those with disabilities). 9.8% (71 people) are on one of the ConnectorCare[3] subsidized plans. 7.7% (56 people) said they had MassHealth (also referred to as Medicaid). 7.3% (53 people) said they obtained insurance not from the Massachusetts Health Connector website, but from an insurance company or insurance broker. 3.6% (26 people) purchased a non-subsidized insurance plan through the Health Connector's online market place.

Interestingly, 2.9% (21 people) obtained their insurance from a school/university (this could be as a student or as an employee). Only 2.2% or 16 people obtained their insurance from a union, and only four had their health care through a military/veteran's health care program. Five were obtaining their health insurance from an association or membership organization. Of the 13 who picked "other," several indicated they have insurance from a combination of sources (retirement and/or pension package and Medicare, for example). Several said they had COBRA,[4] and one stated that sometimes they had insurance through a union and sometimes from the state.

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1 Massachusetts' uninsured rate for 2017 was of 3.7%. This number is from the Center for Health Information and Analysis (CHIA)'s 2017 Massachusetts Health Insurance Survey. www.chiamass.gov/massachusetts-health-insurance-survey

2 This number includes individuals, spouses/partners, and other dependents that are on employer-based insurance.

3 ConnectorCare is a subsidized program of the Massachusetts Health Connector. Income-eligible people are offered a choice of subsidized insurance plans from non-governmental providers/insurers.

4 "The Consolidated Omnibus Budget Reconciliation Act (COBRA) gives workers and their families who lose their health benefits the right to choose to continue group health benefits provided by their group health plan for limited periods of time under certain circumstances such as voluntary or involuntary job loss, reduction in the hours worked, transition between jobs, death, divorce, and other life events. Qualified individuals may be required to pay the entire premium for coverage up to 102 percent of the cost to the plan." United States Department of Labor website: www.dol.gov/general/topic/health-plans/cobra

Those without insurance were asked to share why they did not have coverage. (They could pick all options that applied.)

42.1% (8 people) stated they didn't have insurance because they are self-employed and cannot afford insurance on their own. 26.3% (5 people) picked "waiting for the application to be approved." Tied at 15.8% (for a total of 12 responses) were the following answers: "I am not eligible through my spouse or partner"; "my employer does not offer insurance"; "I am unemployed"; and "I earn too much to qualify for a tax credit/subsidies from the government, and I still can't afford to purchase my own." Of note: 5.3% (1 person) said they don't have insurance due to their religious beliefs.

Of the 718 who responded, 672 (or 93.6%) had insurance for the past 12 months. During the same 12-month timeframe, 46 (or 6.4%) had periods when they did not have coverage.

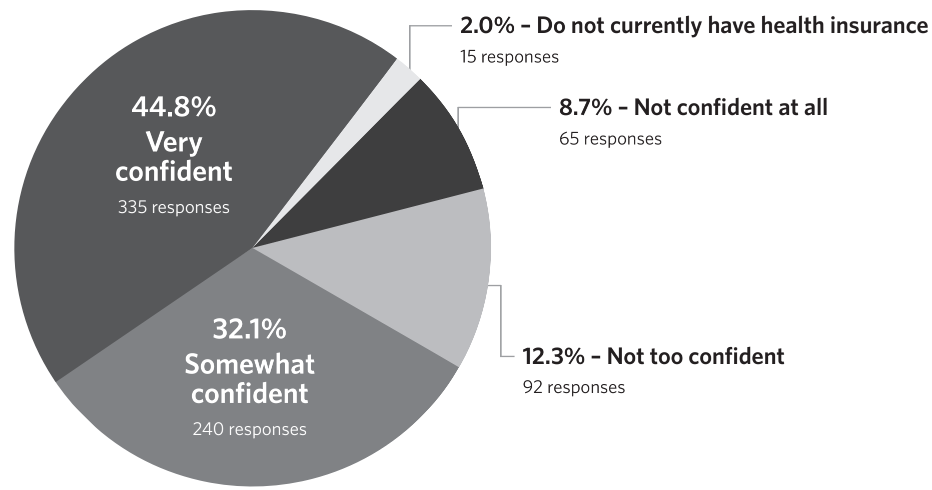
ACCESS

Of the 716 people who shared where they most often obtain their medical care, 75.7% (542 respondents) obtain their medical care at a doctor's office or private clinic. 10.2% (73 people) go to a community health center or public clinic. 5% (36 respondents) use a hospital outpatient department; another 4.2% (30 people) use an urgent care center. Only 1.1% (8 people) use an emergency room as their main healthcare access point.

The top two reasons people thought they could lose their health coverage were: 49% (232 people) due to changes at the federal level, and 27.7% (131 people) because of layoffs/job loss.

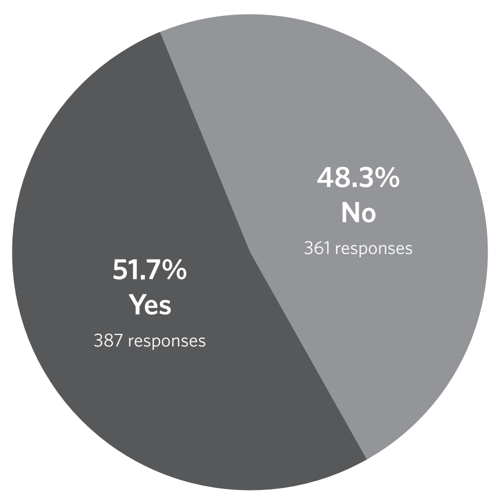
How confident are you that you will be able to keep your current health insurance coverage in the coming year?

747 respondents total



Have you ever been without health insurance as an adult (over 18 years of age)?

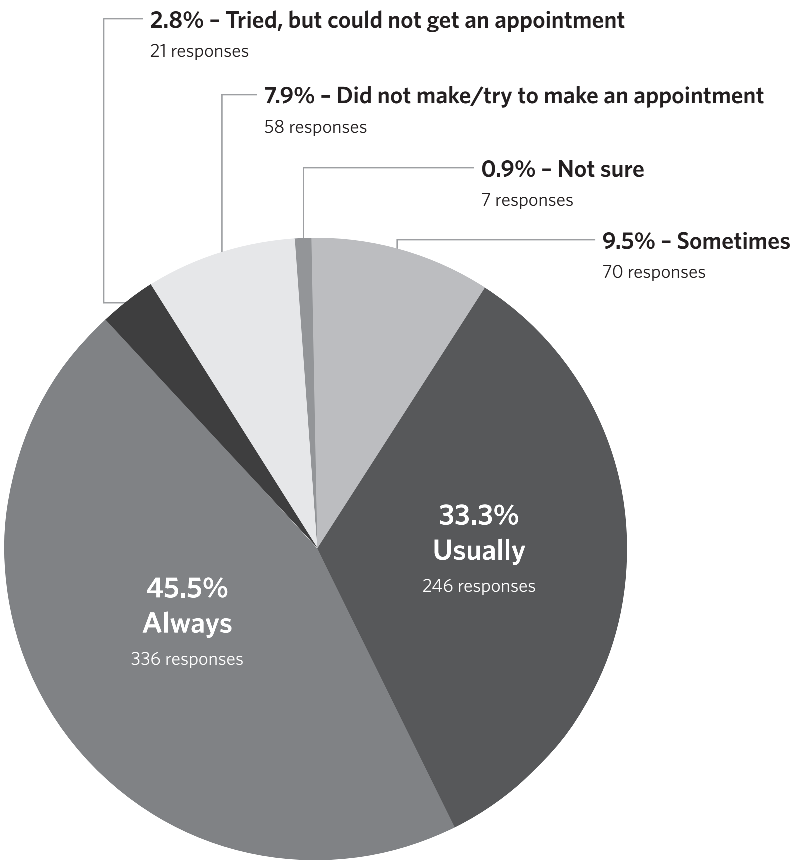
748 respondents total



Those who had gone without insurance as an adult had significant gaps in coverage. Of the 386 who answered, 26.9% (104 respondents) went without insurance from two to five years; 25.4% (98 people) for more than five years; 18.4% (71 people) for one year to under two years; 14.5% (56 respondents) for six months to under one year; and 11.9% (46 people) for less than six months.

In the past 12 months, how often were you able to get an appointment with a primary care doctor as soon as you thought it was necessary?

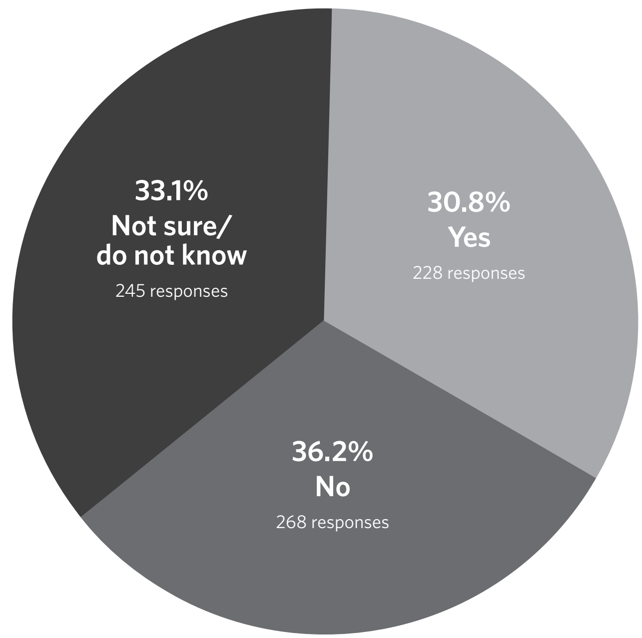
738 respondents total



Artists were also asked about the impact of the Affordable Care Act (also known as Obamacare) on their access to and ability to afford health insurance.

Did the Affordable Care Act (also known as Obamacare) make it easier for you to obtain and afford health insurance and healthcare?

741 respondents total



DENTAL INSURANCE

60.9% indicated they had dental insurance (or 460 of the 756 who answered), while 32.3% (244 people) did not. Of the 460 people who answered yes, 39.2% (296 people) had insurance as an individual or were the primary insured on a family plan (i.e., they were the person in their household who provided insurance for their family). 21.7% (164 respondents) had insurance through a spouse or partner; 2.5% (19 respondents) had insurance from a relative or guardian.

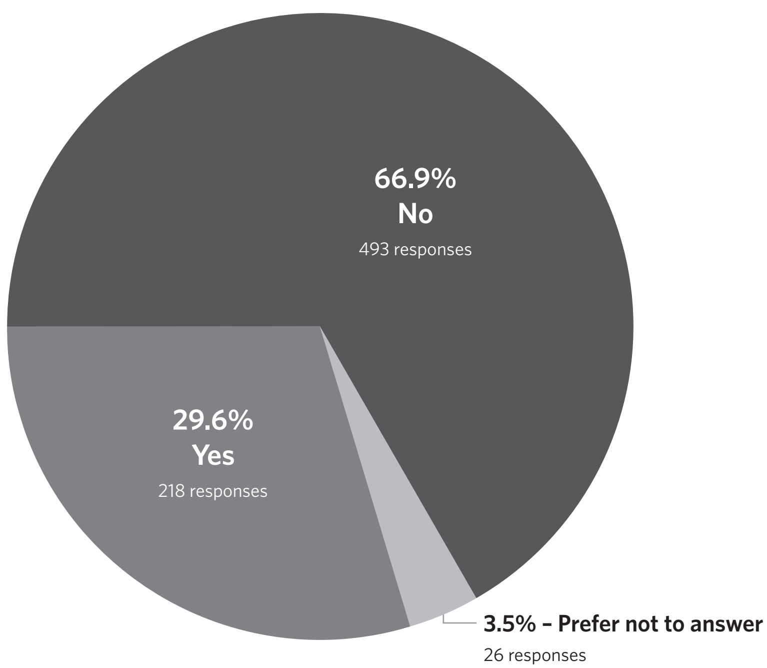
Of the 489 answers regarding where survey takers obtain their dental insurance, the top three answers were: 57.9% (283 responses) obtain it from an employer, 16% (78 responses) buy it on their own, and 14.6% (73 responses) have it through a government- or state-subsidized program.

WELLNESS: MENTAL HEALTH

The *By Artists, For Artists* survey asked new key questions about the wellness and mental health of artists.

During the last 12 months, have you needed or tried to get mental health treatment and/or counseling for yourself?

737 respondents total



The participants who said they needed help, 80.1% (169 people) got the help they needed, while 19.9% (42 people) did not. The top five responses among those who said they did not get the mental health treatment or counseling they needed were:

Don't have time (because of job, childcare, or other commitments)	42.1%	16 responses
My insurance does not pay enough for mental health treatment/counseling	31.6%	12 responses
Did not know where to get services	28.9%	11 responses
No transportation/treatment was too far away/hours were not convenient	23.7%	9 responses
Concerned it might have a negative effect on my job	15.8%	6 responses

18 individuals shared detailed reasons why they did not get the care they needed. 6 said they could not get an appointment, that the wait time for an appointment was too long, that the counselor had no available times, or was not taking new patients. 5 said they couldn't find a therapist that took their insurance. 4 mentioned they couldn't find a suitable counselor who could address their specific mental health condition/needs, and several others mentioned their copays were unaffordable.

Survey takers were also asked if they sought out treatment and/or counseling for alcohol or drug use. 98.5% (718 of the 729 respondents) said they did not seek out these services. 0.8% (6 respondents) chose not to answer, and 0.7% (5 respondents) said they did seek out services. Of the 5 who said they sought services, 4 answered the follow-up question, "did you get the help you needed?" 50% (2 people) said yes, and 50% (2 people) said no. The two respondents who said no did not share why they did not get the services they needed.

OCCUPATIONAL HEALTH

Many artistic/creative disciplines have potential occupational health issues and/or hazards. In a new question for 2017, the *By Artists, For Artists* survey respondents were asked to share what health issues or hazards could arise from their practice. Respondents could choose more than one answer, and also had the option of "other," where they could write in their own answers. 26.6% (or 178 people) indicated there were no health issues associated with their practice.

Many artistic and creative disciplines have potential occupational health issues/hazards arising from that artistic/creative practice. What health issues/hazards could arise from your practice?

Check all that apply.

Health Issues/Hazards	Percentage	Respondents
Physical Injury	47.2%	342
Exposure to hazardous materials	35.3%	256
Working more than 8 hours per day in their practice on a regular basis	34.2%	248
Inappropriate ventilation	26.1%	189
Psychological issues	18.5%	134
Hearing loss/noise-related injury	17.8%	129
Unsafe facilities	13.2%	96
Other (Write-in)	6.9%	50
There are no occupational health issues associated with my practice	24.6%	178

48 of the 50 who picked "other" shared write-in answers. Over 20 stated they had repetitive stress injuries (which would, in fact, fall under the physical injury category). Five respondents mentioned eye strain/damage to eyes; four mentioned unsafe facilities. Two participants who worked outside were concerned about Lyme disease and other tick-related illnesses. Two shared that their socially-engaged art practices put them at risk for coming into contact with unstable or violent individuals/members of the public.

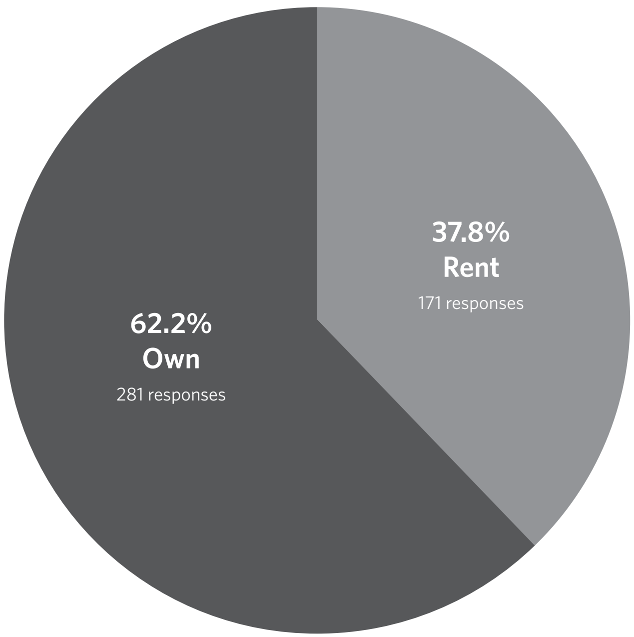
FINDINGS /// WORK/LIVING SPACE

Creatives and artists of all disciplines often face the challenge of needing both living and working spaces for their practice(s). This section attempts to capture these needs.

