

Above Ground:

INFORMATION ON ARTISTS III: Special Focus New York City Aging Artists

BY JOAN JEFFRI

with contributions from Douglas D. Heckathorn,
Michael W. Spiller and Jenifer Simon



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RCAC

Research Center for Arts and Culture

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“Art is what makes me live.”

— 93-year old visual artist

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Preface

This study of aging visual artists in New York City offers a unique look at a population that has implications for us all. The stereotypes of aging, which I have both defined and battled all my professional life, are compounded for artists for whom stereotypes abound.

Not only does this study combat the misperceptions of aging, it sheds new light by the unique solutions artists embrace in living—for retirement (they don't), for social networking, for communication (over three-quarters communicate weekly or daily with other artists), and as productive members of society, working in their studios on a daily basis. It deals with older people's sense of mastery from a variety of New York communities in this city of immigrants. It shows them as productive, self-aware and savvy. And it provides some new ways of thinking about all of us as we age.

While this is not a medical or psychiatric treatise, through in-depth interviews and a methodology to identify hidden populations, it gets to the beating hearts of a population that lives as well as works creatively, a population that offers some new models to the growing freelance population, the baby boomers and the rest of us who would grow old.

Dr. Robert N. Butler, President and CEO
International Longevity Center—USA
August 2007

Executive Summary

“How are you doing today?”

97-year old visual artist: “Well, I’m above ground.”

—IOA III Aging Study

The purpose of *Information on Artists III: Special Focus New York City Aging Artists (IOAIII Aging)* is to understand how artists—who often reach artistic maturity and increased artistic satisfaction as they age—are supported and integrated within their communities and how their network structures change over time. Past evidence shows that as people age, they often become more isolated from each other, making it difficult for organizations to serve them both individually and as a group. While artists have a long history of self-sustaining mechanisms sometimes outside the mainstream system, the aging process poses particular challenges that artists themselves may no longer be able to meet. At a time when many artists are maturing in their art, such needs range from adequate healthcare and retirement savings to realizing the outcome of one’s career expectations and finding a community of colleagues and a stimulating environment where creative work can be nurtured. This study by the Research Center for Arts and Culture (RCAC) at Columbia University’s Teachers College,

provides the first needs assessment of aging artists in the New York Metro Area.

- Projections estimate that by 2030, the older population will more than double to about 71.5 million, representing nearly 20% of the U.S. population.¹
- In New York City’s five boroughs, the over-65 elderly population (937,900 in 2000) is projected to grow to 1,352,000 by 2030 with the bulk of the increase after 2020. While the population is expected to increase 13.9% between 2000 and 2030, the increase in the elderly population is expected to be 44.2%!²
- New York ranks third among states in the number of older people and is one of the few states where patterns of immigration and minority status will help shape the state’s future profile. This is also true in New York City.

In 2000, 35.9% of New Yorkers were foreign-born (2,871,032) compared to 11.1% of the total U.S. population; over 70% entered New York in 1980 or later. Thirty-two percent are from Latin America, and 23.9% from Asia; 32.5% of foreign born live in Brooklyn (931,800) and another 35.8% live in Queens (over 1 million). Immigrants and their U.S.-born offspring account for approximately 55% of the city’s population.³

Psychological models of “successful aging” have highlighted evidence of positive personal growth, creativity, self-efficacy, autonomy, independence,

Our contention is that artists, who have learned how to adapt their whole lives, have a great deal to offer as a model for society, especially as the workforce changes to accommodate multiple careers, and as baby boomers enter the retirement generation.

¹ U.S. Administration on Aging. 2007. “Statistics on the Aging Population.” Washington, DC: Administration on Aging, Retrieved April 9, 2007 (<http://www.aoa.gov/profi/Statistics/statistics.asp>).

² New York City Department of City Planning. 2005. *New York City Population Projections by Age/Sex and Borough: 2000-2030 Briefing Booklet*. Retrieved May 20, 2007 (http://www.nyc.gov/html/dcp/pdf/census/projections_briefing_booklet.pdf).

³ Department of City Planning Population Division. 2000. “The Newest New Yorkers: Immigrant New York in the New Millennium.” New York, NY: New York City Department of City Planning, Retrieved May 15, 2007 (<http://www.nyc.gov/html/dcp/html/census/nny.shtml>).

effective coping strategies, sense of purpose, self-acceptance and self-worth.⁴ Artists, as our study makes abundantly clear, are engaged in all of these indicators, especially with their art as a barometer.

“Art is the only thing that’s left in the world.”

—Homeless mixed media artist, age 72

We interviewed 213 artists born between 1910 (97 years old) and 1944 (62 years old) in 2006–2007 in four of the five boroughs of New York in English, Chinese and Spanish.⁵ 146 of these were professional artists. It is the results from these respondents that are reported here. (Please see the full report for some comparisons between professional and non-professional artists.) Their place in time gives each a very different history. The younger artists (closer to age 62) reached adolescence in the turbulent 1960s; the older artists reached adulthood in the Great Depression. It is the sweep of history that impressed us, as well as each artist’s individual experiences.

Freelancers

Ongoing research shows that people with “robust” networks tend to stay out of nursing homes and that people with diverse networks gain benefits to their quality of life. Our feasibility study indicated that artists are among those with robust networks. In addition, the irregular nature of the artist’s career trajectory—multiple and sometimes discontinuous jobs, day jobs and art jobs, movement in and out of paid employment, and the documentation of major career turning points give us important evidence to apply to the growing population of freelancers in the

U.S.⁶ It is estimated that there are 10 million self-employed workers in the U.S.⁷ According to *Creative New York*, 53.8% of artists and related workers in New York City are self-employed.⁸

What is an Aging Artist and Why New York?

The term “aging artist” includes but is not limited to, a person who has spent the majority of his/her lifetime working in one or more art forms and who considers himself/herself an artist. Gerontologists have separated older people into the “young-old” from age 65-74, generally considered highly functional and well, the “old-old” 75-84 and the “oldest old” over 85.⁹ In this study, the term aging refers to a person who is age 62 or over (62 is the official eligibility age for Social Security), clearly a chronological demarcation. In addition to the impact of physical aging of artists, “artistic aging”, e.g. artists’ perceptions of the artistic maturity of their careers, was also explored as artists described how the aging process affected their creative process.

Artist Definitions

Definitions in artist studies are always problematic. While there has been substantial progress in the community of “Creative Aging”—people who turn to art as they age for a myriad of reasons—our contribution can be felt most by its focus on professional artists. Since there is no official vetting body in the U.S. and no employment system that proves professionalism, there are 2 main ways we determined this status:

1. Respondent-Driven Sampling: This method identifies hidden populations and their social networks by using a series of coupon referrals. At the end of each interview the artist was asked to give four coupons to

⁴ Bowling, Ann. 2007. “Aspirations for Older Age in the 21st Century: What is Successful Aging?” *International Journal of Aging and Human Development* 64(3):263-297.

⁵ While some general comments apply to professional artists in all the boroughs, we were unable to interview artists who reside in Staten Island and hope to do so in the future.

⁶ Horowitz, Sara et al. 2005. *The Rise of the Freelance Class: A New Constituency of Workers Building a Social Safety Net*. New York, NY: Freelancer’s Union, Retrieved June 10, 2007 (<http://www.freelancersunion.org/publisher/file/action/view/frmAssetID/29>).

⁷ United States Census Bureau. 2006. “Statistical Abstract of the United States, Section 12. Labor Force, Employment, and Earnings Table 591: Self-Employed Workers by Industry and Occupation: 2000 to 2005.” Retrieved May 11, 2007 (<http://www.census.gov/prod/2006pubs/07statab/labor.pdf>).

⁸ Keegan, Robin, Neil Kleiman, Beth Seigel and Michael Kane. 2005. *Creative New York*. New York, NY: Center for an Urban Future, Retrieved May 17, 2007 (http://www.nycfuture.org/images_pdfs/pdfs/CREATIVE_NEW_YORK.pdf).

⁹ Rowe, John W. and Robert L. Kahn. 1989. *Successful Aging*. New York, NY: Dell Publishing, 9.

peers who were 1) 62 years old or over, 2) a resident in one of the five boroughs of NYC and 3) a professional visual artist. (See Appendix A.)

2. The in-person interview included opportunities for artists to self-declare as professionals, given 7 choices:

- A1) I consider myself an artist.
- A2) The main body of my activity is some form of art.
- A3) I have a demonstrated record of exhibition, performances, installations, publications or other

evidence of my art.

- A4) My main priority is to make art.
- A5) I spend the majority of my time making art.
- A6) I have been formally trained/educated as an artist.
- A7) I make a living as an artist.

These categories resulted from focus groups held at the beginning of the project. Of 213 recorded interviews, 146 respondents selected at least 2 of the above categories, the most frequent being the first 2 categories, self-definition and that the main body of activity is some form of art.

Of 146 professional artists, the mean and median age is 73 (72.7): 73.3% of all respondents were White; 12.3% Asian; 9.6% Black; 4.1% Hispanic. 23.5% are single; 40.9% married; 21.2% divorced and 12.1% widowed. The remaining 2.3% are separated or in a domestic partnership; 39.7% are male; 60.3% are female.

Generationally, 43.5% are first generation, 27.5% are second generation and 19.6% are third generation respondents. Over 98% are U.S. citizens.

FINDINGS

Profile of a NYC aging visual artist:

- **73 year old who is highly educated—has a Bachelor’s and probably a Master’s Degree**
- **May have studied at the Art Students League or Cooper Union**
- **Has a median income of \$30,000**
- **Has health insurance**
- **Has a retirement plan other than Social Security**
- **Will never retire from art**
- **Ranks high in Life Satisfaction Scales**
- **Has high self-esteem as a person AND as an artist**
- **Feels validated as an artist**
- **Communicates daily or weekly with other artists**
- **Is satisfied or very satisfied with career**
- **Has been discriminated against because of age, gender and sometimes due to artistic discipline**
- **Goes to studio every day even if it takes 1.5 hrs to walk 2 blocks**
- **May have changed art medium due to physical or other restrictions, but never considered giving up being an artist**
- **Has sold work in the last year**
- **Has made no preparation for work after death**
- **Is not planning to leave New York City**

We list some of our findings below as well as some implications in both the aging and arts communities for policymakers, funders, government and service agencies and artists themselves:¹⁰

1. Retirement: Over 60% of artists have a retirement plan other than Social Security. The majority of professional artists are not retired from their art work. Professional artists reported they will never retire from their art.

Studies on retirement timing and patterns give “increasing attention to work after retirement, partial retirement and bridge jobs between the end of a career job and the full exit out of the labor force.”¹¹ The concepts of a “self-defined retirement” when workers may actually be retired from one job but working at their art and work later in life that involves movement into new forms of work, whether art-related or not, are areas germane to aging artists. Retirement, as described by the National Council on Aging (NCOA) as a “process” rather than an “event,”¹² is changing radically. While 58% of the NCOA study respondents (65 and older) were completely retired in 2002, 23% described themselves as both “retired and working” and another 19% as not retired.¹³ One scholar using the Health and Retirement Study data shows that half of retirees follow a non-traditional retirement path that involves partial retirement or unretirement; 24% of retirees later unretire, among them, the more educated.¹⁴

Compared to the general population as of 2003, 70.3% of all older workers (55+) had some type of retirement

plan coverage in 1998.¹⁵ In our findings, 60.1%, and more female than male artists 62+ (66.3% versus 50.9%) have such plans other than Social Security.¹⁶

“For me to retire from painting would be to retire from life.”

—Robert Motherwell, age 71¹⁷

2. Satisfaction: Aging professional artists rank high in life satisfaction scales and are very invested in their careers, although they may not refer to them as “careers.” Sixty-three percent feel validated or very validated as artists. Fifty-six percent think they have already made the best work of their lives.

Research speculates that workers who have frequently moved in and out of jobs, employment, or the work force may be less invested in their careers and less attached to the workforce.¹⁸ Wilensky defined careers as “a succession of related jobs, arranged in a hierarchy of prestige, through which persons move in an ordered (more or less predictable) sequence.”¹⁹ He and other sociologists reinforce the linkages between jobs and careers. Other analysts believe there is no such linkage. Still, others posit that certain careers involve no movement through a hierarchy of power or control.²⁰ Crane and Faulkner discuss movement within the confines of a social network and Becker

¹⁰ Data are based on a percentage of those who answered each question, usually between 131 and 146 respondents. The complete distribution of responses is appended to the full report. The margin of error is +/-5.

¹¹ Elder, Glen H. Jr. and Eliza K. Pavalko. 1993. “Work Careers in Men’s Later Years: Transitions, Trajectories, and Historical Change.” *Journal of Gerontology* 48(4):S180.

¹² National Council on Aging, “American Perceptions of Aging in the 21st Century,” Retrieved 19 April 2007 (http://www.ncoa.org/Downloads/study_aging.pdf).
¹³ Ibid.

¹⁴ Maestas, Nicole. 2005. “Back to Work: Expectations and Realizations of Work After Retirement,” RAND Labor and Population study WR-196-1: abstract; 17.

¹⁵ Lichtenstein, Jules and Verma Satyendra. 2003. “The Older Workers’ Pension Plan and IRA Coverage Research Report.” AARP Public Policy Institute. Retrieved May 17, 2007 (http://assets.aarp.org/rgcenter/econ/dd91_retire.pdf).

¹⁶ These data compare favorably to the RCAC’s 1997 study Information on Artists II in which 57% had some kind of retirement plan.

¹⁷ Robertson, Nan. 1986. “Artists in old age: the fires of creativity undiminished.” *The New York Times*, January 22.

¹⁸ Han, Shin-Kap and Phyllis Moen. 1999. “Clocking Out: Temporal Patterning of Retirement.” *American Journal of Sociology* 105(1):191-236.

¹⁹ Wilensky, Harold L. 1961. “Orderly Careers and Social Participation: The Impact of Work History on the Social Integration in the Middle Mass.” *American Sociological Review* 26(4):523.

²⁰ Barley, Steven R. 1989. “Careers, Identities and Institutions: The Legacy of the Chicago School of Sociology.” Pp 46-49 in *Handbook of Career Theory*, edited by Michael B. Arthur, Douglas T. Hall and Barbara S. Lawrence. New York, NY: Cambridge University Press.

and others have formulated that career success must be defined in terms of a subculture's criteria.²¹ Our efforts in this study combine many of these points of view—movement within a social network (certainly the contemporary visual arts world provides one such network), and criteria of a subculture, in this case aging visual artists in New York City's boroughs.

3. Social Networks: The average personal network size for aging visual artists is 29. This is a strong indicator of social capital, a theory based on the idea that social contacts affect the productivity of individuals or groups.

Gurung, Taylor and Seeman posited that “Gender is one of the most robust predictors of social support. Women receive and give more support over the life course and women experience greater benefits from social network interactions.”²² They add, “People are motivated to maintain their social network sizes as they age, although there may be changes in the composition of the networks.”²³

Interesting as the number in people's social networks is the homophily or tendency of people to associate and bond with others like themselves. Homophily is much higher for women (49.1%) than men (34.4%), very high among Whites (54.6%) and somewhat high among black artists (38.9%).²⁴ If non-professionals are included homophily soars to 72.7% for Whites, 54.9% for Blacks and 78.5% for Asians.

4. Communication: Older artists' strong relationships with other artists (77% communicate daily or weekly) trump their communication with partners, family and children.

5. Income and Employment: It is unclear whether aging visual artists are doing better or worse than the general aging population.

Income from art, however, is a small percentage of the median income for both men and women. Nevertheless, 85% sell their artwork and make some money from their art.

While some aging artists have substantial assets and pension income, median individual income is \$30,000 compared to \$20,201 for men and \$15,647 for women in the U.S. Census (for those 65+) and \$37,000 in the Occupational Prestige Studies for those 62+.²⁵ In addition, Social Security (average \$4,820 annually) does not contribute substantially to income, undoubtedly because artists, like other freelancers, often do not work at full-time employment which pays such benefits. Income from art represents about 6% of artists' median individual income. Unlike the stresses observed in younger artists, aging artists are not so much balancing jobs with making art; they are balancing the clock with making art. And while artists may have convertible assets, their day-to-day cash flow needs may still pose difficulties.

6. Discrimination/Ageism: Our data reflect a variety of kinds of discrimination against visual artists, 43% because of age, 42% due to gender, 28% based on artistic discipline, 21% based on race and 23% based on ethnicity. It is interesting that nearly 1/4 of artists feel discriminated against due to their artistic discipline in addition to the more obvious kinds of social bias.

In 1975, Dr. Robert N. Butler, Pulitzer-Prize winning author for *Why Survive? Being Old in America*, coined the term ageism which he defines as discrimination in areas including healthcare, the workplace, elder abuse, nursing homes, emergency services, the workplace, the media, and marketing. It is interesting that 60.8% of the women said they felt discriminated against because of their gender (and 0% of the men!) and 52.1% of women and 27.5% of men felt discriminated against due to their age.

²¹ Ibid, 48.

²² Gurung, R. A. R., Taylor, S. E., and Seeman, T. E. 2003. “Accounting for Changes in Social Support Among Married Older Adults: Insights from the MacArthur Studies of Successful Aging.” *Psychology and Aging* 18(3):489-498.

²³ Ibid., 491.

²⁴ Please see the full report for a chapter on Respondent-Driven Sampling, homophily and more comparisons between professionals and non-professionals.

²⁵ The Occupational Prestige Studies comparisons are for men and women age 60 and over from multiple years of the General Social Survey data, 1972-1998.

7. Self-esteem: While self-esteem declines with age, over 83% of aging visual artists rated their self-esteem and their self-esteem as artists as good to excellent.

They have more positive emotions than negative ones in relation to their work and to being an artist. Over 1/4 of aging visual artists want to reach a higher level of artistic expression/achievement as one of 3 top goals for the next 5 years, followed by increasing sales and number of works.

8. Education: Aging artists are more highly educated than the general public. Many, born before the explosion in arts-specific higher education, display the same education levels of much younger artists, much higher than the general population.

According to both RCAC and other independent studies of artists over the last two decades, over 40% of artists have a Bachelor's degree and another third have graduate degrees. In the current study, 28.4% have a Bachelor's degree, an additional 29.1% have a Master's degree and 2.1% have a Doctoral degree.

This is a fairly remarkable finding considering that the BFA/MFA machine did not really begin until after World War II and only the youngest of our aging artists would have benefited from it.

Education was also recorded in less formal ways: 40.6% have experience as a mentor or master artist and 32.3% are also self-taught. Four percent worked as artists in the WPA.

9. Careers, Identity and Professionalism: While aging artists meet standard criteria of professionalism used by economists to a certain extent (time spent on art work, income earned, formal education), the generations

being studied did not come to maturity in the career-focused society we live in now. Their professional definitions are both broader and deeper than economists' and their views are decidedly different.

In addition to time, training and commitment, evidence of production in the marketplace also helps to define professionalism: almost three-quarters of aging artists have evidence of their art—exhibitions, documentation, reviews. Collector support is another indication of professional status: 67.4% have had collector support.

10. Health Insurance: Like almost all previous RCAC studies over the last two decades, aging artists resemble other artists (but not jazz musicians): 93% have health insurance.

In 2005 an estimated 46.6 million people were without any kind of health insurance coverage, but only 1.3% were 65 and older. Most of the population was covered by private insurance (67.7%), but 13.7% received coverage through Medicare; 13% through Medicaid and 3.8% through military health care.²⁶ In 2003 the average health care costs for Medicare enrollees age 65 and over were \$12,510. For those 85 and over, these rose to \$19,658.²⁷ In 2003, the poor or near-poor 65 and older spent 27.8% of their household income on out-of-pocket health care expenses.²⁸ In the University of Michigan study over half the respondents spent less than \$200 in annual out-of-pocket healthcare costs. It also shows that out-of-pocket health expenditures are lower for people in their 70s and 80s than for those in their 50s since older people are covered by Medicare and some of the people in their 50s are not covered at all. However, it is well known that Medicare (and Social Security) may not last in the U.S.²⁹

One way to interpret these findings is that, if you don't have health insurance figured out by the time you are 62, you are probably dead. This does

²⁶ AARP Public Policy Institute Fact Sheet, "Income, Poverty and Health Insurance in the United States in 2005," Older Americans Update 2006, Retrieved April 18, 2007 (http://assets.aarp.org/rgcenter/econ/fs133_income.pdf).

²⁷ Ibid, 49.

²⁸ Ibid.

²⁹ University of Michigan. The Health and Retirement Study. 1998. "Study of Health, Retirement and Aging Respondent Report." Retrieved May 21, 2007 (http://hrsonline.isr.umich.edu/docs/sho_refs.php?hfyle=hrarr&xtyp=1).

not mean artists don't need help obtaining health insurance. They, and all freelancers, have a difficult time obtaining benefits before they are eligible for Medicare, if they lose their coverage, and if they have pre-existing medical conditions. And the cost is often exorbitant.

11. Legacy Planning: 61% of aging visual artists have made no preparations for their artwork after their death.

Only 10% have made plans to donate their work to an institution and 17.1% will leave work to their heirs. Twenty-seven percent need legal help bequeathing their work and planning their estates. Over 1/3 need financial help in archiving their work; 40.6% said they cannot transport their own work to exhibitions, different spaces, etc. and 94.1% have no studio assistants.

Twenty-one percent have no documentation at all for their work. For artists, some of whom say they "want to go down in art history," the lack of documentation will surely prevent this. One black painter keeps a log of works he has sold on a doodle pad marked with crayons.

IMPLICATIONS AND RECOMMENDATIONS

REDEFINITIONS

1. Redefine both "work" and "old age."

As it stands, the workplace is changing radically, with 10 million self-employed workers in the United States (and in NYC, over half of artists and related workers). The workplace is changing and with major changes in the increasing number and presence of women in the workplace and the nature of work itself (the ubiquitousness of technology, concepts of flextime, early retirement, etc.), both work and the workplace are undergoing examination. For aging visual artists and many others, "work" does not stop in the studio; it is an ongoing process, misunderstood by a society hungry for numerical measures and finished products. More flexible employment for older individuals provides

choice, control and independence, possible reductions in welfare spending and increased income tax revenue, more experienced workers and a kind of "social inclusion" in the marketplace—all this in addition to harnessing the talents of an aging workforce.³⁰

SOCIAL CARE

2. Create support for informal social care using the networks provided by artists to each other as a model. By nurturing the strong community networks of artists and other groups, community-based health programs and strengthened social networks may prevent premature institutionalization.

Since aging artists communicate very frequently with each other, although most are not in communal living situations, agencies involved in the social care and support networks of the aging might look to them to better understand their social networks. Indeed, in some areas like race artists have created somewhat isolated enclaves, and with some immigrant populations a lack of skills in English increases this isolation. Yet they communicate frequently within their own networks and many are loathe to seek assistance outside those networks, reserving the energy they have for their art work. Social and arts service agencies can use this group to develop strategies of communication in order to serve them.

RETIREMENT

"I'll retire when I'm in my coffin."

—Jewelry designer, age 69

3. Investigate more flexible models of retirement benefits that allow for multiple jobs and careers, freelance work, productivity outside the normal 9-to-5 workday and mechanisms for retirement savings earlier in life.

Retirement plans (pensions) only gained currency in the U.S. in 1935, later than many other countries, some with more advanced systems of social benefits.

³⁰ Platman, Kerry. 2003. "The Self-Designed Career in Later Life: a Study of Older Portfolio Workers in the United Kingdom." *Aging & Society* 23:283.

The mandatory retirement age changed from 65 to 70 to being eliminated, but the ambivalence about aging and about how our society takes care of its growing and increasingly elderly population continues. The non-traditional careers of artists (and other freelancers) begs for a new understanding of both retirement and the benefits that situation confers. This may require modification of national and state laws to provide benefits for non-traditional employees.

LIVING SPACE

4. Adapt the administration of rent laws to allow seniors on fixed low incomes to remain in their rent-controlled and rent-regulated apartments³¹ and provide similar rent regulations for younger artists renting in New York City.

Forty-four percent of aging visual artists live in rent controlled apartments or residences and 58.8% stay in New York City because of affordable living space; 78.7% because of the cultural activity.

ESTATE TAXATION

5. Artists, by virtue of leaving their (usually) tangible work, have a particular interest in being included in discussions about estate taxation.

Some have found ingenious solutions; others face the general dilemma of not knowing if their heirs will honor their wishes or, if no instructions are given, will honor the work itself. These situations might benefit those leaving other kinds of property.

SOCIAL SERVICES DELIVERY

6. Among the difficulties in delivering appropriate social services to older Americans are a lack of awareness of potential aid, lack of accessibility and outreach, inflexible regulations and the decentralization of services.

After conducting town meetings with local communities about aging topics and the use of the coupon referral method, there is significant evidence of the substantial networks older artists have with each other. These networks might provide a basis for service delivery which reaches deeper into the community, thus increasing the impact of such services.

LEGACY

7. The creative contribution of older artists to the human community and to our understanding of art is important. What society does with aging artists' contributions will reflect on our culture and the values we place on aging and art.

ARTIST-SPECIFIC RECOMMENDATIONS

1. Reinvent the community of artists.

Artists gave us some interesting practical ideas to recreate a more communicative and integrated community:

- a) Create artists' studios on Governor's Island, where visitors would walk through the artists' studios to get to cafes, restaurants, bookstores, etc.
- b) Create a new type of foundation offering storage space to artists.
- c) Make provisions for artists' studios which remain in gentrified areas.
- d) Recycle city buildings that artists would fix up and live in (the way SoHo began).
- e) Designate dedicated areas in new condo/coop/apartment housing for a gallery run by artists.
- f) Provide access to workspace for established aging artists to make their work.
- g) Create more opportunities for artists to communicate with each other.

³¹ Prosper, Vera. 2005. "NY State Project 2015, Analysis and Summary of 36 State Agency Briefs." Albany, NY: New York State Office for the Aging. Retrieved May 19, 2007 (<http://www.aging.state.ny.us/explore/project2015/report02/analysis01.htm>).

2. Create work/studio and exhibition space in government buildings.

Some artists suggested a variation on the city's Percent-for-art program where aging artists' work is featured.

3. Provide services for immigrant artists.

These include translation services to promote their work, and access to critics and scholars writing on contemporary art.

4. Appropriate more government and other grant funds for aging artists and provide access to existing grant funds.

“More government funding for artists. More places for artists. More care for artists.”

— 79-year old female artist

Many artists feel that they are being passed over for younger artists or simply not encouraged in the competition for funds and therefore few apply. This might also mean some assistance needs to be provided

for grant writing skills and application materials.

5. Increase the access of social and artists' services to reach the aging artist community.

Translate or broaden successful existing artist services specifically to aging artists such as Creative Capital's career management seminars and ArtHome's Creative Money Workshops.

6. Transport work and archive materials.

Many aging artists are incapable, both physically and monetarily, of transporting their work to shows, competitions and storage facilities. Resources should be provided to help artists archive their work (as one foundation is doing for a few artists) and create a “legacy plan.” Studio assistants, volunteers, students and services from non-profit organizations could be helpful here.

7. Integrate information about professional aging artists and the issues faced through a lifetime engaged in art into artist education.

With societal attention on youth and celebrity, aging artists' lessons of a lifelong commitment to problem-finding and managing a professional career should be included in the professional education of artists.

“After you dissect artists, make sure you put them back together.”

—Well-known Black male painter, age 75, who died during the study

CHAPTER I

Introduction

Interviewer:

“How are you doing today?”

97-year old Visual Artist:

“Well, I’m above ground.”

...IOA III Aging Study

For many artists well into their senior years, art is as visceral as breathing and as inevitable. As we age, we all face the challenge of engagement, which affects health, status, relationships, cognition³². Those creative forces that live in a realm that incorporates pain, adversity, discrimination and despair as well as joy and exultation make the artist the person to whom society should look. In an age starved for inspiration, artists provide a signal path for the future. As the recent study of gerontology shows, attention to aging has become “the study of the possible.”³³

The purpose of *Information on Artists III: Special Focus New York City Aging Artists (IOAIII Aging)* is to understand how artists—who often reach artistic maturity and artistic satisfaction as they age—are supported and integrated within their communities, and how their network structures change over time. In order to understand the needs and circumstances of artists as they age in a more comprehensive way a variety of categories were used to generate areas of inquiry into the lives of aging artists that have never been documented. Social status indicators were used such as artist income, financial assets, home and car ownership, level of education and income from art. Self-awareness and well-being indicators included life and career satisfaction, self-

esteem and life satisfaction; communication with partners/children/grandchildren/neighbors, etc; quality of life; anxiety about growing older; and difficulty meeting basic needs (electric and gas bills, rent or mortgage, needed to see doctor but didn’t). The frequency, type, manifestation and impact of discrimination on artists were documented by a number of factors including age, artistic medium, gender, language, race and ethnicity. Artists’ political and community involvement—voting, registration in a political party, volunteering, donating work—were investigated to paint an expansive portrait of the diversity of aging artists.

Past evidence shows that as people age, they often become more isolated from each other, making it difficult for organizations to serve them both individually and as a group. While artists have a long history of self-sustaining mechanisms sometimes outside the mainstream system, aging poses particular challenges which artists themselves may no longer be able to meet. Such needs range from health care and retirement savings to the loss of a community of colleagues, unrealized career expectations, and a stimulating environment where creative work can be nurtured at a time when many artists are maturing in their art.³⁴ This study, by the Research Center for Arts and Culture (RCAC) at Columbia University’s Teachers College provides the first needs assessment of aging artists in New York City.

Our contention is that artists, who have learned how to adapt their whole lives, have a great deal to offer as a model for society, especially as the workforce changes to accommodate multiple careers and as baby boomers enter the retirement generation.

³² Cohen, Gene. 2000. *The Creative Age: Awakening Human Potential in the Second Half of Life*. New York, NY: Avon Books, 14.

³³ Holahan, Carole K. and Robert R. Sears. 1995. *The Gifted Group in Later Maturity*. Stanford, CT: Stanford University Press, 3.

³⁴ In our recent study of jazz musicians, for example, musicians seemed very satisfied with their musical work, although not with their career situations.

Context

The artists we interviewed were born between 1910 (97 years old) and 1944 (62 years old) in 2006–2007 and their place in time gives each a very different history. The younger artists (closer to age 62) reached adolescence in the turbulent 1960s; the older artists reached adulthood in the Great Depression. It is the sweep of history that impressed us, as well as the individual experiences.

For those older artists born in or near the start of the last century, the United States soon entered World War I, and witnessed several health epidemics, the trial of Sacco and Vanzetti and the “Red Scare” of 1919-1920. With the 1920s came the Model T Ford and modernization: motion pictures, the long distance telephone, airplane travel and the growth of the suburbs. The 1929 stock market crash tipped the country into the Great Depression and the election of Franklin Delano Roosevelt as President in 1932.³⁵ Soon after, FDR initiated a welfare relief program called the Works Progress Administration (WPA) and the art world was never the same. A 94-year old painter we interviewed in our feasibility study claimed that when he began painting he knew “what art was and who artists were” (many came from rich families and working-class artists were unknown) but the WPA made working class artists possible. The GI Bill that supported artists like Al Held allowed them to study for free, sometimes in Europe and artists became part of the working middle class.

In the 1940s McCarthyism took hold and many artists were brought before the House Un-American Activities Committee (HUAC) to identify other artists who had “Communist leanings.” People lost employment and careers and some went to prison over charges that were later deemed illegal or unconstitutional, but the damage had already been done.

Our youngest interviewees were born in the midst

of this, at the end of World War II with another War (the one in Vietnam) etched in their consciousness. As college educations became the norm and BFA and MFA degrees were offered by multiple universities, those born close to 1944 experienced adolescence in a context of civil rights, women’s rights, human rights, the sexual revolution and a revolution in values. These artists also experienced the first federal institution for public funding since the WPA—the National Endowment for the Arts (NEA) and, in the next four decades, a system of grants and subsidy would develop through federal, state and local government agencies that included money for individual artists.

The 1970s, something of a respite from the previous decade, plunged the country into a very difficult economy, first a recession and then inflation. At the same time in New York City, SoHo was gentrifying. The neighborhood “officially bounded by Houston Street, West Broadway, Canal Street and Crosby Street...rose to fame as a neighborhood for artists during the 1960s and 1970s, when the cheap spaces vacated by departing factories were converted by artists into lofts and studios. SoHo’s lofts were especially appealing to artists because they could use the wide spaces and tall ceilings that factories and warehouses required to create and store their work. During this period, which lasted into the 1980s, living in SoHo was often of dubious legality, as the area was zoned for light industrial and commercial uses rather than residential, and many residents had to convert their apartments into livable spaces on their own, with little money.”³⁶ This fact is salient for our artists, some of whom were able to leverage ownership of these spaces only to find themselves real-estate rich and cash poor when we interviewed them.

In the 1980s, as SoHo gentrified (due mainly to the artists’ efforts), some artists left both the neighborhood and New York, and everyday life needs like health insurance became difficult to secure. Reaganomics, the policy initiated during the term of President

³⁵ Some of this history in this section is based on Holahan, Carole K. and Robert R. Sears. 1995. *The Gifted Group in Later Maturity*. Stanford, CT: Stanford University Press.

³⁶ Retrieved May 20, 2007 (<http://en.wikipedia.org/wiki/SoHo>).

Ronald Reagan of a free market economy, took hold. For the art market, this meant a period of wild escalation in the prices of artists' work and increased corporate art buying until the late 1980s when political conflict based on different values erupted. Dubbed the Culture Wars, this conflict frequently centered on the work of visual artists, most notably work that was called homoerotic, blasphemous and obscene, by photographers Robert Mapplethorpe and Andres Serrano. Since the work of these and other artists was funded directly or indirectly by the National Endowment for the Arts, it too came under fire, resulting in lengthy legal battles and the elimination of most grants to individual artists by the NEA.

The art market itself, which took a dive after the Culture Wars, bounced back a decade later, with an expansion into countries that had not played singular roles in contemporary visual art including Indonesia, Russia and China. Auction houses, art fairs, expositions and galleries pursued what cultural critic Robert Hughes calls "the shock of the new" but generally not to the benefit of the regular artist, the one who had spent a lifetime making art but didn't happen to be an art star.

Background

"Art is the only thing that's left in the world."

—Homeless mixed media artist, age 72

To focus on older artists means, of course, to take into account the artist's entire career. This includes the context of a marketplace where collectors in the 21st century have been coaxed to acquire art as an investment hedge against the future and have been privy to fad-shaping, and celebrity sightings. At the

other extreme, the artist is condemned to obscurity. In between there are outsider artists, naives, and those whom the marketplace cannot categorize at all. And then there are the many artists, neither famous nor obscure, who commit their daily lives to their art.

The process of the artist, especially as s/he enters and proceeds through old age, can shed particular light on the artist as a "problem finder", a model not for a particular job or even a particular career, but for how to go about proceeding through life. In their ground-breaking study, *The Creative Vision*, psychologists Jacob Getzels and Mihaly Csikszentmihalyi, described fine artists in this way, not only as problem-solvers, but as problem-finders. The artist, said Getzels and Csikszentmihalyi, is one who essentially creates his own problem and then goes about finding ways to solve it. In this aspect of the artist's life, which Csikszentmihalyi found so central to the artist's development, the elements of discovery, originality and imagination are central to creativity and to the artist's search for truth. The artist's ability to formulate problems, the authors say, "entails a process far more in touch with the deepest layers of being than reason alone usually is."³⁷ This model of the artist, not only as problem-solver, but as problem-finder as the artist moves through physical and mental challenges and possible disabilities, potential changes in social status, social services, living arrangements, and income generation, may provide some prescriptions for people as they age.

The Aging Population

The cohort called the Baby Boomers has now reached 60 (every day 8,000 more people turn 60), and 1 out of 5 Americans is projected to be over 65 in 2025. By 2050 86.7 million people will be 65 and over and 20.9 million, 85 and over.³⁸

- About 1 in every 8 people (12.4% of the American population) is an older American (65+).

³⁷ Getzels, Jacob and Mihaly Csikszentmihalyi. 1976. *The Creative Vision*. New York, NY: John Wiley & Sons, 250-251.

³⁸ Federal Interagency Forum on Aging-Related Statistics. 2006. "Older Americans Update 2006: Key Indicators of Well-Being." Washington, DC: United States Government Printing Office, 2.

- In 2005 the older population (65+) numbered 36.8 million in the United States, an increase of 9.4% since 1995.
- By 2030, the older population will more than double to about 71.5 million, representing nearly 20% of the U.S. population.
- In 2003, people reaching age 65 have an average life expectancy of an additional 18.4 years (19.8 years for females; 16.8 years for males.)³⁹
- Among the elderly population, those 85 years and over showed the highest percentage increase, an increase of 38% from 3.1 million in 1990 to 4.2 million in 2000.⁴⁰

In New York City's five boroughs the over-65 elderly population (937,900 in 2000) is projected to grow to 1,352,000 by 2030 with the bulk of the increase after 2020. While the population is expected to increase 13.9% between 2000 and 2030, the increase in the elderly population is expected to be 44.2%! After 2010 Manhattan and Staten Island will experience the greatest growth in elderly populations-in Manhattan by 2030 it will account for 16.1% of the borough's population; in the other boroughs it will be over 14.8%. According to NYC's Population Projections 2000-2030 Report, "The increased longevity of the population, combined with a more substantial share of the city's population that is elderly, portend a new demographic era in the city's history."⁴¹

While the statistics tell one story, cultural commentators tell another. Margaret Morganroth Gullette describes "middle-ageism" as a "one-two punch": one, the kind of ageism Robert Butler describes in images and advertising of older people and two, a set of economic "brass knuckles" caused by downsizing, outsourcing, technological advances

and discrimination.⁴²

Immigrant Populations

New York ranks third among states for the number of older people and is one of the few states where patterns of immigration and minority status will help shape the state's future profile.⁴³ This is also true in New York City. Therefore, this study deals head on with issues including language, inclusion, use of social systems, educational training in home countries and recognition.

In 2000, 35.9% of New Yorkers were foreign-born (2,871,032) compared to 11.1% of the total U.S. population; over 70% entered New York in 1980 or later. Thirty-two percent are from Latin America, and 23.9% from Asia; 32.5% of foreign born live in Brooklyn (931,800) and another 35.8% live in Queens (over 1 million). Immigrants and their U.S.-born offspring account for approximately 55% of the city's population. ⁴⁴

As the graying of America progresses and the baby boomers begin to enter their twilight years, government and other agencies are deep in discussion over issues of physical and mental health care, Social Security, retirement and pension benefits, and attitudes and policies towards aging. Traditional solutions to the challenges listed above are no longer sufficient. A plethora of programs from 'lifelong education' to more user-friendly assisted-living facilities have been created as we grapple with social and public policies towards aging.

Freelancers

Ongoing research shows that people with "robust" networks tend to stay out of nursing homes and that people with diverse networks gain benefits

³⁹ United States Department of Health and Human Services Administration on Aging. 2006. *A Profile of Older Americans*, Retrieved May 3, 2007 (<http://www.aoa.gov/prof/Statistics/profile/2006/profiles2006.asp>).

⁴⁰ Hetzel, Lisa and Annetta Smith. 2001. "The 65 Years and Older Population: 2000." Census Brief C2KBR/01 U.S. Census Bureau, Retrieved March 20, 2007 (<http://www.census.gov/prod/2001pubs/c2kbr01-10.pdf>).

⁴¹ New York City Population Projections by Age/Sex & Borough 2000-2030 Report. 2006. Retrieved April 14, 2007 (http://www.nyc.gov/html/dcp/pdf/census/projections_report.pdf).

⁴² Gullette, Margaret Morganroth. 2004. *Aged by Culture*. Chicago: University of Chicago Press., 79.

⁴³ Prosper. 14.

⁴⁴ Department of City Planning Population Division. 2000. "The Newest New Yorkers: Immigrant New York in the New Millennium." Briefing booklet. Retrieved March 3, 2007 (http://www.nyc.gov/html/dcp/pdf/census/nny_briefing_booklet.pdf).

to their quality of life. Our feasibility study indicated that artists are among those with robust networks. In addition, the irregular nature of the artist's career trajectory—multiple and sometimes discontinuous jobs, day jobs and art jobs, movement in and out of paid employment, and the documentation of major career turning points give us important evidence to apply to the growing population of **freelancers** in the U.S.⁴⁵ (It is estimated that there are 10 million self-employed workers in the U.S.⁴⁶ According to *Creative New York*, 53.8% of artists and related workers in New York are self-employed.⁴⁷)

New York City's freelancers have a profile of people who might learn from our visual artists in many ways—it must be noted that over half of those surveyed by The Freelancers Union were aged 25-39 and only 9% were over age 50. These comparative data, therefore, may be a watchword for younger freelancers as well as artists in New York City:

- 59.6% have a college degree (28.4% of aging artists have an undergraduate college degree; 29.1% have an additional Master's and 2.1% have an additional Doctoral degree.)
- Their median income is \$50,000 (20% higher than the city's overall median). For freelance **artists** the median income is \$39,250.⁴⁸ The median income of our visual artists is \$30,000 (more like New York's overall median). About 28% of freelancers spent a portion of the previous year without health insurance; in 2006, this rose to 39%.⁴⁹ In our study 6.9% have no health insurance.
- 80% of freelancers avoided seeking medical help

when they were without insurance;⁵⁰ 4.6% of visual artists said that, in the previous year, they needed to see a doctor but didn't go. 26.0% had severe or chronic health problems. While 93.1% had health insurance, 19.7% said this coverage is not adequate to their needs as artists. Eighty percent have Medicare and none of the respondents receives health insurance from a private company.

- According to *Working Today*, the average independent worker earns between \$21,000 and \$50,000 annually and could afford premiums at \$83-208 per month; the average HMO in Manhattan is \$442 per month.⁵¹ The out-of-pocket costs for the majority of aging visual artists for 2005 was under \$5,000.
- Under half (47%) of freelancers save money for retirement each month;⁵² in 2006, half saved less than \$10,000 towards retirement.⁵³ Eighty-five percent of freelancers said that unstable income is a disadvantage of working independently, especially since unemployment benefits are designed around traditional work.⁵⁴ The 60.1% of aging visual artists who have retirement plans other than Social Security may be a percentage that changes drastically in the near future, with the raising of the eligibility age for full benefits and cuts to Social Security being threatened.

According to a recent RAND study, rates of self-employment increase with education level; self-employed men work more hours and weeks a year than their wage and salary counterparts, and the self-employed, overall, have higher rates of job satisfaction than their wage and salary colleagues.⁵⁵

⁴⁵ Horowitz, Sara et al. 2005. "The Rise of the Freelance Class: A New Constituency of Workers Building a Social Safety Net. New York: Freelancer's Union, Retrieved June 10, 2007 (<http://www.freelancersunion.org/publisher/file/action/view/frmAssetID/29>).

⁴⁶ United States Census Bureau. 2006. "Statistical Abstract of the United States, Section 12. Labor Force, Employment, and Earnings. Table 591: Self-Employed Workers by Industry and Occupation: 2000 to 2005." Retrieved May 11, 2007. (<http://www.census.gov/prod/2006pubs/07statab/labor.pdf>).

⁴⁷ Keegan et al.

⁴⁸ Horowitz, Sara et al. 2006. "New Unionism and the Social Safety Net." New York, NY: Freelancer's Union. Retrieved June 9, 2007. (<http://www.freelancersunion.org/images/File/Freelancers%20Union%20-%20New%20Unionism.pdf>).

⁴⁹ *Ibid.*

⁵⁰ *Ibid.*

⁵¹ Horowitz, Sara. N.d. "Working Today: The State of Independent Work: Affordability of Health Insurance for Working New Yorkers." New York, NY: The Freelancers Union, Retrieved May 19, 2007 (<http://www.freelancersunion.org/publisher/file/action/view/frmAssetID/18>).

⁵² Horowitz, 2005 Report.

⁵³ Horowitz, 2006 Report.

⁵⁴ Horowitz, 2005 Report.

⁵⁵ Karoly, Lynn A. and Julie Zissimopoulos. 2003. "Self-Employment Trends and Patterns Among Older U.S. Workers." Santa Monica, CA: RAND Corporation, Retrieved May 9, 2007 (http://www.rand.org/pubs/working_papers/WR136/WR136.pdf).

The analysis of which artists 62 and over are doing well financially, physically, mentally, emotionally and situationally and the comparisons of our findings with current and recent research on aging will give us deeper insight into the **process** of aging as well as the **strategies** to cope with aging, including communication with other artists, self-esteem, and positive and negative emotions in relation to their art.

What is an Aging Artist and Why New York?

The term “aging artist” includes but is not limited to, a person who has spent the majority of his/her lifetime working in one or more art forms and who considers himself/herself an artist. Gerontologist Bernice Neugarten first separated older people into two groups—the “young-old” from age 65-74, generally considered highly functional and well, and the “old-old” over age 75, more likely to be frail.⁵⁶ Other researchers characterize those 75-85 as the “old-old” and those 85 and over as the “oldest-old.”

In this study, the term aging refers to a person who is age 62 or over (62 is the official eligibility age for Social Security), clearly a chronological demarcation. In addition to the impact of physical aging of artists, “artistic aging”, e.g. artists’ perceptions of the artistic maturity of their careers, was also explored as artists described how the aging process affected their creative process.

It is well-known that New York is the Mecca for artists. In May 2006, according to the Bureau of Labor Statistics Occupational Employment Statistics⁵⁷, in New York’s Metropolitan Statistical Area⁵⁸ there were 127,640 artists including: 5,550 Actors; 5,630 Musicians and Singers; 1,040 Fine Artists (including painters, sculptors and illustrators); 2,800 photographers, with another 2,320 Multi-Media Artists and Animators,

and 3,440 Writers and Authors.⁵⁹ According to *Creative New York*, 7% of the country’s fine artists are in New York City (53.8% of these are self-employed in all jobs; 47.6% in their primary job).⁶⁰ In addition to numbers of artists, the New York Metro Area abounds with service organizations, arts-related businesses, artists’ housing, conservatories and training academies. In essence, a highly developed support structure exists where, at the same time, artists are being used for gentrification, economic impact, and fueling creativity. In order to understand the challenges and realities of aging artists in one of the most supportive and harshest environments in the country, this study can be a model for understanding artists’ realities in other urban centers.

Research Approach and Method of Study

In order to ensure that we could reach our desired population of visual artists aged 62 and over in New York City using a method called Respondent-Driven Sampling (RDS), we conducted a feasibility study that showed that this population had sufficient personal networks of other aging visual artists in the five boroughs, rich connections to their peers and a willingness to participate in such a study.⁶¹

In addition to the feasibility study, meetings with two focus groups and an advisory board, we conducted an ongoing literature review and built our questionnaire so that comparisons with several important data sets on different aspects of aging were possible. We also included questions from former RCAC artist studies over the last twenty years for comparative purposes.

The final questionnaire included basic demographic information followed by 195 questions, and was vetted by the Internal Review Boards of both

⁵⁶ Rowe and Kahn., 9.

⁵⁷ United States Bureau of Labor Statistics. 2006. *Metropolitan Area Occupational Employment and Wage Estimates*.

⁵⁸ New York-Wayne-White Plains, NY-NJ Metropolitan Division.

⁵⁹ United States Bureau of Labor Statistics. Estimates do not include self-employed workers.

⁶⁰ Keegan et al., 3; 23.

⁶¹ Respondent-Driven Sampling was developed by Dr. Douglas Heckathorn at Cornell University for his work in the health care and HIV communities. It was first adapted to the arts by Joan Jeffri, with his collaboration, for a study of jazz musicians commissioned by the National Endowment for the Arts in 2000. (*Changing the Beat: A Study of the Worklife of Jazz Musicians*, NEA Research Report #43). To our knowledge, this is the second full-fledged study using this methodology in the arts.

Teachers College Columbia University and Cornell University as well as by our Advisory Board. A mid-point analysis was conducted and presented to the Advisory Board and the New York Foundation for the Arts and their feedback was incorporated into the study.

The questionnaire was translated into Spanish and Chinese, then translated into English using standard forward backward translation processes to ensure consistency.

Respondent-Driven Sampling

Respondent-Driven Sampling (RDS) is a method used to reach hard-to-find populations. (See Chapter III for an in-depth description and analysis using this method.) The typical ways to find a study sample are location sampling (a public venue, for example, a gallery organization for visual artists) or through their affiliations with associations or organizations such as unions, clubs, fraternal organizations. Originally created in the late 1990s to reach HIV drug injectors by sociologist Dr. Douglas Heckathorn at Cornell University, the method is based on the assumption that initial respondents (or “seeds”) will identify others who are in their own social networks through a coupon referral system. Thus, as one person reaches another, the social networks begin to spread like the branches on a tree. When analyzing data, one can see which person referred another and also understand how their social networks are linked through economics, race, gender, location, etc.

This was a particularly useful method to reach this population, especially since the number of older Americans living in nursing homes has declined since the mid-1980s,⁶² making it difficult to reach older populations strictly through living arrangements.