A large portion of the of the *By Artists, For Artists* respondents are home owners. This could be due to the fact that a majority of the respondents said they are over 50 years of age (as referenced in the **Findings: Demographics** section).

Do you rent or own your residence?

452 respondents total



What are your monthly rent or mortgage payments?

396 respondents total

Under $500	21.7%	86
$500 – $999	19.2%	76
$,1000 – $1,499	24.7%	98
$1,500 – $1,999	19.2%	76
$2,000 – $2,499	7.1%	28
$2,500 – $2,999	5.1%	20
$3,000 and above	3.0%	12

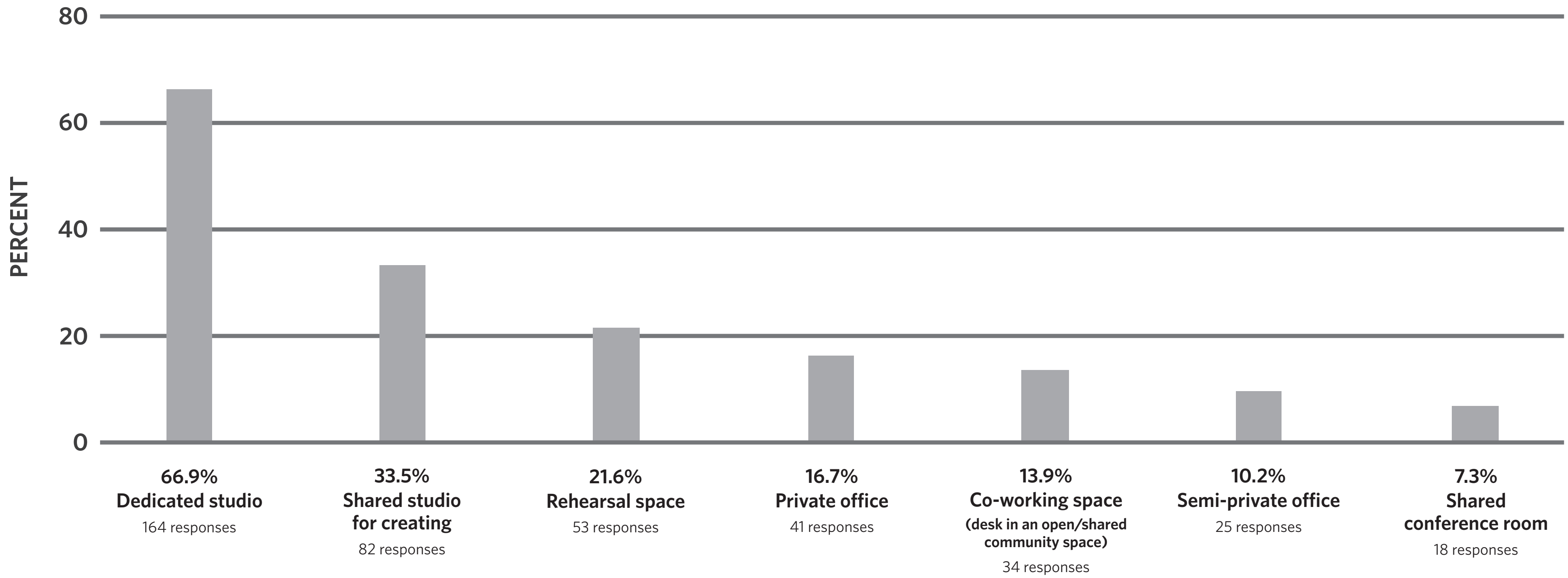
Are you interested in home ownership?

499 respondents total

Yes, and I would like to move in 6 months or less	4.2%	21
Yes, and I would like to move in the next 6 to 12 months	3.0%	15
Yes, and I would like to move in the next 1 to 2 years	4.8%	24
Yes, at some point in the future	22.4%	112
I currently own a home	58.5%	292
Not interested	7.0%	35

If you are in need of space, which would you prefer?

Check all that apply.



When asked if they were satisfied with their current creative work/studio/practice/business space, 56.9% – 288 of the 506 respondents – said they were satisfied, while 43.1% (218) said they were not.

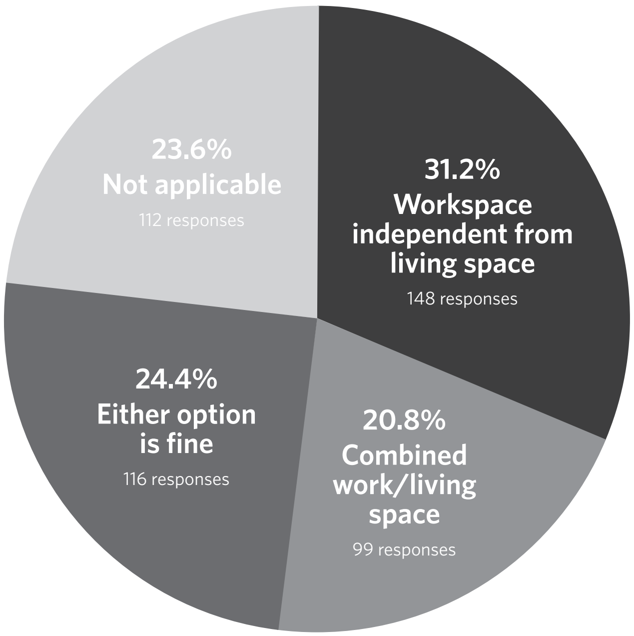
Respondents were also asked if they were in need of new or additional work space for their creative practice or business. Of the 499 respondents, 51.9% (249 artists) said yes, and 48.1% (240 artists) said they were not in need of additional space.

The survey asked what type of space respondents would prefer/need. They were asked to pick all that applied. It should be noted that 66.9% (164 people) wanted dedicated studio space.

The survey takers were asked (if applicable) whether they would prefer a combined work/living space or a workspace independent from their living space, and how many square feet they would need for either situation.

If applicable, which would you prefer?

475 respondents total



What amount of non-live-in work/studio/practice space do you need?

245 respondents total

Amount of Space	Percentage	Respondents
0 – 100 sq ft	14.7%	36
101 – 250 sq ft	23.3%	57
251 – 500 sq ft	37.6%	92
501 – 1,000 sq ft	17.6%	43
Over 1,000 sq ft	6.9%	17

What amount of combined live-in work/studio/practice space do you need?

196 respondents total

Amount of Space	Percentage	Respondents
Studio (500 sq ft or less)	8.7%	17
One bedroom (900 sq ft or less)	21.4%	42
Two bedroom (1,200 sq ft or less)	38.8%	76
Three or more bedrooms (+1,200 sq ft)	31.1%	61

When asked how much they would be able to pay for work space on a monthly basis, the majority of the 239 people who answered (53.6% or 128 responses) said they could not afford to pay for a separate work space. 25.5% or 61 people said they could pay up to $300 per month.

When asked why they do not need additional work space (including co-working) for their creative practice, the 214 respondents shared the following:

I already rent or share a space	28.1%	60 responses
I converted part of my residential space	21%	45 responses
I do not need a separate space	19.6%	42 responses
I own my combination live/work space	15.9%	34 responses
I own my work space	15.4%	33 responses

Survey takers were asked what other needs or considerations are important to them for finding a studio/practice space. The majority of the 221 respondents mentioned both accessibility and affordability.

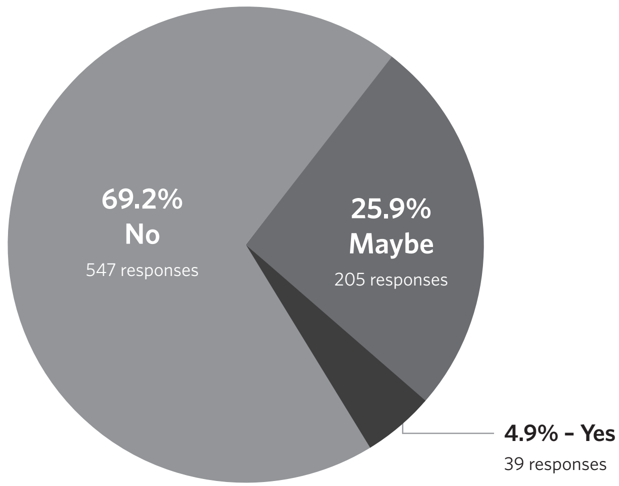
In terms of accessibility, the following was brought up: transportation (parking and access to public transportation); the hours they could use the space; and if the space is accessible for those with disabilities/the elderly or for moving work/equipment in and out easily. Many stated it needed to be appropriate for (or could accommodate) their discipline: good lighting, sound proofing, wooden floors for dance/acoustics, suitable for kilns/forges/woodshop equipment, could be soundproofed, etc.

Additionally, the survey asked if artists had excess space available for creative work/practice/business/live-in that they would be willing to rent out. Of the 500 participants who answered, 95.6% (478 people) said no. 4.4% (22 people) said yes. Although only a few respondents report that they have space to rent, it is imperative to get that space on the market due to the dire shortage of studio/work space in Massachusetts.

Although previously mentioned in the **Findings: Demographics** section, it is worth revisiting two questions regarding whether respondents are considering moving out of the Commonwealth, and to underscore the reasons why they may leave. Both high housing costs and the lack of work/studio space were among the top five responses.

Are you planning to move out of Massachusetts?

791 respondents total



Top 5 Reasons for Potentially Moving Out of MA

Check all that apply.

General high cost of living	53.5%	130 responses
High housing costs	46.7%	114 responses
For an employment opportunity	38.5%	94 responses
Lack of support for artists	32%	78 responses
Lack of work/studio space	27%	66 responses

FINDINGS /// EMPLOYMENT

The *By Artists, For Artists* team crafted survey questions to be able to better understand the employment patterns of our community. The demographics section of this report confirmed that artists and creatives often have to work outside of their creative practice(s) to earn necessary income. A large section of the 2017 survey questions focused on the teaching profession, due to the fact that many artists (of all disciplines) are employed as educators.[1]

EMPLOYMENT STATUS

What is your current employment status?

Check all that apply.

Self-employed/freelancer/independent contractor (you receive 1099s and no taxes are withheld from your pay)	50.7%	237
Full-time employed — over 35 hours per week for one employer (you receive a W-2 and taxes are withheld from your pay)	29.6%	138
Part-time employee (you receive a W-2 and taxes are withheld)	25.1%	117
Educator	20.8%	97
Retired	15.6%	73
Not earning a living	4.7%	22
Seasonal worker (you receive a W-2 and taxes are withheld)	3.9%	18
Stay-at-home caretaker	3.9%	18
Temporary/contract worker ("temp") for a staffing agency (you receive a W-2 and taxes are withheld)	3.4%	16
Unemployed	3.0%	14
Full-time student	2.8%	13
Part-time student	2.6%	12
On public assistance	1.5%	7

[1] As reported in the **Findings - Demographics** section, 53.1% (433 of 816 respondents) shared that their creative practice is a professional pursuit, but that they need to work outside of their creative practice (including teaching) to support themselves.

›› Number of Full-Time Jobs

309 survey takers shared how many full-time jobs they currently held (meaning they were an employee and received W-2 forms and have taxes withheld). 153 said they had at least one full-time job, and 143 said they had no full-time jobs. 13 said they had two or more full-time jobs.

›› Number of Part-Time Jobs

Of 281 answers regarding the number of part-time jobs they had (meaning they were an employee with a W-2 form and taxes withheld), 126 said they had no part-time jobs. However, 155 said they had at least one part-time job.

›› Number of Freelance/Independent Contract Jobs

Freelance work or independent contracting (in other words, a 1099 tax form is issued and no taxes are withheld) is often an important income stream for artists and other creatives. 315 respondents provided information regarding this type of work. 100 people said they did not have any freelance jobs (or did not work as an independent contractor), while more than 105 said they had one freelance job. Interestingly, 50 said they had two freelance jobs; 25 said they had 3 independent contracting jobs; and 26 said they had 4 or more freelance/independent contractor jobs. 3 said the number "varies."

If you are not earning your living entirely from your creative work, in what sectors do you primarily earn your living?

Check all that apply.

These are the top 10 responses:

1. Private sector — 22.6%
   80 chose this
2. Nonprofit sector — 22.6%
   80 chose this
3. Retired — 18.9%
   67 chose this
4. Arts organizations — 13.8%
   49 chose this
5. Public sector — 9.6%
   34 chose this
6. Not in paid workforce — 8.5%
   30 chose this
7. Administrative (non-teaching) work at a college/university, etc. — 7.3%
   26 chose this
8. Government — 4%
   14 chose this
9. Health services — 3.4%
   12 chose this
10. Full-time student — 3.1%
    11 chose this

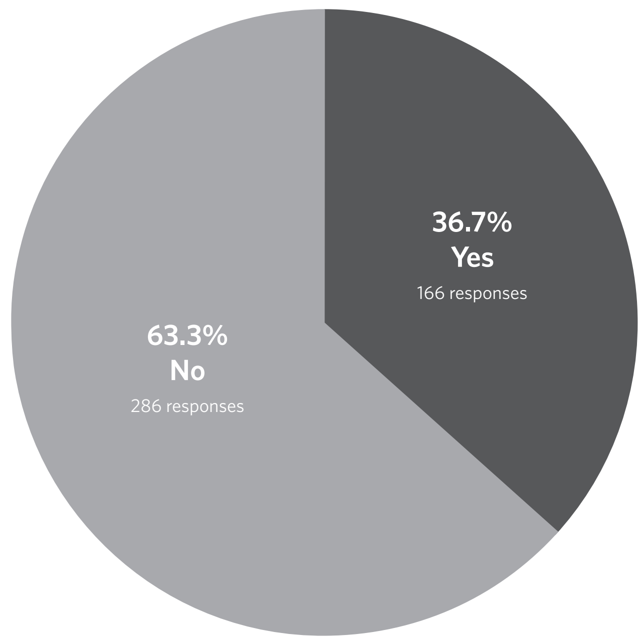
TEACHING ARTISTS

Teaching is another major way artists of all disciplines earn their income. Teaching artists, however, differ from K–12 art and music teachers, and from university/college professors in their training and practice. They are professional artists who teach their art form in schools, community programs, agencies, after school programs, etc. They are often also known as visiting artists, master artists, and/or community artists.

Are you a teaching artist in a community setting, at universities/colleges (but not as a professor or adjunct professor)?

(i.e., you teach your art as an art form/craft in schools (K–12), but are not on staff)

452 respondents total



HIGHER EDUCATION

» Part-Time Professors

Survey takers were asked if they were a part-time professor at a college or university. 94.8% (or 418 of the 441 respondents) said no. 5.2% (23 people) said yes. It is important to understand the classification of being a part-time professor differs from being classified as an adjunct professor. Part-time professors are usually treated differently than adjuncts, in that they could have longer contracts and/or access to benefits, such as paid time off, healthcare, and paid sick time.

Part-time professors were asked if they taught at multiple colleges and/or universities. 34.8% (8 of 23 people) said yes, while 65.2% (15) said no. Of those who said yes, on average, they taught at two colleges/universities.