Collaborations

One challenge in the arts research community and of utmost concern to artist respondents is the

application of research into action. Our funders, the Pollock-Krasner Foundation and Cornell University’s Institute for Translational Research on Aging (CITRA) provided us with more than monetary resources. Focus groups with artists and arts managers were held at the Foundation (See Appendix for Focus Groups), and through CITRA we were able to use the expertise of a team of Cornell and Weill Medical School gerontologists as we conceptualized the study. *IOAIII Aging* collaborated and partnered with city organizations for aging, health care, housing and benefits as well as service organizations in both the arts and aging to turn our findings into action.

Our main partner in this effort is the New York Foundation for the Arts (NYFA) which, for thirty years, has been providing assistance, grants, and community connections for artists in New York State. NYFA has a strong reputation, and its informational resources are significant, particularly its “NYFA Source” the nation’s most comprehensive database of artists services and information. Armed with our research, NYFA will lead the New York arts community in advocating for and making changes in New York in these very areas once our study is complete.

Additionally, we held over a dozen “town meetings” hosted by arts and arts service organizations to speak to artists, managers, policy makers and government representatives. (See Appendix for Town Hall Meetings). We also established an Advisory Board for the Project whose members are well-known both in the artist and aging communities. (See back cover for Advisory Board)

The RCAC seeks to disseminate its findings to an array of constituents to influence legislation on aging, help retirement venues and other social service agencies adapt our findings for their constituents, provide a model that agencies can promote for new/alternative practices in aging, and influence arts and cultural funders to understand critical needs and develop programs for aging artists. It is our hope that this information will raise awareness and provide the

⁶² Federal Interagency Forum on Aging-Related Statistics. 2000. “Older Americans Update 2000: Key Indicators of Well-Being.” Washington, DC: U.S. Government Printing Office.

evidence to influence policy and resource allocation in agencies that deal with aging, artists, legislation, governance and advocacy.⁶³

Challenges and Solutions

During the implementation of the study and ongoing interviews, challenges were encountered as the RDS method was administered (See Chapter III). In an effort to adjust and adapt the study as it went along, weekly meetings were held with project staff members and observations about how the study was going were shared. As they arose, these challenges were met with solutions in order to increase the validity and efficiency of the study.

□ Identification of Seeds and Recruitment of Others

The first set of challenges was the need to find effective, diverse key people that could successfully disperse a set of four coupons to other artists. Several measures were taken to identify these key people (called “seeds”) from ethnicities and networks that would disperse all four coupons to other artists throughout the boroughs. Our focus groups and town meetings helped us to identify artists who could serve as seeds. Additionally, cohorts of aging artists were identified in such places as Westbeth, the oldest and largest artist-only housing complex in the country, artist-filled studio buildings, communal art-making spaces (printmaking shops), art clubs and training grounds (Salmagundi Club, Art Students League) and other community centers catering to artists or older persons (nursing homes, hospices, senior centers). Once selected, seeds were contacted by phone to remind them how to disperse their coupons and to do so as soon as possible.

□ How old is aging?

As the coupons were dispersed interviewers

were sensitive to the reluctance of some artists to state their ages, and to the term “aging” which some artists felt furthered the stigma and discrimination of older artists. Although all the artists interviewed were age 62 or over, some artists said they were not “that old”. Artists age 62-66 tended to view themselves as “new” old people and not in the same category as “old” old - artists 70+. Artists who just turned 64 did not want to be seen in the same category as a 70 year old. On the flip side, older artists age 85+ would comment, “How old is that artist? 68? She’s a baby.” This corresponds to the literature on aging mentioned previously which separate the “old” into 3 age categories: 65-74 as “old”, 75-84 as “older old” and over 85 as the “oldest old.” In a National Council on Aging Study nearly half the people 65 and older consider themselves to be middle-aged or young.⁶⁴

□ Life review⁶⁵

“Life can only be understood backwards.”

—Søren Kierkegaard

Some artists felt that the length of the interview (sometimes 2.5 hours) was a distraction from their work and other priorities that vied for their attention. Portions of the survey asked respondents to reveal personal information and details about their lives that may have been previously published in articles or books. A few artists felt that their biographical information, art work and reviews were already documented and accessible to the public. As is often the case with research studies, participants may feel that the results of their efforts will not make a difference in their own lifetime. This is especially true for aging artists who felt that due to their older age, they would surely not benefit

⁶³ Such agencies as the National Institute on Aging, the International Longevity Center, AARP, the Nonprofit Coordinating Committee, Fordham University’s Ravazzin Center for Social Work Research in Aging, the National Endowment for the Arts, the New York State Council on the Arts, the NYC Department of Cultural Affairs, Creative Capital, The National Center for Creative Aging and a variety of elders-in-the-arts programs.

⁶⁴ Cutler, Neal E. and Nancy A. Whitelaw. 2002. “2002 Update: American Perceptions of Aging in the 21st Century.” Washington, DC: The National Council on the Aging, Inc., Retrieved April 9, 2007 (<http://www.icpsr.umich.edu/cocoon/NACDA/STUDY/03326.xml#bibliographic-description>).

⁶⁵ Dr. Robert Butler developed the concept of Life Review and is on the Advisory Board of this project.

from their own efforts in the study. Nevertheless, giving the artist an opportunity to reflect back on his life and think about questions he may not have thought of before, especially those regarding well-being and awareness made the interview a kind of life review process. And, in some ways, for some artists, art is a life review.

❑ Fragmentation

A number of cultural theorists point to fragmentation of the life course as an enemy to aging with the easy adoption of categories (like the baby boomers, Generation X) which often serve to divide groups instead of providing “connections and continuities.”⁶⁶ For artists, their art provides a singular kind of continuity. This was evident often in our study when a physical condition like arthritis threatened an artist’s production of his work. The artist simply changed his medium to one more aligned with his physical capabilities. It didn’t seem to occur to him to stop making art.

❑ Momentum, Continued Involvement, Diverse Populations

As the study progressed, it was critical to keep the momentum going and to circulate the coupons to new artists. While a modest amount of money was offered to artists for their interviews, we created a voucher booklet called *The Artists’ Pass* (See Appendix). This contained retail discounts from art supply stores and free seminars donated by art service organizations. We also culled a resource list for aging artists from the New York Foundation for the Arts and gave it to each artist at the interview.

Throughout the study there was a concerted effort to include immigrant artists. This proved difficult with the Hispanic population even though anonymity was guaranteed. At the opposite extreme were the Chinese artists, who seemed thrilled to be interviewed and passed out their referral coupons with great alacrity. However, they also tended to pass these along only within the Chinese artist community.

❑ Dealing with Aging Populations

The most heartbreaking aspect of the study was interviewing artists who were sick, debilitated, depressed, poor, or helpless. Unlike certain kinds of other surveys, this one required interviewers to be able to conduct the study and be sympathetic to a range of issues and situations in which they encountered emotions from hostility to despair. Several artists died during the study. One 91-year old printmaker passed away on the day his interview was scheduled. A few months later, the artist’s daughter called informing us that he had taken his interview coupon with him to the hospital.

❑ Social Networks

From the studies on aging by the MacArthur Foundation and others, social relationships and support networks have been linked to longevity. In our feasibility study we were concerned about the isolation of older artists, especially visual artists who often work alone. We were surprised at the frequency of communication in artist networks both in the feasibility study, which looked at all kinds of artists, and the current study which focused on visual artists.

According to Rowe and Kahn, there is a “surprising stability in the size of support networks throughout the life course”; on average, personal networks include 8 to 11 members. Aging artists’ networks have 5-7 members in our larger sample, but professional artists’ personal networks average 29.⁶⁷ Rowe and Kahn also state that people are healthier, on average, who have a great deal of social support.

At a time when aging may be the next big concentration for theorists to make a difference to the general public as well as the social sciences, the humanities, cultural studies, the media, and the medical/industrial complex, “maturity without seniority” can cause people to “internalize their worthlessness.”⁶⁸ This study focuses on a largely self-motivated body of creative factors: the artists’

⁶⁶ Gullette, 194.

⁶⁷ Rowe and Kahn, 160.

⁶⁸ Gullette, 88.

engagement, their problem-solving and their strategies for survival. Artists are providing society with a beacon to a place where all of us are headed.

□ Gender and Race

While we do have some results for Asian populations, we do not feel there are substantial numbers to make definitive predictions by race although Chapter III provides some interesting analysis about social networking according to race. While we often compare data according to gender, it is clear that both gender and race have significant impacts on income, health, and discrimination of the aging population. Research supports, for example, that the situation of older blacks is one of “double jeopardy”—a combination of age and race.⁶⁹

Future phases of this study of performing artists and in other cities will increase confidence in these reporting areas.

□ Wisdom and Harmony

Whether referring to Erik Erikson’s 8 developmental stages of life towards what he called “ego integrity” or Robert Butler’s “Life Review,” a goal of much psychological gerontology seems the achievement of harmony or what many have dubbed the wisdom of age. Not everyone agrees with this perspective, and even Butler realizes that reviewing one’s life may have negative results instead of providing positive resolution of conflicts and closure.

One stereotype is that wisdom features prominently in old age, while creativity and achievement are the preserve of youth.⁷⁰ This view dismisses the notion

that an accumulation of life experience feeds creativity, something borne out by our interviews. Lehman and other authors who claim that painters peak in productivity in their 30s or 40s are fond of citing visual artists from Michelangelo to Georgia O’Keeffe having “secondary peaks.”⁷¹ Others disagree that older people are less motivated to achieve.

But with age also comes anger for some people. Kathleen Woodward claims that “Wisdom carries the connotation of dignified behavior, hence the further difficulty of its association with a rhetoric of protest.” She cites that for a long time angry women have been labeled hysterical or irrational and pleads for changing “what has been called an affect script for older people in our culture.” She recommends that we can do this by telling stories, essentially something that all artists do in their own forms.⁷²

In the famous Berlin Wisdom Project, Laura Carstensen and others have tackled this subject and the language of wisdom is not often definitive. Definitions are also often a reflection of Western notions. In one cross-cultural study, researchers found that Americans and Australians equated being wise with being knowledgeable and experienced (being old and discreet were not as desirable), while in Japan and India, wisdom was linked to being discreet, aged and experienced.⁷³

Psychological models of “successful aging” have highlighted evidence of positive personal growth, creativity, self-efficacy, autonomy, independence, effective coping strategies, sense of purpose, self-acceptance and self-worth.⁷⁴ Artists, as our study makes abundantly clear, are engaged in all of these indicators, especially with their art as a barometer.

⁶⁹ Manual, Ron C. ed. 1982. *Minority Aging: Sociological and Social Psychological Issues*. Westport, CT: Greenwood Press, 77.

⁷⁰ Stokes, Graham. 1992. *On Being Old: The Psychology of Later Life*. London: The Palmer Press

⁷¹ *Ibid.*, 79.

⁷² Woodward, Kathleen M. 2002. “Against Wisdom: The Social Politics of Anger and Aging,” *Cultural Critique* 51:202-208.

⁷³ Hall, Stephen S. 2007. “The New Middle Ages: The Older-and-Wiser Hypothesis,” *The New York Times*, May 6.

⁷⁴ Bowling, 263-297.

CHAPTER II

Findings

Artist Definitions

Definitions in artist studies are always problematic. While there has been substantial progress in the community of “Creative Aging”—people who turn to art as they age for a myriad of reasons, our contribution can be felt most by its focus on professional artists. Since there is no official vetting body in the U.S. and no employment system that proves professionalism, there are 2 main ways we determined this status:

1. Respondent-Driven Sampling: By using this method of coupon referrals, at the end of each interview the artist was asked to give four coupons to peers who were 1) 62 years old and over, 2) a resident in one of the five boroughs of New York City and 3) a professional visual artist.

2. The in-person interview included an opportunity for artists to self-declare as professionals, given 7 choices. These categories resulted from focus groups held at the beginning of the project and are validated by over 20 years of research conducted by the Research Center for Arts and Culture.

- A1. I consider myself an artist.
- A2. The main body of my activity is some form of art.
- A3. I have a demonstrated record of exhibition, performances, installations, publications or other evidence of my art.
- A4. My main priority is to make art.
- A5. I spend the majority of my time making art.
- A6. I have been formally trained/educated as an artist.
- A7. I make a living as an artist.

Of 213 recorded interviews, 146 respondents selected at least 2 of the above categories, the most frequent being the first 2 categories, self-definition and that the main body of activity is some form of art. The results presented here are based on the responses of those 146. In Chapter III there are some comparisons between professional and non-professional artists. The fact that 67 respondents in our entire sample could be classified as “amateur” shows that, even in the artist community and through peer solicitation, such definitions vary.

In this study, the term aging refers to a person who is age 62 or over (62 is the official eligibility age for Social Security), clearly a chronological demarcation. In addition to the impact of physical aging of artists, “artistic aging”, e.g. artists’ perceptions of the artistic maturity of their careers was also explored as artists described how the aging process affects their creative process.

Of 146 professional artists, the mean and median age is 73: 73.3% of all respondents were White; 12.3% Asian; 9.6% Black; 4.1% Hispanic; 23.5% are single; 40.9% married; 21.2% divorced and 12.1% widowed. The remaining 2.3% are separated or in a domestic partnership. 39.7% are male; 60.3% are female.

Generationally, 43.5% are first generation, 27.5% are second generation and 19.6% are third generation respondents. Over 98% are U.S. citizens.

Profile of a NYC aging visual artist:

- **73 year old who is highly educated—has a Bachelor’s and probably a Master’s Degree**
- **May have studied at the Art Students League or Cooper Union**
- **Has a median income of \$30,000**
- **Has health insurance**
- **Has a retirement plan other than Social Security**
- **Will never retire from art**
- **Ranks high in Life Satisfaction Scales**
- **Has high self-esteem as a person AND as an artist**
- **Feels validated as an artist**
- **Communicates daily or weekly with other artists**
- **Is satisfied or very satisfied with career**
- **Has been discriminated against because of age, gender and sometimes due to artistic discipline**
- **Goes to studio every day even if it takes 1.5 hrs to walk 2 blocks**
- **May have changed art medium due to physical or other restrictions, but never considered giving up being an artist**
- **Has sold work in the last year**
- **Has made no preparation for work after death**
- **Is not planning to leave New York City**

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HYPOTHESES AND PERTINENT EVIDENCE

There were ten hypotheses we posited about aging artists. These were based on concerns in both the artist and the aging communities. We follow these with additional areas of investigation.

RETIREMENT

In New York City in 2003, there were 512,000 people aged 55 and older in the workforce, 384,000 between 55 and 64 and 128,000 65 and older. Interestingly, for the population 65 and older, Asians reported the highest percentage of their population (14.3%) in the workforce (with 19.6% for men and 10.4% for women), followed by African Americans at

13% (19.2% for men and 9.7% for women).⁷⁵

Hypothesis 1: The retirement age for artists is likely to be much higher than for the general population.

As life expectancy is expanding, retirement age will most likely lengthen for the general population. Even with the elimination of a mandatory retirement age and the lowering of the age limit for Social Security benefits from 65 to 62, many artists continue to work on their art even as they age, some with no regular formal employment.

Studies on retirement timing and patterns give “increasing attention to work after retirement, partial retirement and bridge jobs between the end

⁷⁵ Cohen, Nadia. 2005. “Economically Productive Aging in New York City: Employment Opportunities and Constraints.” New York Ravazzin Center for Social Work in Aging Occasional Paper #4, Graduate School of Social Service: Fordham University, Retrieved April 18, 2006 (http://www.fordham.edu/images/Graduate_Schools/GSSS/Economically%20Productive%20Aging.pdf).

of a career job and the full exit out of the labor force.”⁷⁶ Additionally the concepts of a) “self-defined retirement” when workers may actually be retired from one job but working at their art and b) work later in life that involves movement into new forms of work, whether art-related or not are areas germane to aging artists. Retirement, described by the National Council on Aging (NCOA) as a “process” rather than an “event,”⁷⁷ is changing radically. While 58% of the NCOA study respondents (65 and older) were completely retired in 2002, 23% described themselves as both “retired and working” and another 19% as not retired.⁷⁸ One scholar using the Health and Retirement Study data shows that half of retirees follow a non-traditional retirement path that involves partial retirement or unretirement; 24% of retirees later unretire, among them, the more educated for whom out-of-pocket medical expenses are lower.⁷⁹

Lindauer states that “artists as a rule remain actively engaged into their 70s, 80s and longer, rarely retiring until very late in life, if ever, unlike aging members of other occupations.”⁸⁰ For 144 of the 146 professional visual artists, in relation to their artwork, 80.4% said they were not retired from art and 12.6% said they were semi-retired. Only 3.5% (5 respondents) said they were retired from their work as an artist and 70.6% (84 artists) were retired from another job. When asked when they would retire from their art, of 48 respondents, 87.5% said they will never retire from their art.

While 76-78 million baby boomers approach retirement, the Employee Benefit Research Institute

claims that almost 25% of older baby boomers (48-56 years old) have no retirement savings.⁸¹

Compared to the general population as of 2003, 70.3% of all older workers (55+) had some type of retirement plan coverage in 1998.⁸² In our findings, 60.1% of artists 62+ have such plans; more female than male artists in our study have retirement plans other than Social Security (66.3% versus 50.9%).⁸³ In an earlier study of artists 55 and over in four U.S. cities, 64.2% had at least 1 retirement plan.⁸⁴ The expectation of some researchers is that those “having uneven, or downward, career pathways” would be less likely to plan for retirement.”⁸⁵

Seventy-five percent of aging artists have Social Security (average \$4,820 annually) compared to the University of Michigan study where 61.9% of respondents received Social Security benefits.⁸⁶ In the general population, older female workers were less likely than their male counterparts to have a pension plan-66.7% compared to 73.4%. This difference is mainly due to higher pension coverage from previous jobs for men than women.⁸⁷

Older workers with more education were more likely to have retirement plan coverage than their counterparts with less education. Highly educated older workers were especially likely to have high IRA participation. This is probably a result of both pension rollovers and these workers’ higher propensity to save. Forty percent of white workers in the U.S. have IRAs.⁸⁸ As noted elsewhere, artists are

⁷⁶ Elder and Pavalko.

⁷⁷ National Council on Aging, “American Perceptions of Aging in the 21st Century.” Retrieved April 19, 2007 (http://www.ncoa.org/Downloads/study_aging.pdf.pdf).

⁷⁸ *Ibid.*

⁷⁹ Maestas, abstract; 17.

⁸⁰ Lindauer, Martin. 2003. *Aging, Creativity and Art: A Positive Perspective on Late-Life Development*. New York, NY: Kluwer Academic/Plenum Publishers, 32.

⁸¹ Dean, Vicky. 2003. “Older workers require more flexibility, autonomy.” *Triangle Business Journal*, April 4, Retrieved April 21, 2007 (<http://www.bizjournals.com/triangle/stories/2003/04/07/focus5.html>).

⁸² Lichtenstein and Verma.

⁸³ These data compare favorably to the RCAC’s 1997 study *Information on Artists II* in which 57% had some kind of retirement plan.

⁸⁴ Jeffri, Joan. 1998. *Information on Artists II*. New York, NY: Research Center for Arts and Culture Columbia University. This study looked at a variety of kinds of artists in New York City, Los Angeles, Minneapolis/St. Paul and San Francisco.

⁸⁵ Han and Moen., 198.

⁸⁶ Juster, F. Thomas and Richard Suzman. “The Health and Retirement Study: An Overview.” *Journal of Human Resources* 30 (Supplement 1995): S7-S56. The age range for the HRS was 51-61.

⁸⁷ Lichtenstein and Verma.

⁸⁸ *Ibid.*

highly educated. 73.8% said they have an IRA (of 104 respondents); 21.4% said they had a 401(k) plan.

“For me to retire from painting would be to retire from life.”

—Robert Motherwell, age 71⁸⁹

Research on social status has shown that it is determined largely by occupational prestige; for this reason, after retirement, such status is difficult to maintain.⁹⁰ This may be one reason that of our artists, most of whom do not retire from their art, 67.2% regularly experience feelings of self-esteem in relation to their art.

In some societies, like those of the Hopi Indians, the elderly assume greater importance in ritual affairs. In China where the common retirement age is 55, lao-nien is the stage of “old age,” a time for the elders’ pleasure and reflection.”⁹¹ In the U.S., the notion of retirement often equates with uselessness and “social death.”

In America and other cultures, work is an important part of personal value, both through society’s opinion of an individual and an individual’s opinion of himself (or herself). Retirement involves a diminution of that value. Besides losing social contacts and the status that a job title carries, persons who do not work may have feelings of uselessness. ‘Active engagement with life’, which includes...’continued involvement in productive activities’ is a key element in ‘successful aging’ ...older individuals who remain productive are behaving in a way that improves the chances for continued personal happiness.⁹²

Another way to view attitudes towards retirement is to consider that some artists may have no retirement age at all and may view traditional retirement plans differently. For Chinese artists we interviewed, some who have been in the U.S. for twenty years, their understanding of retirement plans may be hindered by their inability to speak English and knowledge to navigate Western benefit systems. In fact, the data show that 47.1% of Chinese professional artists are without retirement plans.

“I’ll retire when I’m in my coffin.”

—Jewelry designer, age 69

Findings: Over 60% of artists have a retirement plan other than Social Security. More women than men have retirement plans other than Social Security. Over 80% of artists are not retired from their art. Professional artists say they will never retire.

CAREER SATISFACTION

Research speculates that workers who have frequently moved in and out of jobs, employment, or the work force may be less invested in their careers and less attached to the work force.⁹³

Hypothesis 2: Artists are very invested in their careers, even if they move in and out of the workforce and hold multiple jobs

Wilensky defined careers as “a succession of related jobs, arranged in a hierarchy of prestige, through which persons move in an ordered (more or less predictable) sequence.”⁹⁴ He and other sociologists identify linkages

⁸⁹ Robertson, Nan. 1986. “Artists in old age: the fires of creativity undiminished.” *The New York Times*, January 22.

⁹⁰ Solinge, Hanna Van and Ke’ne Henkens.2005. “Couples’ Adjustment to Retirement: A Multi-Actor Panel Study.” *Journal of Gerontology* 60B(1):S12.

⁹¹ Laborsky, Mary R. and Ian M. LeBlanc. 2003. “Cross-cultural Perspectives on the Concept of Retirement: An Analytic Redefinition.” *Journal of Cross-Cultural Gerontology* 18:264.

⁹² Butler, Robert N. 2007. *Ageism in America*. New York, NY: International Longevity Center-USA, 97.

⁹³ Han and Moen., 191-236.

⁹⁴ Wilensky., 523.

between jobs and careers. Other analysts believe there is no such linkage. Still, others posit that certain careers involve career movement through a hierarchy of power or control.⁹⁵ Crane and Faulkner discuss job movement within the confines of a social network and Becker and others have formulated that career success must be defined in terms of a subculture’s criteria.⁹⁶ Our efforts in this study combine many of these points of view—movement within a social network (the contemporary visual arts world provides one such network) a subculture, in this case of aging visual artists in New York City’s and differing views of the “career” of being an artist.

Over half of the painters we studied in the 1990s stated they were satisfied or very satisfied with their careers (in that study the mean and median age was close to 40). In 2006, older artists seem equally satisfied. However, younger artists might have been more optimistic about their careers with so much time ahead of them versus older artists who stated their satisfaction levels based on actual experience. Of 143, 55.3% are satisfied or very satisfied with their art work, 42.7% are satisfied or very satisfied with their artistic careers and 55.9% thought they had made the best work of their lives. In the 1990s, 87% said—if they had it to do over again—they would still choose to be artists. In 2006, an overwhelming 91.4% said the same.

A topic that surfaced frequently in interviews reflected the mores of the times in which artists matured and the idea that being an artist was not considered a “career.” Traditional societal female roles applied to the arts as well; a number of women who were divorced or widowed found it possible to sustain themselves as artists only after separation from their spouses, some of whom continued to support them financially through pensions, divorce settlements, inheritance. As in many other careers, marriage and children resulted in some

female artists putting their artistic careers on hold until their children were grown as well as those mothers who expressed guilt that they put their artwork above or equal to the raising of their children.

In terms of **life** satisfaction, we assessed artists according to the Diener Satisfaction with Life Scale (SWLS). Individuals who score between **25 and 29** (considered a **High Score**) like their lives and feel that things are going well. Of course, their lives are not perfect, but they feel that things are mostly good. Furthermore, just because the person is satisfied does not mean he is complacent. In fact, growth and challenge might be part of the reason the respondent is satisfied. For most people in this high-scoring range, life is enjoyable, and the major domains of life are going well—work or school, family, friends, leisure, and personal development. The person may actually draw motivation from areas of dissatisfaction.

People who score in the **20-24 range** (considered an **Average Score**) include the average of life satisfaction in economically developed nations—a person scoring in this range is normal in that he has areas of his life that need improvement. However, an individual in this range would usually like to move to a higher level by making some life changes.⁹⁷

ARTISTS SHOW A SIMILAR OR GREATER SATISFACTION WITH LIFE THAN THE GENERAL POPULATION

	IOA III Aging Artists	Comparative Data 1⁹⁸	Comparative Data 2⁹⁹
Satisfaction with Life Scale (SWLS) ¹⁰⁰	Mean = 24.12 Median = 25.0	Mean = 26.43	Mean = 17.81

In job satisfaction literature, “aspects of people’s

⁹⁵ Barley. 46-49.

⁹⁶ Ibid., 48.

⁹⁷ The above two descriptions are from Ed Diener. 2006. “Understanding Scores on the Satisfaction with Life Scale.” Retrieved June 22, 2007 (<http://s.psych.uiuc.edu/~ediener>).

⁹⁸ Hamarat, Errol et al. 2001. “Perceived Stress and Coping Resource Availability as Predictors of Life Satisfaction in Young, Middle-Aged, and Older Adults.” *Experimental Aging Research* 27(2):181 - 196.

⁹⁹ Ehrlich, Brian Scott and Derek M. Isaacowitz. 2002. “Does Subjective Well-Being Increase with Age?.” *Perspectives in Psychology* Spring:20-26. Description of Sample: Older (94 participants age 60-93) participants were recruited from several senior centers and unassisted living communities for elderly in the Philadelphia area. Older participants from assisted living communities or who experienced cognitive impairments were not recruited.

¹⁰⁰ The SWLS is a short 5-item instrument designed to measure global cognitive judgments of one’s life.

CATEGORIES OF SATISFACTION BY ARTIST AND GENDER

Area	Artist					Male					Female					
	Very satisfied	Somewhat satisfied	Neutral	Not satisfied	Very unsatisfied	Very satisfied	Somewhat satisfied	Neutral	Not satisfied	Very unsatisfied	Very satisfied	Somewhat satisfied	Neutral	Not satisfied	Very unsatisfied	
Critical review	20.5%	34.8%	19.7%	18.2%	6.8%	Critical review	16.0%	42.0%	18.0%	16.0%	8.0%	23.2%	30.5%	20.7%	19.5%	6.1%
Doing their artwork	42.6%	37.5%	7.4%	10.3%	2.2%	Doing their artwork	33.3%	46.3%	11.1%	9.3%	0.0%	48.8%	31.7%	4.9%	11.0%	3.7%
Money	3.0%	23.5%	28.8%	31.1%	13.6%	Money	5.7%	22.6%	32.1%	28.3%	11.3%	1.3%	24.1%	26.6%	32.9%	15.2%
Particular buyers of the work	11.9%	28.6%	31.0%	24.6%	4.0%	Particular buyers of the work	5.9%	31.4%	37.3%	17.6%	7.8%	16.0%	26.7%	26.7%	29.3%	1.3%
Personal satisfaction of their work	47.8%	38.2%	8.8%	5.1%	0.0%	Personal satisfaction of their work	40.7%	44.4%	14.8%	0.0%	0.0%	52.4%	34.1%	4.9%	8.5%	0.0%
Public recognition	8.3%	32.3%	27.1%	26.3%	6.0%	Public recognition	13.2%	41.5%	24.5%	15.1%	5.7%	5.0%	26.3%	28.8%	33.8%	6.3%
Status or prestige	6.9%	32.3%	36.2%	19.2%	5.4%	Status or prestige	9.4%	39.6%	32.1%	13.2%	5.7%	5.2%	27.3%	39.0%	23.4%	5.2%
Opps for exhibitions	8.3%	34.1%	25.0%	25.8%	6.8%	Opps for exhibitions	11.5%	46.2%	23.1%	15.4%	3.8%	6.3%	26.3%	26.3%	32.5%	8.8%
Opps for grants/ awards	7.2%	16.8%	36.0%	31.2%	8.8%	Opps for grants/ awards	10.2%	26.5%	24.5%	28.6%	10.2%	5.3%	10.5%	43.4%	32.9%	7.9%
Opps to network with other artists	33.3%	28.0%	21.2%	13.6%	3.8%	Opps to network with other artists	37.7%	15.1%	28.3%	17.0%	1.9%	30.4%	36.7%	16.5%	11.4%	5.1%
Career aspirations	15.3%	30.5%	32.8%	20.6%	0.8%	Career aspirations	15.4%	38.5%	38.5%	7.7%	0.0%	15.2%	25.3%	29.1%	29.1%	1.3%

CATEGORIES OF SATISFACTION BY RACE

Area	Black						White						Asian							
	Very satisfied	Somewhat satisfied	Neutral	Not satisfied	Very unsatisfied	Very satisfied	Somewhat satisfied	Neutral	Not satisfied	Very unsatisfied	Very satisfied	Somewhat satisfied	Neutral	Not satisfied	Very unsatisfied	Very satisfied	Somewhat satisfied	Neutral	Not satisfied	Very unsatisfied
Critical review	15.4%	30.8%	30.8%	15.4%	7.7%	20.8%	37.6%	16.8%	17.8%	6.9%	33.3%	16.7%	25.0%	25.0%	33.3%	16.7%	25.0%	25.0%	25.0%	0.0%
Doing their artwork	30.8%	61.5%	0.0%	7.7%	0.0%	50.0%	33.0%	7.0%	7.0%	3.0%	12.5%	43.8%	18.8%	25.0%	0.0%	0.0%	18.8%	25.0%	25.0%	0.0%
Money	0.0%	25.0%	16.7%	33.3%	25.0%	3.0%	25.3%	31.3%	27.3%	13.1%	0.0%	21.4%	14.3%	50.0%	0.0%	0.0%	14.3%	50.0%	14.3%	14.3%
Particular buyers of the work	9.1%	54.5%	27.3%	0.0%	9.1%	13.5%	30.2%	31.3%	21.9%	3.1%	0.0%	7.7%	15.4%	69.2%	0.0%	0.0%	15.4%	69.2%	7.7%	7.7%
Personal satisfaction of their work	46.2%	53.8%	0.0%	0.0%	0.0%	53.0%	36.0%	9.0%	2.0%	0.0%	18.8%	37.5%	18.8%	25.0%	0.0%	0.0%	18.8%	25.0%	0.0%	0.0%
Public recognition	15.4%	38.5%	23.1%	15.4%	7.7%	5.1%	32.3%	29.3%	27.3%	6.1%	21.4%	35.7%	14.3%	28.6%	0.0%	0.0%	14.3%	28.6%	0.0%	0.0%
Status or prestige	18.2%	45.5%	27.3%	9.1%	0.0%	7.1%	32.3%	38.4%	16.2%	6.1%	0.0%	30.8%	23.1%	38.5%	0.0%	0.0%	23.1%	38.5%	7.7%	7.7%
Opps for exhibitions	15.4%	30.8%	30.8%	23.1%	0.0%	6.1%	39.4%	25.3%	20.2%	9.1%	0.0%	15.4%	30.8%	53.8%	0.0%	0.0%	30.8%	53.8%	0.0%	0.0%
Opps for grants/awards	0.0%	25.0%	16.7%	33.3%	25.0%	7.3%	15.6%	40.6%	30.2%	6.3%	9.1%	18.2%	18.2%	36.4%	0.0%	0.0%	18.2%	36.4%	18.2%	18.2%
Opps to network with other artists	41.7%	41.7%	8.3%	8.3%	0.0%	36.4%	30.3%	20.2%	9.1%	4.0%	7.1%	7.1%	42.9%	35.7%	0.0%	0.0%	42.9%	35.7%	7.1%	7.1%
Career aspirations	30.8%	38.5%	23.1%	7.7%	0.0%	14.4%	26.8%	35.1%	22.7%	1.0%	0.0%	26.8%	35.1%	22.7%	0.0%	0.0%	21.4%	21.4%	0.0%	0.0%

job situations tended to influence their satisfaction with life in general,” rather than the reverse.¹⁰¹ Artists’ validation comes primarily from solving their own aesthetic problems, and next from their peers. (This was confirmed from our earlier study of painters as well as in this study.) For some, the studio is their home and identity. The price paid for the work, the gallery or museum in which it is shown, even the reaction of the public are all secondary. As to the relevance of art to the general public, one artist commented, “It’s like pushing sh_t uphill.”

Scholars like White and White, Raymonde Moulin, Pierre-Michel Menger and Howard Becker are often referenced in discussions of artists’ careers. Their work on the art world, the art market, the artist as freelancer and the artist’s reputation is substantial. It is Becker’s theory of artists’ roles that is most germane here. Becker divides artists into integrated professionals, mavericks, folk artists and naives. Integrated professionals belong to an art world whose conventions “they know, understand, and habitually use” within fairly standard problems and solutions.¹⁰² While most of the professional artists interviewed for this study would fall into this category, some would consider themselves mavericks, or innovators and for some of our immigrant artists those common conventions may be difficult to understand and even more difficult to use.

In the Stanford-Terman Study, 1/3 of the women and 2/5 of the men said they would change nothing about their lives if they had the opportunity to live their lives again.¹⁰³ Artists are more satisfied. Almost half of both the females (47.6%) and males (49%) said they would change almost nothing about their lives.

Findings: Professional aging artists are satisfied both with their work and with the

identity of being an artist. They rank high in life satisfaction scales and are very invested in their careers, though they may not refer to them as “careers.” Sixty-three percent feel validated or very validated as artists. Fifty-six percent think they have made the best work of their lives. What might seem a contrary finding is that the nature of making art work often implies that the creator is never satisfied. This often acts as a motivation for future work.

GENDER AND SOCIAL NETWORKS

Hypothesis 3: We suspect that, as women artists age, they will also have larger social networks than men.

Gurung, Taylor and Seeman posited that “Gender is one of the most robust predictors of social support. Women receive and give more support over the life course and women experience greater benefits from social network interactions.”¹⁰⁴ They add, “People are motivated to maintain their social network sizes as they age, although there may be changes in the composition of the networks.”¹⁰⁵ While men and women’s social networks were relatively the same in the larger aging artists sample (5-7), as Rowe and Kahn’s estimate for the general population of 8-11, the average personal visual artist network size for both genders is 29 (See Chapter III).¹⁰⁶

As interesting as the number in people’s social networks is the homophily or tendency of people to associate and bond with others like themselves. Homophily is much higher for women (49.1%) than men (34.4%), very high among Whites (54.6%) and somewhat high among black artists (38.9%).¹⁰⁷ If

¹⁰¹ Schmitt, Neal and Phyllis M. Mellon. 1980. “Life and Job Satisfaction: Is the Job Central?.” *Journal of Vocational Behavior* 16:53.

¹⁰² Becker, Howard S. 1982. *Art Worlds*. Berkeley, CA: University of California Press, 229.

¹⁰³ Terman, Lewis Madison and Bird Thomas Baldwin. 1926. *Mental and Physical Traits of a Thousand Gifted Children: Genetic Studies of Genius: Vol 1*, 2nd ed. Stanford, CA: Stanford University Press. This study followed people through the lifespan.

¹⁰⁴ Gurung et al., 488-489.

¹⁰⁵ *Ibid.*, 491.

¹⁰⁶ Rowe and Kahn.

¹⁰⁷ Please see Chapter III for a discussion on homophily.

non-professionals are included homophily soars to 72.7% for Whites, 54.9% for Blacks and 78.5% for Asians (See Chapter III).

GENDER HOMOPHILY

Males 34.4%
Females 49.1%

RACE HOMOPHILY

Black 38.9%
White 54.6%
Hispanic n/a
Asian 28.7%

Equally interesting is the self-identification by class. In comparison with Occupational Prestige Studies¹⁰⁸ of people 62 and over, more aging artists self-identify as lower class, and fewer as working class. The majority of respondents in both cases are middle class¹⁰⁹:

SUBJECTIVE CLASS IDENTIFICATION

	Occupational Prestige Studies	IOA III Aging
Upper Class	4.1%	0.8%
Middle Class	54.0%	n/a
Upper Middle Class*		27.0%
Lower Middle Class*		21.3%
Working Class	35.6%	16.4%
Lower Class	6.3%	20.5%
No Class/Other	0.0%	13.9%

* The IOA Aging Study did not include a general middle class.

Informal Social Care

Artists may be involved in what social workers call “informal social care.” Among the major needs of support for older adults, in addition to the carrying out of daily living tasks and help in times of illness or crisis, is socialization and personal development. Artists may have changed the typical “hierarchical compensatory” pattern where older people depend first on kin, then friends and neighbors, and lastly the government or other organizations. These “informal supports” provide a unique value in the welfare of older persons.¹¹⁰

At least a third of the elderly of the U.S. population is childless and perhaps without other family members to act as surrogates:¹¹¹ 23.5% our respondents are single and an additional 34.8% are separated, divorced or widowed. 19.6% have no children; 35.1% have no grandchildren and 13.3% have no siblings.

In 2003, 23% of men and 50% of women 75 and over in the U.S. were living alone. For those age 65-74, 26% of men and 46% of women lived alone.¹¹² Our findings report that half of aging visual artists live alone. Yet, they are not isolated; 77% communicate daily or weekly with other artists.

Findings: The size of networks for both male and female aging artists are close to estimates for the general population (8-11). Aging artists have an average personal network of 29.

SECURITY

Research shows that older adults’ relationships with their spouses and children, but not with other individuals are related to feelings of security.¹¹³

¹⁰⁸ Davis, James A., Tom W. Smith, and Peter V. Marsden. 2006. General Social Surveys, 1972-2006 [CUMULATIVE FILE] [Computer file]. ICP-SR04697-v1. Chicago, IL: National Opinion Research Center [producer], 2007. Storrs, CT: Roper Center for Public Opinion Research, University of Connecticut/Ann Arbor, MI: Inter-university Consortium for Political and Social Research [distributors], 2007-05-31.

¹⁰⁹ The Occupational Prestige Studies.

¹¹⁰ Cantor, Marjorie H. 1985. “Families: A Basic Source of Long-term Care for the Elderly.” *Aging*: July, Retrieved May 15, 2007 (http://www.findarticles.com/p/articles/mi_m1000/is_1985_July/ai_3834085).

¹¹¹ Ibid.

¹¹² Fields, Jason. 2003. *America’s Families and Living Arrangements*. Washington, DC: U.S. Census Bureau Current Population Reports P20-553:15.

¹¹³ Ibid.

Hypothesis 4: We speculate that this will be different with older artists because of the strong relationship they have with their work and other artists. Thus, aging artists will find more security in other artists.

- Of 93 respondents 71% said they communicated with their partner daily. 25.8% said there is no such person.
- Of 97 respondents 42.3% said they communicated with their children weekly; 19.6% said there is no such person.
- Of 129 respondents 76.7% communicated at least daily or weekly with other artists.

In the previous 6 months, females communicated with an average of 33 visual artists age 62 and over and males with 32. Black visual artists communicated with 41, Whites with 35, Manhattan residents with 35 and Brooklyn residents with 47.

- For 48.8% of 121 respondents, their spouses are very supportive of their artwork; 40.5% have no spouse.
- For 57.1% of 126 respondents, other artists are very supportive of their work; for 36.5% they are somewhat supportive.

Three quarters of aging visual artists say they would miss artistic self-expression (somewhat or very much) were they to retire; 65.1% say that if they were to retire they would miss (somewhat or very much) the self-esteem and social status associated with being an artist; and 55.1% say they would miss the camaraderie and social networks. This is testimony to the close networks artists form.

Sadly, for 44.1% of the artists, between 3 and 10 artists 62 and over in their network have died in the last year and for 6.6% more than 10 artists have died.

Findings: Older artists' strong relationships with other artists (77% communicate daily or weekly) trump their communication with partners, family and children. These artists are more supportive of their work.

Awareness and Well-being

Related to the issue of security is the emotional situation of being an artist. While this study did not administer standard mental health tests, it did ask artists about a series of positive and negative experiences in relation to their art as indicators of their subjective well-being.

- Of slightly more than 100 artists, 47.1% said they experience/feel anxiety on a regular basis in relation to their art work or being an artist: 26.9% said they experience depression; 28.2% isolation; 26.9% loneliness; 18.4% self-centeredness; 15.5% helplessness. 10.7% loss; 29.1% vulnerability.
- Of 137 respondents, 77.5% said they experience/feel a sense of awareness on a regular basis in relation to their art work or being an artist; 63% introspection; 54% intensity; 51.8% love; 69.3% self awareness. Of 138 respondents; 59.9% flexibility; 71.5% gratification; 62.8% happiness; 60.6% humor; 57.7% joy; 69.3% passion; 64.2% satisfaction; 67.2% self esteem.

There is anxiety about growing older for 57.1%. Of these, 61.2% said this anxiety had to do with their health; 20.5% with their financial situation. Only 6.1% said their anxiety was about losing their network of contacts.

We also wondered how artists viewed their own self-esteem, especially since Erikson and others have seen this as an important subject:

Self-esteem declines in old age. The few studies of self-esteem in old age suggest that self-esteem begins to drop around age 70 (about the age when Michelangelo began working on the Florentine Pietà). This decline may be due to the dramatic confluence of changes that occur in old age, including changes in roles (e.g., retirement), relationships (e.g., the loss of a spouse), and physical functioning (e.g., health problems), as well as a drop in socioeconomic status. The old-age decline may also reflect a shift toward a more modest, humble, and balanced view of the self in old age (Erikson, 1985). That is, older individuals may maintain a deep-seated sense of their own worth, but their self esteem scores drop because they are

increasingly willing to acknowledge their faults and limitations and have a diminished need to present themselves in a positive light to others. Consistent with this interpretation, narcissism tends to decline with age.¹¹⁴

137 artists answered a question as to how they felt about their self-esteem “on the whole”: 14.6% said “excellent”; 34.3% said “very good” and 33.6% said “good” Fifty-two percent rated their quality of life in the past year good or very good; an additional 23.4% rated it excellent. Sixty-eight percent rated their general self-esteem as good or very good. Sixty-seven percent rated their self esteem as an artist as good or very good; an additional 19.1% rated their self-esteem as an artist as excellent.

Findings: It appears from these results that artists tend to feel more positive emotions than negative ones in relation to their work and to being an artist; 83% said they felt good to excellent about their self-esteem on the whole and 87% said the same about their self-esteem as artists.

Productivity

In the National Council on Aging Study, 41% of the respondents 65 and older were concerned that as they aged they would not have enough opportunities to be productive.¹¹⁵ As our data indicate, artists tend to feel more positive emotions than negative ones

“I understand the big picture but it keeps on changing.”

—83-year old male artist

in relation to their work and to being an artist. In speaking of their artistic growth, one-third felt that intellectual stimulation contributed most to their artistic growth and a quarter felt learning to work

with new material did the same. For 71%, art helps them resolve/confront conflicts and for 83%, they feel they understand the “big picture” more now than when they were younger.

For those who make art, positive feelings may relate to what psychologist Mihaly Csikszentmihalyi calls “flow”—“the state in which people are so involved in an activity that nothing else seems to matter. The experience itself is so enjoyable that people will do it even at great cost, for the sheer sake

“You have to make art because death comes by itself.”

—Painter, age 86

of doing it.”¹¹⁶ He cites art as one of these activities. Flow creates “optimal experiences” which give people satisfaction and self-empowerment.

Although time, effort and cost were persistent issues for many artists, some described their art as a calling, a blessing, and gift. The overwhelming response from aging visual artists, especially in relation to their art, is positive in terms of engagement with their work, the condition of their health, and their self-esteem. Fewer than

Interviewer: “Do you have anxiety about getting older?”

**—91-year old female painter:
“I am older.”**

Interviewer: “Do you have any anxiety about getting older?”

**—74-year old female ceramicist:
“HELLO!?”**

¹¹⁴ Robins, Richard W. and Kali H. Trzesniewski. 2005. “Self-Esteem Development Across the Lifespan.” *Current Directions in Psychological Science* 14(3):158-162.

¹¹⁵ The National Council on the Aging, Inc. 2002 *Update: American Perceptions of Aging in the 21st Century*.

¹¹⁶ Csikszentmihalyi, Mihaly. *Flow: The Psychology of Optimal Experience*. 1990. New York: Harper and Row., 4.

10% experienced abuse, alcohol abuse, dependency, drug abuse, guilt, irrationality, panic, self-abuse, and thoughts of suicide. This clearly refutes one stereotype of the artist as a morose, despairing wastrel and counters some common perceptions of both artists and the aging.

Bruno Frey cites many studies that have found that older people are subjectively happier than young people.¹¹⁷ Yale University epidemiologist Becca R. Levy testified before the U.S. Special Committee on Aging about her analysis of data from the Ohio Longitudinal Study of Aging and Retirement (people 50 years or older when the study began, were interviewed 6 times during more than 20 years). Levy found “that those who expressed a more positive self-perception on aging had a mean survival advantage of 7.5 years over those who expressed a more negative self-perception.”¹¹⁸ And psychiatrist Gene Cohen, in his work on participation in the arts, has shown proven health benefits which he characterizes as “Art is chocolate for the brain.”¹¹⁹

Another female artist who began in advertising said that aging is not a physical process for her that impacts her artwork. “It’s a thinking process.”

EDUCATIONAL ATTAINMENT

Hypothesis 5: Aging artists are more highly educated than the general public. In 1950, 17% of the older population had graduated from high school and only 3% had a Bachelor’s degree. By 2003, 72% were high school graduates and 17% had a Bachelor’s degree.¹²⁰

According to both RCAC and other independent studies of artists over the last two decades, over 40% of artists have a Bachelor’s degree and another third have graduate degrees. In the current study, 28.4%

have a Bachelor’s degree (certificate programs at places like Cooper Union, were later accredited to a 4-year Bachelor’s degree), an additional 29.1% have a Master’s degree and 2.1% have a Doctoral degree. Seventy-nine percent received art-related training in the 5 boroughs.

This is a fairly remarkable finding considering that the BFA and MFA machine did not really begin until after World War II and only the youngest of our aging artists would have benefited from it.

Findings: Aging artists, many born after the explosion in arts-specific higher education programs, display the same educational levels of younger artists, much higher than the general population. Over 3/4 received art-related training in New York’s boroughs.

LIVING IN POVERTY

In 2002, 10% of people age 65 and over lived below the poverty threshold.¹²¹ The artist community has been a particular target of the AIDS virus which can rapidly change the circumstances of even the most affluent, and in New York, artists have been seriously affected by the post 9/11 economic situation.

Hypothesis 6: New York Metro artists have a small but significant percentage living in poverty.

Thirty seven million Americans are living below the official poverty threshold—\$12,755 a year for a couple in 2005. For Americans over age 65, the poverty threshold is \$9,367. One in every 8 Americans lives in poverty;¹²² more than 90 million Americans struggle with incomes less than twice the official poverty threshold. In New York City, 20.3% of the population 65 and over live below the poverty level, an increase of 14% since 2000.¹²³ According to this measure, 9.9% of older Americans lived in poverty in 2005, which

¹¹⁷ Frey, Bruno S. and Alois Stutzer. 2002. *Happiness and Economics: How the Economy and Institutions Affect Well-Being*. Princeton, NJ: Princeton University Press., 53.

¹¹⁸ Kleyman, P. 2004. “Vital Visionary Elders Train Medical Students in NIA Program.” *Aging Today* 25:1

¹¹⁹ Cohen, 25.

¹²⁰ “Older Americans Update 2000: Key Indicators of Well-Being.” 6.

¹²¹ *Ibid.*

¹²² United States Census Bureau 2005 American Community Survey.

¹²³ Department for the Aging. 2005. “Quick Facts on the Elderly in New York City.” Retrieved May 2, 2007 (<http://www.nyc.gov/html/dfta/downloads/pdf/quickfacts.pdf>).

represents a continued decline of poverty among this age group nationwide. Yet, the poverty rate among older adults living in New York City was twice the national rate: 20.3%.¹²⁴

Seventeen professional aging artists live below the poverty line according to household income listed above (17.7% of 96 respondents-it is noteworthy that not all artists answered this question), split almost evenly between men and women. Nine of these are White, 3 Black, 3 Asian and 2 Hispanic.

A 69-year-old female illustrator/artist/artist's agent lost 30% of her income in 9/11. Although she got 18 months of free rent through FEMA, she may lose her studio.

In relation to the AIDS crisis and the terrorist attacks against the U.S. on September 11th, 2001: 26.2% mostly Manhattan and Queens residents had their finances affected by 9/11; 6 people (4.3%) had artwork destroyed by 9/11. For 18.6%, mostly white Manhattan artists, their living/working space was affected. Only 2 people (1.5%) said their finances were affected by the AIDS crisis.