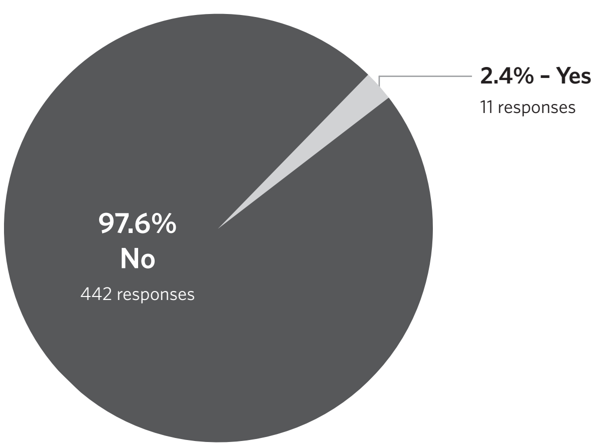
» Adjunct Professors

When asked if they were an adjunct professor at a college/university, 8.8% or 39 of the 443 responses said yes.

Adjuncts were then asked if they taught at multiple colleges/universities. 15 said yes; 22 said no. Of those who taught at multiple colleges/universities, 86.7% (13 adjuncts) taught at two; 13.2% (2 adjuncts) taught at three.

Are you a tenured professor at a college/university?

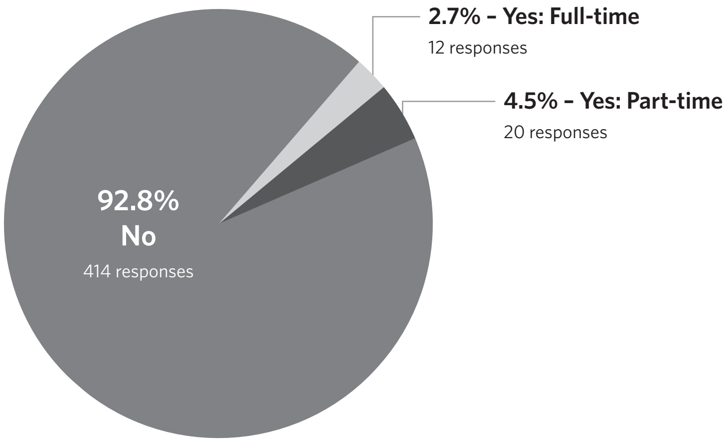
453 respondents total



K–12

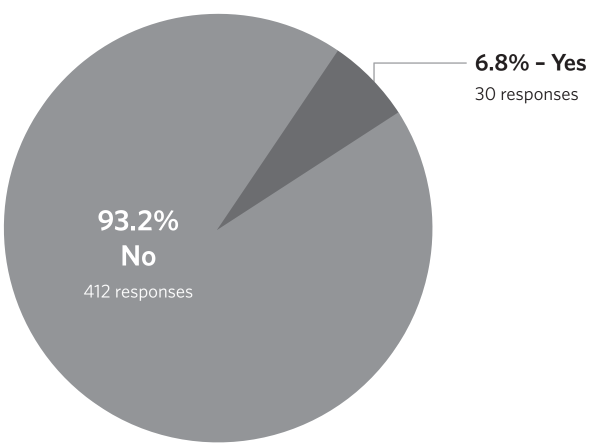
Are you a teacher in K–12?

446 respondents total



Do you teach at multiple schools?

442 respondents total



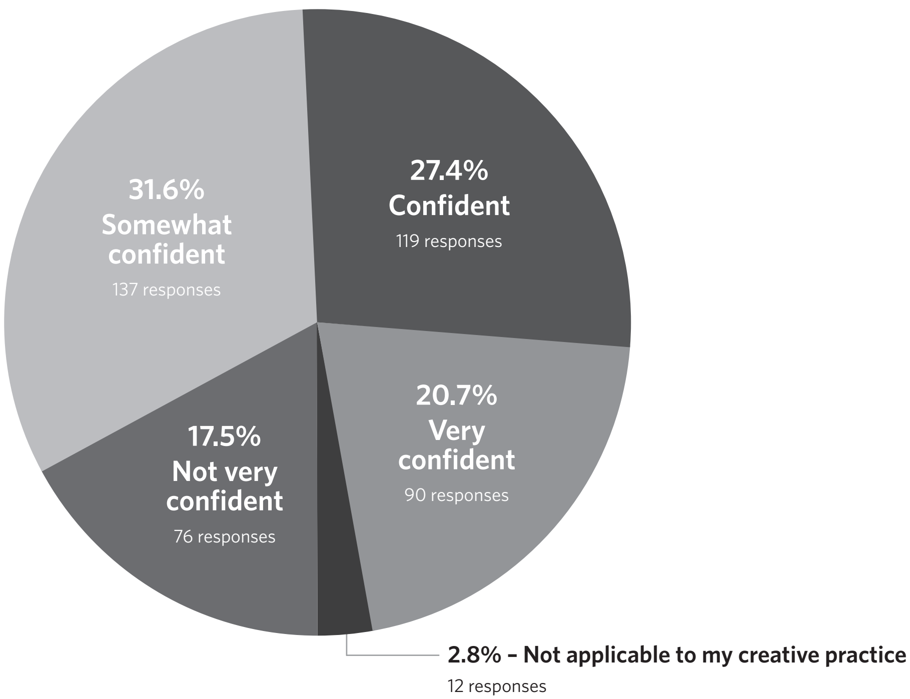
FINDINGS /// PROFESSIONAL DEVELOPMENT

The artists and creative communities, like all other professions, need professional development services and support programs to be able to grow and thrive. One of the goals of the *By Artists, For Artists* survey was to assess these needs in order help inform artist service providers, as well as funders, on how to better tailor their programs to reach and serve our community.

TECHNICAL ASSISTANCE

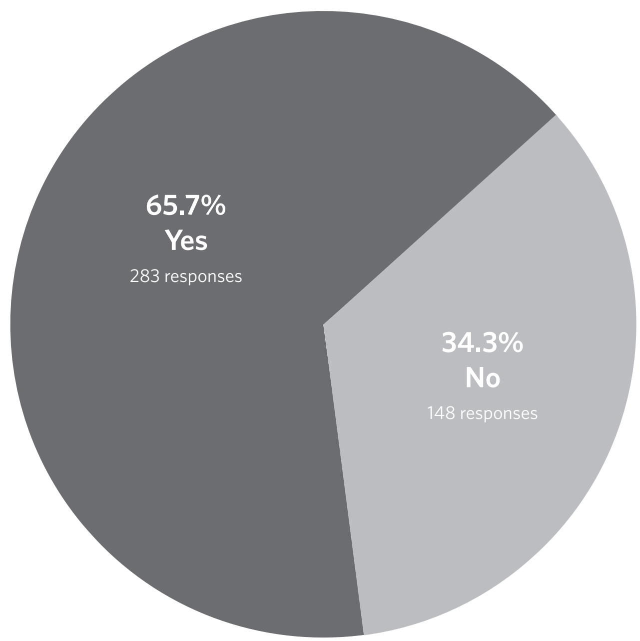
How confident are you about knowing which basic skills you need to run a successful creative practice?

434 respondents total



Are you in need of information about/access to additional support for your creative practices or business?

Check all that apply.



Please rank the top 3 resources, services, and/or forms of assistance that you wish were more available to you.

Check all that apply.

Top 3 resources needed:

1) Funding
440 chose this

2) Marketing and Promotion
323 chose this

3) Bookkeeping/Accounting
213 chose this

Runners up:

4) Workspace, performance and/or practice space
180 chose this

5) Legal services (contracts, IP, business forms, leases)
170 chose this

6) Business plan
161 chose this

7) Mentoring/coaching
157 chose this

8) Support network, peer support
144 chose this

9) Social media
101 chose this

10) Financing (loans, investors, etc.)
97 chose this

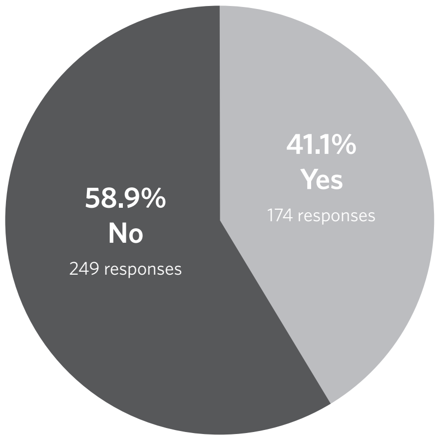
11) Financial management
92 chose this

GRANTS/FUNDING

Almost 60% of those surveyed said they have never received a grant or in-kind support for their creative practice. This more than likely indicates that most artists and creatives are self-funded, and do not receive any kind of support from the philanthropic or governmental sector.

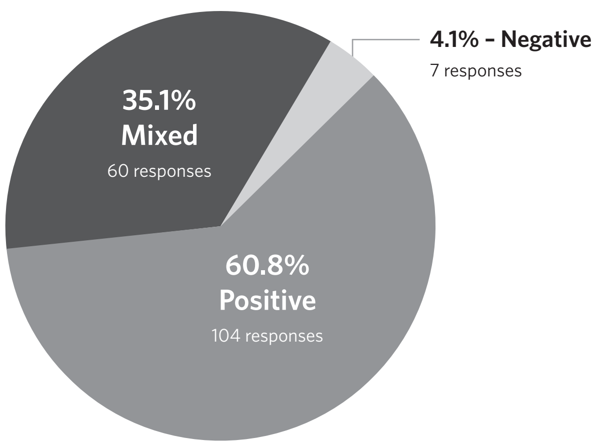
Have you ever received a grant/in-kind donation for your creative practice/work?

423 respondents total



How was your experience obtaining funding?

171 respondents total



What would financial support/funding allow you to do?

Check all that apply.

1. Time to create a new body of work — 62.3%
   241 chose this
2. Supplies — 45.2%
   175 chose this
3. Workspace or more space — 43.9%
   170 chose this
4. Professional development (conferences, training, etc.) — 43.7%
   169 chose this
5. Equipment — 41.9%
   162 chose this
6. Professional services (consulting, bookkeeping, website, legal) — 38.2%
   148 chose this
7. Marketing and/or branding — 37.7%
   146 chose this
8. Working capital (for entrepreneurs) — 17.6%
   68 chose this
9. Staffing (if applicable) — 15.8%
   61 chose this

What challenges have you faced obtaining financing/funding?

Check all that apply.

1. Timing / deadlines / takes too long to get a response — 44.4%
   138 chose this
2. Too much paperwork — 43.7%
   136 chose this
3. Application process confusing — 42.4%
   132 chose this
4. No access — 23.2%
   72 chose this
5. Technological problems — 11.6%
   36 chose this

When asked the highest amount of grant/fellowship money received, the $1,000 – $4,999 range was the top choice in the following types of funding sources:

- Private Foundations
- Private Business
- Private Nonprofit (Other)
- Government (State)
- Government (Local)
- Academic

FINDINGS /// OPEN-ENDED QUESTIONS

by JILL CARRIER

Two open-ended questions were included at the end of the *By Artists, For Artists* survey this year:

1. **Please share key challenges not touched upon in this survey that you are dealing with as an artist/creative entrepreneur.**

2. **Is there anything else not addressed in the survey that would help you grow your practice/business?**

Of the total number of survey respondents, 26% (or 218 people) answered one or both of these questions. It is striking that so many took the extra time to answer them, given that they had already answered more than 130 questions, and these two final questions were optional. Furthermore, although both questions asked participants to talk about challenges and desired resources that had not already been addressed elsewhere, most respondents used the open-ended questions as an opportunity to further discuss topics that had, in fact, been raised earlier in the survey—for example: income; housing, workspace, and health care costs; and access to business and technical assistance. This suggests a high level of concern about these critical issues on the part of artists and creatives, and strong motivation to participate in finding solutions.

The open-ended nature of the two final questions invited variable, free-form answers. Respondents chose to answer at different levels of specificity, and they differed as to whether they linked the challenges they identified to larger societal causes. This meant that extracting and quantifying patterns warranted special care.

The open-endedness of these two questions also led to a blurring of the distinction between them. Most participants used both questions—not just Question 1—as an opportunity to identify challenges. Because of this, the remainder of this section will summarize patterns found in the responses to both questions taken together.

CHALLENGES FACED BY ARTISTS

The following 6 challenges were cited by the most survey takers who responded to the two final open-ended questions:

1) Challenges arising from the disparity between income and costs

55% (or 114) of those who answered these questions pointed to an array of issues arising from the disparity between their income and costs, despite the fact that the survey specifically addressed finances previously. Some gave only very brief answers, for example: "*Finances.*" or "*Money.*" However, of those who answered in more detail, 24 cited the high cost of living, including housing, insurance, and/or supporting their families. More than 10 specifically cited the high cost of practicing their art (creating, performing and/or exhibiting).

"***A key challenge is the cost of housing and especially of health insurance, which prevent me from devoting the time required to move full-time into my art practice. In particular, the need for health insurance keeps me from developing my art into my profession.***"

"***[Big challenges are] costs associated with showing work and participating in fairs, special events; with framing and materials.***"

Exacerbating factors mentioned include:

- Tax policies that are unfavorable to artists and to those whose income comes from a combination of salaried and contract jobs. *(19 people)*

  "The tax system is not set up in favor of people who do not have a full-time job with one company."

- The need to pay off student loans. *(10 people)*

  "I have a full time job, but I'm saddled with mountains of school loans. Because of this, I'm afraid to pursue writing fully."

- Fluctuations and seasonal swings in income. *(8 people)*

2) The need for assistance with the business side of being an artist

More than 75 respondents cited issues regarding various aspects of running their art/creative practices.

- 39 people specifically mentioned challenges with marketing and/or selling their art.

  "I just do not know how to market myself the best way for success, financially and artistically..."

- 33 people would like business training and mentoring to learn more about running their creative enterprise.

  "I do not know where to begin to learn how to write a business plan, or lay the basic foundations for running a business as an artist."

- In contrast, 21 others did not express the need or desire for training and technical assistance, but rather wished for administrative support to free up their time, allowing them to focus on their artistic practice.

  "The business of art making is more time-consuming than anything."

  "[I would like] more support from arts administrators and organizations, so I can spend more time making work and less time hustling for opportunities."

3) The need for more living, work and exhibition space

(50+ respondents)

53 reported challenges in finding space. Of those who went into more detail, 22 cited the lack of affordable housing:

"Affordable housing in MA is not affordable!"

25 people mentioned instead – or in addition – the difficulty of finding studio or exhibition space. For 12 of these, affordability is not highlighted so much as the lack of appropriate space for creating and practicing their art form, or for exhibiting and performing.

"Cost of living and studio space in Boston – no way to do it without high-paying side job!"

"Biggest issue at this point is finding appropriate studio space."

4) The need to support oneself and/or one's family through jobs unrelated to one's artistic practice, leaving little time to create

(25+ respondents)

"Cost of living is the number 1 hurdle. I spend 40+ hours a week working at [my paying day job], and have little time or space to work on my own artistic projects/pursuits."

5) The desire for community, dialogue and shared resources

(25+ respondents)

Many respondents lack a community of artists. They describe the feeling of isolation; the absence of peer, mentor and curator discussion and feedback; the desire for collaboration; and/or the need for shared resources and information.

"I think there is so much room for collaboration in our community. Shared resources of money, knowledge, personnel, and more. One of the issues is that many artists feel alone in developing their craft and raising money to bring their vision to fruition."

"[I would like..] access to a community of quality artists in my locale, with which to share/exchange feedback about work."

"[A challenge for me is] isolation from working alone all day on studio and freelance projects."

6) The lack of appreciation of artists and the arts

(20+ respondents)

A number of participants feel their work isn't valued by art consumers and the larger society, as reflected by their low compensation, by the frequent expectation that they donate their work or time, and by tax and other policies.

"Overall, I am hungry for a shift in our culture to a context of paying artists as much as we pay doctors and lawyers."

"[Key challenges are] a public perception that arts are not worth a living wage, and that art labor should be donated. Low price expectations on the part of funding sources/clients that follow from this."

"[There is an assumption] that artists should be delighted to donate their work to raise money for causes when this would not be expected of those in any other profession."