Findings: There is a small but significant percentage of artists living below the poverty line. Not all artists answered this question. A small but significant percentage of aging visual artists were financially affected by 9/11 and had their living/workspace affected; 6 people had their artwork destroyed. Very few were financially affected by the AIDS crisis.

INCOME AND EARNINGS

Hypothesis 7: Aging artists have a higher percentage of asset and pension income than the general aging population.

The 2005 American Community Survey Aging reported that in May 2007, the **median household income** for New Yorkers age 65 and older is well below the national average for seniors: \$23,415 versus \$28,722¹²⁵

(compared to visual artists 62 and over at \$30,000).

The **median individual income** for aging visual artists is \$30,000 compared to \$20,201 for men and \$15,647 for women in the U.S. Census¹²⁶ (for those 65+). In addition, Social Security (average \$4,820 annually) does not contribute substantially to income, undoubtedly because artists, like other freelancers, often do not work at full-time employment which pays such benefits. Income from art represents about 6% of artists' median individual income. Unlike the stresses observed in younger artists, aging artists are not so much balancing jobs with making art; they are balancing the clock with making art. In the Occupational Prestige Studies, the mean yearly wage before taxes for people 60 and over was \$38,870, the median \$37,000, both higher than for visual artists.

Eighty percent of aging artists earn some money from their art. Eighty-five percent sell their artwork; 64.5% of aging artists do not make their living as an artist yet and 85.0% said they sell their art work and have sold within the last 1-2 years. Only 3.6% never sold a work.

2005 INCOME	Median Household Income	Median Individual Income	Median Income from Art
US CENSUS 65+ American Community Survey (inflation adjusted dollars)	All: \$23,415	Male Median: \$20,201 living alone nonfamily household Female Median: \$15,647 living alone nonfamily household	
Occupational Prestige Studies 60+	All: \$37,000		
RCAC 62+	All: \$30,000 62+ Male: \$40,000 62+ Female: \$30,000	62+ Male: \$30,000 62+ Female: \$30,000	\$1,750

Seventy-nine of 126 aging artists do not support

¹²⁴ The New York Citizen's Committee on Aging, Inc. 2007. "Under the Radar: Poverty Among Older Adults in New York City." Retrieved April 17, 2007 ([http://www.globalaging.org/health/us/2007/Under%20the%20Radar%20-%20NYCCoA%20Issue%20Brief%20-%20May%202007%20\(3\).pdf](http://www.globalaging.org/health/us/2007/Under%20the%20Radar%20-%20NYCCoA%20Issue%20Brief%20-%20May%202007%20(3).pdf)).

¹²⁵ United States Census Bureau, 2005 American Community Survey.

¹²⁶ Ibid.

themselves entirely from their art work, and 30.4% (of 125 respondents) earned less than \$500 total gross income in 2005 from their art work. **Income from art** is a negligible percentage of the median income for both men and women.

In the University of Michigan Health and Retirement Survey, 62% received Social Security and 54% had financial assets in the form of stocks, bonds and mutual funds.

2005 Social Security/ ASSETS	Collect Social Security	Earnings	Pensions	% with financial Assets
U.S. Census 62+ 2005	55%	25%	19%	14%
University of Michigan Health and Retirement Survey 50+	62%	n/a	n/a	54%
IOA III Aging 62+	75%			67%

While artists may have convertible assets, their day-to-day cash flow needs may still pose difficulties. One conclusion might be that artists who have reached age 62 and have learned to survive in New York City are a tough and savvy group.

Sixty-eight percent were the chief wage earner in their household.

Income is also interesting according to statistics of the foreign-born in New York City. According to the 2000 Census¹²⁷, there are 2.87 million foreign-born in New York City; 261,443 of them foreign-born Chinese, with almost 80% under age 64. The **median household income** for foreign-born from China in

2000 was \$33,320; with three quarters not proficient in English. In our study the **median household income** for Asian (mostly Chinese) visual artists is \$16,000.

Other Income and Assets

Forty percent earned some money from stocks and bonds in 2005 (54% of the University of Michigan older adults have stocks, bonds and mutual funds; 1/4 have more than \$125,000 worth)¹²⁸ and 79% have savings. Thirty-three percent (of 68) have more than \$100,000. Half of 122 artists thought their savings were adequate.

- While 61.7% said their household did not own a car (understandable for people living in New York City), 66.9% said they had financial assets and 86% said they had enough money to live on in 2005. Social Security income: as stated, the average amount of annual Social Security income is \$4,280, 74% receive Social Security; 62.9% of the University of Michigan study receives Social Security benefits—for 41% of these they receive between \$500 and \$1000 a month, more than our aging visual artists.¹²⁹
- Only one-third own a home or an apartment; 21.1% own a second home or apartment; 85.5% of the University of Michigan aging population study own or are buying housing.¹³⁰

Additionally, half (74) of our aging visual artists declared the mean value of their primary residence as \$1,617,524 with a median of \$600,000. We suspected that many older artists would use this as a nest egg, sell their property and leave New York. We were surprised to find that the overwhelming majority has no such plan.

- Half the New York artists in IOA II (1997) had at least one retirement plan and the majority was economically in the middle class. We assume this

¹²⁷ *The Newest New Yorkers 2000.*

¹²⁸ The University of Michigan Health and Retirement Study (HRS) surveys more than 22,000 Americans over the age of 50 every 2 years. Supported by the National Institute on Aging (NIA U01AG009740), the study paints an emerging portrait of an aging America's physical and mental health, insurance coverage, financial status, family support system, labor market status, and retirement planning.

¹²⁹ *Ibid.*

¹³⁰ *Ibid.*

pattern has continued into old age and as stated earlier, 60.1% of aging artists have at least one retirement plan other than Social Security.

Findings: It is unclear whether aging visual artists are doing better or worse than the general aging population. Income from art, however, is a small percentage of the median income for both men and women. It represents about 6% of their median individual income. Nevertheless, 85% sell their artwork and make some money from their art.

CAREERS, IDENTITIES AND PROFESSIONALISM

Hypothesis 8: Aging artists have different views of the concepts of careers, identities and professionalism, particularly at the older end of the age scale.

The area of self-definition is a murky one for policymakers and others trying to work with artists. While we identified the criteria used to solicit artists for the survey, we also asked questions to indicate more traditional definitions of professionalism. Two criteria used by economists to determine professionalism are the amount of time spent on an activity and the amount of formal training and education. In our sample, 58.7% spent the majority of their time making art and 67.8% said their main activity is some form of art. Seventy percent said their main priority is to make art. Almost 80% were formally trained as artists. Fifty-two percent spend 20 or more hours a week making art and 30.1% currently teach art. The Art Students' League and Cooper Union were regular training grounds for artists. For 16%, the GI Bill paid for their education after World War II.

Education was also recorded in less formal ways: 40.6% have experience as a mentor or master artist and 32.3% are self-taught. Four percent worked as artists in the WPA.

In addition to time, training and commitment,

evidence of production in the marketplace also helps to define professionalism: 83.3% of aging artists have evidence of their art—exhibitions, documentation, reviews. Collector support is another indication of professional status: 67.4% have had collector support.

The economists' final yardstick is income, delineated above, (and further in Chapter III) with aging artists earning a small percentage of their individual income from art.

Findings: While aging artists meet some standard criteria for professionalism used by economists (time spent on art work, formal education), the generations being studied did not come to maturity in the career-focused society we live in now. Their professional definitions are both broader and deeper than economists' and their views are decidedly different.

MULTIPLE JOBS

Hypothesis 9: Based on the RCAC's Artists Training and Career Project, there is some evidence that artists' multiple jobs reinforce each other, rather than the assumption that artists would relinquish their non-arts jobs in favor of full-time art making.

Since many aging visual artists age 62 and over are not currently working 40 hour/week jobs, they are less likely to have multiple jobs to support themselves. However, with the demands placed on them in terms of money, time, health, and family, many artists would relish the opportunity to engage in full-time art making, if they are not doing so already. Only 19.8% (of 111 respondents) said they had to work at more than one job to support their art. Many expressed feelings of needing to complete what they started, and saving their energy to make art.

Findings: Unlike the stresses observed in younger artists, aging artists are not balancing jobs with making art; they are balancing the clock with making art.

“No time to finish what you have started.”

—Sculptor, age 88

HEALTH INSURANCE

Hypothesis 10: Even though almost all previous RCAC studies over the last two decades have shown a high percentage of artists with health insurance, we expect aging artists (even with Medicare) to resemble RDS jazz musicians, for whom half the number of unionized musicians had health coverage.¹³¹

Aging artists resembled professional artists in all other RCAC studies over the past two decades (and not jazz musicians): 93.1% (of 144) have health insurance—89.7% of males and 95.3% of females.

It must be taken into account that the average age in the 2000 jazz study was much younger than in our current study of aging artists. In fact, the

national percentage for those with health insurance is 84.4%.¹³² In the Occupational Prestige studies 95.5% of all respondents had health insurance; for those over 65, over 99% had health insurance.

In 2005 an estimated 46.6 million people were without any kind of health insurance coverage, but only 1.3% were 65 and older. Most of the population was covered by private insurance (67.7%), but 13.7% received coverage through Medicare; 13% through Medicaid and 3.8% through military health care.¹³³ In 2003 the average health care costs for Medicare enrollees age 65 and over were \$12,510. For those 85 and over, this rose to \$19,658.¹³⁴ In 2003, the poor or near-poor 65 and older spent 27.8% of their household income on out-of-pocket health care expenses.¹³⁵ In the University of Michigan study over half the respondents spent less than \$200 in annual out-of-pocket healthcare costs. It also shows that out-of-pocket health expenditures are lower for people in their 70s and 80s than for those in their 50s since older people are covered by Medicare and some of the people in their 50s are not covered at all. However, it is well known that Medicare (and Social Security) may not last in the U.S.¹³⁶

The chart below shows how New York City’s

NYC Department of Health and Mental Hygiene 2005 ¹³⁷ by unadjusted rate and age							
Respondents were asked if they were personally covered by a number of different types of health insurance, or if they had no health insurance at all.							
<i>Total estimated populations may not equal the sum of subgroup estimated populations due to rounding or missing data. All rates are age adjusted. Population estimates are not age adjusted</i>							
Age Group		Private	Medicare	Medicaid	Employer	Others	Uninsured
65+ Years	Percent of Population	24.8%	52.7%	14.0%	19%	5.1%	3.3%
IOA III Aging							
62+ Years	Percent of Sample	0%	79.7%	10.6%	14.7%	HMO 15.9% PPO 7.6% Disability 1.5% Social Security 6.1% Supplemental SS 4.5%	6.9%

¹³¹ Jeffri, Joan. 2003. *Changing the Beat: A Study of the Worklife of Jazz Musicians*. Washington DC: National Endowment for the Arts Research Division Report #43.

¹³² DeNavas-Walt, Carmen, Bernadette D. Proctor, and Robert J. Mills. 2004. “U.S. Census Bureau, Current Population Reports, P60-226, Income, Poverty, and Health Insurance Coverage in the United States: 2003.” Washington, DC: U.S. Government Printing Office, Retrieved May 18, 2007 (<http://www.census.gov/prod/2004pubs/p60-226.pdf>).

¹³³ AARP Public Policy Institute Fact Sheet, “Income, Poverty and Health Insurance in the United States in 2005,” *Older Americans Update 2006*, 44. Retrieved April 18, 2007 (http://assets.aarp.org/rgcenter/econ/fs133_income.pdf).

¹³⁴ *Ibid.*, 49.

¹³⁵ *Ibid.*

¹³⁶ University of Michigan. The Health and Retirement Study. 1998. “Study of Health, Retirement and Aging Respondent Report.” Retrieved May 21, 2007 (http://hrsonline.isr.umich.edu/docs/sho_refs.php?hfile=hrarr&xtyp=1).

¹³⁷ NYC Department of Health and Mental Hygiene. 2005. “Health Care Access Among Older Adults in New York City.” Retrieved April 1, 2007 (<http://www.nyc.gov/html/doh/downloads/pdf/hca/hca-nyc-adults.pdf>).

visual artists age 62 and over obtain health coverage as compared to the general population.

As noted previously, 86.3% of visual artists had out-of-pocket expenses that totaled \$5,000 or less for healthcare in 2005 including insurance premiums, co-pays, and prescriptions not covered by insurance).

- 15.9% who said they have health insurance have an HMO.
- 79.7% have Medicare and none of our artists received health insurance from a private company.
- Of the 137 respondents who said they have health insurance, 80.3% said their coverage was adequate to their needs as an artist.
- 48.9% obtained their health insurance themselves, 14.7% through an employer and 10.8% through a mate/partner or spouse.

One special program created for artists without health insurance is Artist Access located in Brooklyn, NY. None of the respondents surveyed stated they participate in Artist Access. Other health insurance initiatives for artists are being explored by Leveraging Investments in Creativity which has been making matching grants and giving technical assistance to organizations in several states with the goal of health insurance for 100% of the artists in their funded communities.¹³⁸

Findings: One way to interpret these findings is that if you do not have health insurance coverage figured out by the time you are 62, you are probably dead. This does not mean artists do not need help obtaining health insurance. They, like all freelancers, have

a difficult time obtaining benefits before they are eligible for Medicare, if they lose their coverage, have pre-existing medical conditions, or cannot afford the exorbitant cost insurance requires.

Health Status

In terms of their health status, a 2002 study by the National Council on Aging reported that half the respondents age 65-74 and 42% of those 75 and over rated their health excellent or very good.¹³⁹ In 2002-2003, 73% (non-Hispanic Whites) of the U.S. general population age 65 and over rated their health as good or better.¹⁴⁰

For visual artists, 83% reported they were in good to excellent health: 19.9% (29) reported excellent health; 28.1% (41) said very good; and 34.9% (51) said good.

“Art is what it does for you.”
—74-year old white female painter

In the University of Michigan Health and Retirement Survey 77% reported they were in good to excellent health with only 9% reporting excellent health.¹⁴¹ Although our artist findings are self-reported, in epidemiologic observation there is an inverse relationship between socioeconomic status and health.¹⁴²

- 66.2% said that their health status did not change in the past year. Asked about the change in their health status after retirement, 33.8% (of 80 respondents) said that their health status got “somewhat worse” and 17.5% said that their health status got “much worse.”

¹³⁸ Leveraging Investments in Creativity. New York, NY. Retrieved July 20, 2007 (<http://www.lincnet.net/insurance>).

¹³⁹ National Council on Aging. “American Perceptions of Aging in the 21st Century.” 9.

¹⁴⁰ Federal Interagency Forum on Aging Related Statistics. *Older Americans 2004*.

¹⁴¹ Juster and Suzman.

¹⁴² Bassuk, Shari S. and Lisa F. Berkman and Benjamin C. Amick III. 2002. “Socioeconomic Status and Mortality among the Elderly: Findings from Four US Communities.” *American Journal of Epidemiology* 155(6):520.

- While 22.5% said they had no health problems and 51.4% had moderate health problems, 34.4% said their health problems limit the amount of time they can spend on their art; 34.4% said it limits their productivity.

One-eighth of the professional artists said their physical health problems caused them to experience difficulties in relation to their art work; less than 1% said their emotional/mental difficulties did. As in the Stanford-Terman study, *Mental and Physical Traits of a Thousand Gifted Children: Genetic Studies of Genius*,¹⁴³ while the overall level of participation remained high in later maturity, there was a trend toward withdrawal from activities that were physically, psychologically

“No two eyes see the same.”

—*Male black homeless artist,
age 65, half-blind in one eye*

and socially demanding. Aging artists are decidedly annoyed by the limitations of their bodies. They have to make time and conserve energy that they no longer have, working fewer hours in the studio. Sometimes their work gets smaller. Sometimes physical limitations make them change their medium—they cannot lift as much because their legs hurt or need resting or it is not as easy to get around. Seventeen percent said their health problems contributed to the content or direction of their work.

Artists are disappointed and frustrated when they have an illness and cannot rely on their strength

as they did before. It takes them out for a period of years. If they did not make art during this time, the lapse in art making negatively affects them and their feelings about progressing in their art. Many artists expressed shame or embarrassment because they had not been able to work on their art for a period of time.

Astonishingly, the resilience of artists in relation to their art is a testimony to old age. All the artists we interviewed visited their studios on a frequent and sometimes daily basis, even if it took 1.5 hours to walk the three blocks to the studio. When the medium became too taxing—such as large-scale sculpture or paintings, not one artist talked of giving up art; s/he simply changed the medium.

Findings: Contrary to our original hypothesis, aging artists resembled artists in all other RCAC studies over the past two decades (and not jazz musicians): 93% have health insurance—90% of males and 95% of females. Nevertheless, it must be noted that the median ages in all former RCAC studies cited here were between 38 and 40, and the median age here is 73. Therefore, one would expect aging artists to have figured out their own solutions for healthcare as evidenced by the 80% who receive Medicare.

RELIGIOUS AND POLITICAL AFFILIATION

In the Stanford-Terman Study,¹⁴⁴ older adults' level of voter participation was substantially greater than that of the general population throughout

¹⁴³ Stanford psychology professor Lewis Terman launched a study in 1921-1922 to investigate the maintenance of early intellectual superiority over a 10-year period. The objective was soon extended into the adult years for the purpose of determining the life paths of these Californians. The 1922 and 1928 data collections focused on family life and school experience; the 1936 and 1940 follow-ups occurred at a time of educational achievement and the start of adult careers for many, whether marriage, family or work. At the next follow-up, questions were asked about the war and various service roles. The postwar years through 1960 were times of marriage, family development, career beginnings and accomplishment. Mail surveys investigated these and other topics in 1950, 1955, 1960. Various life changes within the Terman sample and new leadership from Robert Sears, Lee Cronbach, Pauline Sears and Albert Hastorf brought fresh attention to issues of aging, work life and retirement, family, and life evaluation in follow-ups in 1972, 1977, 1982, 1991-1992. These studies are generally referred to as the Stanford-Terman studies. One can see why this study has been called “the longest life-cycle study in the history of the social sciences” (<http://www.sidis.net/Terman.htm>.) In a commentary on this study, the authors find that “although the sample as a whole achieved higher than normal levels of education and career success if one uses standard creativity criteria (impact, productivity, and honors and awards), the Terman group in general was surprisingly uncreative over the course of their careers. No major writers, artists, or scientists emerged from this “genius” level IQ group.” From Feista, Gregory J. and Frank X. Barron. 2003. Predicting creativity from early to late adulthood: Intellect, potential, and personality. *Journal of Research in Personality* 37:62-88.

¹⁴⁴ *Ibid.*

adulthood and remained so in later maturity. For the last several studies of the RCAC, artists have exhibited high voter participation. Our study finds that aging visual artists are no exception:

- Of 141 respondents, 87.9% voted in the last federal election
- 82.3% in the last state election
- 77.9% in the last local election
- Of 133, 82% are registered Democrats

These results are strikingly similar to earlier RCAC studies with participation above 90% in all the above election categories and 81.9% registered Democrats.¹⁴⁵ In fact, older voters are often looked to by politicians to ‘swing’ a vote. For the Stanford-Terman adults, religion was not very important overall.¹⁴⁶ For 127 artists, 85% felt no allegiance to a religious affiliation.

COMMON MISPERCEPTIONS ON AGING

In Rowe and Kahn’s landmark work on the MacArthur Studies, *Successful Aging*, the authors dealt with the common misperception that “to be old is to be sick.” In fact, in 1994, 73% of Americans 75-84 years old reported no disabilities and 40% of those older than 80 were fully functional. Other common ideas the authors noted are “You can’t teach an old dog new tricks” and “The elderly don’t pull their own weight.” While Rowe and Kahn provided evidence to the contrary for these perceptions, our study reinforces their view. Artists talked freely about what they want to try in their art in the future and over 43.1% felt they had not yet made their best work.

Rowe and Kahn also dealt with the changing face

of retirement, citing that older adults increasingly delay retirement, or if retired, choose to do volunteer work. Over half (54.1%) of the University of Michigan aging adults gave community service of less than 100 hours in the previous year; 28.8% gave over 100 hours.¹⁴⁷ One-third of the 65-74 year old and 30% of 75+ National Council on the Aging respondents value new learning as a major contributor to vital aging.¹⁴⁸ Over half of aging visual artists volunteered within the last 2 years.¹⁴⁹ Also 68.3% of artists have donated their art work or services in 2005.

Research has focused on creativity’s decline as people age. While creativity and the creativity practiced by artists are not necessarily the same, artists have been identified by some as “more aware, sensitive, and responsive to aging and death than non-artists” and “more resistant to losses in creativity with age than others.”¹⁵⁰ The resulting depression can have a negative impact on late-life creativity as well as physical and sensory losses. Depression, suicide and other pathologies are invoked and mentioned frequently in relation to artists. Nevertheless, our data do not totally reinforce this view. Even though RDS findings show a decline in productivity for some, only about a quarter of aging visual artists say that in relation to being an artist or to their work as an artist they regularly experience depression and loneliness; almost half experience anxiety but only 2.9% have thoughts of suicide.

Thomas Dormandy, who looked at artists from Tintoretto to Kandinski, expected artistic creativity to decline with age and discusses the meaning of time and continued learning:

...the learning of old artists was more often a highly targeted, even obsessive, search for what might prove useful to them in their craft...their search for new and better ways of expressing themselves remained intense.¹⁵¹

¹⁴⁵ Jeffri, *Information on Artists II*.

¹⁴⁶ Ibid.

¹⁴⁷ Juster and Suzman.

¹⁴⁸ The National Council on the Aging, Inc., 2002 Update: American Perspectives of Aging in the 21st Century.

¹⁴⁹ Rowe and Kahn. 1989. *Successful Aging*. New York, NY: Dell Publishing, 9. This book presents findings from the MacArthur Foundation Study of Successful Aging, a long-term, multidisciplinary research program designed to examine the genetic, biomedical, behavioral and social factors of how we age. It is often referred to as the MacArthur Study.

¹⁵⁰ Lindauer., 55, 57.

¹⁵¹ Dormandy, Thomas. 2000. *Old Masters: Great Artists in Old Age*. London: Hambledon and London.

Willem de Kooning once recalled that when Titian was 90 years old, his arthritis was so severe he had assistants tie paintbrushes to his hands.

But he kept on painting Virgins in that luminous light, like he'd just heard about them... Those guys had everything in place, the Virgin and God and the technique, but they kept it up like they were still looking for something.¹⁵²

MEETING BASIC NEEDS

We asked questions about artists' ability to meet their basic needs. A total of 19.1% or fewer artists had their electricity or gas turned off, failed to meet a mortgage payment, needed to see a doctor or dentist but did not go or were without enough food to eat; of the general population of adults ages 60 years and older the percentage is 12.¹⁵³

Perhaps counter-intuitively, U.S. census data show that the oldest age groups are able to meet their basic needs, even with low incomes. Although these findings are from the early 1990s, speculations to explain this pattern are relevant and include possible lower living standards when older people were young, especially for those who lived through the depression; lower expenses; a reluctance to admit their problems; or that they live in households with "stable and predictable circumstances" in terms of life changes, job changes, migration and budget.¹⁵⁴ In fact, nearly every difficulty was more common among children than among adults 60 and older.¹⁵⁵

LIVING, WORKING, HOUSING, SPACE

In the world of work, there is often an assumption made that those who cease working lack attributes normally associated with occupations. According to Smelser and Erikson, crucial occupational conditions reveal a number of areas artists who operate as self-

employed often avoid including bureaucratization, position in a supervisory hierarchy, routinization of work, frequency of time pressure and the risk of losing one's job.¹⁵⁶ While artists do understand self-discipline in relation to their work, these conditions are often the root of society's difficulty in understanding artists. As a study in the early 1980s called *Art Work* quoted in its preface, "Oh, you are an artist. How nice. And do you also work?"¹⁵⁷

Over a quarter of aging visual artists want to reach a higher level of artistic expression/achievement as one of their top three artistic goals for the next 5 years, followed by increasing sales and number of works.

As evidenced by 67.4%, artists often live and work in the same space. The reality of "space" in New York City, where artists who own homes have a mean mortgage payment of \$871 and a median of \$1,000 a month (renters pay \$839 and \$800 a month respectively), is that many are the last to live in subsidized or rent-stabilized housing within the New York City. **Forty-four percent of aging visual artists live in rent controlled apartments or residences.**

Artists remain in New York City for a variety of reasons:

- **78.7% because of the city's cultural activity**
- **58.8% due to affordable living space**
- **53.3% because of their network of peers**
- **48.5% due to support systems for their art**
- **44.5% because the city is a good place to exhibit/perform**

As in other RCAC studies, artists are a stable population (one reason they are used to "gentrify" changing neighborhoods): 89.6% have lived at their current address for 10 years or more and the average number of years they have worked in their current

¹⁵² Kimmelman, Michael. 1998. "Life is short: art is long." *New York Times Magazine*, January 4, 22.

¹⁵³ Bauman, Kurt J. 1999. "Extended Measures of Well-Being: Meeting Basic Needs: 1995." U.S. Census Bureau Current Population Report P70-67:4.

¹⁵⁴ *Ibid.*, 4.

¹⁵⁵ *Ibid.*

¹⁵⁶ Smelser, Neil J. and Erik H. Erikson. 1980. *Themes of Work and Love in Adulthood*. Cambridge, MA: Harvard University Press, 207.

¹⁵⁷ Wassall, Gregory H., Neil Alper and Rebecca Davison. 1983. *Art Work, Artists in the New England Labor Market*. Cambridge, MA: The New England Foundation for the Arts, iv.

county/borough is 31 years. (In our 1997 study, Information on Artists II, 87.5% of visual artists in 4 U.S. cities age 55 and over lived in the county of their current residence for 10 years or more.

DISCRIMINATION

In 1975, Dr. Robert N. Butler, Pulitzer-prize winning author for *Why Survive? Being Old in America*, coined the term ageism. He has been involved in defining, identifying and combating it ever since. Butler, also on the advisory board for this study, discusses personal, institutional, intentional and unintentional ageism. He defines ageism as discrimination in areas including health care, the workplace, elder abuse, nursing homes, emergency services, the workplace, the media, and marketing.¹⁵⁸ This study concentrates on several of these areas through the self-reporting of the interviewed artists.

In the Kessler et al. 1999 study of a nationally representative sample of 3,032 respondents ages 25-74, the authors state that “although more prevalent among people with disadvantaged social status, results show that perceived discrimination is common in the total population, with 33.5% of respondents in the total sample reporting exposure to major lifetime discrimination and 60.9% reporting exposure to day-to-day discrimination.”¹⁵⁹

Our data reflect a variety of kinds of discrimination against visual artists, 43.2% because of age, 41.7% due to gender, 27.7% based on artistic discipline, 21.2% based on race and 23% based on ethnicity. It is interesting that one-fourth of artists feel discriminated against due to their artistic discipline in addition to the more obvious kinds of social bias. In addition, 60.8% of the women said they felt discriminated against because of their gender (and 0% of the men!), and 52.1% of women and 27.5% of men felt discriminated against due to their age.

The study provides many anecdotal reports to

validate its statistical findings. An artist we contacted to interview for the feasibility study prior to this report emailed:

I never thought of myself as an ‘aging’ artist but I suppose technically you’re right—even though we’re all aging at the same rate. But I don’t use a walker, have a hearing aid or pacemaker. Yet. It has gone unnoticed that I was turned down for 23 grants in the last 10 years or so. I assume age was the reason because I don’t think it was the work.¹⁶⁰

A number of artists in our pre-survey focus groups and ongoing town meetings echoed the difficulty of being seriously considered for grants at their age, with very few public or private funding sources providing funds specifically to older artists (the Pollock-Krasner and a few other foundations being exceptions).

One 80-year old artist, among many, discussed being discriminated against because she is a woman. Trained to be a sculptor at the Beaux Arts in Paris and a member of the Haganah army in Israel, she was told by an art teacher “You’re gonna wind up in the kitchen anyway.”

Discrimination may be doubly painful for people from more traditional cultures that are seen as collectivist and value seniors. As in our study, a study of Canadian Chinese showed a high proportion who do not speak or understand English, creating significant barriers for involvement in their host country.¹⁶¹ Some artists of color said they had experienced racism but said it did not make their lives harder because they “didn’t have a choice.” Such rationales give support to continued discrimination.

In a ground-breaking exhibition of the work of aging artists in the late 1980s, ageism in America was expressed eloquently:

Ageism is probably the deepest rooted and most collectively perceived bias in America. Like racism

¹⁵⁸ Butler, *Ageism in America*.

¹⁵⁹ Kessler, Ronald C., Kristin D. Mickelson and David R. Williams. 1999. “The Prevalence, Distribution, and Mental Health Correlates of Perceived Discrimination in the United States.” *Journal of Health and Social Behavior* 40(3):208-230.

¹⁶⁰ Private email communication to Joan Jeffri. November 2006.

¹⁶¹ Chappell, Neena L. 2005. “Perceived Change in Quality of Life Among Chinese Canadian Seniors: The Role of Involvement in Chinese Culture.” *Journal of Happiness Studies*. 6(1):72.

and sexism, it denies humanity its humanness... We face maturity with dread. As a society, we despise the old. Our misplaced pity erases the potential of the fastest growing and most experienced human force in the country.¹⁶²

One-fourth of the artists said discrimination has affected their lives between some and a lot and 27% said discrimination has made life somewhat or a lot harder.

LEGACY PLANNING

Visual artists are similar to the general population in their need and desire to preserve their property for the future, but they have a unique asset that many Americans do not: their art work.

Sixty-one percent aging visual artists have made no preparations for their artwork after their death. Only 10% have made plans to donate their work to an institution and 17.1% to leave work to their heirs. However, there is no certainty that these heirs want the work or know what to do with it. Twenty-seven percent of artists stated they need legal help bequeathing their work and planning their estates. One-quarter reported needing financial help in archiving their work; 40.6% said they cannot transport their own work to exhibitions and different spaces and 94.1% have no studio assistants.

Twenty-one percent artists have no documentation at all for their work. For artists, some of whom say they “want to go down in art history,” the lack of documentation will surely prevent this. One black painter keeps a log of works he has sold on a doodle pad marked with crayons.

A 78-year old Puerto Rican photographer is now giving a great deal of attention to archiving and publishing his photographs. His dedication to preserving and organizing his portfolio of work was

brought on by two separate events: the recent death of a colleague who left behind several thousand photographs that his family has no time to organize, and his own diminished eyesight, which forced him to stop taking photographs.

A whopping 97.1% have no estate plan and, while nationally only 44% have wills,¹⁶³ only 22.9% of artists do. Another 70.8% have no life insurance.

According to a 2004 survey by the Martindale-Hubbell Legal Network, 58% of adult Americans said they lacked a basic will, the fundamental component

“I’m never going to retire from art so why plan ahead of time?”

—65-year old Hispanic new media artist

of any estate plan. Twenty-one percent said they were without an estate plan because they lacked sufficient assets.¹⁶⁴ Nearly one-in-ten (8%) of those Americans without an estate plan say they do not have one because they do not want to think about dying or becoming incapacitated. Another survey by the American Association of Retired Persons (AARP) declares that the majority of Americans, 45%, do not have a will to specify the handling of their estate after they die.¹⁶⁵ Without legal documentation with instructions that will control one’s assets upon death, both the person and the artist’s assets are left vulnerable.

For artists, even those who have made plans, there are no guarantees that their work will reach its desired destination.

One artist told us that she felt artists face the same problems as everyone else in society with two differences: their need to keep a studio space

¹⁶² Shedletsky, Stuart. 1987. *Still Working: Underknown Artists of Age in America*. New York, NY: Parsons School of Design, 13.

¹⁶³ Thompson Findlaw. 2005. Eagen: MN., Retrieved December 20, 2006 (<http://company.findlaw.com/pr/2005/051005.estateplan.html>.) Sample size 1,000.

¹⁶⁴ Schmerl, Leah. 2004. “Many Americans Leave Loved Ones Vulnerable, Due to Lack of Estate Planning, New Survey Finds.” New York, NY: Lexis-Nexis Martindale-Hubbell, Retrieved December 20, 2006 (<http://research.lawyers.com/Estate-Planning-Survey.html>).

¹⁶⁵ AARP Research Group. 2000. “Where There is a Will...Legal Documents Among the 50+ Population: Findings from an AARP Survey.” AARP Program Development and Services: 2. Retrieved 3 June 2007 (<http://www.aarp.org/research/reference/publicopinions/aresearch-import-424.html>).

“I have no family and organizations do not want to take my art.”

**—89-year old female Holocaust survivor,
artist working on her will**

as landlords raise prices and what to do with their artwork after they die. A 65-year-old painter burns a lot of his art every five years so his heirs will not be taxed on it. Another artist sold 5,000 of his works to his son for \$1. Other artists use their work to barter: 8.1% of our survey respondents use their art this way.

THE CREATIVE PROCESS

Artists’ relationship to their art changes as they age. Artists’ personal well-being is also reflected in their relationship to their materials—51.4% said they use different materials, 37.8% use a wider variety of materials and 38.7% said they have more technical control of their materials than when they were younger.

Aging artists have remained vital within the art community. In the previous year:

- 26.8% participated in an art fair
- 28.5% in a group competition or exhibit
- 66.9% in a group invited exhibit
- 15.7% in juried community events and 24.2% in non-juried community events
- 27.3% in juried events
- 37.2% in 1-person exhibit

In 1975, Robert Butler spoke about one of the great losses of old age being the loss of choice which,

when denied, promotes helplessness.¹⁶⁶ Artists’ choices about what art to make, how to think about it and how to execute it create both self-respect and empowerment.

AGING ARTISTS’ NEEDS

In a conference call with a dozen gerontologists at the start of this study, one academic speculated that we would be studying “a bunch of failed artists.” Failure, in this person’s eyes, was a function of lack of income from art and the fact that this person probably would not have heard of any of these artists (although, in fact, we did interview some well-known artists). Of course, failure is subjective, but if we analyze these artists in terms we are all concerned with as we age—health status, engagement, productivity, savings for retirement—aging artists are far from failures.

There are, however, a number of real needs in addition to the needs we all have in aging. Clearly, most artists are dissatisfied with the money they earn from their art.

“Don’t make art bigger than your head because it’s harder to transport.”

—69-year old male sculptor

Some, like the Asian artists we interviewed, do not know how to enter the marketplace or join a more mainstream kind of art system. Some speak no English, which makes this doubly difficult. Some face a dilemma of an East/West sensibility as practitioners of more traditional kinds of art such as calligraphy.

Some artists need studio assistants, framing services, technical support for the computer, discounts

¹⁶⁶ Butler, *Why Survive?*, 230.

“I had years of arts teaching experience in China and though I’ve obtained the American nationality, I still have problems with my English and finding a community of artists.”

—76-year old Chinese calligrapher

on art supplies, help with marketing and promotion of their work and grants (or at least those that do not eliminate them because of age). Some want to be able to work in a different scale and in different media.

“Nothing is forever. What you create might not survive.”

—62-year old male sculptor

All artists face both a financial and an emotional reality as they age: to whom will they leave their work and how will it be cared for? In one focus group, an artist told us he constantly “pruned” his own collection, destroying work he did not wish people to remember. Indeed, 68.1% of the artists surveyed have destroyed at least one piece of their own work. And while 20% have no documentation for their work—no photographs, archives, slides, or website, many of

“No time to finish what you have started.”

—83-year old female painter

the artists we interviewed indicated that they will not try to obtain these services from organizations. They would rather spend the time on the work itself.

The love-hate relationship so many have with New York is true for artists as well, but also coupled with the invisibility of age. One 72-year old female painter said: “When you’re young it’s important to be in New York. When you’re older, you can go wherever you want because no one cares about you anyway.” Nevertheless, the majority have lived in the New York City for more than 10 years and 87.1% say they do not plan to move out in the next two years.

One reason to stay in New York is the network of other artists. An 84-year old pen and ink artist, winner of a Fulbright and a Pollock-Krasner award, and facing the threat of eviction from his Lower Manhattan apartment, said: “I don’t want to leave New York. ...I’ll be all alone and isolated.”¹⁶⁷

The bond to New York is not just a geographic one although 3/4 of artists said that the location of their artwork space is somewhat to very important to their art work. Artists in several of our focus groups lamented the change of the art environment in New York to one with lots of “fine art gimmicks” where what they called “bohemian loopholes” have been taken away. No doubt this includes things like illegal loft living.

SOME PUBLIC POLICY IMPLICATIONS

“You paint your life.”

**—68-year old white female artist
living on the edge**

The social networks of aging visual artists provide a strong access point for policymakers. While the general population in nursing homes

¹⁶⁷ Glassman, C. 2006. “Tenants: ‘Phone Demolition’ Behind Eviction.” *Tribeca Tribune*, New York City, June 2.

declined substantially to 4.5% in 2000, none of our artists resided in nursing homes although we did find communities of artists in artists' housing complexes like Westbeth.

The example of Westbeth is important for social as well as economic reasons. Founded in 1967 to provide living and studio space for middle-income artists who could not afford spiraling rents, it continues to house artists of all genres. More than just gentrifiers, artists can be seen as part of the glue that holds communities together.

Department of Cultural Affairs Commissioner Kate Levin stated at a 2002 conference at Columbia University:

...we can all anecdotally confirm...that neighborhoods tend to be revived initially and most substantially by the presence of cultural organizations, by the presence of artists, and by the kinds of neighborhood axes that arts groups provide in those neighborhoods...the arts should not be calibrated just in terms of the organizations that bring in big tourist bucks.¹⁶⁸

Later at that same conference, Suri Duitch from Center for an Urban Future remarked:

There is a connection between the transforming power of art and the five-borough economic development strategy. ...There are a number of examples we can look to [she cites the BAM cultural district as one] that connect—on a very local level, on a neighborhood level—the transforming power of the arts to individuals, to communities, and that can also help to revitalize those communities economically without making it so that everyone who lived there to begin with has to leave because they can't afford it anymore.¹⁶⁹

The policy considerations for New York City

include how to retain its intellectual and creative capital and how to create or enhance environments where artists retain strong social networks as they age. These considerations have grave implications for younger artists who also contribute to this capital.

“If you do away with art as a central concern, you kill its spirit, its soul.”

**—77-year old male sculptor,
Art Students League**

In terms of integration into existing systems, while 60% of the professional aging visual artist population have at least one retirement plan other than Social Security, only 52.9% of our Asian visual artists do. This has implications for policies dealing with immigrants, even those who have been here 20+ years and are highly educated. It also has implications for arts and cultural policy when such immigrant groups have a high degree of homophily (28.7% for Asians)¹⁷⁰ and do not know how to enter or access the system of benefits (pension plans), the art market (selling their work), or artists services (archiving and documenting their work, estate plans).

This study fully documents artists' engagement with their art and the power of their sustaining engagement: A 78-year-old male artist who suffered a stroke that left him crippled on the left side of his body and who spends most of his time in a wheelchair, paints every day. A 94-year-old we interviewed uses an office chair with wheels to scoot around his studio, thus avoiding the stigma of a wheelchair. An 82-year-old folk artist suffering from dementia said he needs art and music in his life to sustain him. A 72-year-old sculptor with synesthesia (a neurological condition in which 2 or more bodily senses are coupled, e.g. she “sees what she hears”) turned to painting to be able to illustrate her condition. Another artist has to paint

¹⁶⁸ National Arts Journalism Program/Alliance for the Arts Conference Report. 2002. *Who Pays for the Arts?: The Future of Cultural Funding in the Arts*. New York, NY: NAJP Publications.

¹⁶⁹ *Ibid.*

¹⁷⁰ Homophily. The tendency of individuals to form an association and bond with similar others. Retrieved May 12, 2006 (www.wikipedia.com).

standing up even though the next day she cannot get out of bed. A male 82-year old still welds his art even with osteoporosis.

As Roberto Bedoya stated, “Cultural Policy in the U.S. context is best understood as a system of arrangements that effect the allocation of resources and the articulation of value.”¹⁷¹ He goes on to ask:

Whose voices are privileged or marginalized in policy discourse? ...Are policy research efforts an exercise of self-aggrandizement that re-inscribes the power of special interest groups and policy making elites or are they a contribution to transformative learning that increases our knowledge of cultural dynamics and conditions?¹⁷²

Acknowledging the richness of the many voices Bedoya describes, aging artists of all races and ethnicities do not access many of the existing services

available in the arts. Perhaps preferring to work on their art, they pose a dilemma for arts service organizations trying to assist them.

One policy argument and dilemma in making a case for artists is that it is economically and politically unsound to make many different policies for all special-interest groups. However, the aging artists we studied have a remarkably healthy profile, and should be seen as contributing greatly to the fabric of New York City. Their “life lessons” in engagement, in strong social networks, and in being motivated by a life of ideas can provide examples for other populations.

To the already disenfranchised minorities in the artist community, we can certainly add the soon-to-be majority of aging artists. It is our hope that these findings will help shape policy and practice by framing artists as beacons for the rest of society—not as its victims.

¹⁷¹ Bedoya, Roberto. 2005. “Deliberative Cultural Policy Practices.” Cultural Commons, Retrieved April 16, 2006 (<http://www.culturalcommons.org/comment-print.cfm?ID=28>).

¹⁷² Ibid.

CHAPTER III

Social Networks of Aging Visual Artists

by Michael W. Spiller, Douglas D. Heckathorn and Joan Jeffri

The structure of a community is defined by affiliation patterns, that is, the social relationships that link members of the community. These relationships vary in strength, from the extraordinarily strong bonds within families, to the weaker links connecting friends and acquaintances. The relationships of which social networks are composed are reciprocal, e.g., my family members consider me a family member, my friends and acquaintances consider me a friend or acquaintance. Merely knowing about people, such as Hollywood or political celebrities, does not make them a part of the social network. Therefore, social networks are made up of the social relationships that bind together families and communities.

Social relationships serve as conduits through which resources flow. These take many forms, from assistance when help is needed, to the exchange of pleasantries during informal interaction. For policy makers as well as scholars and observers, one indication of the resources potentially available to an individual is the number of others to whom that individual is linked. This defines the size of the individual's personal network, and it serves as an indicator of social status. An indication of the cohesiveness of a community is the density of social ties within that network. The mean personal network size of community members also serves as an indicator of social capital. In our study of the networks of New York City metropolitan area aging visual artists, we found that the estimated mean personal network size in the population was 6. This means that the average visual artist aged 62 and above in the New York City

area knows 6 other aging visual artists. In comparison, the average jazz musician in New York City knows 105 other jazz musicians. Part of this discrepancy is certainly due to the nature of the jazz performance world (i.e., musicians must play together, so they rely heavily on interpersonal contacts for professional success). In contrast, the creation of visual art can be accomplished in a solitary environment, if the artist so chooses. Because this study did not measure the total personal network size of aging artists (i.e., how many friends and acquaintances they have overall or how many visual artists they know who are younger than 62), the relatively small number of 6 does not indicate that these artists are without social capital and support. Rather, it indicates that aging artists receive social support from community members who are not also aging artists.

Social relationships can be structured in many different ways. Some communities are divided into independent and mutually isolated racial or ethnic groups. Described in Robert Putnam's terms, these are communities based on bonding social capital, that is, group solidarity based on dense within-group social ties. Other communities are more integrated, with abundant cross group ties, or in Putnam's terms, communities with bridging social capital.¹⁷³ These structural features are important for understanding community dynamics. For example, when cross-group ties are sparse, the potential for conflict is great. Inequality also affects affiliation patterns. Some communities are highly stratified, with most interactions occurring among those of equal income, social status, and

¹⁷³ Putnam, Robert. 2000. *Bowling Alone: The Collapse and Revival of American Community*. New York: Simon & Schuster.

education. Others are more egalitarian, with abundant cross-status ties.

Some social ties are based on similarity. This tendency of similar persons to form social bonds was described by Galton more than a century ago, and is termed homophily.¹⁷⁴ Other bonds are based not on similarity but on difference. This is termed heterophily. Though opposites, homophily and heterophily can coexist. For example, aging artists may primarily form close friendships with those of the same gender (homophily) while primarily having more intimate relationships with those of the opposite gender (heterophily). Studying affiliation patterns provides a means for understanding both social differentiation (i.e., separate but equal), and social inequality (i.e., separate and unequal).

This section of the report focuses on affiliation patterns revealed by our Respondent-Driven Sampling (RDS) study of aging artists in the New York City metropolitan area. The aims are to determine the organizing principles of the community of aging artists, including an assessment of the extent to which these differ from those of other social groups.

CREATING AN APPROPRIATE STUDY SAMPLE

Sample Characteristics vs. Population Estimates

Because the difference between sample characteristics and population estimates can be confusing, it is important to consider the function RDS plays in the sampling of New York City aging artists.

If we could survey every single aging artist in the five boroughs, we could know for a fact the true population value(s) of any question we asked. Because this is either infeasible or impossible, we take a sample from the population and estimate the true population value from

our sample data. The process of using sample data to estimate population values is called inference, and it is the reason many statistical procedures were invented.

As an example, if we wanted to know the proportion of different colored balls in a box containing 500 balls, we could note the color of all 500 balls and know the true population color proportions. However, if time does not permit an exhaustive enumeration, we can reach in, stir up the balls, and randomly choose a portion of balls. The color proportions from this sample would provide the basis for an estimate of the color distribution of the full population. Sampling of this type is called Simple Random Sampling (SRS) because we know every ball has an equal probability of being chosen for the sample.

In contrast, we know that “hidden” populations such as aging artists cannot be Simply Randomly Sampled because no exhaustive list of population members exists from which the sample could be drawn, and using a partial or incomplete list would mean we cannot locate many of them.

RDS accesses members of hidden populations through their social networks, employing a variant of a snowball or “chain-referral” approach. As in all such samples, the study begins with a set of initial respondents who serve as “seeds.” These then recruit their acquaintances, friends, or relatives who qualify for inclusion in the study to form the first “wave.” The first wave respondents then recruit the second wave, who in turn recruit the third wave, and so forth. The sample expands in this manner, growing wave by wave, in the manner of a snowball increasing in size as it rolls down a hill.

RDS then combines snowball sampling with a mathematical model that weights the sample to compensate for the fact that it was not obtained in a simple random way.^{175, 176} This procedure includes

¹⁷⁴ Galton, Francis. 1883. *Hereditary Genius: An Inquiry into its Laws and Consequences*. New York: D. Appleton.

¹⁷⁵ Heckathorn, Douglas D. 1997. “Respondent Driven Sampling: A New Approach to the Study of Hidden Populations.” *Social Problems* 44:174-199.

¹⁷⁶ Heckathorn, Douglas D. 2007. “Extensions of Respondent-Driven Sampling: Analyzing Continuous Variables and Controlling for Differential Recruitment.” *Sociological Methodology* (OnlineEarly Articles).

controls for four biases that are inherent in any snowball sample:

- (1) The seeds cannot be recruited randomly, because if that were possible, the population would not qualify as “hidden” in the first place. Generally, the seeds are respondents to whom researchers have easy access, a group that may not be representative of the full target population. Consequently, the seeds introduce an initial bias.
- (2) Respondents recruit their acquaintances, friends, and family members, whom they tend to resemble in income, education, race/ethnicity, religion, and other factors. As noted above, this “homophily” principle was recognized by Galton more than a century ago.¹⁷⁷ Its implication is that by recruiting those whom they know, respondents do not recruit randomly. Instead recruitments are shaped by the social network connecting the target population. Consequently, successive waves of recruitment introduce further bias into the sample.
- (3) Respondents who are well-connected tend to be over-sampled, because more recruitment paths lead to them. Therefore, higher status respondents—those who have larger social networks—are over-sampled.
- (4) Population subgroups vary in how effectively they can recruit, so the sample reflects disproportionately the recruitment patterns of the most effective recruiters. For example, in AIDS prevention research, HIV positives generally recruit more effectively, and also tend to recruit other positives, so positives tend to be over-sampled.

Due to these potential sources of bias, RDS samples are generally not self-weighting. That is, the sample composition differs from the composition of

the population from which the sample was drawn. Consequently, weighting of the sample is generally required, and the function of the statistical theory upon which RDS is based is to provide the means for generating those weights.

THE RESPONDENT-DRIVEN SAMPLING METHOD: ADVANTAGES AND CHALLENGES

This is the first time **Respondent-Driven Sampling** has been used to study visual artists. The recognition of this sampling method’s potential as a means for studying aging artists grew out of a successful study of jazz musicians in N.Y.C., San Francisco, Detroit and New Orleans.¹⁷⁸ The RDS method has generally been used to study “hidden populations.” They are called this because 1) no list of population members (i.e., “sampling frame”) is available from which samples could be drawn, so the size, location and boundaries of the population are unknown, 2) there are privacy concerns due to informal networks outsiders find hard to penetrate, and 3) the population is small relative to the general population.¹⁷⁹ For nearly a decade RDS has been used as part of AIDS-prevention projects to study injection drug users and other groups at risk of HIV infection. The initial applications were in several small cities in Connecticut. It has now expanded to most major U.S. cities, Amsterdam, Marseilles, Russia, Vietnam, Thailand, and China. It has also been employed to study other groups, including Vietnam War-era draft resisters who left the U.S. for Canada, and urban Native Americans. The advantages of the RDS method become apparent when it is compared to more traditional ways hidden populations have been studied.

• General population surveys

A very large sample would be required to ensure that even a small number of aging visual artists were included in a general population survey. Additionally,

¹⁷⁷ Heckathorn, Douglas D. 2002. “Respondent Driven Sampling II: Deriving Statistically Valid Population Estimates from Chain-Referral Samples of Hidden Populations.” *Social Problems* 37:11-34.

¹⁷⁸ Heckathorn, Douglas D. and Joan Jeffri. 2003. *Changing the Beat: A Study of the Worklife of Jazz Musicians*. Volume III: Respondent-Driven Sampling: Survey Results by the Research Center for Arts and Culture, National Endowment for the Arts Research Division Report #43. Washington, D.C.

¹⁷⁹ Heckathorn, Douglas D. and Joan Jeffri. 2001. “Finding the Beat: Using Respondent-Driven Sampling to Study Jazz Musicians.” *Poetics* 28(1):307-329.

general population surveys are unable to reach those with unstable living arrangements (several non-relatives living in one apartment even though one name appears on the lease, for example).

• Location Sampling

Identifying locations where members of the desired population can be found and then deploying interviewers requires that the population cluster in large and public locations. For a group such as aging artists, this precludes a representative sample, because not all aging artists visit museums and galleries.

• Institutional Samples

This is the traditional method for studying artist populations, using institutions such as artists' unions. However, aging artists lack any consistent institutional affiliation. For example, in New York City less than 5% of aging artists have ever been members of the Visual Artists and Galleries Association (VAGA). Furthermore, the two groups (members and non-members) are significantly different, for example, compared to non-VAGA members, members have substantially higher art income (106% more), are more likely to be married (71.4%, compared to 35.7% of non-members), and are less healthy (18% of non-members had excellent overall health, compared to 0% of VAGA members). Therefore, a sample drawn from VAGA members would over-represent the most accomplished aging artists, mischaracterizing the living situation of many aging artists and underestimating the health of the aging visual artist community.

Chain-referral sampling begins with a small number of initial subjects, called "seeds," and the sample expands during subsequent referrals or recruitment waves. This has traditionally been viewed as a form of convenience sampling about which no claims of representativeness can be made,

because when sampling from a hidden population the initial subjects cannot be selected randomly, and other biases are added as the sample expands from wave to wave, for example, individuals who know many other people (i.e., those with larger networks) tend to be oversampled, because the number of recruitment paths leading to them is greater.

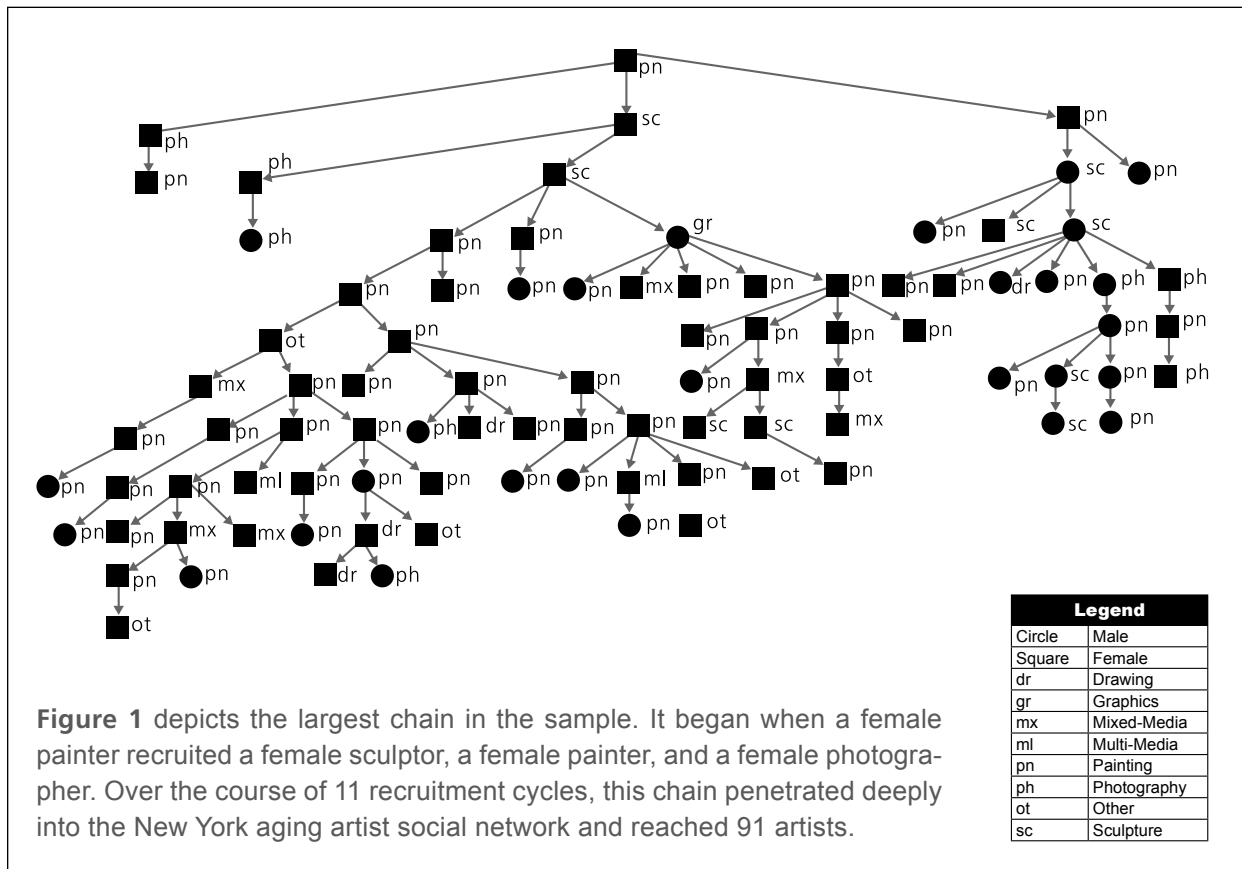
The perception of chain-referral methods changed with the advent of a new class of sampling methods termed adaptive/link-tracing designs. Whereas in traditional approaches, the sampling plan is fixed before sampling begins, in adaptive sampling, the plan changes as information accumulates during the sampling process. These approaches are more computationally demanding than traditional methods, but they are also generally more efficient, especially for sampling clustered populations.

Respondent-Driven Sampling is a form of chain referral sampling that extends this emerging body of theory. It was designed using a statistical theory of the chain-referral sampling process to restructure the sampling process to eliminate biases resulting from the choice of initial subjects, and to weight the sample to compensate for the effects of differences in network sizes and other sources of bias. In this way, RDS produces statistically valid estimates of population size and network characteristics from samples of hidden populations, including estimates of the variability of these estimates.¹⁸⁰

CONDITIONS

For RDS to work effectively, the population under study must be linked by a contact pattern, so members of the community under study must know one another. Aging artists fulfill this requirement both because art markets are driven by inter-artist contacts and artists generally require the empathy of other creative persons/artists for emotional support and strong friendship bonds. Since the method is based on

¹⁸⁰ Heckathorn, Douglas D. 2002. "Respondent Driven Sampling II: Deriving Statistically Valid Population Estimates from Chain-Referral Samples of Hidden Populations." *Social Problems* 37:11-34.



a peer-referral system in which modest incentives are used for the redemption of a series of coupons, great importance is placed on motivating peer recruitment.

In this study each artist who was interviewed was given four coupons to pass along to fellow aging artists to recruit them for interviews; the recruiter was given \$25 for his or her interview, and \$15 each for up to four interviewees s/he recruited. Interviews were conducted in English, Spanish, and Chinese.

• **Advantages**

In addition to targeting a more representative group of aging artists than traditional methods allow, RDS is a community-based method which requires aging artists to refer each other—thus avoiding a

sample filled with the most marketable, the most famous, the most vocal aging artists or only those who join particular organizations.

The RDS method allows us to analyze the social networks of aging artists, including the degree to which this depends on race/ethnicity, artistic medium or other factors.

• **Implementation Issues and Challenges**

Staff at Columbia’s Research Center for Arts and Culture ran the project in four of New York’s five boroughs.¹⁸¹ Ten well-connected aging artists or “seeds” were invited to start the process by being interviewed, being told in detail about the project, and being enlisted to distribute four coupons.

¹⁸¹ While some general comments apply to professional artists in all the boroughs, we were unable to interview artists who reside in Staten Island and hope to do so in future. Two of the original sample were later found to be under 62 at the time of their interviews and are not counted in these results.

• Contact Pattern and Use of Coupons

Generally in RDS studies, it takes only four or fewer waves of recruitment to reach deep into the community and for the sample composition to become stable. This point at which the sample composition remains the same from wave to wave is termed the “equilibrium.” However, when the population is made up of highly cohesive sub-groups, recruitment chains have difficulty crossing group boundaries, so more waves may be required for equilibrium to be reached. This was a special problem in our study of aging artists, who comprise a relatively fragmented community. The New York aging artist social network has important boundaries across races; specifically, Chinese members of the community are highly cohesive and insular. One recruitment chain was comprised of exclusively Chinese artists, with 86% of the chain being female and 70% residing in Queens (there is a vibrant “Chinatown” in Flushing, Queens). In addition, many aging artists neglected to pass out coupons, especially across racial groups. Due to this structural segmentation, it took significantly longer for the bias due to non-random seed selection to be eliminated. Simulations estimate that it would take 11 recruitment waves to eliminate the bias due to race if sampling started with a white seed, a figure that corresponds to the number of waves in the longest recruitment chain.¹⁸²

As the study neared its conclusion, it was recognized that cross-race recruitment was rare. One approach to increase cross-race recruitment would have been to introduce “steering incentives,” in which these recruitments are especially heavily rewarded. However, that would violate the random recruitment assumption underlying RDS theory, in which respondents are assumed to recruit randomly from their personal networks. Consequently, a two-stage sampling approach was used. This approach has been successfully used in previous RDS studies, and involves allowing recruitment to proceed as normal

until the desired sample size is almost reached. At this point respondents who have already recruited those of special interest to the researchers are given additional coupons with which to recruit. While all of these coupons will not go to the desired sub-group(s), this approach successfully increases the representation of groups of interest without violating the assumptions which must be met for researchers to have confidence in RDS population estimates.¹⁸³

Given the demands on artists’ time and the special nature of studying an aging population (e.g., higher likelihood of survey fatigue), motivating peer recruitment also proved challenging. Coordinating staff enlisted the help of aging artists in “talking up” the study to increase community motivation. However, it took a total of 16 months to recruit a sample of 215 aging visual artists, far longer than most RDS studies. These issues illustrate the importance of community acceptance and respondent motivation for a peer-recruitment-based method to be effective.

• Location and Transportation

Because there were concerns about some aging artists’ mobility, interviewers were highly flexible about interview locations. Some respondents elected to meet interviewers in a public location (e.g., a Columbia University cafeteria, a borough arts council), but the interviewers traveled to the homes or studios of most respondents.

• Scheduling

The coupons that respondents recruited with had the study’s phone number printed on them, and respondents would call to arrange a location and time for the interview. Although some respondents canceled or did not show up to appointments, the proportion was in line with past RDS studies, and it was not a major problem.

¹⁸² All facts and figures in this chapter are based on analyses of the full sample of 213 aging artists. When the sample has been disaggregated by professional artist status, it is noted in the tables.

¹⁸³ Heckathorn, Douglas D., Salaam Semaan, Robert S. Broadhead, and James J. Hughes. 2002. “Extensions of Respondent-Driven Sampling: A New Approach to the Study of Injection Drug Users Aged 18-25.” *Aids and Behavior* 6(1):55-67.

• Incentives

The financial incentives were extremely modest. As noted above, for his own interview and the redeemed coupons of artists he recruited, an artist could make up to \$85, \$25 for the interview and \$15 each for up to four recruits. The incentives were important as a token appreciation, but we realized they were just a token. Approximately halfway through the study, it was decided that the monetary recruitment incentives were insufficient to motivate some recruiters. In response, staff solicited donations from local arts businesses to create a voucher booklet entitled the “Artists’ Pass.” Unfortunately, there was not a significant increase in recruitment effort after the introduction of the Artists’ Pass. It is not clear what would have motivated New York aging visual artists to be active in the study, but we suspect that professional performing artists who are represented by unions and who often work collectively might prove easier to recruit.¹⁸⁴ Whether older respondents are able to be motivated enough for chain-referral sampling to proceed efficiently and quickly is an issue worth further investigation.

• Recruitment Effort

Given the issues this study had with motivating aging visual artists to recruit others, it is instructive to examine different determinants of recruitment effort. As has been the case in many RDS studies, recruitment effort has a moderate negative relationship to respondent income. It makes sense that respondents who are well off would not be motivated by the modest recruitment incentives offered for participation. However, art income is positively related to recruitment effort, showing that respondents who were highly active in the arts community were more motivated to recruit than those who were less involved. This relationship could indicate the success the study had in motivating respondents through altruistic motives (i.e., respondents more integrated into the community were motivated by the recognition that this study will

inform policy that assists New York aging artists).

In this study, there was a negative relationship between age and recruitment effectiveness. Because mobility decreases with age, older respondents had a more difficult time accessing their friends and acquaintances in the aging artist community than did younger respondents in the jazz study, for example. In addition, there is a slight positive relationship between respondent health and recruitment effort, primarily driven by the difficulties respondents with “poor” health had recruiting. Expectedly, there was no relationship between personal network size and recruitment effort. In the past, a correlation between these two variables would induce slight bias into population estimates, so RDS was specifically designed to prevent this relationship from forming by limiting the number of recruitments each respondent can make. However, recent theoretical advancements in RDS theory have eliminated this source of bias, so the strict coupon limit can be slightly relaxed and still generate valid population estimates.¹⁸⁵

• Management of the Project

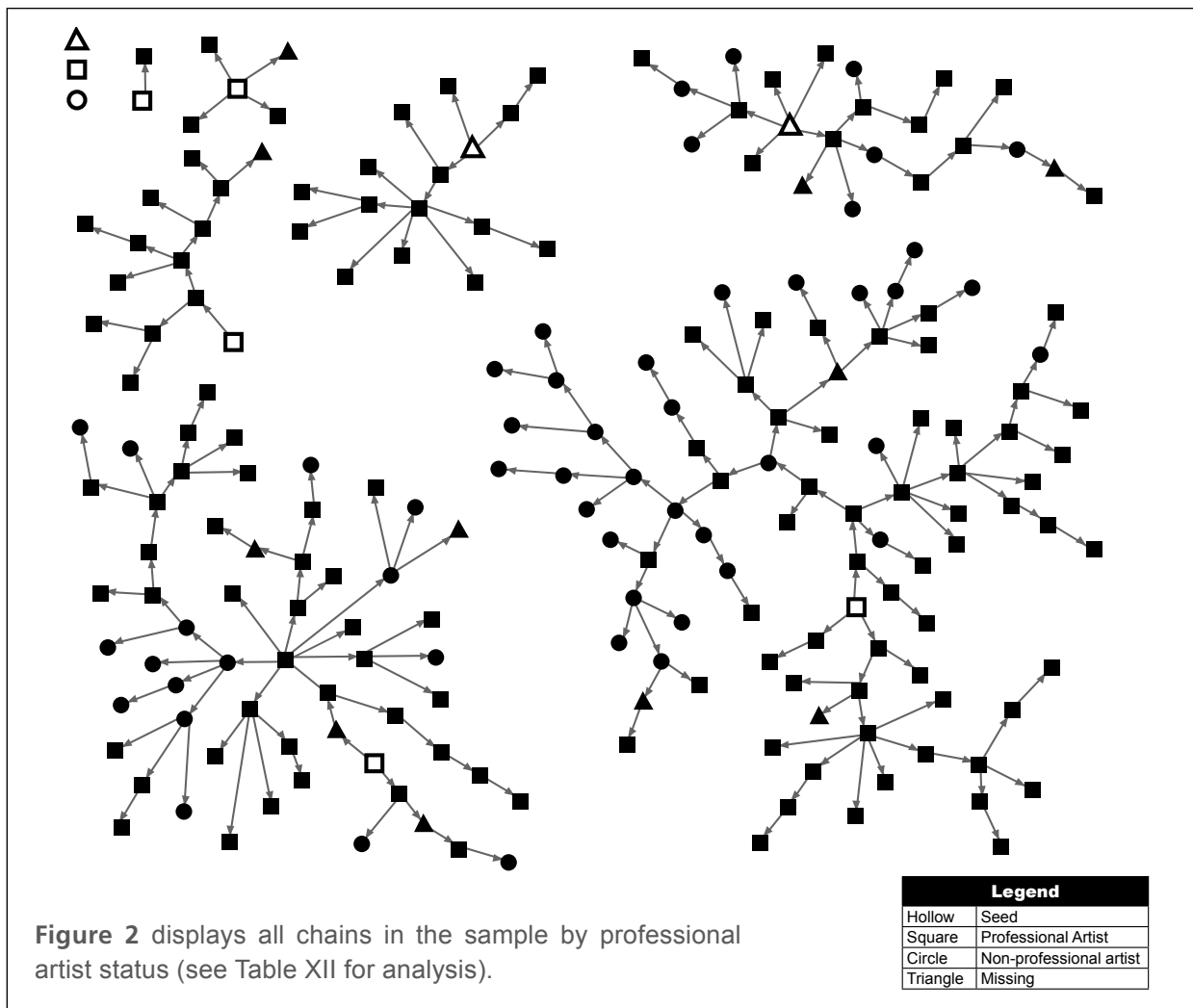
Before the interviews began, the study coordinator was intensively trained to learn the method, master the necessary computer programs, and ask questions. The project was management-heavy, partly because this was a first-time methodology for aging artists, but also because it required separate checking accounts and tracking for coupons, constant scheduling and re-scheduling of interviews in several languages, and substantial outreach.

• Responses

The initial plan for the study was to interview 300 aging artists in one year. Due to the difficulties in motivating respondents to recruit, the study period was extended to allow a larger sample size to be reached. Unfortunately, the original target sample size could not be met due to time and money constraints.

¹⁸⁴ This is expected to be the population for the next phase of the Research Center’s investigation of aging artists.

¹⁸⁵ Heckathorn, Douglas D. 2007. “Extensions of Respondent-Driven Sampling: Analyzing Continuous Variables and Controlling for Differential Recruitment.” *Sociological Methodology* (OnlineEarly Articles).



This chapter on aging artist networks is based on 213 interviews with New York aging visual artists collected from April 2005 to May 2007. We have used the full sample in order to analyze the network relationships among all respondents, but have also included comparisons between the professional and non-professional artist populations. The remainder of the chapters in this report focuses on the 146 professional artists.

STUDY SAMPLE CHARACTERISTICS

Table I displays the demographic characteristics of

the full sample. The vast majority of sample members lived in Manhattan, with the next most represented borough being Queens. Most of the Manhattan residents were white, Brooklyn residents were evenly black and white, and Queens residents were predominately Asian. The sample contained 61.5% females—the combination of higher recruitment effort by females and larger average network sizes led to the sample proportion being higher than the estimated population proportion (see below). Approximately 67% of the sample was white, followed by 16% Asian, and 12% black. Half of the sample was painters, followed by mixed-media artists, sculptors, and “Other” types of artists. A large majority of the sample considered themselves professional artists (73.4%). About 62% of

TABLE I: SAMPLE DEMOGRAPHIC CHARACTERISTICS

Borough of Residence		
	Frequency	%
Manhattan	154	72.3
Brooklyn	16	7.5
Queens	36	16.9
Bronx	7	3.3
Total	213	100.0

Gender		
	Frequency	%
Male	82	38.5
Female	131	61.5
Total	213	100.0

Race		
	Frequency	%
Black	26	12.2
White	142	66.7
Hispanic	10	4.7
Asian	34	16.0
Other	1	0.5
Total	213	100.0

Type of Artist		
	Frequency	%
Conceptual	1	0.47
Crafts	3	1.41
Decorative Artist	1	0.47
Design	3	1.41
Drawing	13	6.10
Graphics	5	2.35
Illustrator	1	0.47
Mixed-media	20	9.39
Multi-media	5	2.35
Painter	113	53.05
Photographer	11	5.16
Print-Maker	4	1.88
Other	15	7.04
Sculptor	18	8.45
Total	213	100.00

Consider self professional artist		
	Frequency	%
Yes	146	73.4
No	53	26.6
Total	199	100.0
Missing	14	

Level of Education		
	Frequency	%
College graduate	156	59.6
Non-Graduate	57	40.4
Total	207	100.0
Missing	6	

Age	
Mean	73.72
Standard Deviation	7.79
Median	73
Total	207
Missing	6

Art Income	
Mean	\$5,850
Standard Deviation	\$12,476
Median	\$1,750
Total	189
Missing	24

Gross Household Income	
Mean	\$50,750
Standard Deviation	\$44,631
Median	\$30,000
Total	129
Missing	84

Personal Network Size	
Mean	28.54
Standard Deviation	57.85
Median	10
Total	213
Missing	0

the sample graduated from college. The mean age of the sample was 73.72, with the youngest respondent aged 62 and the oldest 97. The distribution of income from art was highly positively skewed, with the majority of respondents making less than \$2,000 per year and a very small number making greater than \$20,000. The skew is indicated by a mean value for income from art (\$5,850) that exceeds the median (\$1,750) by a factor of more than three. Household income was less skewed, with a mean around \$50,000 and a median of \$30,000, and the mean exceeded the median by a factor of less than two. The distribution of personal network sizes was also highly positively skewed, with a mean of 28.54 and a median of 10.

Demographics

• Comparing Professional and Non-Professional Artists

There are important demographic differences between the professional aging artists in the sample and the non-professional aging artists. This section examines those differences by comparing RDS population estimates (not sample characteristics).

The geographic distributions of professional and non-professional artists are similar to the extent that the majority of respondents live in Manhattan. However, the percentage of professional artists residing in Manhattan is 22.9% higher than for non-professional artists. The non-professional artists show slightly greater presence in Brooklyn and the Bronx, but they show a 19.1% greater proportion in Queens. There is a slightly higher proportion of female professional artists than males, and a slightly higher proportion of male non-professional artists than females.

Professional artists have a much higher proportion of white respondents in the population, 74.5%, versus non-professional, who are 45% white. There are a slightly larger proportion of blacks in the non-professional group, and a significantly larger% of Asians. Professional artists have a slightly

higher proportion of college graduates than do non-professional artists (62.5% and 60.7%, respectively), but the distributions are very close.

As is expected because of decreasing professional activity, the mean age of non-professional artists in the sample is four years higher than that of professional artists. Also expectedly, professional artists' gross income from art for the year 2005 is \$4,709 greater than that for non-professional artists. Individual income is fairly even, with professional artists having a slightly higher mean (a difference of \$586). Additionally, professional artists have moderately higher household income than non-professionals (a difference of \$3,932). Finally, professional artists have a slightly higher but much more variant average network size, reflecting the extreme connectedness of some professional artists.

• Differentiation and Stratification in Aging Visual Artist Networks

Network size has been intensively studied because it serves as an indicator for individual characteristics, including social status, prestige, and integration into the community. Therefore, examining clustering by network size provides a sense for the overall structure of that community.

The measure for network clustering, homophily, is defined as follows. The homophily index is positive when social relationships within the group are favored. For example, it is +100% if all ties are within the group, so clustering is maximal, and an index of 50% means that 50% of ties are formed within the group, and the other 50% are formed through random mixing, that is, ties form as though group membership does not matter. A positive index value indicates that the group is cohesive as defined by a preference for affiliating with in-group members. Factors such as race, ethnicity, education, income, and age generally serve as important sources of cohesion. In this study we determine the extent to which each of these is the case for aging visual artists.

TABLE II: POPULATION DEMOGRAPHIC CHARACTERISTICS BY PROFESSIONAL ARTIST STATUS

Borough		Professional Artists	Non-Professional Artists
Manhattan	Frequency	103	31
	%	74.6%	51.7%
Brooklyn	Frequency	9	5
	%	6.5%	8.3%
Queens	Frequency	22	21
	%	15.9%	35.0%
Bronx	Frequency	4	3
	%	2.9%	5.0%
Total	Frequency	138	60
	%	100.0%	100.0%

Gender		Professional Artists	Non-Professional Artists
Male	Frequency	65	31
	%	47.4%	50.8%
Female	Frequency	72	30
	%	52.6%	49.2%
Total	Frequency	137	61
	%	100.0%	100.0%

Race		Professional Artists	Non-Professional Artists
Black	Frequency	9	5
	%	6.6%	8.3%
White	Frequency	102	27
	%	74.5%	45.0%
Hispanic	Frequency	4	1
	%	2.9%	1.7%
Asian	Frequency	22	27
	%	16.1%	45.0%
Total	Frequency	137	60
	%	100.0%	100.0%

Level of Education		Professional Artists	Non-Professional Artists
College Graduate	Frequency	85	34
	%	62.5%	60.7%
Non-Graduate	Frequency	51	22
	%	37.5%	39.3%
Total	Frequency	136	56
	%	100.0%	100.0%

Age	Professional Artists	Non-Professional Artists
Mean	75	79
Standard Deviation	8	8
Median	76	79
Valid N	133	61

2005 Art Income	Professional Artists	Non-Professional Artists
Mean	\$5,178	\$469
Standard Deviation	\$8,691	\$1,008
Median	\$1,750	\$250
Valid N	113	60

2005 Individual Income	Professional Artists	Non-Professional Artists
Mean	\$30,115	\$24,886
Standard Deviation	\$23,828	\$18,578
Median	\$30,000	\$16,000
Valid N	105	33

2005 Household Income	Professional Artists	Non-Professional Artists
Mean	\$40,869	\$36,937
Standard Deviation	\$41,234	\$36,642
Median	\$30,000	\$16,000
Valid N	88	39

Personal Network Size	Professional Artists	Non-Professional Artists
Mean	6	5
Standard Deviation	13	7
Median	3	3
Valid N	132	57

The index is zero for categories that are socially irrelevant, such as whether one was born in an odd or an even month. With respect to such categories, social ties are formed exclusively through random mixing. Therefore, zero index values serve to identify a factor that the community does not consider to be relevant.

The homophily index is negative if ties tend to form with those outside rather than inside the group, as, for example, sexual relationships among heterosexuals. The index is (-100%) if all ties are outside the group, so there are no within-group ties.

The analyses of clustering by network size reported in Table III reveal a distinctive pattern. Respondents were divided into four groups, based on network sizes. A “small” network is defined as sizes 1 to 5, a “medium” network as 6 to 12, a “large” network as 13 to 25, and a “very large” network as 26 to 600. As the table indicates, the vast majority of respondents had network sizes of 1 to 5, which is one reason why the sample took so long to gather. It is extremely unlikely that a respondent with a total aging artists network size less than five would recruit four respondents (the number of coupons given to each recruiter).

TABLE III: AFFILIATION BY NETWORK SIZE

Network Size	Homophily (%)	Mean Network Size	Population (%)
Small	-40.3	2	75.6
Medium	21.3	9	14.6
Large	23.8	19	7.5
Very Large	29.1	58	2.3

Table III shows that network size strongly affects affiliation. In New York, those with very-large networks are the most homophilous, forming networks as though 29.1% of the time they form a tie to another very-large network person, and the rest of the time they form ties through random mixing. The large network persons are less homophilous, and the medium network persons even less homophilous (though still high enough to be socially significant).

The large group with the smallest networks have strong heterophily, forming ties as though 40.3% of the time they form a tie outside their group and the rest of the time they form ties randomly. Thus, those with smaller networks do not associate primarily with one another, but rather they form ties to those with larger networks.

A more refined examination of the community structure involves examining not merely each group’s strength of affiliation to itself (i.e., homophily) but each group’s strength of affiliation to each other group. In essence, the affiliation index is a measure of social distance that varies from 100, maximally close, to (-100), maximally distant. (See Table IV.)

Although the small-network group is strongly heterophilous (-40.3%), it has a small positive affiliation to the medium network group (3.2%) and a moderate affiliation to the large network group. The small network group has the strongest positive affiliation to the very-large network group (17.1%). Thus, those with small networks affiliate as though their principal orientation is toward forming ties with those having the largest networks of all aging artists.

TABLE IV: AFFILIATION INDEX BY NETWORK SIZE

Source of Tie by Network Size	Recipient of Tie by Network Size			
	Small (%)	Medium (%)	Large (%)	Very Large (%)
Small	-40.3	3.2	11.9	17.1
Medium	-66.1	21.3	16.6	16.8
Large	-67.1	7.2	23.8	23.1
Very Large	-65.3	3.4	19.5	29.1

The affiliation pattern of the medium network group is different. It affiliates most strongly toward itself (21.3%), and more weakly to the large and very large network groups (16.6 and 16.8%, respectively), and it is strongly negatively affiliated toward those with small networks (-66.1%). Thus, the affiliation patterns of the small and middle network groups are inconsistent, with the small network group

affiliating with those of the highest network sizes and the middle network group primarily associating with itself.

The large network group has substantial self-affiliation or homophily (23.8%) and almost equal affiliation with the very-large network group, with a very moderate affiliation to the middle group (7%) and a very strong negative affiliation toward the small network group (-66.7). Finally, the very-large network group has very strong homophily, a more moderate but strong affiliation with the large network group, a very weak affiliation with the medium network group, and a powerful negative affiliation with the small network group.

This may reflect a process in which the poorly-connected majority of aging artists seek ties with those who are better connected, seeking to avoid others who are poorly connected and having moderate success in forming ties to the most well-connected peers. The middle network group exhibits a similar orientation toward the large and very-large network groups, but shows moderate cohesion as an independent subgroup. The affiliation patterns of the large and very-large network groups indicate that they are well-connected to each other. In aggregate, these patterns represent a system in which there is a relatively small group of well-connected artists, with a larger medium-connected group on the margin, and the vast majority of artists on the extreme periphery. This reflects the social landscape of the art world, in which the most successful and best connected artists serve as hubs with spokes radiating out to the less successful and less well connected.

However, it is important to note that this is probably not a network structure driven by the professional success of those with the largest networks. In fact, the bivariate correlation between network size and art income is .094, meaning that we cannot reliably say the relationship is not due to chance. However, there is a moderate correlation between hours per week spent making art and network size, indicating that engagement in the process of making

art is positively related to being well-connected in the aging artist community. Additionally, there is a moderate negative relationship between age and network size, indicating that people tend to disengage in the artist community as they age.

These patterns suggest a system in which most people gradually lose connections to the artist community as they age. For some artists, this may reflect retirement from another full-time occupation. For others the determination to focus on their work as their personal and physical resources diminish may create further isolation.

However, a small proportion of aging artists continues to be highly involved in the community, keeping many, if not hundreds, of ties active. The positive affiliation from the small network group to the very large network group indicates that, although connections are lost as time passes for most artists, even those with personal network sizes less than five might know someone who is very well connected, with a personal network size in the hundreds.

TABLE V: AFFILIATION BY NETWORK SIZE—PROFESSIONAL VS. NON-PROFESSIONAL ARTISTS

Network Size	Professional Artists		Non-Professional Artists	
	Homophily (%)	Mean Network Size	Homophily (%)	Mean Network Size
Small	-18.1	3	3.6	2
Medium	18.3	9	6.8	9
Large	14.5	18	40.3	19
Very Large	26.5	60	16.4	44

When affiliation by network size is disaggregated by professional artist status, it becomes clear that the patterns observed above are largely driven by professional artists' affiliation patterns. Although the values are more modest, the overall homophily trends are identical for professional artists. These trends are consistent with less well-connected professional artists

seeking ties with better-connected professional artists to increase their ability to tap into the art market.

In contrast, non-professional artists' homophily trends are markedly different from aggregate homophily trends. Small and medium network size artists show mild homophily, large network size artists show strong homophily, and very-large network artists show moderate homophily. This pattern is consistent with friend networks, where a subset of the population (the "popular" crowd) is very well-connected, while most people have a smaller number of friends who tend to be similar in social status.

Overall, this type of social system is indicative of a relatively egalitarian community. It differs greatly from a caste system, in which cross-status ties are infrequent. In contrast, this structure has an egalitarian character, because those with small network sizes are not structurally segregated from those with larger network sizes. This may be one of the reasons for the mix of professionals and non-professionals in the study. In comparison with many other social characteristics that influence affiliation patterns, this represents an unusual degree of egalitarianism.

Affiliation by Demographic Factors

Overall in U.S. society, level of education is strongly correlated with social status and income, so it serves as a strong determinant of affiliation patterns. Typically, one would see moderate to strong positive homophily for each educational group. Such is not the case in the New York City aging artist community. When respondents were divided into two groups, college graduates (64.4% of the population) and non-college graduates (35.6% of the population), education was found to have no significant effect on homophily for graduates and a moderate effect on homophily for non-graduates. (See Table VI.)

The homophily levels for college graduates and non-graduates were 4.3% and 18.7%, respectively. This means that college graduates formed their social networks as though 4.3% of the time they sought

out a non-college graduate, and the other 95.7% they formed a tie irrespective of education level, so education had almost no effect on affiliation. In contrast, non-graduates formed networks as though 19.2% of the time they formed a tie to another non-college graduate, and the other 80.8% of the time they formed a tie irrespective of education. Therefore, level of education was more relevant for respondents without college degrees.

TABLE VI: AFFILIATION BY DEMOGRAPHICS

Level of Education	Homophily (%)	Mean Network Size	Population Estimate (%)
College Graduate	4.3	6	64.4
Non-graduate	18.7	7	35.6

Race	Homophily (%)	Mean Network Size	Population Estimate (%)
Black	54.9	6	8.2
White	72.7	7	61.2
Hispanic	11.4	6	3.2
Asian	78.5	4	27.4

Gender	Homophily (%)	Mean Network Size	Population Estimate (%)
Male	23.5	5	50.3
Female	51.8	7	49.7

Age	Homophily (%)	Mean Network Size	Population Estimate (%)
Ages 62-67	25	7	16.9
Ages 68-73	20.5	7	21.8
Ages 74-79	-5.7	5	30.3
Ages 80-97	22.2	5	31.1

Borough	Homophily (%)	Mean Network Size	Population Estimate (%)
Manhattan	64.3	6	64.7
Brooklyn	40.2	8	7.1
Queens	40.4	4	24.9
Bronx	38	6	3.2

For the analysis of affiliation by race and ethnicity, respondents were divided into four categories, White, Black/African-American, Hispanic, and Asian. In

New York, race and ethnicity have an extremely powerful effect on affiliation, with homophily levels of 54.9% for blacks, 72.7% for whites, 11.4% for Hispanics, and 78.5% for Asians. Racial homophily this high is not typical of RDS studies. For example, in a study of network structure in several small cities in Connecticut, homophily levels for whites varied from 27% to 37%, with a median of 36%, and for blacks they varied from 30% to 50%.

When affiliation by race and ethnicity is examined (see Table VII), it is clear that all races/ethnicities except Hispanic had few cross-race ties with other races/ethnicities. Black artists infrequently had ties to white artists, and they are almost fully segregated from interaction with Asian artists. White artists display a similar lack of ties with black artists as blacks toward whites; they also show very few ties with Asian artists. However, black artists affiliate as if race does not exist toward Hispanic artists. As is clear from the table, Asian artists exhibit the strongest patterns of isolation from other races. In addition to having very few ties with black and white artists, they also have relatively few ties to Hispanic artists. Finally, Hispanic artists display the most neutral affiliation with respect to race in the sample. They affiliate as if race does not matter toward black and white artists and have few ties to Asian artists.

TABLE VII: AFFILIATION INDEX BY RACE

Source of Tie by Race	Recipient of Tie by Race			
	Black (%)	White (%)	Hispanic (%)	Asian (%)
Black	54.9	-40.8	0.2	-93.7
White	-43.6	72.7	-12.9	-88.4
Hispanic	1.4	-1.7	11.4	-41.4
Asian	-89.9	-80.4	-12.2	78.5

One element of this segregation is due to geography. The segment of this sample that resides in Manhattan is 79.2% White; 9.7% Black; 5.2% Hispanic; and 5.2% Asian. In Brooklyn, 44% of the sample is black and 44% are white. Queens is 63.9% Asian and 30.6% white. (As noted above,

one recruitment chain was comprised exclusively of Asians, the majority of whom resided in Queens.) Finally, the aging artists sample from the Bronx is evenly black, white, and Asian. This illustrates the strong relationship between geographic/residential segregation and racial affiliation patterns.

Gender is also a significant factor affecting affiliation among aging artists. In New York, homophily levels are 51.8% for female artists, and 23.5% for male artists. This pattern indicates that aging artists form cohesive sub-groups along gender lines, with gender being a more important influence on affiliation for females than for males.

Age has complex effects on affiliation among aging artists. We divided the sample into four groups, aged 62 to 67, 68 to 73, 74 to 79, and 80 to 97. Artists in the youngest, second youngest, and oldest groups exhibited similar homophily levels between 20 and 25%. This is consistent with a cohort structure, in which individuals associate with those of similar age. However, artists aged 74 to 79 exhibited mild heterophily of -5.6%. This anomalous group does not conform to a clear affiliation trend (potentially due to small sample size).

When homophily is compared across professional artist status, some interesting trends are revealed (see Table VIII). For example, in contrast to the aggregate affiliation patterns, education is a fairly strong determinant of affiliation when the sample is disaggregated. The observed patterns of positive homophily for both graduates and non-graduates is consistent with the standard “cohort” structure where the population divides itself into two distinct groups. Homophily for professional artist college graduates is similar to that for non-professionals, but homophily for non-professional non-graduates is half that of professional non-graduates.

Homophily by race is generally greater for non-professional artists than for professionals. This is consistent with racial homophily in the general population, because people cluster quite strongly

with those of the same race. In contrast, race does not play as large a role in affiliation for professional artists, because being a professional artist is a master identity that transcends race. Professional artists

interact with one another not as members of a race, but principally as artists.

Professional artists' homophily by age shows a clear trend of older respondents' affiliation patterns being less affected by age than younger respondents. This is probably an indicator of the need for more active professional artists to rely on each other for connections to the art world. For non-professional artists, we see more consistent positive homophily, similar to the general population's tendency to cluster by age.

By borough, professional artists who reside in Manhattan show very strong homophily; this reflects Manhattan's position as the preferred location for the most active and successful artists. Because geography is such an important determinant of whom people interact with, we would expect homophily by borough to be high and relatively uniform for the general population. Non-professional artists conform to this trend.

TABLE VIII: DEMOGRAPHIC AFFILIATION BY PROFESSIONAL ARTIST STATUS

Level of Education	Professional Artists		Non-Professional Artists	
	Homophily (%)	Mean Network Size	Homophily (%)	Mean Network Size
College Graduate	25.1	6	29	6
Non-graduate	16.4	7	8.3	5

Race	Homophily (%)	Mean Network Size	Homophily (%)	Mean Network Size
Black	38.9	6	72.7	6
White	54.6	6	34.6	7
Hispanic	NA	4	NA	16
Asian	28.7	6	47.4	3

Sex	Homophily (%)	Mean Network Size	Homophily (%)	Mean Network Size
Male	34.4	5	NA	3
Female	49.1	7	29.9	7

Age	Homophily (%)	Mean Network Size	Homophily (%)	Mean Network Size
Ages 62-67	23.6	7	NA	8
Ages 68-73	24	9	21.8	6
Ages 74-79	2.4	5	16.2	5
Ages 80-97	11.6	5	13.2	5

Borough	Homophily (%)	Mean Network Size	Homophily (%)	Mean Network Size
Manhattan	73.3	6	51.8	7
Brooklyn	NA	8	NA	4
Queens	20.8	6	79.9	3
Bronx	NA	4	25	9

These patterns reveal that professional artists have distinctly different network structures than non-professional artists. In the former, affiliation is primarily organized around participation in the artistic community. In the latter, network structures are more similar to the general population.

• **Income and Affiliation**

Income is a variable that generally has powerful effects on affiliation patterns, with individuals associating primarily with those within their own income category. However, among aging artists the pattern is different. First, consider income derived from art (excluding teaching). Respondents were divided into four income groups, based on whether they earned: \$0, \$1 to \$500, \$501 to \$7,000, or more than \$7,000 from art. (See Table IX.)

Consistent with expectations, homophily for the highest income group is moderately high and positive, 19.7%. However, contrary to the usual pattern, those who make no money at all from art are not homophilous, instead they are heterophilous, -26%. Therefore, the lowest income group orients not toward its own members, but rather to the higher income groups (equally to the second lowest and highest income group). The \$1 to \$500 group is fairly homophilous, 14.8%, and the \$501 to \$7,000 is very mildly homophilous, 2.3%. These patterns indicate that those with low (but not \$0) art income form a cohesive group, possibly retired or part-time artists who simply enjoy making art.

TABLE IX: AFFILIATION BY INCOME

Art Income	Homophily (%)	Mean Network Size	Population Estimate (%)
\$0	-26	5	11.3
\$1-\$500	14.8	6	44.1
\$501-\$7,000	2.3	5	32.7
>\$7,000	19.7	9	11.9

Individual Income	Homophily (%)	Mean Network Size	Population Estimate (%)
\$0-\$12,000	12	6	27.3
\$12,001-\$20,000	-33.5	4	26.2
\$20,001-\$40,000	7	6	31.8
>\$40,000	-3	9	14.7

Household Income	Homophily (%)	Mean Network Size	Population Estimate (%)
\$0-\$12,000	2.1	6	13.6
\$12,001-\$40,000	-32.3	4	58.3
\$40,001-\$75,000	NA	10	11.7
>\$75,000	43.7	7	16.4

The middle art income group affiliates mildly toward the high income group, and the high income group mostly keeps to itself. This indicates that those with medium-high and high art incomes form a cohesive group that relies on network ties to succeed as professional artists.

Individual gross income from 2005 was also divided into four groups: \$0 to \$12,000, \$12,001 to \$20,000, \$20,001 to \$40,000, and more than \$40,000. Surprisingly, no group shows significant homophily, and the only one with moderate homophily is the lowest group. However, the second lowest group shows strong heterophily, which means they prefer to associate with groups other than their own. The affiliation matrix indicates that the top two income groups form a relatively cohesive unit; the \$12,001 to \$20,000 group shows modest positive affiliation toward the top group, and the lowest income group shows negative affiliation toward the middle two groups and neutrality toward the top group. It is probable that artists display mild preferences based on individual income because household income generally determines standard of living, conspicuous consumption, and income-derived status (see below).

TABLE X: AFFILIATION INDEX BY HOUSEHOLD INCOME

Source of tie by Household Income	Recipient of tie by Household Income			
	\$0-\$12,000	\$12,001-\$40,000	\$40,001-\$75,000	>\$75,000
\$0-\$12,000	0.021	-0.148	0.046	0.033
\$12,001-\$40,000	0.043	-0.323	0.252	-0.437
\$40,001-\$75,000	-0.101	0.414	NA	-0.257
>\$75,000	0.013	-0.651	0.004	0.437

Total household gross income for aging artists was also divided into four groups: \$0 to \$12,000, \$12,001 to \$40,000, \$40,001 to \$75,000, and more than \$75,000. As is expected, the highest income group shows a strong in-group preference, with homophily equal to 43.7%. There were not enough members of the \$40,001 to \$75,000 income group, which comprises 11.7% of the aging artist population, to produce stable homophily estimates. The affiliation index (see Table X) indicates that this income group shows moderate negative affiliation towards the lowest income group and strong negative affiliation with the highest income group. However, they show strong preference for the \$12,001 to \$40,000

income group. The \$12,001 to \$40,000 group more moderately reciprocates this preference, indicating that the two middle income groups form a cohesive sub-group. This could be indicative of an aging artist “middle class” that does not frequently interact with the lowest or highest income households. The lowest income group displays moderate negative affiliation toward the \$12,001 to \$40,000 group and behaves as if household income is irrelevant toward themselves and the upper two income groups.

Professional artists’ affiliation by art income illustrates the way more successful artists cluster together to sustain the networks through which the art market operates. The highest professional artist art income group shows strong positive homophily; however, the second highest income group shows strong heterophily. The affiliation matrix reveals that those in the second highest group affiliate strongly toward the upper group. This is consistent with moderately successful professional artists pushing to make contacts with the most successful and well-connected artists.

Homophily patterns by individual income illustrate the similarity of non-professional artists to the general population. As noted above, income is usually a powerful determinant of affiliation, and this pattern is observed in non-professional artists’ network structure. While the data were too sparse to estimate homophily for the highest individual income group, homophily is high and positive for each of the three other groups, indicating that they form cohesive sub-groups within the population.

In general, the household income data indicate that those with the highest household incomes are significantly more homophilous than those in other income groups. This is inconsistent with patterns of affiliation for the general population, where income groups display uniform, positive, and strong homophily. It is not clear why this is the case, but the patterns do reveal that income affects affiliation more for higher income respondents.

These data reveal the complex ways in which aging

artists organize themselves by income. Art income illuminates the divergence between aging artists who enjoy making art primarily as a hobby and those still active in professional artist circles. Individual income does not seem to have much import to the aging artist community. Finally, household income displays the moderately cohesive aging artist “middle class”, but overall illustrates the egalitarian nature of all aging artists except for those with the highest income. **Overall, aging artists in New York show much less segregation by income than the rest of the United States.**

TABLE XI: INCOME AFFILIATION BY PROFESSIONAL ARTIST STATUS

Art Income	Professional Artists		Non-Professional Artists	
	Homophily (%)	Mean Network Size	Homophily (%)	Mean Network Size
\$0	NA	6	NA	4
\$1-\$500	8.8	7	35.3	6
\$501-\$7,000	-18.8	5	NA	6
>\$7,000	21.2	9	12.5	6

Individual Income	Homophily (%)	Mean Network Size	Homophily (%)	Mean Network Size
\$0-\$12,000	30.9	5	20.2	11
\$12,001-\$20,000	2.4	6	14.4	2
\$20,001-\$40,000	24	6	58.2	6
>\$40,000	9.2	8	NA	13

Household Income	Homophily (%)	Mean Network Size	Homophily (%)	Mean Network Size
\$0-\$12,000	8.4	6	NA	17
\$12,001-\$40,000	18.1	5	4.3	3
\$40,001-\$75,000	NA	10	NA	8
>\$75,000	30.8	7	45.6	8

Affiliation by Professional Activity

Affiliation is also affected by the level of artistic and professional activity (See Table XII). Affiliation by artistic and professional activity suggests that active

professional artists and non-professional artists both form cohesive groups. Homophily by professional status (which is self-identified by personal definition but also by other criteria including the body of work, record of exhibitions, the amount of time spent and formal education) is strong, 50.3% for professionals and 41.2% for non-professionals.

TABLE XII: AFFILIATION BY ARTISTIC AND PROFESSIONAL ACTIVITY

Consider Self Professional Artist	Homophily (%)	Mean Network Size	Population Estimate (%)
Yes	50.3	6	59.7
No	41.2	5	40.3

Collectors Supported Art	Homophily (%)	Mean Network Size	Population Estimate (%)
Yes	36.1	7	42.5
No	-0.9	5	57.5

Hours per Week Spends Making Art	Homophily (%)	Mean Network Size	Population Estimate (%)
0-10	12.7	5	38.9
10-20	-17.4	7	23.3
20-30	15.9	6	19.2
30-40	8.2	7	7.4
>40	6.2	8	11.2

Whether collectors have supported respondents' art reveals that those who have had collector support show strong homophily (35.5%), while those who have not had collector support behave as if this characteristic is irrelevant. Because collector support is a good indicator of an artist's professional success, this result lends support to the hypothesis that more successful artists rely on the network ties among other artists and collectors for professional activity. It could also be the case that artists who have had collector support help link artists that they know with the collectors who have supported them.

The average number of hours respondents spend making art every week displays a pattern consistent

with less active artists forming a cohesive group and active professional artists forming a cohesive group. While none of the groups shows particularly strong homophily, the affiliation matrix indicates that respondents who spend less than 10 hours per week making art and respondents who spend 10 to 20 hours per week making art prefer each other to artists who spend more than 20 hours per week making art. Complementarily, groups that spend more than 20 hours per week making art show moderate homophily and negative affiliation toward those who spend less than 20 hours per week making art.

In sum, the aging artist community shows moderate regard for artistic income as a determinant of affiliation patterns, but this divide is mostly due to differences in activity and professional involvement. In addition, the relationship between age and artistic activity is significant and strong, with a bivariate correlation of $-.31$ ($p < .01$). Thus, it is clear that, in general, artists gradually decline in artistic productivity as they age, reflected in the two cohesive groups of active professional artists and non-professional artists.