ADDITIONAL RECURRING CONCERNS:

›› **Gentrification and displacement of artists**

"We are not doing a good job keeping artists in Boston. More and more, artist friends are leaving. Even more so with artists of color."

›› **Issues of inclusion and equity**

10 respondents felt they faced barriers to opportunity based on their gender, race, and/or age. Additionally, many felt that those who have independent sources of income have more opportunity to build successful artistic careers, contributing to a sense that it is not a level playing field.

"People who are funded by parents/relatives and do not have to work full-time are more able to make work, network, and apply to shows/grants/etc. People without full-time jobs are more able to apply for and attend residencies. The cycle of independently wealthy or family/spousal support-dependent artists having the most access to opportunities thus continues. Very frustrating for those who must work full-time (or more than full-time) just to live here."

›› **Perception that Massachusetts is not an easy state in which artists can build sustainable careers**

›› **Limited or narrow scope of funders, galleries, publishers and arts audiences**

Artists out of the mainstream feel that it is difficult to gain support. Artists not yet established feel it is difficult to break in and launch their career.

"In order to exhibit, you have to have exhibited; in order to sell, you have to have sold your art. Not enough places to get 'launched' for exhibiting and selling art."

"More funding possibilities for work that does not fit into established norms. My world is saturated with funding for 'Social Issue Documentaries.' But there are many other kinds. Where do you go if you don't 'belong'?"

"Despite the fact that many of us do all kinds of progressive, socially engaged work - the actual process for getting funding is the opposite of this - super competitive - very much traditional art-world elitist in the numbers with only 1 or 2% will actually get funded."

›› **Difficulty of maintaining an artistic practice in light of personal physical and emotional factors and family responsibilities**

Respondents identified aging, physical disabilities or emotional health, as well as responsibility for taking care of children or a high-needs family member all as making it difficult to advance their artistic career.

Competitive rather than a collaborative atmosphere

"The social dynamics within and between local arts organizations can feel competitive rather than collaborative."

WHAT ARTISTS NEED TO GROW THEIR PRACTICE

Related to the challenges they identified, survey respondents feel that the following would help them build sustainable careers:

›› **Assistance with marketing, identifying customers, selling opportunities**
(60 respondents)

›› **Affordable business training and mentorship**
(30+ respondents)

›› **Government policies that address their challenges**
(25+ respondents)

- Tax policy that makes it easier for artists to stay, and for the arts to thrive in Massachusetts
- More funding and sponsorships for artists and art
- Policies that create affordable living/work arrangements for artists
- Student loan forgiveness

- Percentage-for-Art policies, and more requirements on real estate developers to encourage a thriving arts economy

- Policies that create affordable living/work arrangements for artists

  "Theatre making is not a business, nor can it be forced into a business model. Art making takes time and space and needs some subsidy at a governmental level as recognized by so many countries in Europe."

›› Community and shared resources
(25+ respondents)

- Centralized knowledge, calendars and databases

- Sharing of administrative services and other resources across artists and nonprofit arts organizations

›› Strengthened arts education and awareness of the importance of the arts
(17 respondents)

"If there was more art in (public) schools people would grow up feeling that art is a valuable part of life that deserves just as much attention as financial planning and bio-tech."

"Change the society to value art and artists through arts education."

COMPARISONS

PART I: MASSACHUSETTS «

PART II: MASSACHUSETTS vs. MINNESOTA «

PART I: MASSACHUSETTS vs. MASSACHUSETTS

The main impetus for the 2017 *By Artists, For Artists* survey was to update and compare the new data with the existing data from the 2008 *Stand Up and Be Counted* survey, and to identify changes and patterns between the two. This section will highlight some of the key similarities and differences in the findings of the two surveys. Additional discussion, implications, and recommendations based on this comparison will also be included the **Recommendations section**.

It is important to keep in mind some important differences between the two surveys. The 2017 sample size is much smaller (846 respondents) than the 2008 sample survey size (3,418 respondents), and most likely there was little overlap with respect to the individuals who took the two surveys. Furthermore, the 2008 survey only included traditionally defined artists of all disciplines (visual, performing, literary, etc.), while the *By Artists, For Artists* survey results also included other creatives, such as makers and creative entrepreneurs,[1] in addition to artists of all disciplines. Despite these differences, many of the findings of the two surveys echo each other.

As in the 2009 *Stand Up and Be Counted* report, hobbyists' responses are not discussed in the Massachusetts comparison section unless otherwise noted.

DEMOGRAPHICS

Gender

The 2017 survey was refined to offer more gender responses, but the overwhelming majority of those taking both surveys were women.

	2017 survey* 806 responses		**2008 survey**[2]** 3,146 responses	
Female	62.4%	503 respondents	69.9%	2,198 respondents
Male	32.9%	265 respondents	29.9%	939 respondents

* The 2017 survey offered more gender options: 0.2% (2) picked 'transgendered female'; 0.4% (3) picked 'transgendered male'; 3% (24) selected 'prefer not to answer'; and 1.1% (9) chose 'other.'

** 0.3% (or 9 people) chose 'other.'

[1] The 2017 *By Artists, For Artists* survey asked: "What is your primary creative practice?" When excluding hobbyists, the 846 respondents anwered as follows: 74.6% (630) picked 'artist (included all disciplines)'; 11.7% (99) picked 'creative entrepreneur'; 3.8% (32) chose 'maker'; 4.6% (39) picked 'a service provider to creatives'; and 5.4% (46) selected 'other.'

When including hobbyists (increasing the total number of respondents to 955), 72.9% (696) picked 'artist (included all disciplines)'; 10.9% (104) selected 'creative entrepreneur'; 5.3% (51) chose 'maker'; 4.7% (45) chose 'a service provider to creatives'; and 6.2% (59) picked 'other.'

[2] Data from Kathleen Bitetti's original 2008 survey results print-outs.

Age

The majority of the respondents for the 2017 survey and the 2008 survey were 50 or over (56.6% for 2017, and 52.33% for 2008). However, the 2017 survey had more than twice as many respondents who were 65 and over (21.6% vs. 10%).

	2017 survey 812 responses		2008 survey[1] 3,147 responses	
18 to 25	5.7%	46 respondents	6.2%	194 respondents
27 to 29	4.4%	36 respondents	4.7%	148 respondents
30 to 34	8.3%	67 respondents	7.6%	239 respondents
35 to 39	8.6%	70 respondents	8.4%	263 respondents
40 to 44	7.4%	60 respondents	9.3%	292 respondents
45 to 49	7.3%	59 respondents	11.1%	348 respondents
50 to 54	10.1%	82 respondents	14.9%	470 respondents
55 to 59	12.7%	103 respondents	16.1%	508 respondents
60 to 64	12.2%	99 respondents	11.3%	355 respondents
65 and over	21.6%	175 respondents	10%	314 respondents
Other OR Prefer not to answer	1.7%	14 respondents	0.5%	16 respondents
Under 18	0.1%	1 respondent	---	---

Education

The creative sector in Massachusetts is highly educated, something that was consistently reflected in both surveys. Respondents were asked about their highest level of education. Nearly 87% in 2017 and nearly 82% in 2008 had a college degree or higher.

	2017 survey 503 responses		2008 survey[1] 2,278 responses	
Undergraduate degree	41.7%	210 respondents	37%	843 respondents
Graduate degree	45.1%	227 respondents	44.9%	1,022 respondents

Longevity of Creative Practice

For both surveys the majority of respondents were long-term practitioners of their creative practice.

How long have you been practicing your creative discipline?

	2017 survey[2] 789 responses		2008 survey[3] 3,145 responses	
More than 10 years	83.3%	657 respondents	71.4%	2,246 respondents
5 to 10 years	12.5%	99 respondents	18.9%	593 respondents
Under 5 years	3.9%	31 respondents	9.7%	306 respondents

[1] 2008 survey data from page 31 of the *Stand Up and Be Counted* report.

[2] The 2017 survey provided a "Does not apply to me" option. Two people or 0.3% chose this option.

[3] 2008 survey data from pages 8 and 31 of the *Stand Up and Be Counted* report.

Massachusetts Residency

The majority of those who responded to both surveys were long-term residents of the Commonwealth.

How long have you lived in Massachusetts?

	2017 survey 791 responses		2008 survey [1] 3,145 responses	
Over 10 years, but not MA native	46.6%	369 respondents	48.5%	1,526 respondents
MA native	38.4%	304 respondents	33%	1,039 respondents
5 to 10 years	7.5%	59 respondents	11%	345 respondents
Less than 5 years	7.5%	59 respondents	7.5%	235 respondents

Nearly the same percentage of respondents in both studies were planning to move or were considering moving out of Massachusetts.

Are you considering/planning to move out of Massachusetts?

	2017 survey 791 responses		2008 survey [2] 3,145 responses	
No	69.2%	547 respondents	65.6%	2,062 respondents
Yes	4.9%	39 respondents	4.3%	134 respondents
Maybe	25.9%	205 respondents	30.2%	949 respondents

[1] 2008 survey data from page 32 of the *Stand Up and Be Counted* report.

[2] Data from Kathleen Bitetti's original 2008 survey results print-outs.

The same top five reasons picked for considering/deciding to move out of Massachusetts emerged from both surveys. (Respondents could choose all that applied.)

	2017 survey 789 responses		2008 survey[1] 3,145 responses	
General high cost of living	53.5%	130 respondents	51.2%	543 respondents
High housing costs	46.7%	114 respondents	39.4%	418 respondents
For an employment opportunity	38.5%	94 respondents	33.3%	353 respondents
Lack of support for artists	32%	78 respondents	31.1%	333 respondents
Lack of work/studio space	27%	66 respondents	19.4%	206 respondents

CIVIC INVOLVEMENT

The civic engagement of artists and other creatives has remained high across the two surveys, as reflected by their high rates of volunteering and voting.

Do you vote?

	2017 survey 806 responses		2008 survey[2] 3,146 responses	
Always	83%	669 respondents	83.3%	2,619 respondents
Sometimes	13.3%	107 respondents	13.2%	415 respondents

Do you volunteer in your community? How many hours?

	2017 survey* 802 responses		2008 survey 3,141 responses	
Zero	23.5%	189 respondents	31.9%	1,004 respondents
1 to 5 hrs	38.7%	310 respondents	41.5%	1,303 respondents
6 to 10 hrs	16%	128 respondents	13.3%	418 respondents
10+ hrs	15%	120 respondents	13.2%	416 respondents

* The 2017 survey was refined to offer the option "Prefer not to answer." 6.8% or 55 people chose this option.

[1] 2008 survey data from page 32 of the *Stand Up and Be Counted* report.

[2] 2008 survey data from pages 10 and 32 of the *Stand Up and Be Counted* report.

EMPLOYMENT STATUS

The question asking whether respondents' creative practice is full- or part-time[1] was refined in the 2017 survey, in order to more accurately determine how many supported themselves solely from their creative practice.

In the 2008 survey, a part-time professional artist was defined as someone who needed to earn income outside of their creative practice, and this included teaching. However, those who had outside support from a spouse and/or retirement funds might not have needed to work outside their creative practice, and thus, they may have chosen "full-time artist," even if they did not support themselves entirely through their creative work.

For the 2017 survey, the definition of "part-time" was explicitly expanded to include those who had independent, non-work-related sources of income, and thus were not supporting themselves through their creative practice.

In the 2017 results, there were indeed fewer respondents who identified themselves as full-time artists. This could be due to the clarification of the meaning of "part-time." Or it could be that the survey sample for 2017 simply had fewer "full-time" artists/creatives who support themselves "solely" through their creative practice.

Is your creative practice...?

2017 survey 816 responses	**FULL-TIME** Professional pursuit and support myself entirely from my creative practice	17.8%	145 respondents
	PART-TIME (TOTAL)	82.3%	671 respondents
	Professional pursuit, but I need to work outside of my creative practice, including teaching	53.1%	433 respondents
	Professional pursuit, but I have support from non-work-related sources (spouse, retired, etc.)	29.2%	238 respondents

Is your creative practice full-time or part-time?

2008 survey[2] 3,145 responses	**FULL-TIME** Professional pursuit and I support myself entirely from my creative practice	26%	818 respondents
	PART-TIME Professional pursuit, but I need to work outside of my creative practice, including teaching	74%	2,327 respondents

[1] In both surveys, respondents could also identify as a hobbyist: "My creative practice is not a professional pursuit/is a hobby." Those answers are not included in this section unless specified.

[2] 2008 survey data from pages 8 and 31 of the *Stand Up and Be Counted* report.

INCOME

Income Sources

For both surveys, close to 50% of the respondents have combination income sources and 20% had only W-2 income. However, there was a 4.4% decrease of those who had only self-employment income in the 2017 survey results (19.4% in 2017 down from 23.8%.in 2008). Interestingly, 9.4% in the 2017 survey said they were not in the workforce and were not receiving unemployment or government assistance, which could indicate they are supported entirely by a spouse or partner or have another independent source of income.

What type of income do you have?

	2017 survey 775 responses		**2008 survey**[1] 3,125 responses	
W-2 income only	20.1%	156 respondents	19.7%	615 respondents
Self-employment/1099 income only *No taxes taken out; includes retirement funds, inheritance, etc.*	19.4%	150 respondents	28.8%	743 respondents
Combination income *A combination of W-2 income and self-employment/1099 income*	48.4%	375 respondents	49.5%	1,545 respondents
Not currently in the workforce and not receiving unemployment/government assistance	9.4%	73 respondents	*not an option*	
Not currently in the workforce and receiving unemployment/government assistance	2.7%	21 respondents	*not an option*	
Not sure / other	*not an option*		7.1%	222 respondents

[1] 2008 survey data from page 11 of the *Stand Up and Be Counted* report.

Business Loss or Gain

Close to 50% of the respondents for both surveys indicated they had a business loss from their creative practice. Around 25% had a gain or profited from their creative practice. Again, 2017 survey takers were asked about 2015 financial data, and 2008 survey takers were asked about 2006 financial data, on the assumption that respondents of both surveys might not yet have filed their tax return for the immediately preceding year. Furthermore, for the 2008 survey, it was important to gather financial data before the start of the Great Recession in December 2007.

Did you have a business loss or gain from your creative practice?
(i.e., did you pay out more to create/present/perform your work than you earned?)

	2017 survey 785 responses		2008 survey[1] 1,700 responses	
	›› 2015 financial data ‹‹		›› 2006 financial data ‹‹	
Loss	44.7%	351 respondents	48.6%	826 respondents
Gain	26%	204 respondents	27.5%	468 respondents
Broke even	12.9%	101 respondents	10.6%	180 respondents
Not sure	16.4%	129 respondents	13.3%	226 respondents

INCOME CHARTS

Comparative income data is presented in the following charts. When viewing these charts, it is very important to keep in mind that the population samples for both Massachusetts surveys were highly educated and older, and they had been practicing their creative discipline(s) for many years.

[1] 2008 survey data from page 34 of the *Stand Up and Be Counted* report.

Many significant data points from the two surveys line up, or are very close in range of each other. For example:

- The 2015 median gross income for all the respondents (with and without hobbyists) from the 2017 *By Artists, For Artists* survey was $38,000. This is slightly higher than the 2006 median gross income from the 2008 *Stand Up and Be Counted* survey (again, with and without hobbyists; $37,705 and $34,705, respectively).

- The median artistic expenses in both surveys (for data with and without hobbyists) are almost identical.

- The median gross income figures in both survey samples across all employment types (full-time, part-time, W-2 only, etc.) was low in the 2008 survey, and remained low in 2017. This is sobering, given that this is a highly educated, older, professional population not highly compensated for their work/skills. This issue of being undervalued, under-supported, and under-compensated was alluded to by those who answered the open-ended questions in both surveys.

One significant difference is that the 2015 median artistic income is up from the 2008 survey (both with and without hobbyists). While median gross income has not shown significant gains between the 2008 and 2017 survey, the proportion of income earned from art/creative practice seems to have grown in 2015.