Affiliation by Engagement

When affiliation by engagement is examined, the divide between more and less active artists becomes apparent. Having participated in any of the eight events the survey asked about (art fairs, group competition exhibits, group invited exhibits, juried community events, juried events, one-person exhibits, non-juried community events, and "Other" events) is a basis for moderate to strong homophily. Not surprisingly, non-juried community events provide the least impetus for differential affiliation because they are more accessible

TABLE XIII: AFFILIATION BY ENGAGEMENT—RESPONDENTS’ PARTICIPATION IN ART-AFFILIATED EVENTS

Art Fair	Homophily (%)	Mean Network Size	Population Estimate (%)
Yes	23	8	19.3
No	-0.1	6	80.7

Juried Event	Homophily (%)	Mean Network Size	Population Estimate (%)
Yes	11.6	7	17.5
No	-1.7	6	82.5

Group Competition Exhibit	Homophily (%)	Mean Network Size	Population Estimate (%)
Yes	14.5	8	20.3
No	-2.7	6	79.7

One-person Exhibit	Homophily (%)	Mean Network Size	Population Estimate (%)
Yes	27.9	11	17.7
No	-10.7	5	82.3

Group Invited Exhibit	Homophily (%)	Mean Network Size	Population Estimate (%)
Yes	29.1	7	52.2
No	4.1	5	47.8

Non-juried Community Event	Homophily (%)	Mean Network Size	Population Estimate (%)
Yes	5.1	8	19.7
No	-6	6	80.3

Juried Community Event	Homophily (%)	Mean Network Size	Population Estimate (%)
Yes	46.6	9	11.9
No	21.4	6	88.1

Other event	Homophily (%)	Mean Network Size	Population Estimate (%)
Yes	33.4	8	14.2
No	16.8	6	85.8

to all types of artists than more competitive events. Contrastingly, the highly successful artists who have had one-person exhibits show strong homophily, and those who have not had a one-person exhibit show mild heterophily. This pattern is consistent with less successful artists preferring to associate with more successful artists to gain access to the networks that underlie the art market.

Affiliation by Medium of Art

The effect of medium of art on affiliation patterns is moderate and in general slightly weaker than factors associated with professional activity. Table XIV shows homophily, network sizes, and population estimates for the seven most popular visual arts media in the sample (with the other seven smaller media classified as “Other”). Those who work in a specific medium are generally more homophilous than those who do not, because working in a medium is a basis for affiliation,

whereas those who do not work in a specific medium are a heterogeneous mix of other media. Homophily by artistic medium varies from a mild 3% for graphic artists to a fairly strong 24.9% for sculptors and 24.5% for multi-media artists. The other two categories with moderate homophily are drawing (12%) and photography (11.8%). Thus, there is considerable variation across media regarding how important artistic medium is to affiliation patterns.

As the table indicates, more than half of aging artists are painters. Painters display mild homophily, indicating that artistic medium does not have a large effect on their affiliation patterns. In contrast, both mixed-media artists and sculptors show strong positive homophily. “Other” artists show powerful heterophily. The in-person interviews indicated that, especially as artists’ age, they may change their medium, possibly for physical reasons. Past RCAC studies have also shown that many artists work in more than one medium even though they self-identify in one.

TABLE XIV: AFFILIATION BY MEDIUM OF ART

Art Medium	Homophily (%)	Mean Network Size	Population Estimate (%)
Drawing	12	6	5.3
Graphics	3	3	3.8
Mixed-media	6.6	10	4.8
Multi-media	24.5	26	0.6
Painting	7.2	6	52.9
Photography	11.8	11	2.8
Sculpture	24.9	5	8.9
Other	-42.4	4	20.8

In general, artistic medium has mild but highly variant effects on affiliation patterns. There is no relationship between a medium’s popularity and affiliation, indicating that this is not a social landscape where those in less popular media are pushed aside for the most popular.

CONCLUSION

This analysis reveals the complex ways in which

aging artists organize themselves. It examines affiliation patterns by demographics, income, professional activity, artistic engagement, and artistic medium.

Overall, it is clear that both professional and non-professional artists become less active in the arts community as they age. They show much less segregation by income than the rest of the country and, except for those with the highest income, have a highly egalitarian nature. While professional artists primarily affiliate based on their engagement in the professional art world, non-professional artists (while still oriented toward artistic creation) exhibit network structures more similar to those of the general population.

These patterns depict a population of aging artists whose contacts are in many ways bound to the geographic composition of New York City, but, in spite of this, still comprise a vibrant community of considerable strength.

CHAPTER IV

Conclusions and Recommendations

Psychological models of “successful aging” have highlighted evidence of positive personal growth, creativity, self-efficacy, autonomy, independence, effective coping strategies, sense of purpose, self-acceptance and self-worth.¹⁸⁶ Artists, as our study makes abundantly clear, are engaged in all of these indicators, especially with their art as a barometer.

The following section provides recommendations, including artists’ own suggestions, to broaden policy issues and illustrate some of the successful practices as models for the rest of society. It is not comprehensive. In fact, the more we speak with the artists themselves, the more ideas take shape. Rather than make artists yet another special interest group, this section delineates ideas to translate to the larger society, as well as recommendations specifically for artists. Since aging is inevitable for us all, we hope our study can contribute to the serious, ongoing discussions both by agencies that have been invested in issues of aging as well as newly involved organizations and individuals.

REDEFINITIONS

1. Redefine both “work” and “old age.”

The workplace is changing radically with 10 million self-employed workers in the United States (over half of artists and related workers in New York City are self-employed) and with major changes in the increasing number and presence of women in the workplace and the nature of work itself (the ubiquitousness of technology, concepts of flextime, early retirement, etc.) Both work and the workplace

are undergoing examination. For aging visual artists and many others, “work” does not stop in the studio; it is an ongoing process, misunderstood by a society hungry for numerical measures and finished products. This type of engagement illustrates more flexible employment that provides choice, control and independence for older individuals. In addition to increasing employment satisfaction and engagement, benefits include possible reductions in welfare spending, increased income tax revenue, more experienced workers and a kind of “social inclusion” in the marketplace—all this in addition to harnessing the talents of an ageing workforce.¹⁸⁷

The generally accepted categories of aging—the old, the old-older and the old-oldest, are also likely to change as the lifespan lengthens and a growing percentage of people stay out of nursing homes. Age has become only partly a function of chronology. For visual artists, age can also mean maturity of their work, new concepts and materials, and experimentation free of the risk of being young, all characteristics that might be applied to other segments of society.

SOCIAL CARE

2. Create support for informal social care using the networks provided by artists to each other as a model. By nurturing the strong community networks of artists and other groups, community-based health programs and strengthened social networks may prevent premature institutionalization.

Aging artists communicate very frequently with

¹⁸⁶ Bowling, 263-297

¹⁸⁷ Platman, Kerry. 2003. “The Self-Designed Career in Later Life: a Study of Older Portfolio Workers in the United Kingdom.” *Aging & Society* 23:283.

each other although most are not in communal living situations. Agencies involved in the social care and support networks of the aging might look to artists to understand better how their social networks provide needed support. In some areas like race, artists have created somewhat isolated enclaves, and with some immigrant populations, lack of skills in English increases this isolation. Yet, artists communicate frequently within their own networks and many are loathe to seek assistance outside them, reserving the energy they have for their art work. Social and arts service agencies can use this group to develop strategies of communication in order to serve them.

The children and heirs of the baby boomers should be interested in this as well, as the emotional, physical and material requirements for caring for their aging parents becomes a reality.

RETIREMENT

“I’ll retire when I’m in my coffin.”

—Jewelry designer, age 69

3. Investigate more flexible models of retirement benefits that allow for multiple jobs and careers, freelance work, productivity outside the normal 9-to-5 workday and mechanisms for retirement savings earlier in life.

Retirement plans such as pensions only gained currency in the U.S. in 1935, later than many other countries with more advanced systems of social benefits. The mandatory retirement age changed in the U.S. from 65 years old to 70 years old to being eliminated, but ambivalence continues about aging and about how our society takes care of its growing and increasingly elderly population. The non-

traditional careers of artists and other freelancers beg for a new understanding of both retirement and the benefits that situation confers. This may require modification of national and state laws to provide benefits for non-traditional employees.

More than 70% of older workers in the United States have some type of retirement plan coverage. However, this means that a sizable portion of the population rapidly approaching retirement lacks any type of pension coverage or an IRA in their own name; they will have to rely solely on Social Security and possibly other savings for their retirement income security. (The Freelancers Union reports that nearly two-thirds of their surveyed freelance workers—58%—save nothing for retirement.¹⁸⁸) Lower-income older workers are especially likely to have inadequate resources when they retire. Our study’s results argue for broadened retirement plan coverage early in careers to ensure income supplements to Social Security benefits and other savings. Ways to enhance coverage could include universal availability of pension payroll deductions, reducing administrative costs for starting pension plans, and expanding 401(k) automatic enrollments. While increasing coverage is a necessary it is not a guarantee for attaining retirement income security. Ways of enhancing benefit amounts, e.g., reducing cash outs of lump sum distributions, should also be examined.¹⁸⁹

In 1986, Charland said that retirement as we know it “is unlikely to outlast this century. Eventually the enterprise of helping individuals to reorganize their working lives in later years, rather than abandon them, will turn out to be in our national interest.” He cites a ‘third career’ phase after education (first) and full-time employment (second).¹⁹⁰

LIVING SPACE

4. Adapt the administration of rent laws to

¹⁸⁸ Horowitz et. al., 2006. *Creative Workers Count: New York City’s Arts Funding Overlooks Individual Artists’ Needs*. Freelancer’s Union, NY. Retrieved May 12, 2007 (<http://www.freelancersunion.org/publisher/file/action/new/frmAssetID/20>).

¹⁸⁹ Lichtenstein and Verma., 4.

¹⁹⁰ Charland Jr., William. 1986. “Life-Work: Meaningful Employment in an Age of Limits.” New York: Continuum., 85.

allow seniors on fixed low incomes to remain in their rent-controlled and rent-regulated apartments¹⁹¹ and provide similar rent regulations for younger artists renting in New York City.

In order to retain the intellectual and creative capital so central to the city, artists have long been acknowledged as economic drivers and part of the “glue” that holds neighborhoods together. Accessible and affordable housing for our creative populations when they are young will help insure the future vibrancy of New York City. Concepts like naturally recurring retirement communities (NORCs) should be made available to all ages to think about alternatives for their own future.

HEALTH CARE AND INSURANCE

5. Many policy makers agree that both the prohibitive costs and the difficulties in obtaining health care and insurance are national issues. Many baby boomers, conscious of both aging and preventive care, might lead the charge in this arena making sure that those most severely at risk—the children—have adequate health coverage before they become tomorrow’s aging population.

If there is truth to the philosophers’ contention of the “examined life,” artists—through their art—are constantly examining and integrating their physical, mental, emotional and social realities into their art. Studies already attest to actual health benefits from participation in the arts at the older stages of life; how much more beneficial is lifetime involvement has yet to be measured. Still, there are certainly those, notwithstanding the creative aging movement, who object to art as a delivery system for healthcare even though it is widely acknowledged that “social policy related to the delivery of healthcare can no longer be construed in the traditional manner of medical care or illness management.”¹⁹²

Almost all studies of artists confirm that over 80% have health insurance. While this is true, the barriers of high cost and accessibility apply not only to artists, but also to workers who are self-employed, unemployed and often working for non-profit institutions. Due to perceptions of their lifestyle, artists are also at times discriminated against, making obtaining insurance even more difficult. A series of alternative models for health insurance for artists in both the private and public sectors has been suggested by the Washington Health Project and Leveraging Investments in Creativity. These are potential models for health care protection, service and delivery in the greater national healthcare debate.¹⁹³

ESTATE TAXATION

6. By virtue of leaving their (usually) tangible work, artists have particular interest in being included in discussions about estate taxation.

Some have found ingenious solutions to preserve their art work. Others face the general dilemma of not knowing if their heirs will honor their wishes to take care of their art or, if no instructions are given, will honor the work itself. These situations might benefit individuals leaving other kinds of property to heirs.

SOCIAL SERVICES DELIVERY

7. Among the difficulties in delivering appropriate social services to older Americans are a lack of awareness of potential aid, lack of accessibility and outreach, inflexible regulations and the decentralization of services.

After conducting many town meetings with local communities about aging topics and the use of the study’s coupon referral system method, there is significant evidence of the substantial networks older artists have with each other. These networks

¹⁹¹ Prosper., 1-6.

¹⁹² Aday, R.H. 2005. “Identifying Important Linkages Between Successful Aging and Senior Center Participation. Chicago: Joint Conference of the National Council on Aging/American Society on Aging. March 12-16, 2003.) Executive Summary. Seattle: The Sonata Group LLC. 44-46. Retrieved May 5, 2007 (<http://www.aoa.gov/prof/agingnet/Seniorcenters/NISC.pdf>).

¹⁹³ McCarthy, K. et. al. 2004. *Gifts of the Muse: Reframing the Debate About the Public Benefits of the Arts*. Santa Monica, CA: Rand, XV.

might provide a basis for service delivery that reaches deeper into the community, thus increasing the access and impact of such services.

One solution for service delivery, whether through arts or social service agencies, is to tap into these networks and associated communities to enlist their help in getting the word out, educating each other and providing easier access. Artists (whether older or not) want to spend time doing their art work and anything in the service of making it easier to do that work may prove beneficial.

COMMUNITY

8. According to the RAND study *Gifts of the Muse*, people are drawn to the arts because they provide meaning and a “distinctive type of pleasure and emotional stimulation.” These intrinsic elements can lead not only to the development of individual capacities, but also to community cohesiveness that benefits the larger public.¹⁹⁴

These elements are evidenced by the creation of social bonds and the expression of communal meanings. Aging artists are an important part of the glue that give communities meaning.

While local economic growth has long been a rationale for support of the arts in a community, the communicative experience of the arts allows people to expand their capacities for empathy, tolerance and understanding and to acknowledge expressions of violence, trauma and discrimination in an appropriate sphere. They contribute to a liberal education, making for a more enlightened workforce.

LEGACY

9. Older artists’ contributions to the human community are as important as the results

of their labor. They record our legacies in material ways for future generations and exemplify our national identity.

The honor afforded artists in some other cultures as the keepers of our collective legacy might serve as a model in the United States. As the lifespan increases so does the responsibility for understanding ourselves and our contexts. This is articulated by the United Nations’ International Plan of Action on Ageing:

A longer life provides humans with an opportunity to examine their lives in retrospect, to correct some of their mistakes, to get closer to the truth and to achieve a different understanding of the sense and value of their actions. This may well be the more important contribution of older people to the human community. Especially at this time, after the unprecedented changes that have affected humankind in their lifetime, the reinterpretation of life-stories by the aged should help us all to achieve the urgently needed reorientation of history.¹⁹⁵

ARTIST-SPECIFIC RECOMMENDATIONS

1. Reinvent the community of artists.

Artists made us aware that the community of artists should be broadened and that more opportunities should be created to reflect that expansion. They provided some interesting practical ideas to recreate a more communicative and integrated community:

- Create artists’ studios on Governor’s Island, where visitors would walk through the artists’ studios to get to cafes, restaurants, bookstores, etc.
- Create a new type of foundation offering storage space to artists.

¹⁹⁴ McCarthy, K. et. al. 2004. *Gifts of the Muse: Reframing the Debate About the Public Benefits of the Arts*. Santa Monica, CA: RAND, xv.

¹⁹⁵ United Nations. 2003. *International Plan of Action on Ageing: Resolutions and Decisions of the Economic and Social Council*. New York: United Nations, 17.

- Make provision for artists' studios which remain in gentrified areas.
- Recycle city buildings that artists can renovate and live in (the way SoHo began).
- Designate dedicated areas in new condo/co-op/apartment housing for a gallery run by artists.
- Provide access to workspace for established aging artists to make their work.
- Create more opportunities for artists to communicate with each other.

2. Create work/studio and exhibition space in government buildings.

Some artists suggested a variation on the city's Percent-for-art program where aging artists' work is featured.

3. Provide services for immigrant artists.

These include translation services to promote their work, and access to critics and scholars writing on contemporary art.

“More government funding for artists. More places for artists. More care for artists.”

—79-year old female artist

4. Give more government and other grant funds for aging artists and greater access to existing grant funds.

Many artists feel that they are being passed over for younger artists or simply not encouraged in the competition for funds and therefore, few apply. This might also mean some assistance needs to be provided for grant writing skills and application materials. Needs range from making larger works that small studios cannot accommodate to work for which artists need studio assistance.

5. Provide help to artists and increase their access to social and artistic services.

Translate or broaden successful existing artist services such as Creative Capital's career management seminars, ArtHome's Creative Money Workshops and self-assessment tools and find ways to take these to aging artists.

6. Provide services that assist in transporting and archiving work.

Aging artists are often incapable, both physically and monetarily, of transporting their own work to shows, competitions and storage facilities. There is also need for resources to help artists archive their work (as the Joan Mitchell Foundation is doing for a few artists), and create a “legacy plan.” Studio assistants, volunteers, students and services from non-profit organizations could be helpful here.

7. Integrate information about aging artists' work and the process of career longevity into artist education.

With societal attention on youth and celebrity, the lessons of a long life of commitment, learning and problem-finding exemplified by aging artists should be included in the professional education of artists. The watchword for future policy comes from an artist in the study:

“After you dissect artists, make sure you put them back together.”

—Well-known Black male painter, age 75, who died during the study

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Appendix A

DISTRIBUTION OF RESPONSES

Some Notes about the Data Portion of This Report

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

The data are presented for professional artists only; they are presented both in the aggregate and by gender. For those who might want to study a particular area in greater depth see www.cpanda.org.

DEFINITIONS

A	Which of the following categories do you feel applies to you?		Aggregate	Male	Female
	1) I consider myself an artist.				
	Yes	Valid %	95.1%	93.0%	96.6%
		Frequency	137	53	84
	No	Valid %	4.9%	7.0%	3.4%
		Frequency	7	4	3
	Missing		2		
	Total # of Respondents who answered the question	Frequency	144	57	87
	2) The main body of my activity is some form of art.				
	Yes	Valid %	67.8%	71.4%	65.5%
		Frequency	97	40	57
	No	Valid %	32.2%	28.6%	34.5%
		Frequency	46	16	30
	Missing		3		
	Total # of Respondents who answered the question	Frequency	143	56	87
	3) I have a demonstrated record of exhibition, performances, installations, publications or other evidence of my art.				
	Yes	Valid %	83.3%	78.9%	86.2%
		Frequency	120	45	75
	No	Valid %	16.7%	21.1%	13.8%
		Frequency	24	12	12
	Missing		2		
	Total # of Respondents who answered the question	Frequency	144	57	87
	4) My main priority is to make art.				
	Yes	Valid %	70.8%	75.4%	67.8%
		Frequency	102	43	59
	No	Valid %	29.2%	24.6%	32.2%
		Frequency	42	14	28
	Missing		2		
	Total # of Respondents who answered the question	Frequency	144	57	87
	5) I spend the majority of my time making art.				
	Yes	Valid %	58.7%	63.2%	55.8%
		Frequency	84	36	48
	No	Valid %	41.3%	36.8%	44.2%
		Frequency	59	21	38
	Missing		3		
	Total # of Respondents who answered the question	Frequency	143	57	86
	6) I have been formally trained/educated as an artist.				
	Yes	Valid %	79.0%	75.4%	81.4%
		Frequency	113	43	70
	No	Valid %	21.0%	24.6%	18.6%
		Frequency	30	14	16
	Missing		3		
	Total # of Respondents who answered the question	Frequency	143	57	86

7) I make a living as an artist.				
Yes	Valid %	35.5%	50.9%	25.6%
	Frequency	50	28	22
No	Valid %	64.5%	49.1%	74.4%
	Frequency	91	27	64
Missing		5		
Total # of Respondents who answered the question	Frequency	141	55	86

NETWORK QUESTIONS

B	Who gave you the coupon (all that apply)?		Aggregate	Male	Female
	1) A visual artist				
	Yes	Valid %	84.6%	77.2%	89.5%
		Frequency	121	44	77
	No	Valid %	15.4%	22.8%	10.5%
		Frequency	22	13	9
	Missing		3		
	Total # of Respondents who answered the question	Frequency	143	57	86
	2) A current employer				
	Yes	Valid %	0.0%	0.0%	0.0%
		Frequency	0	0	0
	No	Valid %	100.0%	100.0%	100.0%
		Frequency	140	55	85
	Missing		6		
	Total # of Respondents who answered the question	Frequency	140	55	85
	3) A former employer				
	Yes	Valid %	0.0%	0.0%	0.0%
		Frequency	0	0	0
	No	Valid %	100.0%	100.0%	100.0%
		Frequency	140	55	85
	Missing		6		
	Total # of Respondents who answered the question	Frequency	140	55	85
	4) A potential employer				
	Yes	Valid %	0.0%	0.0%	0.0%
		Frequency	0	0	0
	No	Valid %	100.0%	100.0%	100.0%
		Frequency	140	55	85
	Missing		6		
	Total # of Respondents who answered the question	Frequency	140	55	85
	5) Your Husband or Wife				
	Yes	Valid %	0.7%	1.8%	0.0%
		Frequency	1	1	0
	No	Valid %	99.3%	98.2%	100.0%
		Frequency	139	54	85
	Missing		6		
	Total # of Respondents who answered the question	Frequency	140	55	85

6) Your significant other				
Yes	Valid %	0.7%	1.8%	0.0%
	Frequency	1	1	0
No	Valid %	99.3%	98.2%	100.0%
	Frequency	139	54	85
Missing		6		
Total # of Respondents who answered the question	Frequency	140	55	85
7) A friend				
Yes	Valid %	30.5%	30.4%	30.6%
	Frequency	43	17	26
No	Valid %	69.5%	69.6%	69.4%
	Frequency	98	39	59
Missing		5		
Total # of Respondents who answered the question	Frequency	141	56	85
8) A dealer, manager, or representative				
Yes	Valid %	0.0%	0.0%	0.0%
	Frequency	0	0	0
No	Valid %	100.0%	100.0%	100.0%
	Frequency	139	55	84
Missing		7		
Total # of Respondents who answered the question	Frequency	139	55	84
9) A stranger				
Yes	Valid %	0.0%	0.0%	0.0%
	Frequency	0	0	0
No	Valid %	100.0%	100.0%	100.0%
	Frequency	140	55	85
Missing		6		
Total # of Respondents who answered the question	Frequency	140	55	85
10) Other				
Yes	Valid %	8.6%	10.9%	7.1%
	Frequency	12	6	6
No	Valid %	91.4%	89.1%	92.9%
	Frequency	127	49	78
Missing		7		
Total # of Respondents who answered the question	Frequency	139	55	84
11) Don't know/Refused				
Yes	Valid %	0.0%	0.0%	0.0%
	Frequency	0	0	0
No	Valid %	100.0%	100.0%	100.0%
	Frequency	134	51	83
Missing		12		
Total # of Respondents who answered the question	Frequency	134	51	83

PRELIMINARY DATA

C1	Name of borough of residence		Aggregate	Male	Female
	Manhattan	Valid %	74.7%	60.3%	84.1%
		Frequency	109	35	74
	Brooklyn	Valid %	7.5%	10.3%	5.7%
		Frequency	11	6	5
	Queens	Valid %	15.8%	25.9%	9.1%
		Frequency	23	15	8
	Bronx	Valid %	2.1%	3.4%	1.1%
		Frequency	3	2	1
	Missing		0		
	Total # of Respondents who answered the question	Frequency	146	58	88

C7	Gender		Aggregate	Male	Female
	Male	Valid %	39.7%		
		Frequency	58		
	Female	Valid %	60.3%		
		Frequency	88		
	Missing		0		
	Total # of Respondents who answered the question	Frequency	146		

C13	Language in which the interview was conducted		Aggregate	Male	Female
	English	Valid %	89.5%	77.2%	97.7%
		Frequency	128	44	84
	Spanish	Valid %	0.7%	1.8%	0.0%
		Frequency	1	1	0
	Other	Valid %	0.0%	0.0%	0.0%
		Frequency	0	0	0
	Chinese	Valid %	9.8%	21.1%	2.3%
		Frequency	14	12	2
	Missing		3		
	Total # of Respondents who answered the question	Frequency	143	57	86

DEMOGRAPHICS

D1	*Age in years		Aggregate	Male	Female
	Mean		72.70	71.46	73.50
	Standard Deviation		7.67	7.27	7.86
	Median		73	70	73
	Maximum		97	91	97
	Minimum		62	62	62
	Missing		4	2	2
	Total # of Respondents who answered the question		142	56	86

D2	City of birth				
	Write-in responses not listed.				

D3	State of birth				
	Write-in responses not listed.				

D4	Country of birth		Aggregate	Male	Female
	Austria	Valid %	0.7%	0.0%	1.1%
		Frequency	1	0	1
	Brazil	Valid %	0.7%	0.0%	1.1%
		Frequency	1	0	1
	Canada	Valid %	1.4%	0.0%	2.3%
		Frequency	2	0	2
	Chile	Valid %	0.7%	1.7%	0.0%
		Frequency	1	1	0
	China	Valid %	9.0%	17.2%	3.4%
		Frequency	13	10	3
	Germany	Valid %	3.4%	5.2%	2.3%
		Frequency	5	3	2
	Guyana	Valid %	0.7%	1.7%	0.0%
		Frequency	1	1	0
	Indonesia	Valid %	0.7%	1.7%	0.0%
		Frequency	1	1	0
	Malta	Valid %	0.7%	0.0%	1.1%
		Frequency	1	0	1
	Peru	Valid %	0.7%	1.7%	0.0%
		Frequency	1	1	0
	Poland	Valid %	1.4%	0.0%	2.3%
		Frequency	2	0	2
	Puerto Rico	Valid %	0.7%	1.7%	0.0%
		Frequency	1	1	0
	Russia	Valid %	0.7%	0.0%	1.1%
		Frequency	1	0	1
	Scotland	Valid %	0.7%	1.7%	0.0%
		Frequency	1	1	0
	Taiwan	Valid %	0.7%	1.7%	0.0%
		Frequency	1	1	0
	Ukraine	Valid %	0.7%	0.0%	1.1%
		Frequency	1	0	1
	USA	Valid %	75.9%	65.5%	82.8%
		Frequency	110	38	72
	Yugoslavia	Valid %	0.7%	0.0%	1.1%
		Frequency	1	0	1
	Missing		1		
	Total # of Respondents who answered the question	Frequency	145	58	87

85

D5	Name of elementary or high school				
	Write-in responses not listed.				

D6- D11	*Race		Aggregate	Male	Female
	Black	Valid %	9.6%	15.5%	5.7%
		Frequency	14	9	5
	White	Valid %	73.3%	53.4%	86.4%
		Frequency	107	31	76
	Hispanic	Valid %	4.1%	8.6%	1.1%
		Frequency	6	5	1
	Asian	Valid %	12.3%	22.4%	5.7%
		Frequency	18	13	5
	Other	Valid %	0.7%	0.0%	1.1%
		Frequency	1	0	1
	Missing		0		
	Total # of Respondents who answered the question	Frequency	146	58	88

D6	Asian		Aggregate	Male	Female
	Chinese	Valid %	83.3%	92.3%	60.0%
		Frequency	15	12	3
	Japanese	Valid %	5.6%	0.0%	20.0%
		Frequency	1	0	1
	Filipino	Valid %	11.1%	7.7%	20.0%
		Frequency	2	1	1
	Korean	Valid %	0.0%	0.0%	0.0%
		Frequency	0	0	0
	Asian Indian	Valid %	0.0%	0.0%	0.0%
		Frequency	0	0	0
	Vietnamese	Valid %	0.0%	0.0%	0.0%
		Frequency	0	0	0
	Other	Valid %	0.0%	0.0%	0.0%
		Frequency	0	0	0
	Missing		128		
	Total # of Respondents who answered the question	Frequency	18	13	5

D7	Native American/Pacific Islander		Aggregate	Male	Female
	Native American, American Indian, Alaskan Native	Valid %	0.0%	0.0%	0.0%
		Frequency	0	0	0
	Native Hawaiian	Valid %	0.0%	0.0%	0.0%
		Frequency	0	0	0
	Guamanian or Chamorro	Valid %	0.0%	0.0%	0.0%
		Frequency	0	0	0
	Other Pacific Islander	Valid %	0.0%	0.0%	0.0%
		Frequency	0	0	0
	Missing		146		
	Total # of Respondents who answered the question	Frequency	0	0	0

D8	Black, African American, Negro		Aggregate	Male	Female
	Black	Valid %	19.2%	32.3%	9.5%
		Frequency	14	10	4
	Not black	Valid %	80.8%	67.7%	90.5%
		Frequency	59	21	38
	Missing		73		
	Total # of Respondents who answered the question	Frequency	73	31	42

D9	Hispanic/Latino		Aggregate	Male	Female
	Mexican, Mexican-American, Chicano	Valid %	0.0%	0.0%	0.0%
		Frequency	0	0	0
	Puerto Rican	Valid %	28.6%	33.3%	0.0%
		Frequency	2	2	0
	Cuban	Valid %	0.0%	0.0%	0.0%
		Frequency	0	0	0
	Central or South American	Valid %	57.1%	50.0%	100.0%
		Frequency	4	3	1
	Other Hispanic/Latino	Valid %	14.3%	16.7%	0.0%
		Frequency	1	1	0
	Missing		139		
	Total # of Respondents who answered the question	Frequency	7	6	1

D10	White		Aggregate	Male	Female
	White	Valid %	87.0%	70.5%	96.2%
		Frequency	107	31	76
	Not white	Valid %	13.0%	29.5%	3.8%
		Frequency	16	13	3
	Missing		23		
	Total # of Respondents who answered the question	Frequency	123	44	79

87

D11	Other		Aggregate	Male	Female
	Other Race	Valid %	100.0%	0.0%	100.0%
		Frequency	1	0	1
	Not Other Race	Valid %	0.0%	0.0%	0.0%
		Frequency	0	0	0
	Missing		145		
	Total # of Respondents who answered the question	Frequency	1	0	1

D12	What is your native language (all that apply)?		Aggregate	Male	Female
	a) English				
	Yes	Valid %	75.0%	60.9%	83.8%
		Frequency	90	28	62
	No	Valid %	25.0%	39.1%	16.2%
		Frequency	30	18	12
	Missing		26		
	Total # of Respondents who answered the question	Frequency	120	46	74
	b) Spanish				
	Yes	Valid %	3.4%	9.1%	0.0%
		Frequency	4	4	0
	No	Valid %	96.6%	90.9%	100.0%
		Frequency	113	40	73
	Missing		29		
	Total # of Respondents who answered the question	Frequency	117	44	73
	c) French				
	Yes	Valid %	0.9%	0.0%	1.4%
		Frequency	1	0	1
	No	Valid %	99.1%	100.0%	98.6%
		Frequency	116	44	72
	Missing		29		
	Total # of Respondents who answered the question	Frequency	117	44	73

d) Chinese				
Yes	Valid %	12.0%	25.0%	4.1%
	Frequency	14	11	3
No	Valid %	88.0%	75.0%	95.9%
	Frequency	103	33	70
Missing		29		
Total # of Respondents who answered the question	Frequency	117	44	73
e) Japanese				
Yes	Valid %	0.9%	0.0%	1.4%
	Frequency	1	0	1
No	Valid %	99.1%	100.0%	98.6%
	Frequency	116	44	72
Missing		29		
Total # of Respondents who answered the question	Frequency	117	44	73
f) Korean				
Yes	Valid %	0.0%	0.0%	0.0%
	Frequency	0	0	0
No	Valid %	100.0%	100.0%	100.0%
	Frequency	117	44	73
Missing		29		
Total # of Respondents who answered the question	Frequency	117	44	73
g) Other				
Yes	Valid %	13.6%	11.1%	15.1%
	Frequency	16	5	11
No	Valid %	86.4%	88.9%	84.9%
	Frequency	102	40	62
Missing		28		
Total # of Respondents who answered the question	Frequency	118	45	73

D13	What language do you normally speak at home?	Aggregate	Male	Female	
	English	Valid %	87.9%	72.2%	97.7%
		Frequency	124	39	85
	Spanish	Valid %	2.1%	5.6%	0.0%
		Frequency	3	3	0
	French	Valid %	0.0%	0.0%	0.0%
		Frequency	0	0	0
	Chinese	Valid %	9.2%	20.4%	2.3%
		Frequency	13	11	2
	Japanese	Valid %	0.0%	0.0%	0.0%
		Frequency	0	0	0
	Korean	Valid %	0.0%	0.0%	0.0%
		Frequency	0	0	0
	Other	Valid %	0.7%	1.9%	0.0%
		Frequency	1	1	0
	Missing		5		
	Total # of Respondents who answered the question	Frequency	141	54	87

D14	What generation United States citizen are you?		Aggregate	Male	Female
	First Generation	Valid %	43.5%	55.8%	36.0%
		Frequency	60	29	31
	Second Generation	Valid %	27.5%	15.4%	34.9%
		Frequency	38	8	30
	Third Generation	Valid %	19.6%	19.2%	19.8%
		Frequency	27	10	17
	Not a US citizen	Valid %	1.4%	3.8%	0.0%
		Frequency	2	2	0
	Other	Valid %	8.0%	5.8%	9.3%
		Frequency	11	3	8
	Missing		8		
	Total # of Respondents who answered the question	Frequency	138	52	86

D15	Were you pressured into this interview by your recruiter?		Aggregate	Male	Female
	Yes	Valid %	0.0%	0.0%	0.0%
		Frequency	0	0	0
	No	Valid %	100.0%	100.0%	100.0%
		Frequency	143	57	86
	Missing		3		
	Total # of Respondents who answered the question	Frequency	143	57	86

D16	Marital Status		Aggregate	Male	Female
	Single	Valid %	23.5%	17.6%	27.2%
		Frequency	31	9	22
	Married	Valid %	40.9%	47.1%	37.0%
		Frequency	54	24	30
	Separated	Valid %	1.5%	3.9%	0.0%
		Frequency	2	2	0
	Divorced	Valid %	21.2%	21.6%	21.0%
		Frequency	28	11	17
	Widowed	Valid %	12.1%	7.8%	14.8%
		Frequency	16	4	12
	Domestic Partnership	Valid %	0.8%	2.0%	0.0%
		Frequency	1	1	0
	Other	Valid %	0.0%	0.0%	0.0%
		Frequency	0	0	0
	Missing		14		
	Total # of Respondents who answered the question	Frequency	132	51	81

IMPORTANT BACKGROUND INFORMATION

1 What type of visual artist do you consider yourself?		Aggregate	Male	Female
Body artist	Valid %	0.0%	0.0%	0.0%
	Frequency	0	0	0
Ceramics	Valid %	0.0%	0.0%	0.0%
	Frequency	0	0	0
Conceptual	Valid %	0.7%	1.7%	0.0%
	Frequency	1	1	0
Crafts	Valid %	0.7%	0.0%	1.1%
	Frequency	1	0	1
Decorative Artist	Valid %	0.7%	0.0%	1.1%
	Frequency	1	0	1
Design	Valid %	1.4%	1.7%	1.1%
	Frequency	2	1	1
Drawing	Valid %	6.2%	5.2%	6.8%
	Frequency	9	3	6
Electronic/Digital/Web Art	Valid %	0.0%	0.0%	0.0%
	Frequency	0	0	0
Graphics	Valid %	3.4%	3.4%	3.4%
	Frequency	5	2	3
Illustrator	Valid %	0.7%	1.7%	0.0%
	Frequency	1	1	0
Installation Artist	Valid %	0.0%	0.0%	0.0%
	Frequency	0	0	0
Interdisciplinary/Intermedia	Valid %	0.0%	0.0%	0.0%
	Frequency	0	0	0
Intervention Art	Valid %	0.0%	0.0%	0.0%
	Frequency	0	0	0
Land artist	Valid %	0.0%	0.0%	0.0%
	Frequency	0	0	0
Light Artist	Valid %	0.0%	0.0%	0.0%
	Frequency	0	0	0
Mail artist	Valid %	0.0%	0.0%	0.0%
	Frequency	0	0	0
Mixed-media Artist	Valid %	8.2%	5.2%	10.2%
	Frequency	12	3	9
Multi-media Artist	Valid %	1.4%	1.7%	1.1%
	Frequency	2	1	1
Painter	Valid %	54.1%	51.7%	55.7%
	Frequency	79	30	49
Photographer	Valid %	5.5%	6.9%	4.5%
	Frequency	8	4	4
Print-Maker	Valid %	2.7%	0.0%	4.5%
	Frequency	4	0	4
Textile Artist	Valid %	0.0%	0.0%	0.0%
	Frequency	0	0	0
Video	Valid %	0.0%	0.0%	0.0%
	Frequency	0	0	0
Other	Valid %	5.5%	8.6%	3.4%
	Frequency	8	5	3
Sculptor	Valid %	8.9%	12.1%	6.8%
	Frequency	13	7	6
Missing		0		
Total # of Respondents who answered the question	Frequency	146	58	88

2	How many visual artists 62 and older have you communicated with who also know you in the last 6 months?		Aggregate	Male	Female
	Mean		32.38	31.62	32.89
	Standard Deviation		64.23	54.35	70.28
	Median		10	10	12
	Maximum		600	300	600
	Minimum		0	0	0
	Missing		0	0	0
	Total		146	58	88

3	How many of these visual artists age 62 and older that you know and that know you are:		Aggregate	Male	Female
	1) Hispanic/Latino				
	Mean		11.03	10.94	11.10
	Standard Deviation		28.88	23.44	33.65
	Median		2	4	0
	Maximum		150	100	150
	Minimum		0	0	0
	Missing		108	40	68
	Total		38	18	20
	2) African American/Black/Negro				
	Mean		12.43	18.53	7.80
	Standard Deviation		23.56	26.80	20.11
	Median		2	3	2
	Maximum		100	90	100
	Minimum		0	0	0
	Missing		102	39	63
	Total		44	19	25
	3) Non-Hispanic White				
	Mean		29.28	35.18	25.70
	Standard Deviation		74.63	95.19	59.69
	Median		10	9	10
	Maximum		500	500	400
	Minimum		0	0	0
	Missing		72	30	42
	Total		74	28	46
	4) Asian				
	Mean		6.35	9.06	4.35
	Standard Deviation		16.93	24.09	8.71
	Median		1	0	1
	Maximum		100	100	40
	Minimum		0	0	0
	Missing		106	41	65
	Total		40	17	23

5) Native American				
	Mean	0.48	0.80	0.23
	Standard Deviation	1.70	2.53	0.60
	Median	0	0	0
	Maximum	8	8	2
	Minimum	0	0	0
	Missing	123	48	75
	Total	23	10	13

4	Of the occupations listed below, from which did you earn your major income in the last 12 months?		Aggregate	Male	Female
	Artist	Valid %	32.1%	38.9%	27.3%
		Frequency	42	21	21
	Art Instructor	Valid %	4.6%	3.7%	5.2%
		Frequency	6	2	4
	Arts manager or Arts Administrator	Valid %	1.5%	1.9%	1.3%
		Frequency	2	1	1
	Commercial Artist	Valid %	3.8%	5.6%	2.6%
		Frequency	5	3	2
	Other Art-related Occupation	Valid %	7.6%	7.4%	7.8%
		Frequency	10	4	6
	Non Art-related Occupation	Valid %	7.6%	3.7%	10.4%
		Frequency	10	2	8
	Other	Valid %	42.7%	38.9%	45.5%
		Frequency	56	21	35
	Missing		15		
	Total # of Respondents who answered the question	Frequency	131	54	77

5	In that occupation, at present, are you:		Aggregate	Male	Female
	Employed full-time	Valid %	19.7%	25.0%	16.0%
		Frequency	27	14	13
	Employed part-time	Valid %	12.4%	10.7%	13.6%
		Frequency	17	6	11
	Unemployed	Valid %	2.2%	3.6%	1.2%
		Frequency	3	2	1
	Retired	Valid %	19.7%	16.1%	22.2%
		Frequency	27	9	18
	Retired and working at your art	Valid %	20.4%	21.4%	19.8%
		Frequency	28	12	16
	Semi-retired	Valid %	2.9%	0.0%	4.9%
		Frequency	4	0	4
	Semi-retired and working at your art	Valid %	3.6%	5.4%	2.5%
		Frequency	5	3	2
	Other	Valid %	19.0%	17.9%	19.8%
		Frequency	26	10	16
	Missing		9		
	Total # of Respondents who answered the question	Frequency	137	56	81

6	Are you the chief wage earner in your household?		Aggregate	Male	Female
	Yes	Valid %	68.1%	64.3%	70.6%
		Frequency	96	36	60
	No	Valid %	31.9%	35.7%	29.4%
		Frequency	45	20	25
	Missing		5		
	Total # of Respondents who answered the question	Frequency	141	56	85

7	If you do work, do you need to work at more than one job to support your art?		Aggregate	Male	Female
	Yes	Valid %	19.8%	20.5%	19.4%
		Frequency	22	9	13
	No	Valid %	80.2%	79.5%	80.6%
		Frequency	89	35	54
	Missing		35		
	Total # of Respondents who answered the question	Frequency	111	44	67

8	Do you earn money through your art?		Aggregate	Male	Female
	Yes	Valid %	79.7%	86.2%	75.3%
		Frequency	114	50	64
	No	Valid %	20.3%	13.8%	24.7%
		Frequency	29	8	21
	Missing		3		
	Total # of Respondents who answered the question	Frequency	143	58	85

9	If yes, what percentage of this money covers your art-related costs?		Aggregate	Male	Female
	0%	Valid %	15.5%	8.0%	21.2%
		Frequency	18	4	14
	1-10%	Valid %	14.7%	18.0%	12.1%
		Frequency	17	9	8
	11-25%	Valid %	13.8%	8.0%	18.2%
		Frequency	16	4	12
	26-50%	Valid %	18.1%	20.0%	16.7%
		Frequency	21	10	11
	51-75%	Valid %	7.8%	10.0%	6.1%
		Frequency	9	5	4
	76-100%	Valid %	30.2%	36.0%	25.8%
		Frequency	35	18	17
	Missing		30		
	Total # of Respondents who answered the question	Frequency	116	50	66

10	Approximately how many hours per week do you spend on your art?		Aggregate	Male	Female
	0-10	Valid %	25.4%	14.5%	32.2%
		Frequency	36	8	28
	10-20	Valid %	19.7%	16.4%	21.8%
		Frequency	28	9	19
	20-30	Valid %	21.8%	27.3%	18.4%
		Frequency	31	15	16
	30-40	Valid %	14.8%	10.9%	17.2%
		Frequency	21	6	15
	>40	Valid %	18.3%	30.9%	10.3%
		Frequency	26	17	9
	Missing		4		
	Total # of Respondents who answered the question	Frequency	142	55	87

11	Approximately how many hours per week do you spend on art-related activities (including looking for work, marketing and promoting your work, etc.)?		Aggregate	Male	Female
	0-10	Valid %	58.0%	44.8%	67.1%
		Frequency	83	26	57
	10-20	Valid %	16.1%	17.2%	15.3%
		Frequency	23	10	13
	20-30	Valid %	10.5%	12.1%	9.4%
		Frequency	15	7	8
	30-40	Valid %	4.9%	8.6%	2.4%
		Frequency	7	5	2
	>40	Valid %	10.5%	17.2%	5.9%
		Frequency	15	10	5
	Missing		3		
	Total # of Respondents who answered the question	Frequency	143	58	85

EDUCATION

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12	Where did your initial art experiences take place (all that apply)?		Aggregate	Male	Female
	a) At home				
	Yes	Valid %	57.3%	56.4%	58.0%
		Frequency	82	31	51
	No	Valid %	42.7%	43.6%	42.0%
		Frequency	61	24	37
	Missing		3		
	Total # of Respondents who answered the question	Frequency	143	55	88
	b) At school				
	Yes	Valid %	51.7%	57.1%	48.3%
		Frequency	74	32	42
	No	Valid %	48.3%	42.9%	51.7%
		Frequency	69	24	45
	Missing		3		
	Total # of Respondents who answered the question	Frequency	143	56	87
	c) At friends				
	Yes	Valid %	3.5%	7.4%	1.1%
		Frequency	5	4	1
	No	Valid %	96.5%	92.6%	98.9%
		Frequency	136	50	86
	Missing		5		
	Total # of Respondents who answered the question	Frequency	141	54	87
	d) At relatives				
	Yes	Valid %	7.0%	8.9%	5.7%
		Frequency	10	5	5
	No	Valid %	93.0%	91.1%	94.3%
		Frequency	133	51	82
	Missing		3		
	Total # of Respondents who answered the question	Frequency	143	56	87

e) At art center				
Yes	Valid %	5.7%	7.4%	4.6%
	Frequency	8	4	4
No	Valid %	94.3%	92.6%	95.4%
	Frequency	133	50	83
Missing		5		
Total # of Respondents who answered the question	Frequency	141	54	87
f) At camp				
Yes	Valid %	0.0%	0.0%	0.0%
	Frequency	0	0	0
No	Valid %	100.0%	100.0%	100.0%
	Frequency	141	54	87
Missing		5		
Total # of Respondents who answered the question	Frequency	141	54	87
g) At religious organization				
Yes	Valid %	0.0%	0.0%	0.0%
	Frequency	0	0	0
No	Valid %	100.0%	100.0%	100.0%
	Frequency	141	54	87
Missing		5		
Total # of Respondents who answered the question	Frequency	141	54	87
h) Other				
Yes	Valid %	12.9%	11.1%	14.0%
	Frequency	18	6	12
No	Valid %	87.1%	88.9%	86.0%
	Frequency	122	48	74
Missing		6		
Total # of Respondents who answered the question	Frequency	140	54	86

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13	Did these experiences take place in the United States?		Aggregate	Male	Female
	Yes	Valid %	80.7%	67.2%	89.7%
		Frequency	117	39	78
	No	Valid %	19.3%	32.8%	10.3%
		Frequency	28	19	9
	Missing		1		
	Total # of Respondents who answered the question	Frequency	145	58	87

14	Where?				
	Write-in responses not listed.				

15	What was your exposure to art up to high school (all that apply)?		Aggregate	Male	Female
	a) None				
	Yes	Valid %	12.3%	11.5%	12.8%
		Frequency	17	6	11
	No	Valid %	87.7%	88.5%	87.2%
		Frequency	121	46	75
	Missing		8		
	Total # of Respondents who answered the question	Frequency	138	52	86

b) A few classes at school				
Yes	Valid %	37.7%	45.1%	33.3%
	Frequency	52	23	29
No	Valid %	62.3%	54.9%	66.7%
	Frequency	86	28	58
Missing		8		
Total # of Respondents who answered the question	Frequency	138	51	87
c) Many classes at school				
Yes	Valid %	21.9%	15.7%	25.6%
	Frequency	30	8	22
No	Valid %	78.1%	84.3%	74.4%
	Frequency	107	43	64
Missing		9		
Total # of Respondents who answered the question	Frequency	137	51	86
d) Visits to museums/galleries				
Yes	Valid %	52.9%	47.1%	56.3%
	Frequency	73	24	49
No	Valid %	47.1%	52.9%	43.7%
	Frequency	65	27	38
Missing		8		
Total # of Respondents who answered the question	Frequency	138	51	87
e) After school or weekend classes				
Yes	Valid %	11.7%	11.8%	11.6%
	Frequency	16	6	10
No	Valid %	88.3%	88.2%	88.4%
	Frequency	121	45	76
Missing		9		
Total # of Respondents who answered the question	Frequency	137	51	86
f) Other				
Yes	Valid %	23.7%	22.6%	24.4%
	Frequency	33	12	21
No	Valid %	76.3%	77.4%	75.6%
	Frequency	106	41	65
Missing		7		
Total # of Respondents who answered the question	Frequency	139	53	86

16	Please list your highest formal degree		Aggregate	Male	Female
	Less than high school	Valid %	1.4%	0.0%	2.3%
		Frequency	2	0	2
	GED	Valid %	0.7%	1.9%	0.0%
		Frequency	1	1	0
	High School Diploma	Valid %	34.8%	35.2%	34.5%
		Frequency	49	19	30
	Associate's Degree	Valid %	3.5%	3.7%	3.4%
		Frequency	5	2	3
	Bachelor's Degree	Valid %	28.4%	29.6%	27.6%
		Frequency	40	16	24
	Master's Degree	Valid %	29.1%	27.8%	29.9%
		Frequency	41	15	26
	Doctorate or Professional Degree	Valid %	2.1%	1.9%	2.3%
		Frequency	3	1	2
	Missing		5		
	Total # of Respondents who answered the question	Frequency	141	54	87

16*	*Did respondent graduate from college?		Aggregate	Male	Female
	Graduated from college	Valid %	59.6%	59.3%	59.8%
		Frequency	84	32	52
	Did not graduate from college	Valid %	40.4%	40.7%	40.2%
		Frequency	57	22	35
	Missing		5		
	Total # of Respondents who answered the question	Frequency	141	54	87

17	Did you receive any technical or professional training in the arts in any of the following areas (all that apply)?		Aggregate	Male	Female
	a) Formal degree in the arts				
	Yes	Valid %	54.3%	57.1%	52.6%
		Frequency	69	28	41
	No	Valid %	45.7%	42.9%	47.4%
		Frequency	58	21	37
	Missing		19		
	Total # of Respondents who answered the question	Frequency	127	49	78
	b) Certificate program in the arts				
	Yes	Valid %	20.2%	21.7%	19.2%
		Frequency	25	10	15
	No	Valid %	79.8%	78.3%	80.8%
		Frequency	99	36	63
	Missing		22		
	Total # of Respondents who answered the question	Frequency	124	46	78
	c) Conservatory or professional school				
	Yes	Valid %	43.5%	47.8%	41.0%
		Frequency	54	22	32
	No	Valid %	56.5%	52.2%	59.0%
		Frequency	70	24	46
	Missing		22		
	Total # of Respondents who answered the question	Frequency	124	46	78

d) Private teacher(s)				
Yes	Valid %	22.0%	13.3%	26.9%
	Frequency	27	6	21
No	Valid %	78.0%	86.7%	73.1%
	Frequency	96	39	57
Missing		23		
Total # of Respondents who answered the question	Frequency	123	45	78

18

Please indicate which other educational experiences you have had in preparation for your work in the arts (all that apply)			Aggregate	Male	Female
a) Experience as a mentor or Master Artist					
Yes	Valid %	40.6%	41.5%	40.0%	
	Frequency	54	22	32	
No	Valid %	59.4%	58.5%	60.0%	
	Frequency	79	31	48	
Missing		13			
Total # of Respondents who answered the question	Frequency	133	53	80	
b) Experience as a teaching artist					
Yes	Valid %	60.3%	64.3%	57.5%	
	Frequency	82	36	46	
No	Valid %	39.7%	35.7%	42.5%	
	Frequency	54	20	34	
Missing		10			
Total # of Respondents who answered the question	Frequency	136	56	80	
c) Experience as an apprentice					
Yes	Valid %	15.2%	21.2%	11.3%	
	Frequency	20	11	9	
No	Valid %	84.8%	78.8%	88.8%	
	Frequency	112	41	71	
Missing		14			
Total # of Respondents who answered the question	Frequency	132	52	80	
d) Alternative schooling experience					
Yes	Valid %	10.6%	15.4%	7.5%	
	Frequency	14	8	6	
No	Valid %	89.4%	84.6%	92.5%	
	Frequency	118	44	74	
Missing		14			
Total # of Respondents who answered the question	Frequency	132	52	80	
e) Community-based arts experience					
Yes	Valid %	25.8%	26.9%	25.0%	
	Frequency	34	14	20	
No	Valid %	74.2%	73.1%	75.0%	
	Frequency	98	38	60	
Missing		14			
Total # of Respondents who answered the question	Frequency	132	52	80	
f) Self-taught					
Yes	Valid %	32.3%	42.3%	25.9%	
	Frequency	43	22	21	
No	Valid %	67.7%	57.7%	74.1%	
	Frequency	90	30	60	
Missing		13			
Total # of Respondents who answered the question	Frequency	133	52	81	

g) Other				
Yes	Valid %	20.0%	15.7%	22.8%
	Frequency	26	8	18
No	Valid %	80.0%	84.3%	77.2%
	Frequency	104	43	61
Missing		16		
Total # of Respondents who answered the question	Frequency	130	51	79

19	At what age did you begin training for your art (categories)?		Aggregate	Male	Female
	Age	Valid %	97.2%	100.0%	95.3%
		Frequency	137	55	82
	Always	Valid %	2.1%	0.0%	3.5%
		Frequency	3	0	3
	Doesn't think that way	Valid %	0.7%	0.0%	1.2%
		Frequency	1	0	1
	Missing		5		
	Total # of Respondents who answered the question	Frequency	141	55	86
	At what age did you begin training for your art (numeric)?		Aggregate	Male	Female
		Mean	16.14	15.64	16.48
		Standard Deviation	9.28	7.81	10.19
		Median	15	16	15
		Maximum	68	50	68
		Minimum	2	2	3
		Missing	9	3	6
		Total	137	55	82

20	At what age do you think you became an artist (categories)?		Aggregate	Male	Female
	Age	Valid %	90.6%	98.2%	85.4%
		Frequency	125	55	70
	Always	Valid %	8.7%	1.8%	13.4%
		Frequency	12	1	11
	Doesn't think that way	Valid %	0.7%	0.0%	1.2%
		Frequency	1	0	1
	Missing		8		
	Total # of Respondents who answered the question	Frequency	138	56	82
	At what age do you think you became an artist (numeric)?		Aggregate	Male	Female
		Mean	24.78	23.22	26.01
		Standard Deviation	14.12	9.92	16.67
		Median	23	23	23
		Maximum	80	60	80
		Minimum	0	3	0
		Missing	21	3	18
		Total	125	55	70

21	Did you receive any art-related training in the five boroughs?		Aggregate	Male	Female
	Yes	Valid %	78.7%	66.1%	87.1%
		Frequency	111	37	74
	No	Valid %	21.3%	33.9%	12.9%
		Frequency	30	19	11
	Missing		5		
	Total # of Respondents who answered the question	Frequency	141	56	85

22	Did you receive financial assistance under the G.I. Bill?		Aggregate	Male	Female
	Yes	Valid %	16.7%	36.8%	1.3%
		Frequency	22	21	1
	No	Valid %	83.3%	63.2%	98.7%
		Frequency	110	36	74
	Missing		14		
	Total # of Respondents who answered the question	Frequency	132	57	75

23	Did you work as an artist in the WPA?		Aggregate	Male	Female
	Yes	Valid %	3.9%	1.8%	5.5%
		Frequency	5	1	4
	No	Valid %	96.1%	98.2%	94.5%

	Missing		18		
	Total # of Respondents who answered the question	Frequency	128	55	73

PROFESSIONALISM

24	Of the statements listed below, which do you consider the 3 most important in considering someone to be a professional artist?		Aggregate	Male	Female
	Choice 1				
	Make living from art	Valid %	13.0%	13.8%	12.5%
		Frequency	19	8	11
	Some income from art	Valid %	5.5%	5.2%	5.7%
		Frequency	8	3	5
	Intent to make living from art	Valid %	4.1%	5.2%	3.4%
		Frequency	6	3	3
	Belong to artist's association	Valid %	1.4%	0.0%	2.3%
		Frequency	2	0	2
	Belong to artist's union/guild	Valid %	1.4%	1.7%	1.1%
		Frequency	2	1	1
	Formally trained in arts	Valid %	3.4%	5.2%	2.3%
		Frequency	5	3	2
	Recognized by peers as artist	Valid %	15.8%	19.0%	13.6%
		Frequency	23	11	12
	Considers self an artist	Valid %	13.0%	12.1%	13.6%
		Frequency	19	7	12
	Substantial time working on art	Valid %	9.6%	3.4%	13.6%
		Frequency	14	2	12
	Special talent	Valid %	8.9%	10.3%	8.0%
		Frequency	13	6	7
	Inner drive to make art	Valid %	20.5%	20.7%	20.5%
		Frequency	30	12	18
	Public recognition for art	Valid %	2.1%	3.4%	1.1%
		Frequency	3	2	1
	Other	Valid %	1.4%	0.0%	2.3%
		Frequency	2	0	2
	Missing		0		
	Total # of Respondents who answered the question	Frequency	146	58	88

Choice 2		Aggregate	Male	Female
Make living from art	Valid %	2.8%	6.9%	0.0%
	Frequency	4	4	0
Some income from art	Valid %	4.8%	3.4%	5.7%
	Frequency	7	2	5
Intent to make living from art	Valid %	3.4%	1.7%	4.6%
	Frequency	5	1	4
Belong to artist's association	Valid %	2.8%	3.4%	2.3%
	Frequency	4	2	2
Belong to artist's union/guild	Valid %	2.1%	5.2%	0.0%
	Frequency	3	3	0
Formally trained in arts	Valid %	7.6%	8.6%	6.9%
	Frequency	11	5	6
Recognized by peers as artist	Valid %	17.2%	19.0%	16.1%
	Frequency	25	11	14
Considers self an artist	Valid %	15.9%	15.5%	16.1%
	Frequency	23	9	14
Substantial time working on art	Valid %	12.4%	12.1%	12.6%
	Frequency	18	7	11
Special talent	Valid %	6.2%	8.6%	4.6%
	Frequency	9	5	4
Inner drive to make art	Valid %	17.2%	8.6%	23.0%
	Frequency	25	5	20
Public recognition for art	Valid %	6.9%	5.2%	8.0%
	Frequency	10	3	7
Other	Valid %	0.7%	1.7%	0.0%
	Frequency	1	1	0
Missing		1		
Total # of Respondents who answered the question	Frequency	145	58	87
Choice 3		Aggregate	Male	Female
Make living from art	Valid %	4.2%	5.3%	3.5%
	Frequency	6	3	3
Some income from art	Valid %	2.1%	3.5%	1.2%
	Frequency	3	2	1
Intent to make living from art	Valid %	3.5%	3.5%	3.5%
	Frequency	5	2	3
Belong to artist's association	Valid %	2.1%	1.8%	2.4%
	Frequency	3	1	2
Belong to artist's union/guild	Valid %	2.8%	1.8%	3.5%
	Frequency	4	1	3
Formally trained in arts	Valid %	7.7%	7.0%	8.2%
	Frequency	11	4	7
Recognized by peers as artist	Valid %	12.7%	15.8%	10.6%
	Frequency	18	9	9
Considers self an artist	Valid %	9.2%	8.8%	9.4%
	Frequency	13	5	8
Substantial time working on art	Valid %	10.6%	14.0%	8.2%
	Frequency	15	8	7
Special talent	Valid %	8.5%	5.3%	10.6%
	Frequency	12	3	9
Inner drive to make art	Valid %	17.6%	15.8%	18.8%
	Frequency	25	9	16
Public recognition for art	Valid %	12.7%	12.3%	12.9%
	Frequency	18	7	11
Other	Valid %	6.3%	5.3%	7.1%
	Frequency	9	3	6
Missing		4		
Total # of Respondents who answered the question	Frequency	142	57	85

25	Do you consider yourself a professional artist?		Aggregate	Male	Female
	Yes	Valid %	100.0%	100.0%	100.0%
		Frequency	146	58	88
	No	Valid %	0.0%	0.0%	0.0%
		Frequency	0	0	0
	Missing		0		
	Total # of Respondents who answered the question	Frequency	146	58	88

26	If yes, of the statements listed below, which do you consider the 3 most important reasons as they apply to you (with choice 1 being most important)?		Aggregate	Male	Female
	Choice 1				
	Make living as artist	Valid %	10.1%	10.5%	9.8%
		Frequency	14	6	8
	Some income from art	Valid %	10.8%	14.0%	8.5%
		Frequency	15	8	7
	Intend to make living from art	Valid %	2.9%	1.8%	3.7%
		Frequency	4	1	3
	Belong to artist's association	Valid %	2.2%	1.8%	2.4%
		Frequency	3	1	2
	Belong to artist's union/guild	Valid %	0.7%	0.0%	1.2%
		Frequency	1	0	1
	Formally educated in arts	Valid %	7.9%	5.3%	9.8%
		Frequency	11	3	8
	Recognized by peers as artist	Valid %	12.2%	12.3%	12.2%
		Frequency	17	7	10
	Considers myself an artist	Valid %	12.9%	14.0%	12.2%
		Frequency	18	8	10
	Substantial time working on art	Valid %	5.8%	1.8%	8.5%
		Frequency	8	1	7
	Special talent	Valid %	8.6%	10.5%	7.3%
		Frequency	12	6	6
	Inner drive to make art	Valid %	23.7%	26.3%	22.0%
		Frequency	33	15	18
	Public recognition for art	Valid %	2.2%	1.8%	2.4%
		Frequency	3	1	2
	Other	Valid %	0.0%	0.0%	0.0%
		Frequency	0	0	0
	Missing		7		
	Total # of Respondents who answered the question	Frequency	139	57	82
	Choice 2		Aggregate	Male	Female
	Make living as artist	Valid %	2.9%	7.0%	0.0%
		Frequency	4	4	0
	Some income from art	Valid %	5.8%	3.5%	7.5%
		Frequency	8	2	6
	Intend to make living from art	Valid %	2.2%	1.8%	2.5%
		Frequency	3	1	2
	Belong to artist's association	Valid %	2.2%	3.5%	1.3%
		Frequency	3	2	1
	Belong to artist's union/guild	Valid %	1.5%	3.5%	0.0%
		Frequency	2	2	0
	Formally educated in arts	Valid %	8.0%	7.0%	8.8%
		Frequency	11	4	7

Recognized by peers as artist	Valid %	19.0%	17.5%	20.0%
	Frequency	26	10	16
Considers self an artist	Valid %	18.2%	21.1%	16.3%
	Frequency	25	12	13
Substantial time working on art	Valid %	13.1%	12.3%	13.8%
	Frequency	18	7	11
Special talent	Valid %	6.6%	7.0%	6.3%
	Frequency	9	4	5
Inner drive to make art	Valid %	13.1%	7.0%	17.5%
	Frequency	18	4	14
Public recognition for art	Valid %	7.3%	8.8%	6.3%
	Frequency	10	5	5
Other	Valid %	0.0%	0.0%	0.0%
	Frequency	0	0	0
Missing		9		
Total # of Respondents who answered the question	Frequency	137	57	80
Choice 3		Aggregate	Male	Female
Make living as artist	Valid %	2.9%	5.4%	1.3%
	Frequency	4	3	1
Some income from art	Valid %	2.9%	3.6%	2.5%
	Frequency	4	2	2
Intend to make living from art	Valid %	2.9%	1.8%	3.8%
	Frequency	4	1	3
Belong to artist's association	Valid %	2.2%	0.0%	3.8%
	Frequency	3	0	3
Belong to artist's union/guild	Valid %	0.7%	0.0%	1.3%
	Frequency	1	0	1
Formally educated in arts	Valid %	6.6%	8.9%	5.0%
	Frequency	9	5	4
Recognized by peers as artist	Valid %	14.0%	17.9%	11.3%
	Frequency	19	10	9
Considers self an artist	Valid %	10.3%	8.9%	11.3%
	Frequency	14	5	9
Substantial time working on art	Valid %	8.1%	8.9%	7.5%
	Frequency	11	5	6
Special talent	Valid %	10.3%	10.7%	10.0%
	Frequency	14	6	8
Inner drive to make art	Valid %	18.4%	17.9%	18.8%
	Frequency	25	10	15
Public recognition for art	Valid %	18.4%	14.3%	21.3%
	Frequency	25	8	17
Other	Valid %	2.2%	1.8%	2.5%
	Frequency	3	1	2
Missing		10		
Total # of Respondents who answered the question	Frequency	136	56	80

103

27	Do you teach?		Aggregate	Male	Female
	Yes	Valid %	30.1%	33.3%	27.9%
		Frequency	43	19	24
	No	Valid %	69.9%	66.7%	72.1%
		Frequency	100	38	62
	Missing		3		
	Total # of Respondents who answered the question	Frequency	143	57	86

28	If yes, where do you teach and for what percentage of your time (all that apply)?		Aggregate	Male	Female
	a) Art centers				
		Mean	12.19	8.13	16.25
		Standard Deviation	11.40	7.99	13.30
		Median	8	5	20
		Maximum	35	20	35
		Minimum	0	0	0
		Missing	130	50	80
		Total	16	8	8
	b) Art school				
		Mean	32.80	32.50	33.25
		Standard Deviation	41.47	42.40	46.50
		Median	13	13	17
		Maximum	100	100	100
		Minimum	0	0	0
		Missing	136	52	84
		Total	10	6	4
	c) Community college/college/university				
		Mean	27.00	20.00	36.33
		Standard Deviation	39.17	31.85	48.85
		Median	8	8	10
		Maximum	100	95	100
		Minimum	0	0	0
		Missing	132	50	82
		Total	14	8	6
	d) Elementary or high school				
		Mean	20.00	0.00	50.00
		Standard Deviation	44.72	0.00	70.71
		Median	0	0	50
		Maximum	100	0	100
		Minimum	0	0	0
		Missing	141	55	86
		Total	5	3	2
	e) Private lessons				
		Mean	10.37	10.56	10.20
		Standard Deviation	11.75	15.50	7.91
		Median	10	10	10
		Maximum	50	50	25
		Minimum	0	0	0
		Missing	127	49	78
		Total	19	9	10
	f) Other				
	Write-in responses not listed.				

HEALTH

29	How would you describe your current overall health status?		Aggregate	Male	Female
	Excellent	Valid %	19.9%	12.1%	25.0%
		Frequency	29	7	22
	Very good	Valid %	28.1%	34.5%	23.9%
		Frequency	41	20	21
	Good	Valid %	34.9%	36.2%	34.1%
		Frequency	51	21	30
	Fair	Valid %	12.3%	15.5%	10.2%
		Frequency	18	9	9
	Poor	Valid %	4.8%	1.7%	6.8%
		Frequency	7	1	6
	Missing		0		
	Total # of Respondents who answered the question	Frequency	146	58	88

30	Has your health status changed significantly in the last year?		Aggregate	Male	Female
	Yes	Valid %	33.8%	22.4%	41.4%
		Frequency	49	13	36
	No	Valid %	66.2%	77.6%	58.6%
		Frequency	96	45	51
	Missing		1		
	Total # of Respondents who answered the question	Frequency	145	58	87

31	How would you describe the extent of any health problems you have at this time?		Aggregate	Male	Female
	No problems	Valid %	22.5%	17.5%	25.9%
		Frequency	32	10	22
	Moderate problems	Valid %	51.4%	63.2%	43.5%
		Frequency	73	36	37
	Severe problems	Valid %	4.2%	1.8%	5.9%
		Frequency	6	1	5
	Chronic problems	Valid %	21.8%	17.5%	24.7%
		Frequency	31	10	21
	Other	Valid %	0.0%	0.0%	0.0%
		Frequency	0	0	0
	Missing		4		
	Total # of Respondents who answered the question	Frequency	142	57	85

32	Have problems with your vision affected your work on art?		Aggregate	Male	Female
	Yes	Valid %	26.6%	26.8%	26.4%
		Frequency	38	15	23
	No	Valid %	73.4%	73.2%	73.6%
		Frequency	105	41	64
	Missing		3		
	Total # of Respondents who answered the question	Frequency	143	56	87

33	Do your current physical and/or mental health problems place limitations on you in your art work?		Aggregate	Male	Female
	Yes	Valid %	38.9%	26.3%	47.1%
		Frequency	56	15	41
	No	Valid %	61.1%	73.7%	52.9%
		Frequency	88	42	46
	Missing		2		
	Total # of Respondents who answered the question	Frequency	144	57	87

34	If yes, how (all that apply)?		Aggregate	Male	Female
	a) Limit time spent on art				
	Yes	Valid %	34.4%	17.6%	40.9%
		Frequency	21	3	18
	No	Valid %	65.6%	82.4%	59.1%
		Frequency	40	14	26
	Missing		85		
	Total # of Respondents who answered the question	Frequency	61	17	44
	b) Limit productivity				
	Yes	Valid %	34.4%	35.3%	34.1%
		Frequency	21	6	15
	No	Valid %	65.6%	64.7%	65.9%
		Frequency	40	11	29
	Missing		85		
	Total # of Respondents who answered the question	Frequency	61	17	44
	c) Physical difficulties in relation to art work				
	Yes	Valid %	42.6%	47.1%	40.9%
		Frequency	26	8	18
	No	Valid %	57.4%	52.9%	59.1%
		Frequency	35	9	26
	Missing		85		
	Total # of Respondents who answered the question	Frequency	61	17	44
	d) Emotional/Mental difficulties in relation to art work				
	Yes	Valid %	8.2%	5.9%	9.1%
		Frequency	5	1	4
	No	Valid %	91.8%	94.1%	90.9%
		Frequency	56	16	40
	Missing		85		
	Total # of Respondents who answered the question	Frequency	61	17	44
	e) Other				
	Yes	Valid %	23.3%	23.5%	23.3%
		Frequency	14	4	10
	No	Valid %	76.7%	76.5%	76.7%
		Frequency	46	13	33
	Missing		86		
	Total # of Respondents who answered the question	Frequency	60	17	43

35	Do your current health problems contribute to the content/direction of your artwork?		Aggregate	Male	Female
	Yes	Valid %	16.8%	20.0%	14.8%
		Frequency	22	10	12
	No	Valid %	83.2%	80.0%	85.2%
		Frequency	109	40	69
	Missing		15		
	Total # of Respondents who answered the question	Frequency	131	50	81

36	Have you ever been exposed to occupational hazards in your art-related work?		Aggregate	Male	Female
	Yes	Valid %	66.2%	56.1%	72.7%
		Frequency	96	32	64
	No	Valid %	33.8%	43.9%	27.3%
		Frequency	49	25	24
	Missing		1		
	Total # of Respondents who answered the question	Frequency	145	57	88

37	If yes, how frequently has this occurred in the last 5 years?		Aggregate	Male	Female
	Less than 3 times	Valid %	50.5%	41.9%	55.0%
		Frequency	46	13	33
	More than 3 times	Valid %	12.1%	22.6%	6.7%
		Frequency	11	7	4
	Ongoing condition	Valid %	37.4%	35.5%	38.3%
		Frequency	34	11	23
	Missing		55		
	Total # of Respondents who answered the question	Frequency	91	31	60

38	Do you have health insurance? (If no, skip to Question 42.)		Aggregate	Male	Female
	Yes	Valid %	93.1%	89.7%	95.3%
		Frequency	134	52	82
	No	Valid %	6.9%	10.3%	4.7%
		Frequency	10	6	4
	Missing		2		
	Total # of Respondents who answered the question	Frequency	144	58	86

39	If yes, which type do you have (all that apply)?		Aggregate	Male	Female
	a) HMO				
	Yes	Valid %	15.9%	12.2%	18.1%
		Frequency	21	6	15
	No	Valid %	84.1%	87.8%	81.9%
		Frequency	111	43	68
	Missing		14		
	Total # of Respondents who answered the question	Frequency	132	49	83
	b) PPO				
	Yes	Valid %	7.6%	8.2%	7.2%
		Frequency	10	4	6
	No	Valid %	92.4%	91.8%	92.8%
		Frequency	122	45	77
	Missing		14		
	Total # of Respondents who answered the question	Frequency	132	49	83
	c) Disability coverage				
	Yes	Valid %	1.5%	2.0%	1.2%
		Frequency	2	1	1
	No	Valid %	98.5%	98.0%	98.8%
		Frequency	130	48	82
	Missing		14		
	Total # of Respondents who answered the question	Frequency	132	49	83
	d) Medicare				
	Yes	Valid %	79.7%	67.9%	87.1%
		Frequency	110	36	74
	No	Valid %	20.3%	32.1%	12.9%
		Frequency	28	17	11
	Missing		8		
	Total # of Respondents who answered the question	Frequency	138	53	85

e) Medicaid				
Yes	Valid %	10.6%	16.3%	7.2%
	Frequency	14	8	6
No	Valid %	89.4%	83.7%	92.8%
	Frequency	118	41	77
Missing		14		
Total # of Respondents who answered the question	Frequency	132	49	83
f) Social Security				
Yes	Valid %	6.1%	6.1%	6.0%
	Frequency	8	3	5
No	Valid %	93.9%	93.9%	94.0%
	Frequency	124	46	78
Missing		14		
Total # of Respondents who answered the question	Frequency	132	49	83
g) Supplemental Social Security				
Yes	Valid %	4.5%	4.0%	4.8%
	Frequency	6	2	4
No	Valid %	95.5%	96.0%	95.2%
	Frequency	127	48	79
Missing		13		
Total # of Respondents who answered the question	Frequency	133	50	83
h) Other				
Yes	Valid %	41.7%	28.6%	49.4%
	Frequency	55	14	41
No	Valid %	58.3%	71.4%	50.6%
	Frequency	77	35	42
Missing		14		
Total # of Respondents who answered the question	Frequency	132	49	83

40	Is this health or medical coverage adequate to your needs as an artist?		Aggregate	Male	Female
	Yes	Valid %	80.3%	81.8%	79.3%
		Frequency	110	45	65
	No	Valid %	19.7%	18.2%	20.7%
		Frequency	27	10	17
	Missing		9		
	Total # of Respondents who answered the question	Frequency	137	55	82

41	How was this health coverage obtained (all that apply)?		Aggregate	Male	Female
	a) Self				
	Yes	Valid %	48.9%	38.8%	54.8%
		Frequency	65	19	46
	No	Valid %	51.1%	61.2%	45.2%
		Frequency	68	30	38
	Missing		13		
	Total # of Respondents who answered the question	Frequency	133	49	84
	b) Mate/Partner/Spouse				
	Yes	Valid %	10.8%	12.5%	9.8%
		Frequency	14	6	8
	No	Valid %	89.2%	87.5%	90.2%
		Frequency	116	42	74
	Missing		16		
	Total # of Respondents who answered the question	Frequency	130	48	82

c) Employer				
Yes	Valid %	14.7%	17.0%	13.4%
	Frequency	19	8	11
No	Valid %	85.3%	83.0%	86.6%
	Frequency	110	39	71
Missing		17		
Total # of Respondents who answered the question	Frequency	129	47	82
d) Mate's Union/Employer				
Yes	Valid %	7.0%	4.3%	8.5%
	Frequency	9	2	7
No	Valid %	93.0%	95.7%	91.5%
	Frequency	120	45	75
Missing		17		
Total # of Respondents who answered the question	Frequency	129	47	82
e) Private Company				
Yes	Valid %	0.0%	0.0%	0.0%
	Frequency	0	0	0
No	Valid %	100.0%	100.0%	100.0%
	Frequency	129	47	82
Missing		17		
Total # of Respondents who answered the question	Frequency	129	47	82
f) Your union				
Yes	Valid %	3.9%	2.1%	4.9%
	Frequency	5	1	4
No	Valid %	96.1%	97.9%	95.1%
	Frequency	124	46	78
Missing		17		
Total # of Respondents who answered the question	Frequency	129	47	82
g) Arts Service Organization				
Yes	Valid %	0.8%	0.0%	1.3%
	Frequency	1	0	1
No	Valid %	99.2%	100.0%	98.8%
	Frequency	125	46	79
Missing		20		
Total # of Respondents who answered the question	Frequency	126	46	80
h) Other				
Yes	Valid %	43.0%	45.8%	41.3%
	Frequency	55	22	33
No	Valid %	57.0%	54.2%	58.8%
	Frequency	73	26	47
Missing		18		
Total # of Respondents who answered the question	Frequency	128	48	80

42	Do you participate in Artists Access, the system in which artists can barter their services for health care?		Aggregate	Male	Female
	Yes	Valid %	0.0%	0.0%	0.0%
		Frequency	0	0	0
	No	Valid %	100.0%	100.0%	100.0%
		Frequency	130	51	79
	Missing		16		
	Total # of Respondents who answered the question	Frequency	130	51	79

43	What were your approximate out-of-pocket costs for your own healthcare in 2005 (including insurance premiums, co-pays, prescriptions and not including what was covered by insurance)?		Aggregate	Male	Female
	< \$5,000	Valid %	87.1%	91.4%	84.0%
		Frequency	121	53	68
	\$5,001-20,000	Valid %	12.9%	8.6%	16.0%
		Frequency	18	5	13
	\$20,001-30,000	Valid %	0.0%	0.0%	0.0%
		Frequency	0	0	0
	\$30,001-50,000	Valid %	0.0%	0.0%	0.0%
		Frequency	0	0	0
	\$50,000-100,000	Valid %	0.0%	0.0%	0.0%
		Frequency	0	0	0
	> \$100,000	Valid %	0.0%	0.0%	0.0%
		Frequency	0	0	0
	Missing		7		
	Total # of Respondents who answered the question	Frequency	139	58	81

RETIREMENT

44	Do you have at least one retirement plan? (If no, skip to Question 46.)		Aggregate	Male	Female
	Yes	Valid %	60.1%	50.9%	66.3%
		Frequency	86	29	57
	No	Valid %	39.9%	49.1%	33.7%
		Frequency	57	28	29
	Missing		3		
	Total # of Respondents who answered the question	Frequency	143	57	86

45	If yes, how was it obtained?		Aggregate	Male	Female
	Self	Valid %	37.7%	37.5%	37.7%
		Frequency	29	9	20
	Mate/Partner/Spouse	Valid %	6.5%	0.0%	9.4%
		Frequency	5	0	5
	Employer	Valid %	32.5%	41.7%	28.3%
		Frequency	25	10	15
	Mate's union/employer	Valid %	9.1%	4.2%	11.3%
		Frequency	7	1	6
	Private Company	Valid %	0.0%	0.0%	0.0%
		Frequency	0	0	0
	Your union	Valid %	9.1%	4.2%	11.3%
		Frequency	7	1	6
	Arts Service Organization	Valid %	0.0%	0.0%	0.0%
		Frequency	0	0	0
	Other	Valid %	5.2%	12.5%	1.9%
		Frequency	4	3	1
	Missing		69		
	Total # of Respondents who answered the question	Frequency	77	24	53

What type is it?		Aggregate	Male	Female
IRA/SEP-IRA	Valid %	73.8%	77.8%	70.8%
	Frequency	31	14	17
Keogh	Valid %	0.0%	0.0%	0.0%
	Frequency	0	0	0
401(k)	Valid %	21.4%	22.2%	20.8%
	Frequency	9	4	5
Roth IRA	Valid %	4.8%	0.0%	8.3%
	Frequency	2	0	2
Missing		104		
Total # of Respondents who answered the question	Frequency	42	18	24

46

Who pays for this retirement plan (all that apply)?		Aggregate	Male	Female
a) Self				
Yes	Valid %	58.3%	74.2%	49.1%
	Frequency	49	23	26
No	Valid %	41.7%	25.8%	50.9%
	Frequency	35	8	27
Missing		62		
Total # of Respondents who answered the question	Frequency	84	31	53
b) Mate/Partner/Spouse				
Yes	Valid %	10.8%	3.2%	15.4%
	Frequency	9	1	8
No	Valid %	89.2%	96.8%	84.6%
	Frequency	74	30	44
Missing		63		
Total # of Respondents who answered the question	Frequency	83	31	52
c) Employer				
Yes	Valid %	32.6%	30.3%	34.0%
	Frequency	28	10	18
No	Valid %	67.4%	69.7%	66.0%
	Frequency	58	23	35
Missing		60		
Total # of Respondents who answered the question	Frequency	86	33	53
d) Your union				
Yes	Valid %	12.0%	3.2%	17.3%
	Frequency	10	1	9
No	Valid %	88.0%	96.8%	82.7%
	Frequency	73	30	43
Missing		63		
Total # of Respondents who answered the question	Frequency	83	31	52
e) Arts Service Organization				
Yes	Valid %	1.2%	0.0%	2.0%
	Frequency	1	0	1
No	Valid %	98.8%	100.0%	98.0%
	Frequency	81	31	50
Missing		64		
Total # of Respondents who answered the question	Frequency	82	31	51

f) Other				
Yes	Valid %	13.4%	19.4%	9.8%
	Frequency	11	6	5
No	Valid %	86.6%	80.6%	90.2%
	Frequency	71	25	46
Missing		64		
Total # of Respondents who answered the question	Frequency	82	31	51

47	In relation to your artwork, do you consider yourself:		Aggregate	Male	Female
	Retired	Valid %	3.5%	3.5%	3.5%
		Frequency	5	2	3
	Semi-retired	Valid %	12.6%	15.8%	10.5%
		Frequency	18	9	9
	Not retired	Valid %	80.4%	78.9%	81.4%
		Frequency	115	45	70
	Other	Valid %	3.5%	1.8%	4.7%
		Frequency	5	1	4
	Missing		3		
	Total # of Respondents who answered the question	Frequency	143	57	86

48	If you consider yourself retired, was your decision to retire voluntary? (If no, skip to Question 52)		Aggregate	Male	Female
	Yes	Valid %	42.9%	54.5%	35.3%
		Frequency	12	6	6
	No	Valid %	57.1%	45.5%	64.7%
		Frequency	16	5	11
	Missing		118		
	Total # of Respondents who answered the question	Frequency	28	11	17

49	If you consider yourself retired, how long did it take you to get used to retirement?		Aggregate	Male	Female
	<4 months	Valid %	43.5%	57.1%	37.5%
		Frequency	10	4	6
	4-12 months	Valid %	4.3%	0.0%	6.3%
		Frequency	1	0	1
	>1 year	Valid %	21.7%	28.6%	18.8%
		Frequency	5	2	3
	Not yet used to retirement	Valid %	30.4%	14.3%	37.5%
		Frequency	7	1	6
	Missing		123		
	Total # of Respondents who answered the question	Frequency	23	7	16

50	How was the experience adjusting to retirement?		Aggregate	Male	Female
	Very difficult	Valid %	13.6%	0.0%	20.0%
		Frequency	3	0	3
	Somewhat difficult	Valid %	13.6%	0.0%	20.0%
		Frequency	3	0	3
	Difficult	Valid %	18.2%	28.6%	13.3%
		Frequency	4	2	2
	Not very difficult	Valid %	9.1%	0.0%	13.3%
		Frequency	2	0	2
	Not difficult at all	Valid %	45.5%	71.4%	33.3%
		Frequency	10	5	5
	Missing		124		
	Total # of Respondents who answered the question	Frequency	22	7	15

51	If you are semi-retired or do not consider yourself retired, when do you think you will retire (categories)?		Aggregate	Male	Female
	Age	Valid %	12.5%	20.0%	7.1%
		Frequency	6	4	2
	Never	Valid %	87.5%	80.0%	92.9%
		Frequency	42	16	26
	Missing		98		
	Total # of Respondents who answered the question	Frequency	48	20	28
	If you are semi-retired or do not consider yourself retired, when do you think you will retire (numeric)?		Aggregate	Male	Female
		Mean	70.83	73.25	66.00
		Standard Deviation	10.19	11.79	5.66
		Median	68	69	66
		Maximum	90	90	70
		Minimum	62	65	62
		Missing	140	54	86
		Total	6	4	2

52	Are you retired from some other kind of work? (If no, skip to Question 57)		Aggregate	Male	Female
	Yes	Valid %	70.6%	65.3%	74.3%
		Frequency	84	32	52
	No	Valid %	29.4%	34.7%	25.7%
		Frequency	35	17	18
	Missing		27		
	Total # of Respondents who answered the question	Frequency	119	49	70

53	If yes, at what age did you retire?		Aggregate	Male	Female
		Mean	61.88	61.33	62.21
		Standard Deviation	7.83	6.88	8.39
		Median	64	63	65
		Maximum	77	75	77
		Minimum	40	42	40
		Missing	73	31	42
		Total	73	27	46

54	From what occupation?				
	Write-in responses not listed.				

55	Do you receive retirement benefits from that occupation?		Aggregate	Male	Female
	Yes	Valid %	48.4%	51.5%	46.6%
		Frequency	44	17	27
	No	Valid %	51.6%	48.5%	53.4%
		Frequency	47	16	31
	Missing		55		
	Total # of Respondents who answered the question	Frequency	91	33	58

56	Has your health changed since retirement?		Aggregate	Male	Female
	Yes, much worse	Valid %	17.5%	10.3%	21.6%
		Frequency	14	3	11
	Yes, somewhat worse	Valid %	33.8%	41.4%	29.4%
		Frequency	27	12	15
	Same	Valid %	37.5%	48.3%	31.4%
		Frequency	30	14	16
	Yes, somewhat better	Valid %	6.3%	0.0%	9.8%
		Frequency	5	0	5
	Yes, much better	Valid %	5.0%	0.0%	7.8%
		Frequency	4	0	4
	Missing		66		
	Total # of Respondents who answered the question	Frequency	80	29	51

57	If you do not consider yourself retired, to what extent would you miss the following if you were to retire?		Aggregate	Male	Female
	1) Income				
	Very much	Valid %	30.9%	25.7%	34.8%
		Frequency	25	9	16
	Somewhat	Valid %	23.5%	31.4%	17.4%
		Frequency	19	11	8
	Same	Valid %	6.2%	11.4%	2.2%
		Frequency	5	4	1
	Not much	Valid %	13.6%	14.3%	13.0%
		Frequency	11	5	6
	Not at all	Valid %	25.9%	17.1%	32.6%
		Frequency	21	6	15
	Missing		65		
	Total # of Respondents who answered the question	Frequency	81	35	46
	2) Self-esteem/social status				
	Very much	Valid %	56.3%	38.2%	69.6%
		Frequency	45	13	32
	Somewhat	Valid %	8.8%	14.7%	4.3%
		Frequency	7	5	2
	Same	Valid %	12.5%	23.5%	4.3%
		Frequency	10	8	2
	Not much	Valid %	6.3%	2.9%	8.7%
		Frequency	5	1	4
	Not at all	Valid %	16.3%	20.6%	13.0%
		Frequency	13	7	6
	Missing		66		
	Total # of Respondents who answered the question	Frequency	80	34	46
	3) Artistic self-expression				
	Very much	Valid %	67.5%	51.6%	78.3%
		Frequency	52	16	36
	Somewhat	Valid %	7.8%	12.9%	4.3%
		Frequency	6	4	2
	Same	Valid %	7.8%	12.9%	4.3%
		Frequency	6	4	2
	Not much	Valid %	7.8%	12.9%	4.3%
		Frequency	6	4	2
	Not at all	Valid %	9.1%	9.7%	8.7%
		Frequency	7	3	4
	Missing		69		
	Total # of Respondents who answered the question	Frequency	77	31	46

4) Camaraderie/social networks				
Very much	Valid %	42.3%	24.2%	55.6%
	Frequency	33	8	25
Somewhat	Valid %	12.8%	21.2%	6.7%
	Frequency	10	7	3
Same	Valid %	15.4%	24.2%	8.9%
	Frequency	12	8	4
Not much	Valid %	15.4%	18.2%	13.3%
	Frequency	12	6	6
Not at all	Valid %	14.1%	12.1%	15.6%
	Frequency	11	4	7
Missing		68		
Total # of Respondents who answered the question	Frequency	78	33	45

LIFE INSURANCE

58	Do you have life insurance? (If no, skip to Question 61)		Aggregate	Male	Female
	Yes	Valid %	29.2%	43.1%	19.8%
		Frequency	42	25	17
	No	Valid %	70.8%	56.9%	80.2%
		Frequency	102	33	69
	Not sure	Valid %	0.0%	0.0%	0.0%
		Frequency	0	0	0
	Missing		2		
	Total # of Respondents who answered the question	Frequency	144	58	86

59	If yes, how was this life insurance obtained?		Aggregate	Male	Female
	Self	Valid %	51.2%	60.0%	37.5%
		Frequency	21	15	6
	Mate/Spouse/Partner	Valid %	17.1%	16.0%	18.8%
		Frequency	7	4	3
	Employer	Valid %	12.2%	12.0%	12.5%
		Frequency	5	3	2
	Mate's Union or Employer	Valid %	2.4%	0.0%	6.3%
		Frequency	1	0	1
	Private Company	Valid %	0.0%	0.0%	0.0%
		Frequency	0	0	0
	Your union	Valid %	2.4%	4.0%	0.0%
		Frequency	1	1	0
	Arts Service Organization	Valid %	0.0%	0.0%	0.0%
		Frequency	0	0	0
	Other	Valid %	14.6%	8.0%	25.0%
		Frequency	6	2	4
	Missing		105		
	Total # of Respondents who answered the question	Frequency	41	25	16

60	Who pays for this coverage?		Aggregate	Male	Female
	Self	Valid %	65.9%	80.0%	43.8%
		Frequency	27	20	7
	Mate/Spouse/Partner	Valid %	9.8%	4.0%	18.8%
		Frequency	4	1	3
	Employer	Valid %	9.8%	4.0%	18.8%
		Frequency	4	1	3
	Mate's Union or Employer	Valid %	2.4%	4.0%	0.0%
		Frequency	1	1	0
	Private Company	Valid %	0.0%	0.0%	0.0%
		Frequency	0	0	0
	Your union	Valid %	0.0%	0.0%	0.0%
		Frequency	0	0	0
	Arts Service Organization	Valid %	4.9%	8.0%	0.0%
		Frequency	2	2	0
	Other	Valid %	7.3%	0.0%	18.8%
		Frequency	3	0	3
	Missing		105		
	Total # of Respondents who answered the question	Frequency	41	25	16

HOUSING AND LOCATION

61	For how many years have you lived in the county/borough of your current primary residence?		Aggregate	Male	Female
	<1	Valid %	1.4%	1.7%	1.2%
		Frequency	2	1	1
	1-4	Valid %	2.8%	5.2%	1.2%
		Frequency	4	3	1
	5-10	Valid %	6.3%	6.9%	5.8%
		Frequency	9	4	5
	>10	Valid %	89.6%	86.2%	91.9%
		Frequency	129	50	79
	Other	Valid %	0.0%	0.0%	0.0%
		Frequency	0	0	0
	Missing		2		
	Total # of Respondents who answered the question	Frequency	144	58	86

62	Is your apartment or residence rent controlled?		Aggregate	Male	Female
	Yes	Valid %	43.5%	36.7%	48.0%
		Frequency	54	18	36
	No	Valid %	49.2%	59.2%	42.7%
		Frequency	61	29	32
	Co-op	Valid %	4.0%	2.0%	5.3%
		Frequency	5	1	4
	Rent stabilized	Valid %	0.0%	0.0%	0.0%
		Frequency	0	0	0
	Other	Valid %	3.2%	2.0%	4.0%
		Frequency	4	1	3
	Missing		22		
	Total # of Respondents who answered the question	Frequency	124	49	75

63	How important is the geographic location of your artwork space to your artwork?		Aggregate	Male	Female
	Very important	Valid %	69.3%	66.1%	71.6%
		Frequency	95	37	58
	Somewhat important	Valid %	16.1%	17.9%	14.8%
		Frequency	22	10	12
	Not very important	Valid %	9.5%	14.3%	6.2%
		Frequency	13	8	5
	Not important at all	Valid %	5.1%	1.8%	7.4%
		Frequency	7	1	6
	Missing		9		
	Total # of Respondents who answered the question	Frequency	137	56	81

64	Do you own a home?		Aggregate	Male	Female
	Yes	Valid %	34.1%	43.6%	27.5%
		Frequency	46	24	22
	No	Valid %	65.9%	56.4%	72.5%
		Frequency	89	31	58
	Other	Valid %	0.0%	0.0%	0.0%
		Frequency	0	0	0
	Missing		11		
	Total # of Respondents who answered the question	Frequency	135	55	80

65	Do you own an apartment?		Aggregate	Male	Female
	Yes	Valid %	31.9%	30.9%	32.5%
		Frequency	44	17	27
	No	Valid %	66.7%	69.1%	65.1%
		Frequency	92	38	54
	Co-op	Valid %	0.7%	0.0%	1.2%
		Frequency	1	0	1
	Other	Valid %	0.7%	0.0%	1.2%
		Frequency	1	0	1
	Missing		8		
	Total # of Respondents who answered the question	Frequency	138	55	83

66	Do you own a second home or apartment?		Aggregate	Male	Female
	Yes	Valid %	21.1%	23.1%	19.7%
		Frequency	27	12	15
	No	Valid %	78.9%	76.9%	80.3%
		Frequency	101	40	61
	Other	Valid %	0.0%	0.0%	0.0%
		Frequency	0	0	0
	Missing		18		
	Total # of Respondents who answered the question	Frequency	128	52	76

67	What is your approximate combined total monthly payment?		Aggregate	Male	Female
	a) Mortgage				
		Mean	\$870.57	\$943.00	\$804.17
		Standard Deviation	\$635.75	\$648.00	\$645.42
		Median	\$1,000.00	\$1,000.00	\$800.00
		Maximum	\$2,000.00	\$2,000.00	\$2,000.00
		Minimum	\$0.00	\$0.00	\$0.00
		Missing	123	47	76
		Total	23	11	12

b) Rent				
	Mean	\$839.47	\$765.18	\$893.33
	Standard Deviation	\$533.34	\$496.43	\$558.53
	Median	\$800.00	\$624.00	\$800.00
	Maximum	\$3,300.00	\$2,200.00	\$3,300.00
	Minimum	\$0.00	\$0.00	\$154.00
	Missing	77	29	48
	Total	69	29	40
c) Other				
	Mean	\$918.52	\$916.67	\$920.83
	Standard Deviation	\$656.25	\$723.75	\$592.66
	Median	\$700.00	\$950.00	\$650.00
	Maximum	\$2,500.00	\$2,500.00	\$2,000.00
	Minimum	\$120.00	\$150.00	\$120.00
	Missing	119	43	76
	Total	27	15	12

118

68	What is the approximate market value of your primary residence?		Aggregate	Male	Female
		Mean	\$1,617,524	\$891,497	\$2,305,339
		Standard Deviation	\$5,826,978	\$1,277,876	\$8,027,841
		Median	\$600,000	\$500,000	\$650,000
		Maximum	\$50,000,000	\$6,000,000	\$50,000,000
		Minimum	\$1,000.00	\$1,100.00	\$1,000.00
		Missing	72	22	50
		Total	74	36	38

69	What is your current living situation (all that apply)?		Aggregate	Male	Female
	a) Live alone				
	Yes	Valid %	51.0%	41.1%	57.5%
		Frequency	73	23	50
	No	Valid %	49.0%	58.9%	42.5%
		Frequency	70	33	37
	Missing		3		
	Total # of Respondents who answered the question	Frequency	143	56	87
	b) Live with mate/partner/spouse				
	Yes	Valid %	43.7%	57.1%	34.9%
		Frequency	62	32	30
	No	Valid %	56.3%	42.9%	65.1%
		Frequency	80	24	56
	Missing		4		
	Total # of Respondents who answered the question	Frequency	142	56	86
	c) Live with child(ren)				
	Yes	Valid %	3.6%	7.4%	1.2%
		Frequency	5	4	1
	No	Valid %	96.4%	92.6%	98.8%
		Frequency	135	50	85
	Missing		6		
	Total # of Respondents who answered the question	Frequency	140	54	86

d) Live with 1 or more friends				
Yes	Valid %	2.9%	3.7%	2.3%
	Frequency	4	2	2
No	Valid %	97.1%	96.3%	97.7%
	Frequency	136	52	84
Missing		6		
Total # of Respondents who answered the question	Frequency	140	54	86
e) Live in an institution/nursing home/elder care facility, etc.				
Yes	Valid %	0.7%	0.0%	1.2%
	Frequency	1	0	1
No	Valid %	99.3%	100.0%	98.8%
	Frequency	139	54	85
Missing		6		
Total # of Respondents who answered the question	Frequency	140	54	86
f) Other				
Yes	Valid %	6.5%	1.9%	9.4%
	Frequency	9	1	8
No	Valid %	93.5%	98.1%	90.6%
	Frequency	130	53	77
Missing		7		
Total # of Respondents who answered the question	Frequency	139	54	85

119

70	Do you live in any of the following (all that apply)?	Aggregate	Male	Female
a) An assisted living facility				
Yes	Valid %	2.2%	1.9%	2.4%
	Frequency	3	1	2
No	Valid %	97.8%	98.1%	97.6%
	Frequency	134	51	83
Missing		9		
Total # of Respondents who answered the question	Frequency	137	52	85
b) A retirement village				
Yes	Valid %	0.7%	0.0%	1.2%
	Frequency	1	0	1
No	Valid %	99.3%	100.0%	98.8%
	Frequency	136	52	84
Missing		9		
Total # of Respondents who answered the question	Frequency	137	52	85
c) In the home of relative				
Yes	Valid %	1.5%	3.8%	0.0%
	Frequency	2	2	0
No	Valid %	98.5%	96.2%	100.0%
	Frequency	135	50	85
Missing		9		
Total # of Respondents who answered the question	Frequency	137	52	85
d) In the home of friend				
Yes	Valid %	0.0%	0.0%	0.0%
	Frequency	0	0	0
No	Valid %	100.0%	100.0%	100.0%
	Frequency	137	52	85
Missing		9		
Total # of Respondents who answered the question	Frequency	137	52	85

e) In the home of a mate/partner/spouse				
Yes	Valid %	2.9%	0.0%	4.7%
	Frequency	4	0	4
No	Valid %	97.1%	100.0%	95.3%
	Frequency	133	52	81
Missing		9		
Total # of Respondents who answered the question	Frequency	137	52	85
f) My own home/apartment				
Yes	Valid %	55.1%	52.8%	56.5%
	Frequency	76	28	48
No	Valid %	44.9%	47.2%	43.5%
	Frequency	62	25	37
Missing		8		
Total # of Respondents who answered the question	Frequency	138	53	85
g) Artists' housing				
Yes	Valid %	13.8%	18.9%	10.6%
	Frequency	19	10	9
No	Valid %	86.2%	81.1%	89.4%
	Frequency	119	43	76
Missing		8		
Total # of Respondents who answered the question	Frequency	138	53	85
h) None of the above				
Yes	Valid %	5.8%	9.4%	3.5%
	Frequency	8	5	3
No	Valid %	94.2%	90.6%	96.5%
	Frequency	130	48	82
Missing		8		
Total # of Respondents who answered the question	Frequency	138	53	85
i) Other				
Yes	Valid %	20.6%	13.5%	25.0%
	Frequency	28	7	21
No	Valid %	79.4%	86.5%	75.0%
	Frequency	108	45	63
Missing		10		
Total # of Respondents who answered the question	Frequency	136	52	84

71	How many dependents live in your household?	Aggregate	Male	Female
	Mean	0.22	0.20	0.24
	Standard Deviation	0.99	0.58	1.19
	Median	0	0	0
	Maximum	8	2	8
	Minimum	0	0	0
	Missing	60	23	37
	Valid N	86	35	51