The 2017 numbers for Artistic Income and Artistic Expenses in the following chart appear to suggest that, on average (defined either as mean or median), 2017 respondents had a business gain from their artistic practice. However, as shown in the preceding Business Loss or Gain section, 44.7% of respondents reported a business loss from their artistic practice, and only 26% reported a gain.

These seemingly contradictory findings are accounted for by an insight previously mentioned: 2017 survey takers were less forthcoming in sharing their financial data.

785 participants responded to the question asking whether they had a business loss or gain. In contrast, only 288 responded to the question requesting their total artistic income, and only 399 responded to the question requesting their artistic expenses. This drop-off in answers to financial questions suggests that those who shared their income and expenses for the two follow-up questions were mainly those who reported either having a business gain or breaking even, rather than the 351 who reported a business loss.

2015 INCOME FIGURES[1]

*from the **By Artists, For Artists** survey (2017)*

	Gross Income 451 total responses			Total Income 340 total responses			Artistic Income 288 total responses			Artistic Expenses 399 total responses		
	MEAN	MEDIAN	RANGE	MEAN	MEDIAN	RANGE	MEAN	MEDIAN	RANGE	MEAN	MEDIAN	RANGE
WITHOUT hobbyists	$46,129	$38,000	$270,000	$46,183	$34,644	$303,992	$20,553	$7,000	$168,500	$7,042	$3,000	$102,406
INCLUDING hobbyists	$47,388	$38,000	$350,000	$47,564	$37,150	$303,992	$19,921	$6,053	$168,500	$6,685	$2,727	$102,406
›› Breakdown by Full-Time vs. Part-Time Status												
FULL-TIME *All income is from creative work*	$64,938	$60,000	$229,406	$58,653	$53,881	$160,000	$64,502	$59,709	$165,987	$14,234	$7,000	$97,989
PART-TIME *Not all income is from creative work*	$41,536	$31,450	$270,000	$42,885	$30,000	$303,992	$8,967	$3,728	$100,500	$5,431	$2,500	$102,406
›› Further Differentiation of Part-Time Income Responses												
PART-TIME *Has some non-art-related income*	$42,252	$35,000	$270,000	$42,813	$32,016	$302,500	$9,255	$3,000	$105,000	$5,504	$2,400	$102,406
PART-TIME *Has some form of non-work support*	$40,036	$21,450	$250,000	$43,033	$20,900	$253,992	$8,279	$4,000	$55,100	$5,297	$3,000	$45,000
›› Breakdown by Income Type												
W-2 ONLY	$54,261	$45,000	$270,000	$49,868	$45,500	$190,000	$29,320	$2,500	$150,000	$2,555	$1,000	$60,000
SELF-EMPLOYMENT ONLY	$46,516	$37,000	$229,406	$46,739	$32,500	$225,127	$25,004	$18,000	$134,232	$16,375	$7,884	$102,401
COMBINATION	$46,091	$40,000	$250,000	$47,309	$35,365	$303,992	$18,778	$6,000	$166,000	$6,237	$3,600	$58,000

This data does NOT include hobbyists.

[1] Response totals do not include hobbyists.

*NOTE: Definitions for all terms used in this chart can be found in the **Glossary**.*

*Special thanks to **David Galiel** for constructing this chart from the SurveyGizmo data.*

2006 INCOME FIGURES[1]

*from the **Stand Up and Be Counted** survey (2008)*

	Gross Income 1,387 total responses			Total Income 1,049 total responses			Artistic Income 1,410 total responses			Artistic Expenses 1,220 total responses		
	MEAN	MEDIAN	RANGE	MEAN	MEDIAN	RANGE	MEAN	MEDIAN	RANGE	MEAN	MEDIAN	RANGE
WITHOUT hobbyists	$46,981	$37,705	$6,820,100	$27,404	$20,000	$288,488	$8,648	$1,930	$270,021	$6,874	$3,000	$200,000
INCLUDING hobbyists	$88,137	$34,705	$6,820,100	$28,067	$20,000	$288,488	$9,720	$1,200	$460,000	$6,791	$2,500	$270,000
›› Breakdown by Full-Time vs. Part-Time Status												
FULL-TIME *All income is from creative work*	$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 *Not all income is from creative work*	$39,923	$37,701	$1,119,000	$27,890	$22,000	$285,942	$3,715	$1,000	$69,205	$4,295	$2,000	$67,000
›› Breakdown by Income Type												
W-2 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-EMPLOYMENT ONLY	$40,933	$30,000	$700,000	$21,482	$13,000	$189,800	$14,385	$3,592	$202,261	$6,516	$3,368	$200,000
COMBINATION	$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

This data does NOT include hobbyists.

NOTE: Definitions for all terms used in this chart can be found in the **Glossary**.

[1] Chart data from page 36 of the *Stand Up and Be Counted* report, and response totals do not include hobbyists.

RETIREMENT

In the 2008 survey, 35.3% of respondents had no retirement plan. In the 2017 survey, this dropped to 30.9%. However, it is still the case that a significant number of artists and creatives lack a retirement plan.

RETIREMENT PLANS: MA vs. MA
"DO YOU HAVE A RETIREMENT PLAN?"
Choose all that apply.

	Through an individual plan	Through an employer	Through a spouse, partner, or family member	Through a union	No retirement plan
2017 MA: *By Artists, For Artists**	32% 176 respondents	29.5% 162 respondents	15.5% 85 respondents	5.6% 31 respondents	30.9% 170 respondents
2008 MA: *Stand Up and Be Counted*[1]	27.3% 612 respondents	27.6% 619 respondents	16.2% 364 respondents	3.8% 86 respondents	35.3% 792 respondents

* 6% chose "other."

WORK/SPACE

The 2017 survey indicates there has been a dramatic increase in those needing new or additional work space (51.9% of 499 respondents in 2017, which is up from 32% of 2,268 respondents in 2008[2]). Given the tight real estate market in Massachusetts and the shortage of both affordable living spaces and commercial spaces,[3] this is not a surprise.

[1] 2008 survey data from page 12 of the *Stand Up and Be Counted* report.

[2] 2008 survey data from page 34 of the *Stand Up and Be Counted* report.

[3] For example, old factory buildings that used to be affordable rental studio/work spaces are being converted into high-end living spaces or upgraded to high-end commercial spaces.

HEALTHCARE

Health Insurance Coverage

The tables on the following two pages compare the health insurance data from the 2008 and the 2017 surveys. The 2017 survey changed how the survey health insurance coverage questions were asked. This is denoted in these tables and accompanying footnotes.

As highlighted in the first table, there was a dramatic change in the uninsured rates between the 2017 and 2008 surveys. 5.3% of the 2008 survey takers were uninsured, which, at the time of the survey, was double the rate of all uninsured Massachusetts residents (2.6%).[1] In contrast, 2.6% of 2017 survey takers were uninsured, which was below Massachusetts' 2017 uninsured rate of 3.7%.[2]

There could be several reasons for this:

- The number of respondents for these questions was much smaller in the 2017 survey (758 vs. 2,096).
- In 2012, the federal Affordable Care Act (ACA) mandated that Modified Adjusted Gross Income (MAGI) to be used—instead of gross income —as the method to determine who qualifies for need-based/subsidized health plans and/or who is eligible for tax credits for their health plans. The Massachusetts 2006 healthcare reform law used gross income, which caused many in the arts sector with combination income sources to be ineligible for income-based subsidized health plans.
- The population who responded to the 2017 survey were much older, and many had Medicare – over double the amount from the 2008 survey.
- A combination of all of three factors above.

It is also difficult to determine with any certainty what has caused the state's uninsured rate to rise from 2.6% to 3.7%. Some possible causes include: 1) the rise in income inequality in the Commonwealth; 2) changes in the job market that led to more part-time, freelance, and independent contract jobs that have no benefits; 3) the increasingly high cost of housing in the state, which can force people to choose between having health insurance and having a place to live; 4) rising numbers of those with large higher education loan payments, and then having to choose between making those payments over paying for health insurance.

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[1] 2008 survey data from page 13 of the *Stand Up and Be Counted* report.

[2] Massachusetts' uninsured rate for 2017 was 3.7%. This number is from the Massachusetts Center for Health Information and Analysis (CHIA)'s 2017 Massachusetts Health Insurance Survey: www.chiamass.gov/massachusetts-health-insurance-survey

HEALTH INSURANCE: MA vs. MA "DO YOU HAVE HEALTH INSURANCE?"	Through an individual plan	Through an employer	Through a spouse, partner, or family member	No health insurance plan
2017 MA: *By Artists, For Artists* (758 respondents)*	37.2%[1] 282 respondents	22.2%[1] 168 respondents	28.2%[2] 214 respondents	2.6% 20 respondents
2008 MA: *Stand Up and Be Counted*[3] (2,096 respondents)**	—[4]	28.3%[3] 593 respondents	33.5%[3] 702 respondents	5.3%[5] 119 respondents *2,246 total responses*

* 8% (61) picked "other," and 1.7% (13) chose not to answer.
** 4.7% (99) selected "other."

[1] There were two connected questions on health insurance coverage in the 2017 survey, and they differed slightly from the two questions in the 2008 survey. In total there were 758 respondents to the first health insurance question on the 2017 survey: "Do you currently have health insurance?" All of the 2017 data in this table is derived from the responses to that first question. 59.4% (450) of the 758 people who answered the first question shared that they had insurance as "an individual or as the primary insured on a family plan (i.e., they signed up for the plan and the bill is in their name)." This high number/percentage includes all of those who had insurance as individuals through any type of individual health plan, or from a family health plan they purchased for themselves and their family. Thus, this 450 number includes employer-based plans, government plans (MassHealth, ConnectorCare, Medicare, etc.), plans purchased from insurance brokers, etc. Of those 450 respondents, 168 had their insurance through an employer. Therefore, in the chart above, the 450 respondents are split between "Through an individual plan" (282) and "Through an employer" (168). Special thanks to David Galiel for running this complex data set breakdown outside of the SurveyGizmo tool.

[2] This data is also from the 2017 survey's first health insurance survey question. The number combines the data from two of the options for that first question: "My insurance is from my spouse/partner" (24.5% or 186) and "My insurance is from a relative/guardian" (3.7% or 28). The 2008 survey question answer choice was: "My insurance is from my spouse, partner, or family member."

[3] There were also two related health insurance questions included in the 2008 survey. The second health insurance question was a direct follow-up question to the first health insurance question. Those who answered yes "they had insurance" in the first question, were asked in the second question where they obtained their insurance. The total number of respondents who answered the second question was 2,096, and again, this number did not include those who did not have health insurance. In this second question, respondents could pick "all that applied." The choices were as follows: "1) On my own through an individual plan"; "2) Through my spouse, partner, or family member"; "3) Through an employer"; "4) Through my union"; "5) Through my school/university"; "6) Through an association"; "7) Through an individual Commonwealth Choice Plan"; "8) MassHealth"; "9) CommonwealthCare"; "10) Insurance Partnership"; "11) CommonHealth"; "12) Medicare"; and "13) Other."

These data points are from pages 13 and 45 of 2009 *Stand Up and Be Counted* report and from Kathleen Bitetti's original 2008 *Stand Up and Be Counted* SurveyGizmo data print-out.

[4] The 2008 number/percentage for "through an individual plan" cannot be determined due to how the second question was asked. It was a "pick all that apply" question. Thus, the total from adding up all the numbers/percentages (and excluding the numbers for the choices for "through an employer" and "through a spouse, partner, family member") is well over 100%, or over 2,096 respondents.

[5] As mentioned in footnotes 4 and 5, the 2008 survey asked the health insurance coverage questions differently. The first questions was a "yes/no" question and asked: "Do you have insurance?" 2,246 people answered this question. 5.3% (119) people answered "no" they did not have insurance.

This data point is from pages 13 and 45 of the 2009 *Stand Up and Be Counted* report and from Kathleen Bitetti's original 2008 *Stand Up and Be Counted* SurveyGizmo data print-out.

The following chart compares the participation rate in three government programs.

HEALTH INSURANCE: MA vs. MA
GOVERNMENT HEALTH INSURANCE PROGRAMS PARTICIPATION COMPARISON

	MassHealth	CommonwealthCare	Medicare *(for seniors and those with disabilities)*
2017 MA: *By Artists, For Artists* [1]	7.7% 56 respondents	9.8% 71 respondents	17.2% 125 respondents
2008 MA: *Stand Up and Be Counted* [2, 3]	4.7% 98 respondents	6.1% 128 respondents	7.3% 153 respondents

[1] Again there were two connected questions on health insurance coverage in the 2017 survey, and they differed slightly from the two questions in the 2008 survey. A total of 725 respondents answered the second 2017 health insurance question, and all of this 2017 data is from that survey question.

[2] 2008 survey percentage data and respondent numbers are from Kathleen Bitetti's original 2008 *Stand Up and Be Counted* SurveyGizmo data print-outs.

[3] This 2008 data set of 2,096 respondents only includes those who answered the second 2008 follow-up health insurance question: "You have health insurance from?" It does not include those who said they did not have insurance. In this second question, respondents could pick all that applied.

Beyond the question of whether respondents had health insurance coverage at the time they answered the survey, it is clear that this community has endured long periods without insurance. One quarter in both survey samples have gone without health insurance five or more years.

What is your longest period without health insurance?

	2017 survey* 386 responses		2008 survey[1] 1,247 responses	
Less than 6 months	11.9%	46 respondents	10.3%	129 respondents
6 months to 1 year	14.5%	56 respondents	15.2%	190 respondents
1 to 2 years	18.4%	71 respondents	20.2%	252 respondents
2 to 5 years	26.9%	104 respondents	24.3%	303 respondents
5+ years	25.4%	98 respondents	26.1%	325 respondents
Other	1.3%	5 respondents	3.9%	48 respondents

* The 2017 survey provided additional response options: "Never been without insurance" – 0.5% (2); "Never had insurance as an adult" – 0.5% (2); "In and out of insurance due to my employment patterns (seasonal employee, adjunct professor)" – 0.5% (2).

Access to Medical Care

A doctor's private practice or private clinic was the main way in which the majority of respondents to both surveys obtained their medical care, with community health centers a distant second.

Where do you get your medical care?
(Top two answers)

2017 survey 717 responses		
Doctor's office or private clinic	75.7%	542 respondents
Community health center	10.2%	73 respondents

Where do you most frequently obtain needed medical care?
(Top two answers)

2008 survey[2] 2,225 responses		
Primary care/physician's office	81.2%	1,807 respondents
Community health center	7.4%	164 respondents

[1] 2008 survey data from pages 13 and 35 of the *Stand Up and Be Counted* report.

[2] 2008 survey data from page 35 of the *Stand Up and Be Counted* report.

DENTAL CARE

The percentage of survey takers who had dental insurance rose in 2017. However, a significant number in both surveys lacked dental insurance.

Do you have dental insurance?

	2017 survey* 756 responses		2008 survey[1] 2,252 responses	
Yes	63.4%	479 respondents	55.2%	1,244 respondents
No	32.3%	244 respondents	44.8%	1,008 respondents[2]

* The 2017 survey provided additional response options: "Other" – 3.3% (25) and "Prefer not to answer" – 1.1% (8).

[1] 2008 survey data from page 35 of the *Stand Up and Be Counted* report.

[2] Data from Kathleen Bitetti's original 2008 survey results print-outs.

PART II: MASSACHUSETTS vs. MINNESOTA

The *By Artists, For Artists* survey was designed to make it easier to compare some of its findings with the results not only from the 2009 Massachusetts *Stand Up and Be Counted* study, but also from Minnesota's 2017 *CreativeMN* report and its 2007 *Artists Count* report.