72	How many children live in your household under age 18?	Aggregate	Male	Female
	Mean	0.13	0.03	0.20
	Standard Deviation	0.87	0.17	1.13
	Median	0	0	0
	Maximum	8	1	8
	Minimum	0	0	0
	Missing	59	22	37
	Total	87	36	51

73	How many grandchildren live in your household under age 18?	Aggregate	Male	Female
	Mean	0.18	0.38	0.04
	Standard Deviation	0.70	1.01	0.28
	Median	0	0	0
	Maximum	5	5	2
	Minimum	0	0	0
	Missing	58	21	37
	Total	88	37	51

74	Do you plan on leaving your current primary residence to move outside of the 5 boroughs within the next 2 years?	Aggregate	Male	Female
Yes	Valid %	12.9%	15.8%	10.8%
	Frequency	18	9	9
No	Valid %	87.1%	84.2%	89.2%
	Frequency	122	48	74
Other	Valid %	0.0%	0.0%	0.0%
	Frequency	0	0	0
Missing		6		
Total # of Respondents who answered the question	Frequency	140	57	83

75	If yes, please indicate the reasons why you are considering moving (all that apply)	Aggregate	Male	Female
a) Relocate for artistic employment				
Yes	Valid %	11.1%	22.2%	0.0%
	Frequency	2	2	0
No	Valid %	88.9%	77.8%	100.0%
	Frequency	16	7	9
Missing		128		
Total # of Respondents who answered the question	Frequency	18	9	9
b) Relocate for non-artistic employment				
Yes	Valid %	5.6%	11.1%	0.0%
	Frequency	1	1	0
No	Valid %	94.4%	88.9%	100.0%
	Frequency	17	8	9
Missing		128		
Total # of Respondents who answered the question	Frequency	18	9	9
c) Relocate for mate's employment				
Yes	Valid %	0.0%	0.0%	0.0%
	Frequency	0	0	0
No	Valid %	100.0%	100.0%	100.0%
	Frequency	18	9	9
Missing		128		
Total # of Respondents who answered the question	Frequency	18	9	9

d) Living space become unavailable				
Yes	Valid %	21.1%	20.0%	22.2%
	Frequency	4	2	2
No	Valid %	78.9%	80.0%	77.8%
	Frequency	15	8	7
Missing		127		
Total # of Respondents who answered the question	Frequency	19	10	9
e) Living space become unaffordable				
Yes	Valid %	16.7%	11.1%	22.2%
	Frequency	3	1	2
No	Valid %	83.3%	88.9%	77.8%
	Frequency	15	8	7
Missing		128		
Total # of Respondents who answered the question	Frequency	18	9	9
f) Living space requirements will change				
Yes	Valid %	0.0%	0.0%	0.0%
	Frequency	0	0	0
No	Valid %	100.0%	100.0%	100.0%
	Frequency	18	9	9
Missing		128		
Total # of Respondents who answered the question	Frequency	18	9	9
g) Landlord does not want me there				
Yes	Valid %	5.6%	11.1%	0.0%
	Frequency	1	1	0
No	Valid %	94.4%	88.9%	100.0%
	Frequency	17	8	9
Missing		128		
Total # of Respondents who answered the question	Frequency	18	9	9
h) Zoning changes force me to leave				
Yes	Valid %	0.0%	0.0%	0.0%
	Frequency	0	0	0
No	Valid %	100.0%	100.0%	100.0%
	Frequency	18	9	9
Missing		128		
Total # of Respondents who answered the question	Frequency	18	9	9
i) Gentrification will require me to leave				
Yes	Valid %	10.5%	10.0%	11.1%
	Frequency	2	1	1
No	Valid %	89.5%	90.0%	88.9%
	Frequency	17	9	8
Missing		127		
Total # of Respondents who answered the question	Frequency	19	10	9
j) My health condition will require me to leave				
Yes	Valid %	11.1%	0.0%	22.2%
	Frequency	2	0	2
No	Valid %	88.9%	100.0%	77.8%
	Frequency	16	9	7
Missing		128		
Total # of Respondents who answered the question	Frequency	18	9	9

k) My mate's health condition will require me to leave				
Yes	Valid %	0.0%	0.0%	0.0%
	Frequency	0	0	0
No	Valid %	100.0%	100.0%	100.0%
	Frequency	18	9	9
Missing		128		
Total # of Respondents who answered the question	Frequency	18	9	9
l) I want a different place				
Yes	Valid %	22.2%	22.2%	22.2%
	Frequency	4	2	2
No	Valid %	77.8%	77.8%	77.8%
	Frequency	14	7	7
Missing		128		
Total # of Respondents who answered the question	Frequency	18	9	9
m) No longer eligible for housing				
Yes	Valid %	5.6%	11.1%	0.0%
	Frequency	1	1	0
No	Valid %	94.4%	88.9%	100.0%
	Frequency	17	8	9
Missing		128		
Total # of Respondents who answered the question	Frequency	18	9	9
n) Other				
Yes	Valid %	50.0%	44.4%	55.6%
	Frequency	9	4	5
No	Valid %	50.0%	55.6%	44.4%
	Frequency	9	5	4
Missing		128		
Total # of Respondents who answered the question	Frequency	18	9	9

123

76	Have you been required to move from housing during the last 5 years?		Aggregate	Male	Female
	Yes	Valid %	8.4%	11.1%	6.5%
		Frequency	11	6	5
	No	Valid %	91.6%	88.9%	93.5%
		Frequency	120	48	72
	Other	Valid %	0.0%	0.0%	0.0%
		Frequency	0	0	0
	Missing		15		
	Total # of Respondents who answered the question	Frequency	131	54	77

77	If yes, indicate reason(s) for moving		Aggregate	Male	Female
	a) Relocate for artistic employment				
	Yes	Valid %	22.2%	40.0%	0.0%
		Frequency	2	2	0
	No	Valid %	77.8%	60.0%	100.0%
		Frequency	7	3	4
	Missing		137		
	Total # of Respondents who answered the question	Frequency	9	5	4

b) Relocate for non-artistic employment				
Yes	Valid %	10.0%	16.7%	0.0%
	Frequency	1	1	0
No	Valid %	90.0%	83.3%	100.0%
	Frequency	9	5	4
Missing		136		
Total # of Respondents who answered the question	Frequency	10	6	4
c) Relocate for mate's employment				
Yes	Valid %	0.0%	0.0%	0.0%
	Frequency	0	0	0
No	Valid %	100.0%	100.0%	100.0%
	Frequency	9	5	4
Missing		137		
Total # of Respondents who answered the question	Frequency	9	5	4
d) Living space became unavailable				
Yes	Valid %	30.0%	50.0%	0.0%
	Frequency	3	3	0
No	Valid %	70.0%	50.0%	100.0%
	Frequency	7	3	4
Missing		136		
Total # of Respondents who answered the question	Frequency	10	6	4
e) Living space became unaffordable				
Yes	Valid %	30.0%	50.0%	0.0%
	Frequency	3	3	0
No	Valid %	70.0%	50.0%	100.0%
	Frequency	7	3	4
Missing		136		
Total # of Respondents who answered the question	Frequency	10	6	4
f) Living space requirements changed				
Yes	Valid %	10.0%	16.7%	0.0%
	Frequency	1	1	0
No	Valid %	90.0%	83.3%	100.0%
	Frequency	9	5	4
Missing		136		
Total # of Respondents who answered the question	Frequency	10	6	4
g) Landlord did not want me there				
Yes	Valid %	22.2%	20.0%	25.0%
	Frequency	2	1	1
No	Valid %	77.8%	80.0%	75.0%
	Frequency	7	4	3
Missing		137		
Total # of Respondents who answered the question	Frequency	9	5	4
h) Zoning changes forced me to leave				
Yes	Valid %	11.1%	0.0%	25.0%
	Frequency	1	0	1
No	Valid %	88.9%	100.0%	75.0%
	Frequency	8	5	3
Missing		137		
Total # of Respondents who answered the question	Frequency	9	5	4

i) Gentrification required me to leave				
Yes	Valid %	10.0%	16.7%	0.0%
	Frequency	1	1	0
No	Valid %	90.0%	83.3%	100.0%
	Frequency	9	5	4
Missing		136		
Total # of Respondents who answered the question	Frequency	10	6	4
j) My health condition required me to leave				
Yes	Valid %	11.1%	0.0%	25.0%
	Frequency	1	0	1
No	Valid %	88.9%	100.0%	75.0%
	Frequency	8	5	3
Missing		137		
Total # of Respondents who answered the question	Frequency	9	5	4
k) My mate's health condition required me to leave				
Yes	Valid %	0.0%	0.0%	0.0%
	Frequency	0	0	0
No	Valid %	100.0%	100.0%	100.0%
	Frequency	9	5	4
Missing		137		
Total # of Respondents who answered the question	Frequency	9	5	4
l) I wanted a different place				
Yes	Valid %	10.0%	16.7%	0.0%
	Frequency	1	1	0
No	Valid %	90.0%	83.3%	100.0%
	Frequency	9	5	4
Missing		136		
Total # of Respondents who answered the question	Frequency	10	6	4
m) No longer eligible for housing				
Yes	Valid %	12.5%	20.0%	0.0%
	Frequency	1	1	0
No	Valid %	87.5%	80.0%	100.0%
	Frequency	7	4	3
Missing		138		
Total # of Respondents who answered the question	Frequency	8	5	3
n) Other				
Yes	Valid %	12.5%	0.0%	33.3%
	Frequency	1	0	1
No	Valid %	87.5%	100.0%	66.7%
	Frequency	7	5	2
Missing		138		
Total # of Respondents who answered the question	Frequency	8	5	3

Of the phrases listed below, what are your most important reasons for staying in this area to live and/or work (all that apply)		Aggregate	Male	Female
a) Access to equipment/supplies				
Yes	Valid %	39.0%	38.9%	39.0%
	Frequency	53	21	32
No	Valid %	61.0%	61.1%	61.0%
	Frequency	83	33	50
Missing		10		
Total # of Respondents who answered the question	Frequency	136	54	82
b) Access to management expertise				
Yes	Valid %	8.2%	5.8%	9.8%
	Frequency	11	3	8
No	Valid %	91.8%	94.2%	90.2%
	Frequency	123	49	74
Missing		12		
Total # of Respondents who answered the question	Frequency	134	52	82
c) Affordable living space				
Yes	Valid %	58.8%	55.6%	61.0%
	Frequency	80	30	50
No	Valid %	41.2%	44.4%	39.0%
	Frequency	56	24	32
Missing		10		
Total # of Respondents who answered the question	Frequency	136	54	82
d) Affordable work space				
Yes	Valid %	39.0%	37.0%	40.2%
	Frequency	53	20	33
No	Valid %	61.0%	63.0%	59.8%
	Frequency	83	34	49
Missing		10		
Total # of Respondents who answered the question	Frequency	136	54	82
e) Available living space				
Yes	Valid %	29.4%	27.8%	30.5%
	Frequency	40	15	25
No	Valid %	70.6%	72.2%	69.5%
	Frequency	96	39	57
Missing		10		
Total # of Respondents who answered the question	Frequency	136	54	82
f) Available work space				
Yes	Valid %	25.7%	25.9%	25.6%
	Frequency	35	14	21
No	Valid %	74.3%	74.1%	74.4%
	Frequency	101	40	61
Missing		10		
Total # of Respondents who answered the question	Frequency	136	54	82
g) Cultural activity				
Yes	Valid %	78.7%	69.8%	84.3%
	Frequency	107	37	70
No	Valid %	21.3%	30.2%	15.7%
	Frequency	29	16	13
Missing		10		
Total # of Respondents who answered the question	Frequency	136	53	83

h) Education opportunities				
Yes	Valid %	23.7%	11.3%	31.7%
	Frequency	32	6	26
No	Valid %	76.3%	88.7%	68.3%
	Frequency	103	47	56
Missing		11		
Total # of Respondents who answered the question	Frequency	135	53	82
i) Environmental quality				
Yes	Valid %	22.4%	34.6%	14.6%
	Frequency	30	18	12
No	Valid %	77.6%	65.4%	85.4%
	Frequency	104	34	70
Missing		12		
Total # of Respondents who answered the question	Frequency	134	52	82
j) Family or personal ties				
Yes	Valid %	33.6%	30.8%	35.4%
	Frequency	45	16	29
No	Valid %	66.4%	69.2%	64.6%
	Frequency	89	36	53
Missing		12		
Total # of Respondents who answered the question	Frequency	134	52	82
k) Good place to exhibit/perform				
Yes	Valid %	44.5%	46.3%	43.4%
	Frequency	61	25	36
No	Valid %	55.5%	53.7%	56.6%
	Frequency	76	29	47
Missing		9		
Total # of Respondents who answered the question	Frequency	137	54	83
l) Media responsiveness				
Yes	Valid %	13.4%	15.4%	12.2%
	Frequency	18	8	10
No	Valid %	86.6%	84.6%	87.8%
	Frequency	116	44	72
Missing		12		
Total # of Respondents who answered the question	Frequency	134	52	82
m) Medical care				
Yes	Valid %	29.6%	22.6%	34.1%
	Frequency	40	12	28
No	Valid %	70.4%	77.4%	65.9%
	Frequency	95	41	54
Missing		11		
Total # of Respondents who answered the question	Frequency	135	53	82
n) Network of peers				
Yes	Valid %	53.3%	39.6%	62.2%
	Frequency	72	21	51
No	Valid %	46.7%	60.4%	37.8%
	Frequency	63	32	31
Missing		11		
Total # of Respondents who answered the question	Frequency	135	53	82

o) Non art-related employment				
Yes	Valid %	8.1%	7.7%	8.4%
	Frequency	11	4	7
No	Valid %	91.9%	92.3%	91.6%
	Frequency	124	48	76
Missing		11		
Total # of Respondents who answered the question	Frequency	135	52	83
p) Support system for my art				
Yes	Valid %	48.5%	38.5%	54.9%
	Frequency	65	20	45
No	Valid %	51.5%	61.5%	45.1%
	Frequency	69	32	37
Missing		12		
Total # of Respondents who answered the question	Frequency	134	52	82
q) Other				
Yes	Valid %	19.2%	15.7%	21.5%
	Frequency	25	8	17
No	Valid %	80.8%	84.3%	78.5%
	Frequency	105	43	62
Missing		16		
Total # of Respondents who answered the question	Frequency	130	51	79

128

79	What is your current arrangement for living and working space?		Aggregate	Male	Female
	Living and working space are the same	Valid %	67.4%	74.5%	62.7%
		Frequency	93	41	52
	Living and working space in different locations but nearby	Valid %	6.5%	5.5%	7.2%
		Frequency	9	3	6
	Living and working space in different locations and require some travel	Valid %	12.3%	7.3%	15.7%
		Frequency	17	4	13
	Living and working space in same and different locations	Valid %	13.8%	12.7%	14.5%
		Frequency	19	7	12
	Missing		8		
	Total # of Respondents who answered the question	Frequency	138	55	83

80	If living and working spaces are in different locations, what is the distance in miles between your residence and your primary workspace?		Aggregate	Male	Female
		Mean	15.41	24.00	12.45
		Standard Deviation	44.42	62.10	37.45
		Median	3.00	3.00	2.00
		Maximum	200.00	200.00	200.00
		Minimum	0.00	0.00	0.00
		Missing	107	48	59
		Total	39	10	29

WORKING AND MAKING ART

81	If you have some representation for your artwork, who is it (all that apply)?		Aggregate	Male	Female
	a) Self				
	Yes	Valid %	65.0%	69.8%	61.9%
		Frequency	89	37	52
	No	Valid %	35.0%	30.2%	38.1%
		Frequency	48	16	32
	Missing		9		
	Total # of Respondents who answered the question	Frequency	137	53	84
	b) Mate/Partner/Spouse				
	Yes	Valid %	0.0%	0.0%	0.0%
		Frequency	0	0	0
	No	Valid %	100.0%	100.0%	100.0%
		Frequency	135	52	83
	Missing		11		
	Total # of Respondents who answered the question	Frequency	135	52	83
	c) Manager				
	Yes	Valid %	0.7%	0.0%	1.2%
		Frequency	1	0	1
	No	Valid %	99.3%	100.0%	98.8%
		Frequency	134	52	82
	Missing		11		
	Total # of Respondents who answered the question	Frequency	135	52	83
	d) Agent				
	Yes	Valid %	4.4%	1.9%	6.0%
		Frequency	6	1	5
	No	Valid %	95.6%	98.1%	94.0%
		Frequency	130	52	78
	Missing		10		
	Total # of Respondents who answered the question	Frequency	136	53	83
	e) Dealer				
	Yes	Valid %	5.2%	1.9%	7.2%
		Frequency	7	1	6
	No	Valid %	94.8%	98.1%	92.8%
		Frequency	128	51	77
	Missing		11		
	Total # of Respondents who answered the question	Frequency	135	52	83
	f) Gallery				
	Yes	Valid %	34.5%	34.5%	34.5%
		Frequency	48	19	29
	No	Valid %	65.5%	65.5%	65.5%
		Frequency	91	36	55
	Missing		7		
	Total # of Respondents who answered the question	Frequency	139	55	84

g) Other				
Yes	Valid %	13.3%	13.5%	13.3%
	Frequency	18	7	11
No	Valid %	86.7%	86.5%	86.7%
	Frequency	117	45	72
Missing		11		
Total # of Respondents who answered the question	Frequency	135	52	83
h) None				
Yes	Valid %	0.8%	2.4%	0.0%
	Frequency	1	1	0
No	Valid %	99.2%	97.6%	100.0%
	Frequency	118	41	77
Missing		27		
Total # of Respondents who answered the question	Frequency	119	42	77

82	Have you changed gallery representation throughout your lifetime?		Aggregate	Male	Female
	Yes	Valid %	56.9%	59.1%	55.7%
		Frequency	70	26	44
	No	Valid %	43.1%	40.9%	44.3%
		Frequency	53	18	35
	Never had gallery representation	Valid %	0.0%	0.0%	0.0%
		Frequency	0	0	0
	Showed at gallery but not represented	Valid %	0.0%	0.0%	0.0%
		Frequency	0	0	0
	Missing		23		
	Total # of Respondents who answered the question	Frequency	123	44	79

83	If yes, how many times?		Aggregate	Male	Female
		Mean	3.91	4.36	3.62
		Standard Deviation	3.07	2.56	3.36
		Median	3	4	3
		Maximum	18	12	18
		Minimum	1	1	1
		Missing	82	33	49
		Total	64	25	39

84	Have you ever received a stipend or advance payment from a gallery?		Aggregate	Male	Female
	Yes	Valid %	10.2%	16.3%	6.4%
		Frequency	13	8	5
	No	Valid %	89.8%	83.7%	93.6%
		Frequency	114	41	73
	Missing		19		
	Total # of Respondents who answered the question	Frequency	127	49	78

85	What would you estimate is the annual cost of all art-related expenses, INCLUDING work space, supplies and services, tools and equipment, capital improvements, training/maintaining your art, publicity/marketing, travel/shipping, art-related insurance for the year 2005?		Aggregate	Male	Female
	<=\$500	Valid %	17.4%	19.6%	16.0%
		Frequency	23	10	13
	\$501-2,500	Valid %	21.2%	19.6%	22.2%
		Frequency	28	10	18
	\$2,501-5,000	Valid %	21.2%	11.8%	27.2%
		Frequency	28	6	22
	\$5,001-7,500	Valid %	9.1%	9.8%	8.6%
		Frequency	12	5	7
	\$7,501-10,000	Valid %	8.3%	7.8%	8.6%
		Frequency	11	4	7
	\$10,001-20,000	Valid %	12.9%	21.6%	7.4%
		Frequency	17	11	6
	\$20,001-40,000	Valid %	9.1%	9.8%	8.6%
		Frequency	12	5	7
	>\$40,000	Valid %	0.8%	0.0%	1.2%
		Frequency	1	0	1
	Missing		14		
	Total # of Respondents who answered the question	Frequency	132	51	81

86	If your relationship to your materials changed throughout the course of your work, how has it changed (all that apply)?		Aggregate	Male	Female
	a) It has not changed				
	Yes	Valid %	18.4%	30.0%	11.6%
		Frequency	25	15	10
	No	Valid %	81.6%	70.0%	88.4%
		Frequency	111	35	76
	Missing		10		
	Total # of Respondents who answered the question	Frequency	136	50	86
	b) I use different materials				
	Yes	Valid %	51.8%	39.2%	59.3%
		Frequency	71	20	51
	No	Valid %	48.2%	60.8%	40.7%
		Frequency	66	31	35
	Missing		9		
	Total # of Respondents who answered the question	Frequency	137	51	86
	c) I use a wider variety of materials				
	Yes	Valid %	37.8%	40.8%	36.0%
		Frequency	51	20	31
	No	Valid %	62.2%	59.2%	64.0%
		Frequency	84	29	55
	Missing		11		
	Total # of Respondents who answered the question	Frequency	135	49	86
	d) I have more technical control over the materials				
	Yes	Valid %	38.7%	34.0%	41.4%
		Frequency	53	17	36
	No	Valid %	61.3%	66.0%	58.6%
		Frequency	84	33	51
	Missing		9		
	Total # of Respondents who answered the question	Frequency	137	50	87

e) I let the materials guide me to a greater extent				
Yes	Valid %	16.8%	12.0%	19.5%
	Frequency	23	6	17
No	Valid %	83.2%	88.0%	80.5%
	Frequency	114	44	70
Missing		9		
Total # of Respondents who answered the question	Frequency	137	50	87
f) Other				
Yes	Valid %	23.7%	18.4%	26.7%
	Frequency	32	9	23
No	Valid %	76.3%	81.6%	73.3%
	Frequency	103	40	63
Missing		11		
Total # of Respondents who answered the question	Frequency	135	49	86

87	Are you able to transport your own work to exhibitions, different spaces, etc.?		Aggregate	Male	Female
	Yes	Valid %	59.4%	69.8%	52.9%
		Frequency	82	37	45
	No	Valid %	40.6%	30.2%	47.1%
		Frequency	56	16	40
	Yes, but have to pay	Valid %	0.0%	0.0%	0.0%
		Frequency	0	0	0
	Missing		8		
	Total # of Respondents who answered the question	Frequency	138	53	85

88	At what age did you get involved in the business side of your artwork (marketing, following sales, etc.)?		Aggregate	Male	Female
		Mean	35.76	33.10	37.35
		Standard Deviation	14.50	12.82	15.28
		Median	30	30	35
		Maximum	75	62	75
		Minimum	10	10	14
		Missing	18	10	8
		Total	128	48	80

89	If you are involved in setting prices for your work, for how long have you been doing this?		Aggregate	Male	Female
	Entire career	Valid %	64.7%	58.5%	68.7%
		Frequency	88	31	57
	Almost entire career	Valid %	17.6%	22.6%	14.5%
		Frequency	24	12	12
	Occasionally	Valid %	9.6%	11.3%	8.4%
		Frequency	13	6	7
	Sporadically	Valid %	2.2%	0.0%	3.6%
		Frequency	3	0	3
	Not involved	Valid %	3.7%	3.8%	3.6%
		Frequency	5	2	3
	Never	Valid %	1.5%	1.9%	1.2%
		Frequency	2	1	1
	Other	Valid %	0.7%	1.9%	0.0%
		Frequency	1	1	0
	Missing		10		
	Total # of Respondents who answered the question	Frequency	136	53	83

90	Have you turned down art-related opportunities that were lucrative financially but not artistically fulfilling?		Aggregate	Male	Female
	Never	Valid %	47.8%	45.5%	49.4%
		Frequency	66	25	41
	A few times	Valid %	37.7%	38.2%	37.3%
		Frequency	52	21	31
	On a regular basis	Valid %	14.5%	16.4%	13.3%
		Frequency	20	9	11
	Missing		8		
	Total # of Respondents who answered the question	Frequency	138	55	83

WORKSPACE

91	For how many years have you worked in the county/borough of your current primary workspace?		Aggregate	Male	Female
		Mean	30.77	28.85	31.88
		Standard Deviation	17.45	17.66	17.34
		Median	32	30	32
		Maximum	70	70	66
		Minimum	1	1	1
		Missing	20	12	8
		Total	126	46	80

92	Do you own or rent your primary workspace?		Aggregate	Male	Female
	Own	Valid %	37.7%	46.0%	32.5%
		Frequency	49	23	26
	Rent	Valid %	50.8%	42.0%	56.3%
		Frequency	66	21	45
	Other	Valid %	11.5%	12.0%	11.3%
		Frequency	15	6	9
	Missing		16		
	Total # of Respondents who answered the question	Frequency	130	50	80

93	Do you share your primary workspace with others?		Aggregate	Male	Female
	Yes	Valid %	20.8%	12.2%	25.9%
		Frequency	27	6	21
	No	Valid %	79.2%	87.8%	74.1%
		Frequency	103	43	60
	Missing		16		
	Total # of Respondents who answered the question	Frequency	130	49	81

94	If you rent your primary workspace, do you rent on a year-round or as-needed basis?		Aggregate	Male	Female
	Year-round	Valid %	78.8%	70.8%	83.3%
		Frequency	52	17	35
	As-needed	Valid %	21.2%	29.2%	16.7%
		Frequency	14	7	7
	Missing		80		
	Total # of Respondents who answered the question	Frequency	66	24	42

95	Do you bear the cost of your primary workspace?		Aggregate	Male	Female
	Yes	Valid %	82.2%	89.6%	77.8%
		Frequency	106	43	63
	No	Valid %	2.3%	2.1%	2.5%
		Frequency	3	1	2
	Partial cost	Valid %	13.2%	6.3%	17.3%
		Frequency	17	3	14
	Other	Valid %	2.3%	2.1%	2.5%
		Frequency	3	1	2
	Missing		17		
	Total # of Respondents who answered the question	Frequency	129	48	81

96	How is the building zoned in which your primary workspace is located?		Aggregate	Male	Female
	Residential	Valid %	55.9%	59.3%	53.7%
		Frequency	76	32	44
	Commercial	Valid %	11.8%	11.1%	12.2%
		Frequency	16	6	10
	Industrial	Valid %	1.5%	0.0%	2.4%
		Frequency	2	0	2
	Mixed Use	Valid %	24.3%	25.9%	23.2%
		Frequency	33	14	19
	Don't Know	Valid %	3.7%	1.9%	4.9%
		Frequency	5	1	4
	Other	Valid %	2.9%	1.9%	3.7%
		Frequency	4	1	3
	Missing		10		
	Total # of Respondents who answered the question	Frequency	136	54	82

97	What is the approximate monthly operational cost of your current primary art work space, including utilities, rent or mortgage, and taxes? (if you share the work space, or if it is combined with your living space, please estimate your portion of the monthly cost for WORK SPACE ONLY.)		Aggregate	Male	Female
	<\$100	Valid %	16.7%	20.5%	14.0%
		Frequency	16	8	8
	\$100-199	Valid %	7.3%	5.1%	8.8%
		Frequency	7	2	5
	\$200-299	Valid %	7.3%	7.7%	7.0%
		Frequency	7	3	4
	\$300-399	Valid %	6.3%	5.1%	7.0%
		Frequency	6	2	4
	\$400-499	Valid %	10.4%	17.9%	5.3%
		Frequency	10	7	3
	\$500-599	Valid %	5.2%	2.6%	7.0%
		Frequency	5	1	4
	\$600-699	Valid %	8.3%	12.8%	5.3%
		Frequency	8	5	3
	\$700-799	Valid %	4.2%	5.1%	3.5%
		Frequency	4	2	2
	\$800-899	Valid %	3.1%	0.0%	5.3%
		Frequency	3	0	3
	\$900-1,000	Valid %	0.0%	0.0%	0.0%
		Frequency	0	0	0
	\$1,001-1,500	Valid %	21.9%	17.9%	24.6%
		Frequency	21	7	14
	\$1,501-2,000	Valid %	3.1%	5.1%	1.8%
		Frequency	3	2	1
	>\$2,000	Valid %	6.3%	0.0%	10.5%
		Frequency	6	0	6
	Missing		50		
	Total # of Respondents who answered the question	Frequency	96	39	57

Are there specific requirements with regard to your current primary work space (all that apply)?		Aggregate	Male	Female
a) Access to freight elevator				
Yes	Valid %	7.4%	9.5%	6.1%
	Frequency	8	4	4
No	Valid %	92.6%	90.5%	93.9%
	Frequency	100	38	62
Missing		38		
Total # of Respondents who answered the question	Frequency	108	42	66
b) Air conditioning				
Yes	Valid %	17.6%	12.2%	20.9%
	Frequency	19	5	14
No	Valid %	82.4%	87.8%	79.1%
	Frequency	89	36	53
Missing		38		
Total # of Respondents who answered the question	Frequency	108	41	67
c) Darkroom				
Yes	Valid %	2.8%	2.4%	3.0%
	Frequency	3	1	2
No	Valid %	97.2%	97.6%	97.0%
	Frequency	105	40	65
Missing		38		
Total # of Respondents who answered the question	Frequency	108	41	67
d) Electric wiring/amperage for acoustics				
Yes	Valid %	22.0%	21.4%	22.4%
	Frequency	24	9	15
No	Valid %	78.0%	78.6%	77.6%
	Frequency	85	33	52
Missing		37		
Total # of Respondents who answered the question	Frequency	109	42	67
e) Health and/or safety issues				
Yes	Valid %	10.2%	17.1%	6.0%
	Frequency	11	7	4
No	Valid %	89.8%	82.9%	94.0%
	Frequency	97	34	63
Missing		38		
Total # of Respondents who answered the question	Frequency	108	41	67
f) Heat				
Yes	Valid %	21.1%	23.8%	19.4%
	Frequency	23	10	13
No	Valid %	78.9%	76.2%	80.6%
	Frequency	86	32	54
Missing		37		
Total # of Respondents who answered the question	Frequency	109	42	67
g) High ceilings				
Yes	Valid %	15.7%	17.1%	14.9%
	Frequency	17	7	10
No	Valid %	84.3%	82.9%	85.1%
	Frequency	91	34	57
Missing		38		
Total # of Respondents who answered the question	Frequency	108	41	67

h) Large space				
Yes	Valid %	31.8%	25.6%	35.8%
	Frequency	35	11	24
No	Valid %	68.2%	74.4%	64.2%
	Frequency	75	32	43
Missing		36		
Total # of Respondents who answered the question	Frequency	110	43	67
i) Large windows				
Yes	Valid %	19.3%	19.0%	19.4%
	Frequency	21	8	13
No	Valid %	80.7%	81.0%	80.6%
	Frequency	88	34	54
Missing		37		
Total # of Respondents who answered the question	Frequency	109	42	67
j) Running water				
Yes	Valid %	32.1%	33.3%	31.3%
	Frequency	35	14	21
No	Valid %	67.9%	66.7%	68.7%
	Frequency	74	28	46
Missing		37		
Total # of Respondents who answered the question	Frequency	109	42	67
k) Sound proofing				
Yes	Valid %	2.8%	4.9%	1.5%
	Frequency	3	2	1
No	Valid %	97.2%	95.1%	98.5%
	Frequency	105	39	66
Missing		38		
Total # of Respondents who answered the question	Frequency	108	41	67
l) Special floors				
Yes	Valid %	0.9%	2.4%	0.0%
	Frequency	1	1	0
No	Valid %	99.1%	97.6%	100.0%
	Frequency	107	40	67
Missing		38		
Total # of Respondents who answered the question	Frequency	108	41	67
m) Special light				
Yes	Valid %	48.6%	38.6%	55.2%
	Frequency	54	17	37
No	Valid %	51.4%	61.4%	44.8%
	Frequency	57	27	30
Missing		35		
Total # of Respondents who answered the question	Frequency	111	44	67
n) Storage space				
Yes	Valid %	39.1%	30.2%	44.8%
	Frequency	43	13	30
No	Valid %	60.9%	69.8%	55.2%
	Frequency	67	30	37
Missing		36		
Total # of Respondents who answered the question	Frequency	110	43	67

o) Zoning				
Yes	Valid %	1.9%	0.0%	3.0%
	Frequency	2	0	2
No	Valid %	98.1%	100.0%	97.0%
	Frequency	106	41	65
Missing				
Total # of Respondents who answered the question		Frequency	108	41
p) Other				
Yes	Valid %	33.9%	28.6%	37.3%
	Frequency	37	12	25
No	Valid %	66.1%	71.4%	62.7%
	Frequency	72	30	42
Missing				
Total # of Respondents who answered the question		Frequency	109	42

99	Have you been required to move your work space within the last 5 years?		Aggregate	Male	Female
	Yes	Valid %	15.0%	13.5%	16.0%
		Frequency	20	7	13
	No	Valid %	85.0%	86.5%	84.0%
		Frequency	113	45	68
Missing					
Total # of Respondents who answered the question		Frequency	133	52	81

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CREATIVE PROCESS

100	How has the aging process affected your creative process (all that apply)?		Aggregate	Male	Female
a) I use different materials now					
	Yes	Valid %	22.6%	14.8%	27.7%
		Frequency	31	8	23
	No	Valid %	77.4%	85.2%	72.3%
		Frequency	106	46	60
Missing					
Total # of Respondents who answered the question		Frequency	137	54	83
b) I have more time to make art					
	Yes	Valid %	30.4%	38.9%	25.0%
		Frequency	42	21	21
	No	Valid %	69.6%	61.1%	75.0%
		Frequency	96	33	63
Missing					
Total # of Respondents who answered the question		Frequency	138	54	84
c) I have less time to make art					
	Yes	Valid %	17.0%	11.5%	20.5%
		Frequency	23	6	17
	No	Valid %	83.0%	88.5%	79.5%
		Frequency	112	46	66
Missing					
Total # of Respondents who answered the question		Frequency	135	52	83

d) I take more risks with my artwork				
Yes	Valid %	37.0%	42.6%	33.3%
	Frequency	51	23	28
No	Valid %	63.0%	57.4%	66.7%
	Frequency	87	31	56
Missing		8		
Total # of Respondents who answered the question	Frequency	138	54	84
e) I take fewer risks with my artwork				
Yes	Valid %	3.0%	5.8%	1.2%
	Frequency	4	3	1
No	Valid %	97.0%	94.2%	98.8%
	Frequency	131	49	82
Missing		11		
Total # of Respondents who answered the question	Frequency	135	52	83
f) Other				
Yes	Valid %	49.3%	40.7%	54.9%
	Frequency	67	22	45
No	Valid %	50.7%	59.3%	45.1%
	Frequency	69	32	37
Missing		10		
Total # of Respondents who answered the question	Frequency	136	54	82

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101	Please select the following activities in which you have participated during the past 12 months (all that apply)		Aggregate	Male	Female
	a) Art fair				
	Yes	Valid %	26.8%	34.0%	22.1%
		Frequency	34	17	17
	No	Valid %	73.2%	66.0%	77.9%
		Frequency	93	33	60
	Missing		19		
	Total # of Respondents who answered the question	Frequency	127	50	77
	b) Group competition exhibit				
	Yes	Valid %	28.5%	26.9%	29.5%
		Frequency	37	14	23
	No	Valid %	71.5%	73.1%	70.5%
		Frequency	93	38	55
	Missing		16		
	Total # of Respondents who answered the question	Frequency	130	52	78
	c) Group invited exhibit				
	Yes	Valid %	66.9%	67.9%	66.2%
		Frequency	87	36	51
	No	Valid %	33.1%	32.1%	33.8%
		Frequency	43	17	26
	Missing		16		
	Total # of Respondents who answered the question	Frequency	130	53	77
	d) Juried community event				
	Yes	Valid %	15.7%	16.0%	15.6%
		Frequency	20	8	12
	No	Valid %	84.3%	84.0%	84.4%
		Frequency	107	42	65
	Missing		19		
	Total # of Respondents who answered the question	Frequency	127	50	77

e) Juried event				
Yes	Valid %	27.3%	27.5%	27.3%
	Frequency	35	14	21
No	Valid %	72.7%	72.5%	72.7%
	Frequency	93	37	56
Missing		18		
Total # of Respondents who answered the question	Frequency	128	51	77
f) One-person exhibit				
Yes	Valid %	37.2%	35.3%	38.5%
	Frequency	48	18	30
No	Valid %	62.8%	64.7%	61.5%
	Frequency	81	33	48
Missing		17		
Total # of Respondents who answered the question	Frequency	129	51	78
g) Non-juried community event				
Yes	Valid %	24.2%	19.6%	27.3%
	Frequency	31	10	21
No	Valid %	75.8%	80.4%	72.7%
	Frequency	97	41	56
Missing		18		
Total # of Respondents who answered the question	Frequency	128	51	77
h) Other				
Yes	Valid %	21.4%	18.4%	23.4%
	Frequency	27	9	18
No	Valid %	78.6%	81.6%	76.6%
	Frequency	99	40	59
Missing		20		
Total # of Respondents who answered the question	Frequency	126	49	77

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102	Please rank the 3 most important goals you have for the next 5 years as an artist		Aggregate	Male	Female
	Choice 1				
	Develop artistic competence	Valid %	9.8%	12.3%	8.1%
		Frequency	14	7	7
	Increase number of works	Valid %	13.3%	15.8%	11.6%
		Frequency	19	9	10
	Increase sale of works	Valid %	14.0%	12.3%	15.1%
		Frequency	20	7	13
	Obtain critical reviews	Valid %	3.5%	3.5%	3.5%
		Frequency	5	2	3
	Participate in major exhibition	Valid %	8.4%	10.5%	7.0%
		Frequency	12	6	6
	Higher level of artistic expression/achievement	Valid %	27.3%	29.8%	25.6%
		Frequency	39	17	22
	Spend more time on art	Valid %	7.0%	1.8%	10.5%
		Frequency	10	1	9
	Win recognition/award	Valid %	4.9%	3.5%	5.8%
		Frequency	7	2	5
	Other	Valid %	11.9%	10.5%	12.8%
		Frequency	17	6	11
	Missing		3		
	Total # of Respondents who answered the question	Frequency	143	57	86

Choice 2		Aggregate	Male	Female
Develop artistic competence	Valid %	5.2%	3.6%	6.3%
	Frequency	7	2	5
Increase number of works	Valid %	11.1%	7.3%	13.8%
	Frequency	15	4	11
Increase sale of works	Valid %	15.6%	12.7%	17.5%
	Frequency	21	7	14
Obtain critical reviews	Valid %	9.6%	9.1%	10.0%
	Frequency	13	5	8
Participate in major exhibition	Valid %	11.9%	14.5%	10.0%
	Frequency	16	8	8
Higher level of artistic expression/achievement	Valid %	15.6%	18.2%	13.8%
	Frequency	21	10	11
Spend more time on art	Valid %	17.8%	20.0%	16.3%
	Frequency	24	11	13
Win recognition/award	Valid %	8.9%	9.1%	8.8%
	Frequency	12	5	7
Other	Valid %	4.4%	5.5%	3.8%
	Frequency	6	3	3
Missing		11		
Total # of Respondents who answered the question	Frequency	135	55	80
Choice 3		Aggregate	Male	Female
Develop artistic competence	Valid %	4.9%	8.3%	2.7%
	Frequency	6	4	2
Increase number of works	Valid %	2.5%	4.2%	1.4%
	Frequency	3	2	1
Increase sale of works	Valid %	17.2%	12.5%	20.3%
	Frequency	21	6	15
Obtain critical reviews	Valid %	9.0%	6.3%	10.8%
	Frequency	11	3	8
Participate in major exhibition	Valid %	13.9%	14.6%	13.5%
	Frequency	17	7	10
Higher level of artistic expression/achievement	Valid %	11.5%	12.5%	10.8%
	Frequency	14	6	8
Spend more time on art	Valid %	13.1%	14.6%	12.2%
	Frequency	16	7	9
Win recognition/award	Valid %	15.6%	10.4%	18.9%
	Frequency	19	5	14
Other	Valid %	12.3%	16.7%	9.5%
	Frequency	15	8	7
Missing		24		
Total # of Respondents who answered the question	Frequency	122	48	74

103	If you have participated as an artist in any artist residency programs after you reached age 62 please list the names of these programs				
	Write-in responses not listed.				

104	Do you have any studio assistants to help make your art?		Aggregate	Male	Female
	Yes	Valid %	4.4%	5.9%	3.5%
		Frequency	6	3	3
	No	Valid %	94.1%	94.1%	94.1%
		Frequency	128	48	80
	Sometimes	Valid %	1.5%	0.0%	2.4%
		Frequency	2	0	2
	Missing		10		
	Total # of Respondents who answered the question	Frequency	136	51	85

INCOME AND EARNINGS

105a	Did your income ever come primarily from your artwork?		Aggregate	Male	Female
	Yes	Valid %	44.4%	54.9%	38.1%
		Frequency	60	28	32
	No	Valid %	55.6%	45.1%	61.9%
		Frequency	75	23	52
	Missing		11		
	Total # of Respondents who answered the question	Frequency	135	51	84

105b	At what age did your income come primarily from your artwork?		Aggregate	Male	Female
		Mean	34.63	34.84	34.39
		Standard Deviation	14.36	12.89	16.10
		Median	30	30	30
		Maximum	68	64	68
		Minimum	15	20	15
		Missing	98	33	65
		Total	48	25	23

106	Did this happen more than once?		Aggregate	Male	Female
	Yes	Valid %	46.6%	50.0%	44.7%
		Frequency	27	10	17
	No	Valid %	53.4%	50.0%	55.3%
		Frequency	31	10	21
	Missing		88		
	Total # of Respondents who answered the question	Frequency	58	20	38

107	If yes, how long did those periods last?		Aggregate	Male	Female
		Mean	21.18	19.33	22.63
		Standard Deviation	18.68	14.95	21.47
		Median	15	15	14
		Maximum	68	41	68
		Minimum	1	1	1
		Missing	112	43	69
		Total	34	15	19

108	Do you support yourself entirely from your artwork now?		Aggregate	Male	Female
	Yes	Valid %	20.6%	34.0%	12.7%
		Frequency	26	16	10
	No	Valid %	79.4%	66.0%	87.3%
		Frequency	100	31	69
	Missing		20		
	Total # of Respondents who answered the question	Frequency	126	47	79

Please check the category that indicates your total gross income from work as an artist for 2005, not including teaching (categories).		Aggregate	Male	Female
<=\$500	Valid %	30.4%	23.5%	35.1%
	Frequency	38	12	26
\$501-3,000	Valid %	21.6%	17.6%	24.3%
	Frequency	27	9	18
\$3,001-7,000	Valid %	17.6%	17.6%	17.6%
	Frequency	22	9	13
\$7,001-12,000	Valid %	10.4%	11.8%	9.5%
	Frequency	13	6	7
\$12,001-20,000	Valid %	8.0%	9.8%	6.8%
	Frequency	10	5	5
\$20,001-40,000	Valid %	8.8%	11.8%	6.8%
	Frequency	11	6	5
\$40,001-60,000	Valid %	1.6%	3.9%	0.0%
	Frequency	2	2	0
\$60,001-75,000	Valid %	0.8%	2.0%	0.0%
	Frequency	1	1	0
\$75,001-100,000	Valid %	0.0%	0.0%	0.0%
	Frequency	0	0	0
>\$100,000	Valid %	0.8%	2.0%	0.0%
	Frequency	1	1	0
Missing		21		
Total # of Respondents who answered the question	Frequency	125	51	74
*Please check the category that indicates your total gross income from work as an artist for 2005, not including teaching (numeric).		Aggregate	Male	Female
	Mean	\$8,309.40	\$12,858.23	\$5,256.89
	Standard Deviation	\$14,533.21	\$20,077.82	\$7,910.87
	Median	\$1,750.50	\$5,000.50	\$1,750.50
	Maximum	\$107,500.50	\$107,500.50	\$30,000.50
	Minimum	\$0.00	\$250.00	\$0.00
	Missing	19	7	12
	Total	127	51	76

109a

Please check the category that indicates your total gross income as an individual for 2005 (categories).		Aggregate	Male	Female
<=\$500	Valid %	3.5%	2.0%	4.6%
	Frequency	4	1	3
\$501-3,000	Valid %	1.8%	4.1%	0.0%
	Frequency	2	2	0
\$3,001-7,000	Valid %	5.3%	6.1%	4.6%
	Frequency	6	3	3
\$7,001-12,000	Valid %	12.3%	12.2%	12.3%
	Frequency	14	6	8
\$12,001-20,000	Valid %	20.2%	14.3%	24.6%
	Frequency	23	7	16
\$20,001-40,000	Valid %	34.2%	42.9%	27.7%
	Frequency	39	21	18
\$40,001-60,000	Valid %	11.4%	6.1%	15.4%
	Frequency	13	3	10
\$60,001-75,000	Valid %	5.3%	6.1%	4.6%
	Frequency	6	3	3
\$75,001-100,000	Valid %	3.5%	2.0%	4.6%
	Frequency	4	1	3
>\$100,000	Valid %	2.6%	4.1%	1.5%
	Frequency	3	2	1
Missing		32		
Total # of Respondents who answered the question	Frequency	114	49	65
*Please check the category that indicates your total gross income as an individual for 2005 (numeric).		Aggregate	Male	Female
	Mean	\$30,114.52	\$30,056.61	\$30,158.17
	Standard Deviation	\$23,827.88	\$24,574.32	\$23,442.22
	Median	\$30,000.50	\$30,000.50	\$30,000.50
	Maximum	\$107,500.50	\$107,500.50	\$107,500.50
	Minimum	\$250.00	\$250.00	\$250.00
	Missing	32	9	23
	Total	114	49	65

109b	Please check the category that indicates your gross household income from all sources for 2005 (categories).		Aggregate	Male	Female
	<=\$500	Valid %	2.1%	2.4%	1.8%
		Frequency	2	1	1
	\$501-3,000	Valid %	1.0%	2.4%	0.0%
		Frequency	1	1	0
	\$3,001-7,000	Valid %	6.2%	9.5%	3.6%
		Frequency	6	4	2
	\$7,001-12,000	Valid %	8.2%	4.8%	10.9%
		Frequency	8	2	6
	\$12,001-20,000	Valid %	17.5%	11.9%	21.8%
		Frequency	17	5	12
	\$20,001-40,000	Valid %	18.6%	19.0%	18.2%
		Frequency	18	8	10
	\$40,001-60,000	Valid %	17.5%	16.7%	18.2%
		Frequency	17	7	10
	\$60,001-75,000	Valid %	6.2%	9.5%	3.6%
		Frequency	6	4	2
	\$75,001-100,000	Valid %	8.2%	7.1%	9.1%
		Frequency	8	3	5
	>\$100,000	Valid %	14.4%	16.7%	12.7%
		Frequency	14	7	7
	Missing		49		
	Total # of Respondents who answered the question	Frequency	97	42	55
	*Please check the category that indicates your gross household income from all sources for 2005 (numeric).		Aggregate	Male	Female
		Mean	\$49,796.81	\$50,976.60	\$48,895.88
		Standard Deviation	\$44,973.60	\$42,436.64	\$47,186.25
		Median	\$30,000.50	\$40,000.50	\$30,000.50
		Maximum	\$200,000.00	\$140,000.00	\$200,000.00
		Minimum	\$250.00	\$250.00	\$250.00
		Missing	49	16	33
		Total	97	42	55

109c*	*Respondent's household below poverty line?		Aggregate	Male	Female
	Yes	Valid %	17.7%	19.5%	16.4%
		Frequency	17	8	9
	No	Valid %	82.3%	80.5%	83.6%
		Frequency	79	33	46
	Missing		50		
	Total # of Respondents who answered the question	Frequency	96	41	55

110	Do you sell your artwork? (If no, skip to Question 114)		Aggregate	Male	Female
	Yes	Valid %	85.0%	87.5%	83.3%
		Frequency	119	49	70
	No	Valid %	15.0%	12.5%	16.7%
		Frequency	21	7	14
	Missing		6		
	Total # of Respondents who answered the question	Frequency	140	56	84

111	If yes, what percentage of your individual gross income did you earn from your artwork in 2005?		Aggregate	Male	Female
		Mean	28.14	37.81	21.42
		Standard Deviation	35.12	37.71	31.83
		Median	10	25	5
		Maximum	100	100	100
		Minimum	0	0	0
		Missing	46	17	29
		Total	100	41	59

112	What percentage of your total household income did you earn from your artwork in 2005?		Aggregate	Male	Female
		Mean	20.95	28.85	15.02
		Standard Deviation	29.52	32.91	25.49
		Median	10	10	4
		Maximum	100	100	100
		Minimum	0	0	0
		Missing	69	25	44
		Total	77	33	44

113	Of the above amount, approximately how much was from grants and/or awards?		Aggregate	Male	Female
		Mean	\$510.48	\$548.61	\$486.40
		Standard Deviation	\$2,392.17	\$1,685.89	\$2,761.03
		Median	\$0.00	\$0.00	\$0.00
		Maximum	\$20,000.00	\$8,000.00	\$20,000.00
		Minimum	\$0.00	\$0.00	\$0.00
		Missing	53	22	31
		Total	93	36	57

114	What percentage of your total gross individual income is from Social Security benefits?		Aggregate	Male	Female
		Mean	39.21	36.49	41.30
		Standard Deviation	31.23	30.37	31.99
		Median	33	30	37
		Maximum	100	100	100
		Minimum	0	0	0
		Missing	47	15	32
		Total	99	43	56