There are some methodological differences between the four surveys:

- The Minnesota studies, in most cases, only give the percentage breakdowns for their survey questions, and do not always share the number of respondents per question. Since not all questions were required, the MA data teams felt it was important to provide respondent numbers consistently, when possible, throughout the reports.
- Both Minnesota reports include hobbyist artists as well as full- and part-time artists. In contrast, both *By Artists, For Artists* and *Stand Up and Be Counted* have excluded hobbyists' responses throughout most of their reports' sections. However, for this section, unless otherwise indicated, we have included hobbyists responses to make it easier to compare the four studies.
- The data samples and reports for the two later MA and MN surveys (*By Artists, For Artists* and *CreativeMN*) include other creative workers such as makers and creative entrepreneurs,[1] while the other two earlier MA and MN reports only included artists of all disciplines (visual, performing, literary, etc.).

[1] The 2017 *By Artists, For Artists* survey asked: "What is your PRIMARY creative practice?" The results, when including hobbyists, were as follows (of 955 total respondents): 72.9% (696) picked 'artist' (included all disciplines); 10.9% (104) picked 'creative entrepreneur'; 5.3% (51) chose 'maker'; 4.7% (45) picked 'a service provider to creatives'; and 6.2% (59) picked 'other.'

COMPARISON OF FINDINGS

Employment Status

The four studies all found that a high percentage of the respondents do not earn their living entirely from their creative practice and must or do supplement their income by other means.

For the MA 2008 survey and both MN surveys, only 24% of survey takers reported supporting themselves through full-time work in their creative practice. For the 2017 MA survey alone, this percentage drops even lower, to 15.7%. As discussed in the **Comparisons: MA vs. MA section**, this could be due to the fact that the survey sample for 2017 MA *By Artists, For Artists* survey had fewer full-time artists/creatives respondents who earn their entire living from their creative practice. Alternatively, this could merely be a reflection of a clarification in the MA 2017 survey's definition of "part-time" to include those who do not need to work outside their artistic practice to support themselves because they have an independent source of income (e.g., spouse, retirement plan).

All four data sets include hobbyists. "Full-time" denotes that the respondents earn all their income from their creative practice(s), while "part-time" means they have income from sources other than their creative practice(s).

COMPARISON OF EMPLOYMENT STATUS

2017 *By Artists, For Artists* survey (MA) 925 respondents		**2016 *CreativeMN* survey (MN)**[1] 2,153 respondents	
Full-time professional artists	15.7%	Full-time professional artists	24%
Part-time professional artists	72.5%	Part-time professional artists	42%
Hobbyists	11.8%	Hobbyists	25%
		Other (student or retired)	2%
2008 *Stand Up and Be Counted* survey (MA)[2] 3,418 respondents		**2006 *Artists Count* survey (MN)**[2] 1,047 respondents	
Full-time professional artists	24%	Full-time professional artists	24%
Part-time professional artists	68%	Part-time professional artists	60%
Hobbyists	8%	Hobbyists	14%

[1] Data from page 12 of the 2017 *CreativeMN* report: www.creativemn.org

[2] Numbers for 2007 MN and MA 2009 are from page 42 of the 2009 *Stand Up and Be Counted* report PDF: www.artistsunderthedome.org/MA_ArtistsReport2009.pdf

Gender

The 2006 Minnesota survey did not ask for gender information, but the overwhelming majority of those taking the other three surveys were women.

2017 *By Artists, For Artists* survey (MA) 915 respondents*		
Female	62%	567 respondents
Male	33.4%	306 respondents
* 0.2% (2) picked "transgendered female," 0.4% (3) picked "transgendered male," 2.8% (26) selected "prefer not to answer," and 1.2% (11) chose "other."		
2016 *CreativeMN* survey (MN)[1] 2,128 respondents		
Female	66.4%	1,412 respondents
Male	32.3%	688 respondents
Other	1.3%	28 respondents
2008 *Stand Up and Be Counted* survey (MA)** 3,417 respondents		
Female	70.2%	2,399 respondents
Male	29.5%	1,009 respondents
Other	0.3%	9 respondents
** *These figures include hobbyists.*		

Voting

A large majority of artists and creatives in both states vote. In 2017, 82% of Massachusetts creatives (including hobbyists) said they always vote. 83% of Massachusetts artists (including hobbyists) in 2008 answered that they always voted and 82% of the Minnesota artists surveyed in 2006 indicated that they also always voted. (The 2017 *CreativeMN* report did not include this information.[2])

Volunteering

According to the U.S. Bureau of Labor Statistics,[3] in 2015, 24.9% of the U.S. population volunteered at least once, while in 2008, 26% of the U.S. population volunteered at least once. Minnesota had the second highest rate of volunteerism in the country in 2015 (35.4%), while Massachusetts was ranked at 32 (24.8%).

The surveys show that artists/creatives in both states volunteered in their communities more than the U.S. population and the general population of their states.

In 2017, 69.8% of the *By Artists, For Artists* survey respondents volunteered (637 of the 912 total respondents). This number is slightly up from the 68% of Massachusetts respondents in 2008 who volunteered. Minnesota's artists and creatives are exceptional in volunteering in their communities. 88% of the 2016 *CreativeMN* survey respondents volunteered[4] and 80% of the 2006 Minnesota artists surveyed volunteered.[5]

As suggested in the 2009 *Stand Up and Be Counted* report, one possible explanation for this differential between the two states could be the higher cost of living in Massachusetts, which in turn could cause artists/creatives—like all Massachusetts residents—to have to spend more of their time earning money to make ends meet. Alternatively, these numbers could indicate that Massachusetts artists/creatives and residents in general, are less generous with their volunteer time than those in who live in Minnesota.

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[1] Data from page 11 of the 2017 *CreativeMN* report.

[2] From page 43 of the 2009 *Stand Up and Be Counted* report.

[3] U.S. Bureau of Labor Statistics, Division of Labor Force Statistics *Volunteering in the United States — 2015* report PDF: www.bls.gov/news.release/pdf/volun.pdf

[4] From page 14 of the 2017 *CreativeMN* report.

[5] From page 43 – 44 of the 2009 *Stand Up and Be Counted* report.

VOLUNTEERING: MA vs. MN *Hours per month*	Zero	1 to 5 hours	5 to 10 hours	10+ hours
2017 MA results* *(including hobbyists)*	23.7%	38.9%	15.7%	15.3%
2017 MA results** *(excluding hobbyists)*	23.5%	38.7%	16%	15%
2008 MA results[1] *(including hobbyists)*	31.7%	41.1%	13.6%	13.5%
2008 MA results[1] *(excluding hobbyists)*	31.9%	41.5%	13.3%	13.2%
2016 MN results[2] *(including hobbyists)*	12%	37%	23%	27%
2006 MN results[1] *(including hobbyists)*	19%	41%	19%	20%

* 6.5% preferred not to answer this question.
** 6.8% preferred not to answer this question.

[1] Data from pages 43 – 44 of the 2009 *Stand Up and Be Counted* report.

[2] Data from page 14 of the 2017 *CreativeMN* report.

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, 30% or more reported having no such plan.[1] The 2017 MA survey and the 2016 MN survey both show an increase in the percentage of artists/creatives with a retirement plan.

RETIREMENT PLANS: MA vs. MN
Participants could choose more than one answer.

	Through an individual plan	Through an employer	Through a spouse, partner, or family member	Through a union	No retirement plan
2017 MA results* *(including hobbyists)*	32.6%	31.6%	14.4%	5.2%	29.7%
2017 MA results** *(excluding hobbyists)*	32%	29.5%	15.5%	5.6%	30.9%
2008 MA results[1] *(including hobbyists)*	27.1%	28.2%	16.7%	3.7%	34.5%
2008 MA results[1] *(excluding hobbyists)*	27.3%	27.6%	16.2%	3.8%	35.3%
2016 MN results[2] *(including hobbyists)*	33%	34%	11%	N/A	32%
2006 MN results[1] *(including hobbyists)*	33%	33%	10%	N/A	35%

* 5.8% chose “other.”
** 6.0% chose “other.”

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[1] Data for 2009 MA and 2007 MN from page 44 of the 2009 *Stand Up and Be Counted* report.

[2] Data from page 44 of the 2009 *Stand Up and Be Counted* report.

[3] Data from page 15 of the 2017 *CreativeMN* report.

Health Insurance

The 2017 *By Artists, For Artists* survey found that excluding hobbyists, 2.6% of the respondents are uninsured.[1] When hobbyists are included, the percentage drops to 2.3%. The same number of people (20) are uninsured in both data sets. The 2008 MA survey found that the percentage of Massachusetts artists who were uninsured was twice that of all Massachusetts residents (5.3% as compared with 2.6%).[2] When hobbyists were factored in, the rate of uninsurance was still 5.2%.

Similarly, Minnesota artists including hobbyists were also almost twice as likely to be uninsured than Minnesota residents as a whole (14% compared to 7.4%).[3] However, in the 2016 *CreativeMN* survey, the rate of uninsured dropped to 5% (no doubt due to the Affordable Care Act.)[4]

The 2009 *Stand Up and Be Counted* report was used to advocate for a major change on how income eligibility was determined in the federal Affordable Care Act (ACA). Gross income was the measure used by Massachusetts for its health care reform programs, and the federal government was also using it to determine eligibility until the ACA was passed. When gross income is used as the measure, those with combination income sources are unfairly denied income-based services. The 2009 *Stand Up and Be Counted* report was used to push for the federal ACA to use a different measure other than gross income that would take into account certain expenditures, deductions, and losses. The ACA adopted Modified Adjusted Gross Income (MAGI) as the measure for income-based subsidies/tax credits and this, in turn, mandated that all 50 states would also have to use MAGI as their measure for income/subsidy programs for health care. This is perhaps one major explanation for the drops in the uninsured rates in both states.

The two Minnesota surveys did not ask what type of coverage/plans respondents had (Medicare, a subsidized plan, etc.), only whether or not they had health insurance. This was how the question was worded:

Do you have health insurance?

- Yes, on my own through an individual plan
- Yes, through my spouse, partner or family
- Yes, on my own through an employer
- No

The Health Care Insurance and Access section in **Comparisons: MA vs. MA** suggests possible reasons as to why Massachusetts' uninsured rate dropped in the 2017 survey.

[1] Massachusetts' uninsured rate for 2017 was of 3.7%. This number is from the Center for Health Information and Analysis (CHIA)'s 2017 Massachusetts Health Insurance Survey: www.chiamass.gov/massachusetts-health-insurance-survey

[2] Massachusetts Division of Health Care Finance and Policy: *Health Care in Massachusetts: Key Indicators, May 2009*

[3] Data from page 14 of the 2007 *Artists Count* report.

[4] From page 13 of the 2017 *CreativeMN* report.

HEALTH INSURANCE: MA vs. MN "DO YOU HAVE HEALTH INSURANCE?" *All data includes hobbyists*	Through an individual plan	Through an employer	Through a spouse, partner, or family member	No health insurance plan
2017 MA: *By Artists, For Artists* (857 respondents)*	36.2% [1]	23.7% [1]	28.2% [2]	2.3% [1]
2008 MA: *Stand Up and Be Counted* [3] (number of respondents not able to be determined) [4]	---% [5]	28.7% [6]	33.8% [6]	5.2% [6]
2016 MN: *CreativeMN* [3] (2,139 respondents)	42%	29%	25%	5%
2006 MN: *Artists Count* [3] (1,047 respondents)	28%	36%	23%	14%

* 8.1% chose "other," and 1.6% picked "prefer not to answer this question."

[1] There were two connected questions on health insurance coverage in the 2017 survey and they differed slightly from the two questions in the 2008 survey. 857 respondents (including hobbyists) answered the first health insurance question in the 2017 MA survey: "Do you currently have health insurance?" All of the data for this table is from that question. 513 people (59.9%) of the 857 respondents who answered the first question shared that they had insurance as an individual or as the primary insured on a family plan (i.e., they signed up for the plan and the bill is in their name). This high number/percentage includes all of those who had insurance as an individual through any type of individual health plan or family health plan. Thus, the 513 number includes employer based plans, government plans (MassHealth, ConnectorCare, Medicare etc.), plans purchased from insurance brokers, etc.). Of the 513 respondents, 203 or 23.7% had their insurance through an employer, and 32.2% or 310 had their insurance from non-employer sources (i.e., they bought it on their own through a broker, had it from a government program, etc.). Special thanks to **David Galiel** for running this complex data set breakdown outside of the SurveyGizmo tool. Of note is that 2.3% (20) respondents indicated that they did not have insurance.

[2] This data is also from the 2017 survey's first health insurance coverage question. The number combines the data from two of the several choices respondents could select: "My insurance is from my spouse/partner" (24.5% or 186) and "My insurance is from a relative/guardian" (3.7% or 28). The 2008 survey choice was: "My insurance is from my spouse, partner, or a family member."

[3] Data from page 13 of the 2017 *CreativeMN* report.

[4] The original 2008 data that included hobbyist answers to this question was not able to be sourced (either the number of respondents or percentages), and thus the number of respondents cannot be cited.

[5] Again, the original 2008 data that included hobbyist answers to this question was not able to be sourced (either the number of respondents or percentages), and even if the 2008 data that included hobbyist answers could be sourced, this 2008 number/percentage for "through an individual plan" would not be able to be determined, due how the second question was asked. It was a "pick all that apply" question.

[6] All percentages for 2008 are from page 45 of the 2009 *Stand Up and Be Counted* report.

» RECOMMENDATIONS

The 2017 *By Artists, For Artists* survey was a successful artist-run grassroots project from start to finish. The *By Artists, For Artists* team is grateful to the funders of the project, the Surdna Foundation, and particularly the Blue Cross Blue Shield of Massachusetts Foundation, who also helped fund and support the 2009 *Stand Up and Be Counted* effort. The entire 2017 project, however, had a very limited budget (under $20,000), and the majority of outreach efforts for the survey, and the entire creation of this report depended on in-kind/donated labor. This lack of monetary support underscores one of the main issues highlighted in the survey findings and in this final report: the lack of financial support for artists/creatives.

The project's budget limitations more than likely impacted outreach efforts to key populations, and this was reflected in who responded to the survey (highly educated, older, white, long-term professional practitioners of their creative practice, and over 60% female demographic). Even with these limitations, the 2017 survey collected much needed data and, for the most part, echoed the findings shared in the 2009 Massachusetts *Stand Up and Be Counted* report.

This recommendation section is broken down into three parts:

1) **Policy Recommendations**
2) **Recommendations for Future Surveys**
3) **Additional Recommended Studies**

PART I: POLICY RECOMMENDATIONS

The Massachusetts Artists Leaders Coalition's (MALC) 2016 Labor Policy Paper discusses many of the issues raised by 2017 *By Artists, For Artists* survey. It gives comprehensive policy recommendations to address the issues of income inequity and insecurity, fair trade/lack of compensation for artwork and services, live/work space shortages, and other issues that many Massachusetts artists and creatives face. It would be redundant to repeat and quote this labor policy paper at length in this report. Readers are encouraged to read it on the MALC blog or download it: www.artistsunderthedome.org/malc/policy/labor-policy-2016

This section will instead share additional policy recommendations for addressing issues raised in the 2017 survey that are not already covered in the 2016 MALC Labor Policy Paper.

POLICIES ADDRESSING INCOME INEQUITY/INEQUALITY/INSECURITY

There is, without a doubt, income inequity, inequality, and insecurity in the Massachusetts artist/creative population. The findings from both Massachusetts surveys show that it is not at all a stretch to say that many artists/creatives lead precarious financial lives:

> ***"In essence, there is a dual labor market structure in the art world that profits from poorly paid artists. The 'high wage' sector of the art world is dominated by non-artists, while the 'low wage' sector is reserved for artists. The cultural industry of the United States is dependent on the poorly paid artists."*** [1]

The largest subsidy to the arts in the U.S is not from donors or supporters of any kind (individuals, private sector, government, or nonprofit). It comes from creatives and artists (of all disciplines), through their unpaid or underpaid labor, and from the self-funding of their own creative practice/work.

To summarize:

1) Professional artists/creatives, even though they are highly educated, on average, earn below 400% of the Federal Poverty Level, or, in most cases, below $40,000. The 2017 survey median for gross income was $38,000 for all Massachusetts professional artists/creatives.

[1] *Artists Health Care Task Force: A Report to Congress*, Boston Mayor's Office of Cultural Affairs, the Artists Foundation, and Boston Health Care for the Homeless; Boston, Massachusetts, July 1994, page 18

As a reminder, the majority of respondents to the 2017 survey were over the age of 50. It is particularly sobering that this population is being so poorly compensated for their skill set this late in their lives and so far along in their careers.

2) Close to 50% of survey takers in both Massachusetts surveys had a business loss from their creative practice. Only just over 25% in both surveys reported they had a gain.

3) In both Massachusetts surveys, 75% or more of those respondents who identify themselves as professional artists/creatives cannot or do not earn their living entirely from their creative practice.

4) 30% of 2017 respondents do not have a retirement savings account.

5) One quarter in both Massachusetts survey samples have gone without health insurance for five or more years.

The following are recommended to address the financial inequality and insecurity of most artists/creatives:

›› Raise awareness that the work of artists/creatives should be valued and fairly compensated.

It cannot be stressed enough that artists of all disciplines and creatives need to be paid fairly for their work and services. They should not be asked to donate, work, perform or exhibit for free or at a substandard wage. It is important to ensure that free student labor and other free artistic labor sources do not undercut this labor market.

›› Institute mandates that fund artists/creatives and the arts.

All funders (nonprofit, private sector, government) should require those organizations they are financially supporting to pay artists/creatives living wage stipends and fair fees. Funders must also commit to funding these stipends in full. This sector does not need any more unfunded mandates. Setting "floor" wages and stipend standards could be a fruitful way to begin to start addressing this pressing issue of income inequity/insecurity.

Some models to consider include:

- Canadian Artists' Representation/Le Front des artistes canadiens (CARFAC) **www.carfac.ca/tools/fees**
- Working Artists and the Greater Economy **www.wageforwork.com**
- Wage-setting policies laid out by local and national chapters of artist unions such as SAG/AFTRA, Actors' Equity, National Writers Union, American Federation of Musicians, etc.

›› Create new revenue streams.

Cities and towns, as part of any tourism or small business promotions, would be well served to include the artists/creatives community in their efforts, for example by promoting open studios events and businesses that sell work or services by local artists/creatives. Any campaign by local chambers of commerce that urge people to buy local and from small businesses should also include the services and goods created by area artists and creatives. The MALC 2016 Labor Policy Paper addresses this issue at greater length.

›› Use MAGI to determine eligibility for need/income-based programs.

In both MA studies, close to 50% of artists/creatives have combination income sources (a combination of both W2 income and self-employment or 1099 income). Thus, any need/income-based program designed to serve this population should not use gross income as the measure for eligibility. Income-based programs and services targeted for this community should use Modified Adjusted Gross Income (MAGI) as the measure for determination of eligibility. (See the **Glossary section** for more information on MAGI). Using gross income as the measure will continue to unfairly exclude those who have combination income sources from the very programs and services they need access to.

›› Facilitate setting up retirement plans.

30% of 2017 survey respondents do not have a retirement savings plan. The Massachusetts State Treasurer's Office runs a program that assists citizens in learning about such plans. Programs serving and educating individual artists/creatives should collaborate with the Treasurer's office to connect this population to that program and additional resources.

›› Improve design of residency programs that serve professional artists and creatives.

An important finding of the 2017 survey is that only 17.8% of artists/creatives earn their entire living from their creative practice. 53.1% have to work outside at an unrelated job(s) in order to support themselves. What these two segments of the population share is that they more than likely do not have much unaccounted time to spare or the ability to forgo any opportunity to earn income. For example, someone who is 100% self- employed through their art might not be able to forgo selling, marketing, and/or creating their work to serve on a government council or attend a workshop that meets during the work day. Likewise, the same would hold true for those who have to work outside of their creative practice. They might not be able to take time off from their non art-related job(s) and/or forgo wages to attend a meeting, class, or workshop. Many might not be able participate in artist-in-residence programs that do not factor in time and availability issues.

Typically, only professional artists who have support from non-work-related sources can take advantage of these kinds of programs and services on a regular basis. This is reminiscent of the inequity created by businesses and organizations only offering unpaid internships. Only those with economic support/means can take advantage of unpaid opportunities and networks.

It is imperative that our sector work to create programs and services to support the 70% of artists/creatives who are not supported by independent sources of income. Low-residency MFA programs are one example of institutions creating services and programs for artists/creatives that do this.

Artist residency programs need to be designed to be as flexible as possible, especially to enable artists who have to earn a living outside of their creative practice to be able to participate. The City of Boston's Artist-In-Residence (AIR) program is a strong model to replicate in this regard.[1]

Creatives and artists of all disciplines also need substantial—and often, full—financial support in order to participate in these types of programs. For example, generous scholarships and stipends need to be offered so participants do not take on additional loans and debt.

›› Workforce Development: Encourage employers of all kinds to hire and be supportive of creatives and artists of all disciplines.

The majority of artists/creatives do or will need to work outside of their creative practice(s) to support themselves. Therefore, employers should be encouraged to hire and support the creative practice(s) of the artists and creatives on their staff. MIT's program, Artists Beyond the Desk,[2] is an excellent example of one such program.

In fact, employers also benefit when they hire artists and creatives. They are an undervalued and underutilized workforce, filled with critical thinkers and agile problem-solvers, who have skills and tools to help innovate and critically assess the many challenges businesses face. To quote a 2017 article on Artsy.net:

> ***"Companies shouldn't be thinking about bringing artists to simply place them in traditional art-related roles (like Creative Director). Rather, artists should be recognized for their wide range of skills and integrated into a team looking to address a specific problem beyond the arts."[3]***

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[1] More information on the City of Boston's Artist In Residence (AIR) program can be found here: www.boston.gov/departments/arts-and-culture/boston-artists-residence-air

[2] To learn more about the MIT Artists Beyond the Desk program, visit: https://abd.mit.edu/about-artists-beyond-desk

[3] Isaac Kaplan, "Upstart Co-Lab Wants Businesses to Hire More Artists," *Artsy*, August 1, 2017 www.artsy.net/article/artsy-editorial-businesses-hire-artists

POLICIES ADDRESSING THE NEED FOR ARTIST SERVICES

2017 respondents said they are in urgent need of services and resources.

The top five identified are:

1) Funding
2) Marketing and Promotion
3) Bookkeeping/Accounting
4) Workspace, Performance and/or Practice Space
5) Legal Services *(assistance with contracts, IP, business forms, leases, etc.)*

The following are recommended to address these needs.

›› **Identify and improve existing free or low cost government programs.**

Existing programs run by state and local agencies should be better tailored and/or marketed to artists/creatives. An assessment should be made of how financial literacy training, contract classes, and/or wage negotiation workshops that are already being offered could be retooled to address the unique needs of the artists/creative community more adequately. The role that the state's public library system could play in addressing the need should also be considered.

›› **Address issues of affordability of additional services and resources.**

Services should be provided at very low cost or on a sliding scale that uses Modified Adjusted Gross Income (MAGI) to determine income eligibility. For example, when survey takers who needed work space were asked how much they would be able to pay on a monthly basis, the majority of the 239 people who answered (53.6% or 128 responses) said they could not afford to pay for a separate work space at all. Only 25.5% (61 people) said they could pay up to $300 per month.

See the **MALC 2016 Labor Policy Paper** for in-depth discussion of this issue.

POLICIES ADDRESSING HEALTHCARE CHALLENGES

›› **Work to increase the stability and security of health care coverage.**

Although most respondents to the 2017 survey currently had health insurance, this population had previously experienced large gaps of in coverage. 25% of the takers of both MA surveys had gone without health insurance for periods of five or more years. Furthermore, only 44.8% of the 2017 respondents were confident that they would be able to keep their health insurance in the coming year.

It is critical to maintain and expand, when possible, the progress made in healthcare reform, and in healthcare access on state and federal levels. The Affordable Care Act's national health insurance marketplace and the state health insurance marketplaces must be kept in place. Those who can and cannot access employer-based insurance need to have access to high-quality and affordable healthcare insurance that does not have high premiums, deductibles, co-pays, out-of-pocket costs, or lifetime caps on services. Insurance companies should never be allowed to bar those with "pre-existing conditions" from care and services.

The healthcare delivery models used by other countries that are not tied to work/employment status are still worth investigating and replicating when possible (single payer and other hybrid models). The self-employed, those with combination income, those with multiple part time jobs, and small businesses of all kinds (for-profit and nonprofits) would benefit greatly from these healthcare insurance delivery models. On page 19 of the July 1994 *Artists Health Care Task Force: A Report to Congress* by the City of Boston's Mayor's Office of Cultural Affairs, the Artists Foundation, and Boston Health Care for the Homeless, it recommended "that Congress consider the merits of a single payer system that would enroll all citizens. It would seem that many features of an employer-based system could be problematic for artists as well as other citizens such as the working poor, the unemployed, the self-employed, and persons with multiple part-time jobs."

›› Improve affordability of dental insurance.

This population, like so many other underserved low income populations, needs access to affordable dental care; 32.3% did not have dental insurance. A good first step would be to advocate for using Modified Adjusted Gross Income (MAGI) instead of gross income to determine eligibility for any need-/income-based dental program. The push to have health insurance companies and government healthcare programs fully cover these services needs to continue on all levels.

›› Improve access to mental health treatment.

Questions newly added to the 2017 survey indicated that there is a clear need for mental health services in this community. 30% of respondents said they needed mental health treatment/counseling in the past 12 months. However, 20% of those did not receive it.

To recap, the top reasons they didn't receive this care were:

Did not have time (because of job, childcare, or other commitments)	42.1%
Their insurance did not pay enough for mental health treatment/counseling	31.6%
Did not know where to get services	28.3%
No transportation; treatment was too far away; hours were not convenient	23.7%
Concerned it might have a negative effect on my job	15.8%

Mental health providers and advocates should engage with the artist/creative community, and collaborate with the organizations that serve it. The push to have health insurance companies and government healthcare programs fully cover these services needs to continue on all levels.

Much could be learned from a model U.S. program and a U.K. survey:

- You Got This
  New Orleans Musician's Clinic & Assistance Foundation
  www.neworleansmusiciansclinic.org/you-got-this
- "Can Music Make You Sick?" (2016)
  The largest U.K. survey of its kind to date.[1]
  www.helpmusicians.org.uk/news/latest-news/can-music-make-you-sick

›› Provide resources and services to address occupational hazards.

The *By Artists, For Artists* survey asked a new question specific to occupational health issues and hazards directly related to artistic/creative practices.

The top five picks were:

1) Physical injury
2) Exposure to hazardous materials
3) Working more than 8 hours per day in the practice on a regular basis
4) Inappropriate ventilation
5) Psychological issues

There is a clear need for preventive services, education, better/new policies, and funding to address these occupational hazards, which are often overlooked in the context of artistic and creative careers. As #5 indicates, there is an interconnectivity between occupational health hazards and mental health needs. It is also critical to understand that artists/creatives of all ages and levels need these services, education, preventive services and treatments. (From K–12, to all levels of higher education and to our master artists).

[1] This survey was conducted by the University of Westminster and MusicTank to explore the mental health issues facing musicians and the music industry as a whole. It was part of a larger campaign called MAD (Music And Depression).

RESOURCES

For performing artists:

- Performing Arts Medicine Association (PAMA)
  www.artsmed.org/related-pam-websites
- Athletes and the Arts
  www.athletesandthearts.com
- New Orleans Musicians' Clinic Resources
  www.neworleansmusiciansclinic.org/cost-tourism-culture
- Environmental Health and Safety: Theater Arts (Princeton University)
  https://ehs.princeton.edu/health-safety-the-campus-community/art-theater-safety/theater-safety

For visual and craft artists:

- Keeping the Artist Safe: Hazards of Arts and Crafts Materials – Visual Arts (U.S. Department of Health and Human Services)
  https://sis.nlm.nih.gov/enviro/arthazards.html
- Environmental Health and Safety: Visual Arts (Princeton University)
  https://ehs.princeton.edu/health-safety-the-campus-community/art-theater-safety/art-safety

POLICIES FOR INCLUDING ARTISTS/CREATIVES AT THE POLICY TABLE

›› **Tap into and increase the civic involvement of artists and creatives.**

Artists and creatives in MA have an extraordinarily high level of civic engagement. They vote regularly and in high numbers. In both surveys, 83% said they always vote, and at least 70% volunteer in their communities. These data points are worth sharing far and wide, including with elected officials and policy makers, who are usually very responsive to individuals and populations that regularly turn out to vote and are civically involved.

More members of the artists/creative community should be encouraged to shift some of their "volunteerism time" to work directly on political campaigns, supporting candidates running for office, as well as issue-based campaigns. Artists and creatives involved in these campaigns could be a powerful voice for change. Furthermore, they would be well positioned to educate both those running for office and those writing policies and issue platforms about the needs of the community, which extend well beyond increasing arts funding. Likewise, it would be advantageous to encourage elected officials to hire artists/creatives as members of their staff.

Members of the artistic community should also be encouraged to run for public office on local and state levels, especially those who have to work outside their creative practice. The late Massachusetts State Representative Chris Walsh and Massachusetts State Representative Mary Keefe are two fine examples of artists/creatives who have successfully "crossed over" to become elected officials. Political parties and organizations encouraging political involvement would be well served to reach out to the artist/creative community as potential candidates and policy advocates.

PART II: RECOMMENDATIONS FOR FUTURE SURVEYS

Recommendations for future surveys are discussed in two sections below:

1) Recommendations specific to surveys created for artists/creatives
2) Important survey lessons to guide the development of surveys of any population

RECOMMENDATIONS SPECIFIC TO SURVEYS CREATED FOR ARTISTS/CREATIVES

Some of the questions in the 2017 survey—including some newly added—were particularly revealing, and had far-reaching implications. We strongly recommend including questions on the following topics as part of best practices for the design and implementation of surveys that seek to determine the welfare and needs of artists and creatives.

›› Civic Involvement

Questions asking if participants vote and if they volunteer should be included. These data points are very important to policy makers and elected officials, as they demonstrate how engaged a population is.

›› Business Loss/Gain

Any survey of artists/creatives needs to ask if respondents had a business loss, gain, or if they broke even. The option "not sure/don't know" should also be offered. Both Massachusetts surveys showed that close to 50% of respondents had a business loss from their creative practice, a measure that is important for assessing shifts in career sustainability across time.

›› Work/Support Status

The 2017 survey sought to better document how artists/creatives support themselves. It is highly recommended that the following question and its corresponding response options be included in any survey for this population. For future surveys, an additional fifth option that was not included in the 2017 survey is also recommended.

Is your creative practice:

- A professional pursuit, and I support myself entirely from my creative practice (this includes grants/fellowships)
- A professional pursuit, but I need to work outside of my creative practice to support myself (this includes teaching)
- A professional pursuit, but I have support from non-work-related sources (ex. retired, full-time student, supported by spouse, etc.)
- My creative practice is not a professional pursuit/is a hobby
- A professional pursuit, but I need to work outside of my creative practice to support myself (this includes teaching), although I also have support from non-work-related sources (ex. retired, full-time student, supported by spouse, etc.)

  5th option (not included in the 2017 survey)

›› Occupational Hazards

The question concerning occupational health which was newly added for the 2017 survey should be included in future surveys. Artists identified a myriad of important occupational hazards, as discussed in the **Health and Wellness section**, which, up until now, have been rarely discussed and addressed in any systematic way. It is important to further explore the inter-connectivity between occupational health hazards and mental health needs in future studies. And if possible, ask respondents if, when, and where they have received any education/treatment for occupational health hazards related to their creative practice(s).

RECOMMENDATIONS FOR SURVEYS IN GENERAL

The following are some key take-aways from the 2017 survey that would be worth adopting in surveys of any population.

›› Prefer Not to Answer

For required survey questions that asked for highly personal data, the 2017 survey adopted the practice of including a "prefer not to answer" option. This helped to ensure that survey takers did not abandon finishing the survey.

›› Race/Ethnicity

The *By Artists, For Artists* survey team felt it was important to ask respondents' race and ethnicity in two related questions. They felt that the standard federal government's categories are limited, and provide pigeon holes into which many respondents have difficulty fitting themselves into. To address this concern, the survey team added an open-ended, write-in question that gave respondents the opportunity to self-identify in terms they were comfortable with and that felt authentic to them. Following this new question, the team chose to retain a question that used the federal definitions. However, unlike standard federal forms/questionnaires, the 2017 survey allowed respondents to pick all response options that applied. The decision to retain a question based on the federal categories and definitions was made to allow for comparisons with federal data in the future.

›› Gender

An important change in the 2017 survey was to move beyond offering only a binary gender distinction (male, female) to adding gay, transgender and gender-fluid options, as well as "other" and "prefer not to answer" options.

The larger lesson is that, while much can be learned from what was successful in earlier surveys, each question should be reviewed and, if appropriate, refined in light of new understanding about artists/creatives and larger communities.

›› Health Insurance Plans

Many respondents did not understand (or recognize) that government or subsidized health insurance programs, such as MassHealth, ConnectorCare, and Medicare, are indeed health insurance/coverage.

Thus, care needs to be taken in the wording of healthcare questions to ensure respondents understand that these programs do indeed provide health insurance coverage, and, more generally, to avoid any ambiguity about healthcare options, which even highly educated people find complex and confusing.

›› Health Insurance Coverage

The 2017 survey did not ask in-depth questions about the extent of health insurance coverage. For example, it did not ask respondents: 1) What their deductible and co-pays were; 2) Whether they had medical debt as a result of their health insurance not covering needed care costs; 3) Whether they had been denied access to care they needed by their insurance carrier.

Thus, it is recommended that future well-funded surveys, including those for artists and creatives, delve more deeply into healthcare insurance coverage and access issues.

›› Mental Health/Substance Abuse Treatment/Counseling

It cannot be stressed enough how important it is to include questions regarding mental health and substance abuse services on any survey that asks healthcare and access-related questions.

The 2017 survey introduced several questions regarding whether or not respondents sought and received this kind of treatment. Especially important were follow-up questions to those who sought care, but did not receive it (i.e., why they didn't receive it: my health insurance doesn't cover it, I don't know where to get services, etc.)

We also strongly suggest offering "prefer not answer" as an option, since many are reticent to share mental health information, even anonymously.

›› Income

When trying to determine what type of income an individual has, it is vital to include combination income (both W-2 income and self-employment/1099 income) as one of the response options. This combination income category impacts groups of individuals beyond artists/creatives, including farmers, entrepreneurs, and small business owners, and it needs to continue to be recognized by policy makers.

PART III: ADDITIONAL RECOMMENDED READING

Some additional recent reports worth the read:

The Work of Leisure: Behind the Scenes of the Massachusetts Leisure, Hospitality and Tourism Industry (2018)
The Boston Foundation
www.tbf.org/-/media/tbf/reports-and-covers/2018/2018-work-of-leisure-reportpdf.pdf

Creative Minnesota: The Impact of Minnesota's Artists, Creative Workers and Nonprofit Arts and Culture Organizations (2017)
Minnesota Citizens for the Arts / CreativeMN.org
www.creativemn.org/wp-content/uploads/2017/03/Kick_MCA_2017Report_PDF_for_web_031017.pdf

The Cost of Tourism on Our Culture (2017)
New Orleans Musicians' Clinic paper on performing artists
www.neworleansmusiciansclinic.org/cost-tourism-culture

New Orleans Cultural Worker Survey (2016)
Office of Cultural Economy – City of New Orleans, Louisiana
www.nola.gov/cultural-economy/documents/cultural-career-paths-survey-electronic

Artist Survey Summary Report (2016)
Artist Trust
www.artistsunderthedome.org/2016_Artists_Trust.pdf

Creativity Connects: Trends and Conditions Affecting U.S. Artists (2016)
Center for Cultural Innovation for the National Endowment for the Arts
www.arts.gov/sites/default/files/Creativity-Connects-Final-Report.pdf

Stand Up and Be Counted: A Survey of Massachusetts Artists on Their Work Lives, Socioeconomic Status, Access to Healthcare, and Medical & Non-Medical Debt (2009)
The Massachusetts Artists Foundation
www.artistsunderthedome.org/MA_ArtistsReport2009.pdf

Artists Count: The Economic Impact of Minnesota's Individual Artists (2007)
Minnesota Citizens for the Arts / Springboard for the Arts / Minnesota Crafts Council
www.creativemn.org/wp-content/uploads/2017/08/2007-Artists-Count-Report.pdf

» KEY DEFINITIONS

These are two key survey questions that were used to help classify respondents. Only one answer could be picked per question.

This first question was used to help determine which respondents were professional artists/creatives, and of those, which were full-time vs. part-time. "Full-time" meant a professional artist/creative supported themselves entirely from their art/creative practice. "Part-time" meant professional artists/creatives who had to work outside of their creative practice to support themselves, or had other outside support. "Hobbyist" meant their creative practice was not a professional endeavor.

Is your creative practice:

- A professional pursuit, and I support myself entirely from my creative practice (including grants/fellowships)
- A professional pursuit, but I need to work outside of my creative practice to support myself (including teaching)
- A professional pursuit, but I have support from non-work-related sources (*e.g.: retired, full-time student, supported by a spouse/partner, etc.*)
- My creative practice is not a professional pursuit/is a hobby

This second survey question was used to better understand how respondents classified themselves, and to include participants beyond solely artists of all disciplines in the data collection.

Do you consider yourself PRIMARILY:

- An artist
- A maker
- A creative entrepreneur
- A service provider to artists, makers, creative entrepreneurs (*e.g.: accountant, agent, lawyer, venue, etc.*)
- Other (write-in)

DEFINITIONS

» **ARTIST (OF ANY DISCIPLINE)** — Visual, literary, performing, craft, new media, digital, multi-disciplinary, etc.

» **MAKER** — An umbrella term for independent inventors, designers, and tinkerers. The maker movement is a convergence of traditional artisans and computer hackers. Makers tap into admiration for self-reliance, and combine that with open-source learning, contemporary design, and personal technology such as 3D printers.

» **CREATIVE ENTREPRENEUR** — Set up as a for-profit or nonprofit business to produce a creative/artistic output, with the intent of building a financially profitable enterprise or sustainable organization.

» GLOSSARY

All of the definitions, with the exception of Modified Adjusted Gross Income, are taken from the Glossary of the 2009 *Stand Up and Be Counted* report.[1]

» **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. The FPL varies according to family size and is adjusted for inflation annually. Public assistance programs, such as Medicaid, define eligibility income limits as some percentage of the FPL. These amounts are adjusted annually in April. (They are increased to keep pace with the cost of living.)

» **Modified Adjusted Gross Income (MAGI)**, as defined by Healthcare.gov:[2]

The figure used to determine eligibility for premium tax credits and other savings for Marketplace health insurance plans and for Medicaid and the Children's Health Insurance Program (CHIP). MAGI is adjusted gross income (AGI) plus these, if any: untaxed foreign income, non-taxable Social Security benefits, and tax-exempt interest.

- *For many people, MAGI is identical or very close to adjusted gross income.*
- *MAGI doesn't include Supplemental Security Income (SSI).*
- *MAGI does not appear as a line on your tax return.*

For artists who often have losses from their art practice on their Schedule C tax forms, MAGI allows those losses to be part of the calculation for determining one's income level. The former measure that was used, gross income, did not recognize these losses in the determination of one's income level.

» **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 on 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).

» **Self-Employment Income** is when all money earned is non-W-2 income, and no taxes, withholdings, or Social Security is withheld.

» **Combination Income** is a relatively new term that was coined in the 2009 *Stand Up and Be Counted* report to describe a population that has been overlooked. Combination income refers to an individual's or family's income that comes from a combination of W-2 income (e.g., a full-time job and/or multiple part-time jobs, whether they are yearly, semester-based, or seasonal) together with non-W-2 income (e.g., grants, commissions, sales and performance fees, 1099 income for freelance and contract work, trust fund income, retirement income, or self-employment income).

[1] 2009 *Stand Up and Be Counted* report, pages 53 – 54: www.artistsunderthedome.org/MA_ArtistsReport2009.pdf

[2] Definition from Healthcare.gov: www.healthcare.gov/glossary/modified-adjusted-gross-income-magi
The Center for Labor Research and Education at the University of California, Berkeley has a useful handout regarding MAGI available as a PDF here: http://laborcenter.berkeley.edu/pdf/2013/MAGI_summary13.pdf

- **Self-Employment Income (only)** is when all money earned is non-W-2 income, and no taxes, withholdings, or Social Security is withheld.

- **Business Loss or Gain** is Line 12 on IRS Form 1040 (i.e., did the artist pay out more money to create/present their art than they earned from their art?)

- **Total Expenses/Artistic Expenses** is Line 28 on Schedule C of IRS Form 1040 (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, so artists were asked in both the Minnesota and Massachusetts surveys to give this information of their own accord.

MEASURES USED TO DESCRIBE INCOME CHARTS:

- **Mean** is the sum of all the samples divided by the total number of samples. The mean is very sensitive to extreme samples—especially when the sample size is small. For example, if one or two individuals respond that they earned $1 million, 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 point where half of the samples are above and half the samples are below. Medians are less sensitive to extreme sample responses and are often considered a better indicator of typical instances or tendencies, when the sample size is small.

- **Range** is the area on a scale between the largest and smallest sample/values. A range can reveal how a sample is "skewed" by one outlier answer that is significantly higher (or lower) than most of the other responses.

» ACKNOWLEDGEMENTS

The *By Artists, For Artists* survey and final report was a grassroots, artists-run effort. We are thankful to ***all*** those individuals who graciously took the time to take the 2017 survey. There would not be not a report without their willingness to share their data. We are also deeply grateful to the numerous individuals, nonprofit advocacy organizations, state agencies, arts organizations, municipal governments, and governmental officials who helped design the survey and publicize it to artists and creatives across the Commonwealth. A very special thank you to the **data team**, who helped to analyze the final results, and many of whom also helped to publicize the survey through their professional and personal networks.

Massachusetts Cultural Council Executive Director **Anita Walker** and her agency were key partners in the outreach efforts and with the release and distribution of this final report. She empowered her staff to help with survey design, outreach, and data review. MCC staff members **Meri Jenkins**, **Greg Liakos**, and **Kelly Bennett** were particularly helpful and supportive. The MCC also asked each of its 351 Local Cultural Councils (LCCs) to help promote the survey.

State Senator **Adam D. Hinds** and State Representative **Cory Atkins**, chairs of the State House's Joint Committee on Tourism, Arts and Cultural Development (TACD), not only asked their fellow State Representatives and State Senators to publicize the survey to their districts, but they also helped with the release of this report. Thank you also to **Joanne Muti**, Research Director of the TACD/Representative Atkin's Office, and **Bethann Steiner**, Chief of Staff for Senator Hinds, for all their support and help. We would like to acknowledge the late State Representative **Chris Walsh**'s efforts. Even when he was battling cancer, he made the time to push the survey out not only to his district, but also to his vast professional networks.

There are other state-level collaborators needing to be acknowledged for their support of the project. **Helena Fruscio Altsman**, Deputy Assistant Secretary of Innovations Entrepreneurship and Technology and Director of the Creative Economy of the Executive Office of Housing and Economic Development, not only was a member of the survey and data team, she publicized the survey via her state-wide contacts and through the regional Creative Economy Networks she established. **Lisa Strout**, Director of the Massachusetts Film Office, was instrumental in ensuring the survey was distributed to the film community.

Two cities were outstanding in their support: The City of Boston and the City of Worcester. Mayor Martin J. Walsh's Office of Arts and Culture made every effort to include the survey in their communications. A heartfelt thanks to Chief **Julie Burros**, **Kara Elliott-Ortega**, **Karin Goodfellow**, **Tom Johnston**, **John Crowley**, **Julia Ryan**, and **Christian Guerra**. **Erin Williams**, the Cultural Development Officer for the City of Worcester, not only took time to distribute the survey by social media, but she also personally distributed survey outreach postcards around Worcester and greater Worcester. **Janet Schulte**, the Director of Culture and Tourism for the Town of Nantucket, gave invaluable feedback on outreach and help with distribution. A special shout-out to both the Cambridge Arts Council and the Somerville Arts Council for their help with survey outreach.

A huge thank you to the team at the Metropolitan Area Planning Council: **Jennifer Erickson**, **Annis Sengupta**, **Diego Huezo**, and former artist-in-residence **Carolyn Lewnberg**. They made sure the survey went to all their contacts and networks, and they even asked on our behalf for the Massachusetts Association of Regional Planning Agencies to send the *By Artists, For Artists* survey out to their extensive networks across the state.

Numerous other individuals and organizations sent out emails 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 (in alphabetical order): the African American Master Artists in Residency Program (AAMARP) at Northeastern University, the Arts and Business Council of Greater Boston (**Jim Grace**), the Arts League of Lowell, ArtsLearing (**Jonathan Rappaport**), Arts Worcester, Assets for Artists, Berkshire Creative, the Boston Dance Alliance

(**Debra Cash**), the Boston Musicians Association, the Boston Society of Architects, the Cape Cod Chamber of Commerce, the Epicenter Community (**Malia Lazu** and **Arielle Gray**), the Fenway Alliance (**Kelly Brilliant**), the Fort Point Arts Community, the Fitchburg Art Museum (**Nick Capasso**), Grub Street (**Eve Bridburg**), the MALC Steering Committee Members, MassCreative, the Mass Production Coalition, the Metropolitan Area Planning Council, the National Writer's Union – Boston Chapter, Northeastern Crossing (**Derek Lumpkins**), Now and There (**Kate Gilbert**), the Society of Arts and Crafts, StageSource (**Julie Hennrikus**), the South Asian Arts and Council (**Amit Dixit**), the Worcester Cultural Coalition, the Urban Culture Institute (**Christina Lanzl**), and so many more.

The *By Artists, For Artists* project was funded in part by grants from the Blue Cross Blue Shield of Massachusetts Foundation and the Surdna Foundation. In-kind support was graciously given by State Street Chairman Emeritus **William S. Edgerly** and the Edgerly Foundation. The Blue Cross Blue Shield of MA Foundation's Senior Director of Policy and Research, **Kaitlyn Kenney Walsh**, and Senior Policy Analyst, **Jessica Gottsegen**, also provided technical assistance and collegial support. Their kindness and understanding around the unexpected loss of Artmorpheus's **Liora Beer** was deeply appreciated.

Lastly, it needs to be acknowledged that this final report, due to the loss of Liora, was an all-volunteer effort overseen by the **Massachusetts Artists Leaders Coalition (MALC)**. The report team put in countless unpaid hours to create what you are reading. **David Galiel** was the SurveyGizmo data wrangler extraordinaire, and he ran extra data sets that were needed for some of the analysis. Proofreaders **Elisa Birdseye** and **Jill Carrier** worked tirelessly to make this publication as close to flawless as humanly possible. Jill also took on the additional task of reading and compiling the data from the two open-ended questions that were part of the survey. (Liora did this exact same task for the 2009 report.) The design of the report is the creation of **Erin M. Harris**. Her design, not only the visuals of the report, but also the report's architecture and navigation, are award-worthy. She put in hours upon hours to make this report seamlessly beautiful. One couldn't have asked for a better survey report team.

As promised, Liora, we got it done, and hopefully did you proud.

KATHLEEN BITETTI — Artist
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Co-founder & Steering Committee Member,
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