115	What percentage of your household income is from Social Security benefits?		Aggregate	Male	Female
		Mean	34.32	32.58	35.64
		Standard Deviation	33.22	34.73	32.38
		Median	20	20	25
		Maximum	100	100	100
		Minimum	0	0	0
		Missing	69	25	44
		Total	77	33	44

Please indicate which of the following were other sources of income for you in 2005 (all that apply)			Aggregate	Male	Female
a) Bartering					
Yes	Valid %		8.1%	14.0%	4.1%
	Frequency		10	7	3
No	Valid %		91.9%	86.0%	95.9%
	Frequency		114	43	71
Missing					
Total # of Respondents who answered the question		Frequency	124	50	74
b) Inheritance					
Yes	Valid %		13.0%	8.2%	16.2%
	Frequency		16	4	12
No	Valid %		87.0%	91.8%	83.8%
	Frequency		107	45	62
Missing					
Total # of Respondents who answered the question		Frequency	123	49	74
c) Money "off the books"					
Yes	Valid %		10.4%	15.7%	6.8%
	Frequency		13	8	5
No	Valid %		89.6%	84.3%	93.2%
	Frequency		112	43	69
Missing					
Total # of Respondents who answered the question		Frequency	125	51	74
d) Other investments					
Yes	Valid %		21.1%	12.2%	27.0%
	Frequency		26	6	20
No	Valid %		78.9%	87.8%	73.0%
	Frequency		97	43	54
Missing					
Total # of Respondents who answered the question		Frequency	123	49	74
e) Real estate sale or rental income					
Yes	Valid %		10.6%	6.1%	13.5%
	Frequency		13	3	10
No	Valid %		89.4%	93.9%	86.5%
	Frequency		110	46	64
Missing					
Total # of Respondents who answered the question		Frequency	123	49	74
f) Retirement plan					
Yes	Valid %		37.1%	32.0%	40.5%
	Frequency		46	16	30
No	Valid %		62.9%	68.0%	59.5%
	Frequency		78	34	44
Missing					
Total # of Respondents who answered the question		Frequency	124	50	74
g) Social Security					
Yes	Valid %		74.8%	71.7%	77.0%
	Frequency		95	38	57
No	Valid %		25.2%	28.3%	23.0%
	Frequency		32	15	17
Missing					
Total # of Respondents who answered the question		Frequency	127	53	74

h) Stocks and Bonds (interest, dividends, sale)				
Yes	Valid %	39.5%	36.0%	41.9%
	Frequency	49	18	31
No	Valid %	60.5%	64.0%	58.1%
	Frequency	75	32	43
Missing		22		
Total # of Respondents who answered the question	Frequency	124	50	74
i) Supplemental Social Security				
Yes	Valid %	5.6%	6.0%	5.4%
	Frequency	7	3	4
No	Valid %	94.4%	94.0%	94.6%
	Frequency	117	47	70
Missing		22		
Total # of Respondents who answered the question	Frequency	124	50	74
j) Unemployment insurance				
Yes	Valid %	1.6%	2.0%	1.4%
	Frequency	2	1	1
No	Valid %	98.4%	98.0%	98.6%
	Frequency	121	48	73
Missing		23		
Total # of Respondents who answered the question	Frequency	123	49	74
k) Welfare				
Yes	Valid %	2.4%	4.1%	1.4%
	Frequency	3	2	1
No	Valid %	97.6%	95.9%	98.6%
	Frequency	120	47	73
Missing		23		
Total # of Respondents who answered the question	Frequency	123	49	74
l) Other				
Yes	Valid %	14.6%	8.2%	18.9%
	Frequency	18	4	14
No	Valid %	85.4%	91.8%	81.1%
	Frequency	105	45	60
Missing		23		
Total # of Respondents who answered the question	Frequency	123	49	74

147

117

Approximately how much did you earn "off the books" in 2005?		Aggregate	Male	Female
	Mean	\$292.47	\$400.00	\$221.59
	Standard Deviation	\$1,242.97	\$1,601.32	\$939.24
	Median	\$0.00	\$0.00	\$0.00
	Maximum	\$10,000.00	\$10,000.00	\$5,000.00
	Minimum	\$0.00	\$0.00	\$0.00
	Missing	0	0	0
	Total	146	58	88

118	Do you have any savings (stocks, bonds, cash, etc)?		Aggregate	Male	Female
	Yes	Valid %	78.7%	64.2%	88.0%
		Frequency	107	34	73
	No	Valid %	21.3%	35.8%	12.0%
		Frequency	29	19	10
	Missing		10		
	Total # of Respondents who answered the question	Frequency	136	53	83

119	If yes, approximately how much do you have?		Aggregate	Male	Female
	<=\$500	Valid %	11.6%	11.5%	11.6%
		Frequency	8	3	5
	\$501-\$3,000	Valid %	4.3%	0.0%	7.0%
		Frequency	3	0	3
	\$3,001-\$7,000	Valid %	8.7%	7.7%	9.3%
		Frequency	6	2	4
	\$7,001-\$12,000	Valid %	10.1%	11.5%	9.3%
		Frequency	7	3	4
	\$12,001-\$20,000	Valid %	1.4%	3.8%	0.0%
		Frequency	1	1	0
	\$20,001-\$40,000	Valid %	14.5%	11.5%	16.3%
		Frequency	10	3	7
	\$40,001-\$60,000	Valid %	1.4%	0.0%	2.3%
		Frequency	1	0	1
	\$60,001-\$75,000	Valid %	8.7%	3.8%	11.6%
		Frequency	6	1	5
	\$75,001-\$100,000	Valid %	8.7%	7.7%	9.3%
		Frequency	6	2	4
	>\$100,000	Valid %	30.4%	42.3%	23.3%
		Frequency	21	11	10
	Refused	Valid %	0.0%	0.0%	0.0%
		Frequency	0	0	0
	Missing		77		
	Total # of Respondents who answered the question	Frequency	69	26	43

120	Do you feel this amount is adequate?		Aggregate	Male	Female
	Yes	Valid %	50.0%	52.3%	48.7%
		Frequency	61	23	38
	No	Valid %	50.0%	47.7%	51.3%
		Frequency	61	21	40
	Missing		24		
	Total # of Respondents who answered the question	Frequency	122	44	78

121	Does your household own a car?		Aggregate	Male	Female
	Yes	Valid %	38.3%	50.9%	29.8%
		Frequency	54	29	25
	No	Valid %	61.7%	49.1%	70.2%
		Frequency	87	28	59
	Missing		5		
	Total # of Respondents who answered the question	Frequency	141	57	84

122	If yes, how many?		Aggregate	Male	Female
	One	Valid %	79.2%	75.0%	84.0%
		Frequency	42	21	21
	More than one	Valid %	20.8%	25.0%	16.0%
		Frequency	11	7	4
	Missing		93		
	Total # of Respondents who answered the question	Frequency	53	28	25

123	Do you have any financial assets?		Aggregate	Male	Female
	Yes	Valid %	66.9%	64.8%	68.3%
		Frequency	91	35	56
	No	Valid %	33.1%	35.2%	31.7%
		Frequency	45	19	26
	Missing		10		
	Total # of Respondents who answered the question	Frequency	136	54	82

124	If yes, what type do you have?				
	Write-in responses not listed.				

125	During the last 12 months did you have enough money to live on?		Aggregate	Male	Female
	Yes	Valid %	87.0%	88.9%	85.7%
		Frequency	120	48	72
	No	Valid %	13.0%	11.1%	14.3%
		Frequency	18	6	12
	Missing		8		
	Total # of Respondents who answered the question	Frequency	138	54	84

126	How would you describe yourself economically?		Aggregate	Male	Female
	Upper class	Valid %	0.8%	2.0%	0.0%
		Frequency	1	1	0
	Upper middle class	Valid %	27.0%	17.6%	33.8%
		Frequency	33	9	24
	Lower middle class	Valid %	21.3%	25.5%	18.3%
		Frequency	26	13	13
	Working class	Valid %	16.4%	21.6%	12.7%
		Frequency	20	11	9
	Lower class	Valid %	20.5%	21.6%	19.7%
		Frequency	25	11	14
	Other	Valid %	13.9%	11.8%	15.5%
		Frequency	17	6	11
	Missing		24		
	Total # of Respondents who answered the question	Frequency	122	51	71

COMMUNITY

127	Have you voted in the last two years in the following		Aggregate	Male	Female
	1) Federal elections				
	Yes	Valid %	87.9%	80.0%	93.0%
		Frequency	124	44	80
	No	Valid %	12.1%	20.0%	7.0%
		Frequency	17	11	6
	Missing		5		
	Total # of Respondents who answered the question	Frequency	141	55	86
	2) State elections				
	Yes	Valid %	82.3%	71.4%	89.4%
		Frequency	116	40	76
	No	Valid %	17.7%	28.6%	10.6%
		Frequency	25	16	9
	Missing		5		
	Total # of Respondents who answered the question	Frequency	141	56	85
	3) Local elections				
	Yes	Valid %	77.9%	69.1%	83.5%
		Frequency	109	38	71
	No	Valid %	22.1%	30.9%	16.5%
		Frequency	31	17	14
	Missing		6		
	Total # of Respondents who answered the question	Frequency	140	55	85

128	If you are registered in a political party, in which one are you registered?		Aggregate	Male	Female
	Democrat	Valid %	82.0%	78.0%	84.3%
		Frequency	109	39	70
	Republican	Valid %	4.5%	0.0%	7.2%
		Frequency	6	0	6
	Independent	Valid %	9.0%	16.0%	4.8%
		Frequency	12	8	4
	Other	Valid %	4.5%	6.0%	3.6%
		Frequency	6	3	3
	Missing		13		
	Total # of Respondents who answered the question	Frequency	133	50	83

129	Which of the following have you engaged in during the last 2 years (all that apply)?		Aggregate	Male	Female
	a) Advocacy organizations				
	Yes	Valid %	37.6%	34.9%	39.2%
		Frequency	44	15	29
	No	Valid %	62.4%	65.1%	60.8%
		Frequency	73	28	45
	Missing		29		
	Total # of Respondents who answered the question	Frequency	117	43	74
	b) Demonstrated for or against an issue				
	Yes	Valid %	39.5%	40.0%	39.2%
		Frequency	47	18	29
	No	Valid %	60.5%	60.0%	60.8%
		Frequency	72	27	45
	Missing		27		
	Total # of Respondents who answered the question	Frequency	119	45	74

c) Given public testimonies				
Yes	Valid %	12.0%	11.6%	12.2%
	Frequency	14	5	9
No	Valid %	88.0%	88.4%	87.8%
	Frequency	103	38	65
Missing		29		
Total # of Respondents who answered the question	Frequency	117	43	74
d) Lobbied for or against an issue				
Yes	Valid %	23.9%	23.3%	24.3%
	Frequency	28	10	18
No	Valid %	76.1%	76.7%	75.7%
	Frequency	89	33	56
Missing		29		
Total # of Respondents who answered the question	Frequency	117	43	74
e) Met with legislators or public officials				
Yes	Valid %	18.8%	14.0%	21.6%
	Frequency	22	6	16
No	Valid %	81.2%	86.0%	78.4%
	Frequency	95	37	58
Missing		29		
Total # of Respondents who answered the question	Frequency	117	43	74
f) Performed community service				
Yes	Valid %	28.8%	40.9%	21.6%
	Frequency	34	18	16
No	Valid %	71.2%	59.1%	78.4%
	Frequency	84	26	58
Missing		28		
Total # of Respondents who answered the question	Frequency	118	44	74
g) Sat on a board of trustees or advisory committee				
Yes	Valid %	21.2%	20.5%	21.6%
	Frequency	25	9	16
No	Valid %	78.8%	79.5%	78.4%
	Frequency	93	35	58
Missing		28		
Total # of Respondents who answered the question	Frequency	118	44	74
h) Served on a jury				
Yes	Valid %	31.6%	25.6%	35.1%
	Frequency	37	11	26
No	Valid %	68.4%	74.4%	64.9%
	Frequency	80	32	48
Missing		29		
Total # of Respondents who answered the question	Frequency	117	43	74
i) Written op-ed pieces or other essays				
Yes	Valid %	16.2%	14.0%	17.6%
	Frequency	19	6	13
No	Valid %	83.8%	86.0%	82.4%
	Frequency	98	37	61
Missing		29		
Total # of Respondents who answered the question	Frequency	117	43	74

j) Volunteered				
Yes	Valid %	50.8%	43.2%	55.4%
	Frequency	60	19	41
No	Valid %	49.2%	56.8%	44.6%
	Frequency	58	25	33
Missing		28		
Total # of Respondents who answered the question	Frequency	118	44	74
k) Other				
Yes	Valid %	26.7%	23.3%	28.8%
	Frequency	31	10	21
No	Valid %	73.3%	76.7%	71.2%
	Frequency	85	33	52
Missing		30		
Total # of Respondents who answered the question	Frequency	116	43	73

130

If you volunteered or performed community service, how many hours per week during the last 2 years?		Aggregate	Male	Female
1-4	Valid %	54.8%	44.0%	60.4%
	Frequency	40	11	29
5-10	Valid %	24.7%	20.0%	27.1%
	Frequency	18	5	13
11-20	Valid %	6.8%	8.0%	6.3%
	Frequency	5	2	3
>20	Valid %	13.7%	28.0%	6.3%
	Frequency	10	7	3
Missing		73		
Total # of Respondents who answered the question	Frequency	73	25	48

131

How relevant do you think art is to the general public?		Aggregate	Male	Female
Very relevant	Valid %	48.2%	50.0%	47.1%
	Frequency	68	28	40
Somewhat relevant	Valid %	27.7%	23.2%	30.6%
	Frequency	39	13	26
Neutral	Valid %	9.9%	12.5%	8.2%
	Frequency	14	7	7
Not relevant	Valid %	14.2%	14.3%	14.1%
	Frequency	20	8	12
Other	Valid %	0.0%	0.0%	0.0%
	Frequency	0	0	0
Missing		5		
Total # of Respondents who answered the question	Frequency	141	56	85

132

How do you define your allegiance to a community (all that apply)?		Aggregate	Male	Female
a) Age affiliation				
Yes	Valid %	23.3%	25.0%	22.1%
	Frequency	30	13	17
No	Valid %	76.7%	75.0%	77.9%
	Frequency	99	39	60
Missing		17		
Total # of Respondents who answered the question	Frequency	129	52	77

b) By specific discipline of my artistic practice				
Yes	Valid %	29.1%	22.0%	33.8%
	Frequency	37	11	26
No	Valid %	70.9%	78.0%	66.2%
	Frequency	90	39	51
Missing		19		
Total # of Respondents who answered the question	Frequency	127	50	77
c) Community of artists				
Yes	Valid %	54.3%	48.1%	58.4%
	Frequency	70	25	45
No	Valid %	45.7%	51.9%	41.6%
	Frequency	59	27	32
Missing		17		
Total # of Respondents who answered the question	Frequency	129	52	77
d) Ethnic or racial affiliation				
Yes	Valid %	19.8%	26.5%	15.6%
	Frequency	25	13	12
No	Valid %	80.2%	73.5%	84.4%
	Frequency	101	36	65
Missing		20		
Total # of Respondents who answered the question	Frequency	126	49	77
e) Gender affiliation				
Yes	Valid %	15.0%	2.0%	23.4%
	Frequency	19	1	18
No	Valid %	85.0%	98.0%	76.6%
	Frequency	108	49	59
Missing		19		
Total # of Respondents who answered the question	Frequency	127	50	77
f) Geographic/zip code affiliation				
Yes	Valid %	41.7%	40.0%	42.9%
	Frequency	53	20	33
No	Valid %	58.3%	60.0%	57.1%
	Frequency	74	30	44
Missing		19		
Total # of Respondents who answered the question	Frequency	127	50	77
g) Religious affiliation				
Yes	Valid %	15.0%	12.0%	16.9%
	Frequency	19	6	13
No	Valid %	85.0%	88.0%	83.1%
	Frequency	108	44	64
Missing		19		
Total # of Respondents who answered the question	Frequency	127	50	77
h) Sexual affiliation				
Yes	Valid %	4.7%	4.0%	5.2%
	Frequency	6	2	4
No	Valid %	95.3%	96.0%	94.8%
	Frequency	121	48	73
Missing		19		
Total # of Respondents who answered the question	Frequency	127	50	77

i) Other				
Yes	Valid %	26.8%	20.0%	31.2%
	Frequency	34	10	24
No	Valid %	73.2%	80.0%	68.8%
	Frequency	93	40	53
Missing		19		
Total # of Respondents who answered the question	Frequency	127	50	77

133

How often during 2005 did you donate your artwork or services?		Aggregate	Male	Female
0 times	Valid %	31.7%	28.1%	34.1%
	Frequency	44	16	28
1-3 times	Valid %	41.7%	45.6%	39.0%
	Frequency	58	26	32
4-6 times	Valid %	11.5%	10.5%	12.2%
	Frequency	16	6	10
>6 times	Valid %	15.1%	15.8%	14.6%
	Frequency	21	9	12
Missing		7		
Total # of Respondents who answered the question	Frequency	139	57	82

134

Please select the reasons you feel you have been discriminated against AS AN ARTIST (all that apply)		Aggregate	Male	Female
1) Age				
Yes	Valid %	43.2%	27.5%	52.1%
	Frequency	48	11	37
No	Valid %	47.7%	62.5%	39.4%
	Frequency	53	25	28
N/A or Don't Know	Valid %	9.0%	10.0%	8.5%
	Frequency	10	4	6
Missing		35		
Total # of Respondents who answered the question	Frequency	111	40	71
2) Artistic medium/discipline				
Yes	Valid %	27.7%	21.6%	31.3%
	Frequency	28	8	20
No	Valid %	67.3%	75.7%	62.5%
	Frequency	68	28	40
N/A or Don't Know	Valid %	5.0%	2.7%	6.3%
	Frequency	5	1	4
Missing		45		
Total # of Respondents who answered the question	Frequency	101	37	64
3) Ethnicity				
Yes	Valid %	23.0%	28.9%	19.4%
	Frequency	23	11	12
No	Valid %	70.0%	63.2%	74.2%
	Frequency	70	24	46
N/A or Don't Know	Valid %	7.0%	7.9%	6.5%
	Frequency	7	3	4
Missing		46		
Total # of Respondents who answered the question	Frequency	100	38	62

4) Gender				
Yes	Valid %	41.7%	0.0%	60.8%
	Frequency	45	0	45
No	Valid %	53.7%	97.1%	33.8%
	Frequency	58	33	25
N/A or Don't Know	Valid %	4.6%	2.9%	5.4%
	Frequency	5	1	4
Missing		38		
Total # of Respondents who answered the question	Frequency	108	34	74
5) Language				
Yes	Valid %	6.3%	8.6%	5.0%
	Frequency	6	3	3
No	Valid %	89.5%	88.6%	90.0%
	Frequency	85	31	54
N/A or Don't Know	Valid %	4.2%	2.9%	5.0%
	Frequency	4	1	3
Missing		51		
Total # of Respondents who answered the question	Frequency	95	35	60
6) Race				
Yes	Valid %	21.2%	34.1%	12.7%
	Frequency	22	14	8
No	Valid %	73.1%	61.0%	81.0%
	Frequency	76	25	51
N/A or Don't Know	Valid %	5.8%	4.9%	6.3%
	Frequency	6	2	4
Missing		42		
Total # of Respondents who answered the question	Frequency	104	41	63
7) Religion				
Yes	Valid %	10.9%	15.8%	7.9%
	Frequency	11	6	5
No	Valid %	84.2%	78.9%	87.3%
	Frequency	85	30	55
N/A or Don't Know	Valid %	5.0%	5.3%	4.8%
	Frequency	5	2	3
Missing		45		
Total # of Respondents who answered the question	Frequency	101	38	63
8) Sexual orientation				
Yes	Valid %	3.2%	5.9%	1.7%
	Frequency	3	2	1
No	Valid %	92.6%	91.2%	93.3%
	Frequency	87	31	56
N/A or Don't Know	Valid %	4.3%	2.9%	5.0%
	Frequency	4	1	3
Missing		52		
Total # of Respondents who answered the question	Frequency	94	34	60

9) Physical appearance				
Yes	Valid %	10.3%	2.9%	14.5%
	Frequency	10	1	9
No	Valid %	83.5%	91.4%	79.0%
	Frequency	81	32	49
N/A or Don't Know	Valid %	6.2%	5.7%	6.5%
	Frequency	6	2	4
Missing		49		
Total # of Respondents who answered the question	Frequency	97	35	62
10) Disability				
Yes	Valid %	6.3%	5.7%	6.6%
	Frequency	6	2	4
No	Valid %	88.5%	88.6%	88.5%
	Frequency	85	31	54
N/A or Don't Know	Valid %	5.2%	5.7%	4.9%
	Frequency	5	2	3
Missing		50		
Total # of Respondents who answered the question	Frequency	96	35	61
11) Other				
Yes	Valid %	15.2%	19.0%	12.0%
	Frequency	7	4	3
No	Valid %	78.3%	76.2%	80.0%
	Frequency	36	16	20
N/A or Don't Know	Valid %	6.5%	4.8%	8.0%
	Frequency	3	1	2
Missing		100		
Total # of Respondents who answered the question	Frequency	46	21	25

135	How many times in your life have you been discriminated against in each of the following ways because of such things as those above (all that apply)?				
		Aggregate	Male	Female	
	a) Discouraged by a teacher or advisor from seeking higher education				
	Never	Valid %	62.7%	52.2%	66.7%
		Frequency	52	12	40
	A few times	Valid %	25.3%	34.8%	21.7%
		Frequency	21	8	13
	Frequently	Valid %	6.0%	4.3%	6.7%
		Frequency	5	1	4
	Other	Valid %	6.0%	8.7%	5.0%
		Frequency	5	2	3
	Missing		63		
	Total # of Respondents who answered the question	Frequency	83	23	60
	b) Denied a scholarship				
	Never	Valid %	90.5%	80.0%	94.4%
		Frequency	67	16	51
	A few times	Valid %	8.1%	15.0%	5.6%
		Frequency	6	3	3
	Frequently	Valid %	0.0%	0.0%	0.0%
		Frequency	0	0	0
	Other	Valid %	1.4%	5.0%	0.0%
		Frequency	1	1	0
	Missing		72		
	Total # of Respondents who answered the question	Frequency	74	20	54

c) Not hired for a job				
Never	Valid %	57.8%	52.2%	60.0%
	Frequency	48	12	36
A few times	Valid %	27.7%	39.1%	23.3%
	Frequency	23	9	14
Frequently	Valid %	9.6%	4.3%	11.7%
	Frequency	8	1	7
Other	Valid %	4.8%	4.3%	5.0%
	Frequency	4	1	3
Missing		63		
Total # of Respondents who answered the question	Frequency	83	23	60
d) Not given a job promotion				
Never	Valid %	77.3%	73.7%	78.6%
	Frequency	58	14	44
A few times	Valid %	16.0%	21.1%	14.3%
	Frequency	12	4	8
Frequently	Valid %	4.0%	5.3%	3.6%
	Frequency	3	1	2
Other	Valid %	2.7%	0.0%	3.6%
	Frequency	2	0	2
Missing		71		
Total # of Respondents who answered the question	Frequency	75	19	56
e) Fired from job				
Never	Valid %	75.6%	73.9%	76.4%
	Frequency	59	17	42
A few times	Valid %	16.7%	17.4%	16.4%
	Frequency	13	4	9
Frequently	Valid %	2.6%	4.3%	1.8%
	Frequency	2	1	1
Other	Valid %	5.1%	4.3%	5.5%
	Frequency	4	1	3
Missing		68		
Total # of Respondents who answered the question	Frequency	78	23	55
f) Prevented from buying home in neighborhood you wanted				
Never	Valid %	87.7%	80.0%	90.6%
	Frequency	64	16	48
A few times	Valid %	8.2%	10.0%	7.5%
	Frequency	6	2	4
Frequently	Valid %	0.0%	0.0%	0.0%
	Frequency	0	0	0
Other	Valid %	4.1%	10.0%	1.9%
	Frequency	3	2	1
Missing		73		
Total # of Respondents who answered the question	Frequency	73	20	53

g) Hassled by police				
Never	Valid %	83.1%	65.2%	90.7%
	Frequency	64	15	49
A few times	Valid %	10.4%	17.4%	7.4%
	Frequency	8	4	4
Frequently	Valid %	5.2%	17.4%	0.0%
	Frequency	4	4	0
Other	Valid %	1.3%	0.0%	1.9%
	Frequency	1	0	1
Missing		69		
Total # of Respondents who answered the question	Frequency	77	23	54
h) Denied a bank loan				
Never	Valid %	89.2%	80.0%	92.6%
	Frequency	66	16	50
A few times	Valid %	8.1%	15.0%	5.6%
	Frequency	6	3	3
Frequently	Valid %	0.0%	0.0%	0.0%
	Frequency	0	0	0
Other	Valid %	2.7%	5.0%	1.9%
	Frequency	2	1	1
Missing		72		
Total # of Respondents who answered the question	Frequency	74	20	54
i) Denied a mortgage				
Never	Valid %	91.7%	80.0%	96.2%
	Frequency	66	16	50
A few times	Valid %	5.6%	15.0%	1.9%
	Frequency	4	3	1
Frequently	Valid %	0.0%	0.0%	0.0%
	Frequency	0	0	0
Other	Valid %	2.8%	5.0%	1.9%
	Frequency	2	1	1
Missing		74		
Total # of Respondents who answered the question	Frequency	72	20	52
j) Denied or provided inferior medical care				
Never	Valid %	91.8%	75.0%	98.1%
	Frequency	67	15	52
A few times	Valid %	6.8%	20.0%	1.9%
	Frequency	5	4	1
Frequently	Valid %	0.0%	0.0%	0.0%
	Frequency	0	0	0
Other	Valid %	1.4%	5.0%	0.0%
	Frequency	1	1	0
Missing		73		
Total # of Respondents who answered the question	Frequency	73	20	53

k) Denied gallery representation				
Never	Valid %	50.6%	45.8%	52.4%
	Frequency	44	11	33
A few times	Valid %	39.1%	41.7%	38.1%
	Frequency	34	10	24
Frequently	Valid %	4.6%	4.2%	4.8%
	Frequency	4	1	3
Other	Valid %	5.7%	8.3%	4.8%
	Frequency	5	2	3
Missing		59		
Total # of Respondents who answered the question	Frequency	87	24	63
l) Denied exhibition or place in exhibition				
Never	Valid %	54.7%	53.8%	55.0%
	Frequency	47	14	33
A few times	Valid %	33.7%	30.8%	35.0%
	Frequency	29	8	21
Frequently	Valid %	5.8%	7.7%	5.0%
	Frequency	5	2	3
Other	Valid %	5.8%	7.7%	5.0%
	Frequency	5	2	3
Missing		60		
Total # of Respondents who answered the question	Frequency	86	26	60

159

136	Overall, how much has discrimination interfered with you having a full and productive life?		Aggregate	Male	Female
	A lot	Valid %	7.5%	9.8%	6.0%
		Frequency	10	5	5
	Some	Valid %	19.4%	21.6%	18.1%
		Frequency	26	11	15
	A little	Valid %	19.4%	15.7%	21.7%
		Frequency	26	8	18
	Not at all	Valid %	53.7%	52.9%	54.2%
		Frequency	72	27	45
	Missing		12		
	Total # of Respondents who answered the question	Frequency	134	51	83

137	Overall, how much harder has your life been because of discrimination?		Aggregate	Male	Female
	A lot	Valid %	10.4%	9.8%	10.8%
		Frequency	14	5	9
	Some	Valid %	16.4%	19.6%	14.5%
		Frequency	22	10	12
	A little	Valid %	21.6%	17.6%	24.1%
		Frequency	29	9	20
	Not at all	Valid %	51.5%	52.9%	50.6%
		Frequency	69	27	42
	Missing		12		
	Total # of Respondents who answered the question	Frequency	134	51	83

LEGAL AND FINANCIAL SERVICES

138 How often in the last 3 years could you have used legal advice or expertise in matters related to your work as an artist?		Aggregate	Male	Female
Not at all	Valid %	53.6%	60.0%	48.4%
	Frequency	60	30	30
1-3 times	Valid %	37.5%	34.0%	40.3%
	Frequency	42	17	25
4-6 times	Valid %	4.5%	2.0%	6.5%
	Frequency	5	1	4
7-10 times	Valid %	0.0%	0.0%	0.0%
	Frequency	0	0	0
>10 times	Valid %	4.5%	4.0%	4.8%
	Frequency	5	2	3
Missing		34		
Total # of Respondents who answered the question	Frequency	112	50	62

139 Please indicate the 3 most important areas where such legal advice or expertise would have been helpful to you in your work as an artist (with Choice 1 being most important)		Aggregate	Male	Female
Choice 1				
Bequeathing art/estate	Valid %	26.5%	29.2%	25.0%
	Frequency	18	7	11
Setting up foundation	Valid %	0.0%	0.0%	0.0%
	Frequency	0	0	0
Dispute mediation	Valid %	2.9%	0.0%	4.5%
	Frequency	2	0	2
Archiving work	Valid %	7.4%	8.3%	6.8%
	Frequency	5	2	3
Bargaining/Negotiating	Valid %	4.4%	4.2%	4.5%
	Frequency	3	1	2
Contracts	Valid %	10.3%	12.5%	9.1%
	Frequency	7	3	4
Copyright	Valid %	8.8%	8.3%	9.1%
	Frequency	6	2	4
Estate Planning	Valid %	4.4%	4.2%	4.5%
	Frequency	3	1	2
False advertising	Valid %	0.0%	0.0%	0.0%
	Frequency	0	0	0
Immigration issues	Valid %	0.0%	0.0%	0.0%
	Frequency	0	0	0
Investing money	Valid %	2.9%	0.0%	4.5%
	Frequency	2	0	2
Medical care	Valid %	1.5%	0.0%	2.3%
	Frequency	1	0	1
Misrepresentation	Valid %	0.0%	0.0%	0.0%
	Frequency	0	0	0
Obtaining mortgage	Valid %	0.0%	0.0%	0.0%
	Frequency	0	0	0
Obtaining commission	Valid %	0.0%	0.0%	0.0%
	Frequency	0	0	0
Patents	Valid %	0.0%	0.0%	0.0%
	Frequency	0	0	0
Payment for services	Valid %	1.5%	0.0%	2.3%

	Frequency	1	0	1
Payment for work	Valid %	4.4%	4.2%	4.5%
	Frequency	3	1	2
Space/Real estate	Valid %	5.9%	8.3%	4.5%
	Frequency	4	2	2
Substance toxicity	Valid %	1.5%	0.0%	2.3%
	Frequency	1	0	1
Taxation	Valid %	0.0%	0.0%	0.0%
	Frequency	0	0	0
Unemployment insurance	Valid %	0.0%	0.0%	0.0%
	Frequency	0	0	0
Worker's compensation	Valid %	0.0%	0.0%	0.0%
	Frequency	0	0	0
Other	Valid %	17.6%	20.8%	15.9%
	Frequency	12	5	7
Missing		78		
Total # of Respondents who answered the question	Frequency	68	24	44
Choice 2		Aggregate	Male	Female
Bequeathing art/estate	Valid %	12.0%	5.6%	15.6%
	Frequency	6	1	5
Setting up foundation	Valid %	4.0%	5.6%	3.1%
	Frequency	2	1	1
Dispute mediation	Valid %	0.0%	0.0%	0.0%
	Frequency	0	0	0
Archiving work	Valid %	18.0%	11.1%	21.9%
	Frequency	9	2	7
Bargaining/Negotiating	Valid %	4.0%	0.0%	6.3%
	Frequency	2	0	2
Contracts	Valid %	6.0%	5.6%	6.3%
	Frequency	3	1	2
Copyright	Valid %	18.0%	27.8%	12.5%
	Frequency	9	5	4
Estate Planning	Valid %	10.0%	16.7%	6.3%
	Frequency	5	3	2
False advertising	Valid %	0.0%	0.0%	0.0%
	Frequency	0	0	0
Immigration issues	Valid %	0.0%	0.0%	0.0%
	Frequency	0	0	0
Investing money	Valid %	4.0%	5.6%	3.1%
	Frequency	2	1	1
Medical care	Valid %	2.0%	0.0%	3.1%
	Frequency	1	0	1
Misrepresentation	Valid %	0.0%	0.0%	0.0%
	Frequency	0	0	0
Obtaining mortgage	Valid %	0.0%	0.0%	0.0%
	Frequency	0	0	0
Obtaining commission	Valid %	2.0%	0.0%	3.1%
	Frequency	1	0	1
Patents	Valid %	2.0%	5.6%	0.0%
	Frequency	1	1	0
Payment for services	Valid %	4.0%	5.6%	3.1%
	Frequency	2	1	1
Payment for work	Valid %	2.0%	0.0%	3.1%

	Frequency	1	0	1
Space/Real estate	Valid %	2.0%	0.0%	3.1%
	Frequency	1	0	1
Substance toxicity	Valid %	0.0%	0.0%	0.0%
	Frequency	0	0	0
Taxation	Valid %	4.0%	5.6%	3.1%
	Frequency	2	1	1
Unemployment insurance	Valid %	0.0%	0.0%	0.0%
	Frequency	0	0	0
Worker's compensation	Valid %	0.0%	0.0%	0.0%
	Frequency	0	0	0
Other	Valid %	6.0%	5.6%	6.3%
	Frequency	3	1	2
Missing		96		
Total # of Respondents who answered the question	Frequency	50	18	32
Choice 3		Aggregate	Male	Female
Bequeathing art/estate	Valid %	10.0%	7.1%	11.5%
	Frequency	4	1	3
Setting up foundation	Valid %	2.5%	0.0%	3.8%
	Frequency	1	0	1
Dispute mediation	Valid %	0.0%	0.0%	0.0%
	Frequency	0	0	0
Archiving work	Valid %	10.0%	7.1%	11.5%
	Frequency	4	1	3
Bargaining/Negotiating	Valid %	5.0%	7.1%	3.8%
	Frequency	2	1	1
Contracts	Valid %	7.5%	7.1%	7.7%
	Frequency	3	1	2
Copyright	Valid %	7.5%	14.3%	3.8%
	Frequency	3	2	1
Estate Planning	Valid %	12.5%	7.1%	15.4%
	Frequency	5	1	4
False advertising	Valid %	2.5%	0.0%	3.8%
	Frequency	1	0	1
Immigration issues	Valid %	0.0%	0.0%	0.0%
	Frequency	0	0	0
Investing money	Valid %	10.0%	7.1%	11.5%
	Frequency	4	1	3
Medical care	Valid %	0.0%	0.0%	0.0%
	Frequency	0	0	0
Misrepresentation	Valid %	2.5%	7.1%	0.0%
	Frequency	1	1	0
Obtaining mortgage	Valid %	0.0%	0.0%	0.0%
	Frequency	0	0	0
Obtaining commission	Valid %	2.5%	7.1%	0.0%
	Frequency	1	1	0
Patents	Valid %	2.5%	7.1%	0.0%
	Frequency	1	1	0
Payment for services	Valid %	2.5%	0.0%	3.8%
	Frequency	1	0	1
Payment for work	Valid %	7.5%	0.0%	11.5%
	Frequency	3	0	3

Space/Real estate	Valid %	2.5%	7.1%	0.0%
	Frequency	1	1	0
Substance toxicity	Valid %	0.0%	0.0%	0.0%
	Frequency	0	0	0
Taxation	Valid %	7.5%	7.1%	7.7%
	Frequency	3	1	2
Unemployment insurance	Valid %	0.0%	0.0%	0.0%
	Frequency	0	0	0
Worker's compensation	Valid %	0.0%	0.0%	0.0%
	Frequency	0	0	0
Other	Valid %	5.0%	7.1%	3.8%
	Frequency	2	1	1
Missing		106		
Total # of Respondents who answered the question	Frequency	40	14	26

140	If you currently receive legal advice in relation to your artwork, from which sources do you receive it?		Aggregate	Male	Female
	Arts organization	Valid %	22.9%	20.0%	24.0%
		Frequency	8	2	6
	Arts union	Valid %	5.7%	0.0%	8.0%
		Frequency	2	0	2
	Non-arts union	Valid %	0.0%	0.0%	0.0%
		Frequency	0	0	0
	Legal firm	Valid %	14.3%	20.0%	12.0%
		Frequency	5	2	3
	Senior/Elderly organization	Valid %	8.6%	10.0%	8.0%
		Frequency	3	1	2
	Other	Valid %	48.6%	50.0%	48.0%
		Frequency	17	5	12
	Missing		111		
	Total # of Respondents who answered the question	Frequency	35	10	25

163

141	Please list the names of the organizations that provided these legal services				
	Write-in responses not listed.				

142	Do you hold a copyright in some artistic work of your own creation?		Aggregate	Male	Female
	Yes, legally registered	Valid %	44.5%	48.1%	42.2%
		Frequency	61	26	35
	Yes, not legally registered	Valid %	44.5%	38.9%	48.2%
		Frequency	61	21	40
	No	Valid %	10.9%	13.0%	9.6%
		Frequency	15	7	8
	Don't know	Valid %	0.0%	0.0%	0.0%
		Frequency	0	0	0
	Missing		9		
	Total # of Respondents who answered the question	Frequency	137	54	83

143	Are you or have you been a member of VAGA (The Visual Artists and Galleries Association)?		Aggregate	Male	Female
	Yes	Valid %	4.7%	7.5%	2.7%
		Frequency	6	4	2
	No	Valid %	94.5%	90.6%	97.3%
		Frequency	121	48	73

Don't know	Valid %	0.8%	1.9%	0.0%
	Frequency	1	1	0
Used to be	Valid %	0.0%	0.0%	0.0%
	Frequency	0	0	0
Missing		18		
Total # of Respondents who answered the question	Frequency	128	53	75

144

How often in the last 3 years could you have used financial advice or expertise in matters related to your work as an artist?		Aggregate	Male	Female
Not at all	Valid %	52.5%	58.7%	47.3%
	Frequency	53	27	26
1-3 times	Valid %	38.6%	34.8%	41.8%
	Frequency	39	16	23
4-6 times	Valid %	1.0%	0.0%	1.8%
	Frequency	1	0	1
7-10 times	Valid %	4.0%	2.2%	5.5%
	Frequency	4	1	3
>10 times	Valid %	4.0%	4.3%	3.6%
	Frequency	4	2	2
Missing		45		
Total # of Respondents who answered the question	Frequency	101	46	55

145

Please indicate the 3 most important areas where such financial expertise would have been helpful to you in your work as an artist (with Choice 1 being the most important)		Aggregate	Male	Female
Choice 1				
Archiving work	Valid %	25.8%	34.8%	20.5%
	Frequency	16	8	8
Bank transactions	Valid %	0.0%	0.0%	0.0%
	Frequency	0	0	0
Budgeting	Valid %	9.7%	4.3%	12.8%
	Frequency	6	1	5
Buying living space	Valid %	1.6%	4.3%	0.0%
	Frequency	1	1	0
Buying art work space	Valid %	4.8%	13.0%	0.0%
	Frequency	3	3	0
Estate planning	Valid %	11.3%	0.0%	17.9%
	Frequency	7	0	7
Financial planning	Valid %	9.7%	13.0%	7.7%
	Frequency	6	3	3
Investing money	Valid %	1.6%	0.0%	2.6%
	Frequency	1	0	1
Obtaining a loan	Valid %	1.6%	4.3%	0.0%
	Frequency	1	1	0
Obtaining art equipment/supplies	Valid %	3.2%	4.3%	2.6%
	Frequency	2	1	1
Obtaining credit	Valid %	0.0%	0.0%	0.0%
	Frequency	0	0	0
Obtaining management expertise	Valid %	0.0%	0.0%	0.0%
	Frequency	0	0	0
Record keeping	Valid %	3.2%	0.0%	5.1%
	Frequency	2	0	2
Retirement planning	Valid %	3.2%	4.3%	2.6%
	Frequency	2	1	1

Setting up books	Valid %	1.6%	4.3%	0.0%
	Frequency	1	1	0
Taxation	Valid %	8.1%	4.3%	10.3%
	Frequency	5	1	4
Other	Valid %	14.5%	8.7%	17.9%
	Frequency	9	2	7
Missing		84		
Total # of Respondents who answered the question	Frequency	62	23	39
Choice 2		Aggregate	Male	Female
Archiving work	Valid %	7.8%	9.5%	6.7%
	Frequency	4	2	2
Bank transactions	Valid %	0.0%	0.0%	0.0%
	Frequency	0	0	0
Budgeting	Valid %	3.9%	9.5%	0.0%
	Frequency	2	2	0
Buying living space	Valid %	7.8%	9.5%	6.7%
	Frequency	4	2	2
Buying art work space	Valid %	9.8%	14.3%	6.7%
	Frequency	5	3	2
Estate planning	Valid %	15.7%	4.8%	23.3%
	Frequency	8	1	7
Financial planning	Valid %	7.8%	4.8%	10.0%
	Frequency	4	1	3
Investing money	Valid %	13.7%	4.8%	20.0%
	Frequency	7	1	6
Obtaining a loan	Valid %	0.0%	0.0%	0.0%
	Frequency	0	0	0
Obtaining art equipment/supplies	Valid %	9.8%	14.3%	6.7%
	Frequency	5	3	2
Obtaining credit	Valid %	0.0%	0.0%	0.0%
	Frequency	0	0	0
Obtaining management expertise	Valid %	5.9%	9.5%	3.3%
	Frequency	3	2	1
Record keeping	Valid %	3.9%	4.8%	3.3%
	Frequency	2	1	1
Retirement planning	Valid %	2.0%	4.8%	0.0%
	Frequency	1	1	0
Setting up books	Valid %	2.0%	0.0%	3.3%
	Frequency	1	0	1
Taxation	Valid %	3.9%	4.8%	3.3%
	Frequency	2	1	1
Other	Valid %	5.9%	4.8%	6.7%
	Frequency	3	1	2
Missing		95		
Total # of Respondents who answered the question	Frequency	51	21	30
Choice 3		Aggregate	Male	Female
Archiving work	Valid %	18.4%	11.8%	23.8%
	Frequency	7	2	5
Bank transactions	Valid %	0.0%	0.0%	0.0%
	Frequency	0	0	0
Budgeting	Valid %	0.0%	0.0%	0.0%
	Frequency	0	0	0

Buying living space	Valid %	0.0%	0.0%	0.0%
	Frequency	0	0	0
Buying art work space	Valid %	2.6%	5.9%	0.0%
	Frequency	1	1	0
Estate planning	Valid %	7.9%	11.8%	4.8%
	Frequency	3	2	1
Financial planning	Valid %	7.9%	0.0%	14.3%
	Frequency	3	0	3
Investing money	Valid %	2.6%	5.9%	0.0%
	Frequency	1	1	0
Obtaining a loan	Valid %	5.3%	11.8%	0.0%
	Frequency	2	2	0
Obtaining art equipment/supplies	Valid %	13.2%	17.6%	9.5%
	Frequency	5	3	2
Obtaining credit	Valid %	0.0%	0.0%	0.0%
	Frequency	0	0	0
Obtaining management expertise	Valid %	2.6%	0.0%	4.8%
	Frequency	1	0	1
Record keeping	Valid %	13.2%	11.8%	14.3%
	Frequency	5	2	3
Retirement planning	Valid %	15.8%	11.8%	19.0%
	Frequency	6	2	4
Setting up books	Valid %	2.6%	0.0%	4.8%
	Frequency	1	0	1
Taxation	Valid %	7.9%	11.8%	4.8%
	Frequency	3	2	1
Other	Valid %	0.0%	0.0%	0.0%
	Frequency	0	0	0
Missing		108		
Total # of Respondents who answered the question	Frequency	38	17	21

166

146

If you currently receive financial advice regarding your artwork, from which of the following do you receive financial advice?		Aggregate	Male	Female
Arts organization	Valid %	14.3%	10.0%	18.2%
	Frequency	3	1	2
Arts union	Valid %	4.8%	0.0%	9.1%
	Frequency	1	0	1
Non-arts union	Valid %	0.0%	0.0%	0.0%
	Frequency	0	0	0
Legal firm	Valid %	14.3%	20.0%	9.1%
	Frequency	3	2	1
Senior/Elderly organization	Valid %	4.8%	0.0%	9.1%
	Frequency	1	0	1
Other	Valid %	61.9%	70.0%	54.5%
	Frequency	13	7	6
Missing		125		
Total # of Respondents who answered the question	Frequency	21	10	11

147

Please list the names of the organizations that provided these financial services.				
Write-in responses not listed.				

148 Aside from legal and financial services, what other kinds of services are provided to you in your art-related work by organizations whose services you use (all that apply)		Aggregate	Male	Female
a) Access to equipment				
Yes	Valid %	18.4%	20.0%	17.6%
	Frequency	9	3	6
No	Valid %	81.6%	80.0%	82.4%
	Frequency	40	12	28
Missing		97		
Total # of Respondents who answered the question		Frequency	49	15
b) Archiving your work				
Yes	Valid %	10.2%	13.3%	8.8%
	Frequency	5	2	3
No	Valid %	89.8%	86.7%	91.2%
	Frequency	44	13	31
Missing		97		
Total # of Respondents who answered the question		Frequency	49	15
c) Career information				
Yes	Valid %	10.2%	6.7%	11.8%
	Frequency	5	1	4
No	Valid %	89.8%	93.3%	88.2%
	Frequency	44	14	30
Missing		97		
Total # of Respondents who answered the question		Frequency	49	15
d) Computer services				
Yes	Valid %	22.4%	26.7%	20.6%
	Frequency	11	4	7
No	Valid %	77.6%	73.3%	79.4%
	Frequency	38	11	27
Missing		97		
Total # of Respondents who answered the question		Frequency	49	15
e) Discounted art supplies/services				
Yes	Valid %	22.0%	18.8%	23.5%
	Frequency	11	3	8
No	Valid %	78.0%	81.3%	76.5%
	Frequency	39	13	26
Missing		96		
Total # of Respondents who answered the question		Frequency	50	16
f) Estate planning				
Yes	Valid %	8.0%	12.5%	5.9%
	Frequency	4	2	2
No	Valid %	92.0%	87.5%	94.1%
	Frequency	46	14	32
Missing		96		
Total # of Respondents who answered the question		Frequency	50	16
g) Financial support (grants, commissions, loans, emergency funds)				
Yes	Valid %	16.0%	18.8%	14.7%
	Frequency	8	3	5
No	Valid %	84.0%	81.3%	85.3%
	Frequency	42	13	29
Missing		96		
Total # of Respondents who answered the question		Frequency	50	16

h) Health benefits for your family/dependents				
Yes	Valid %	4.1%	0.0%	5.9%
	Frequency	2	0	2
No	Valid %	95.9%	100.0%	94.1%
	Frequency	47	15	32
Missing		97		
Total # of Respondents who answered the question	Frequency	49	15	34
i) Publicizing your work				
Yes	Valid %	32.0%	25.0%	35.3%
	Frequency	16	4	12
No	Valid %	68.0%	75.0%	64.7%
	Frequency	34	12	22
Missing		96		
Total # of Respondents who answered the question	Frequency	50	16	34
j) Help securing your bookings				
Yes	Valid %	12.2%	13.3%	11.8%
	Frequency	6	2	4
No	Valid %	87.8%	86.7%	88.2%
	Frequency	43	13	30
Missing		97		
Total # of Respondents who answered the question	Frequency	49	15	34
k) Selling your work				
Yes	Valid %	32.0%	31.3%	32.4%
	Frequency	16	5	11
No	Valid %	68.0%	68.8%	67.6%
	Frequency	34	11	23
Missing		96		
Total # of Respondents who answered the question	Frequency	50	16	34
l) Individual health benefits				
Yes	Valid %	10.2%	6.7%	11.8%
	Frequency	5	1	4
No	Valid %	89.8%	93.3%	88.2%
	Frequency	44	14	30
Missing		97		
Total # of Respondents who answered the question	Frequency	49	15	34
m) Individual retirement benefits				
Yes	Valid %	6.1%	0.0%	8.8%
	Frequency	3	0	3
No	Valid %	93.9%	100.0%	91.2%
	Frequency	46	15	31
Missing		97		
Total # of Respondents who answered the question	Frequency	49	15	34
n) Information about financial support to artists				
Yes	Valid %	12.2%	0.0%	17.6%
	Frequency	6	0	6
No	Valid %	87.8%	100.0%	82.4%
	Frequency	43	15	28
Missing		97		
Total # of Respondents who answered the question	Frequency	49	15	34

o) Job placement services				
Yes	Valid %	8.2%	20.0%	2.9%
	Frequency	4	3	1
No	Valid %	91.8%	80.0%	97.1%
	Frequency	45	12	33
Missing		97		
Total # of Respondents who answered the question	Frequency	49	15	34
p) Living space referrals/resources				
Yes	Valid %	6.1%	0.0%	8.8%
	Frequency	3	0	3
No	Valid %	93.9%	100.0%	91.2%
	Frequency	46	15	31
Missing		97		
Total # of Respondents who answered the question	Frequency	49	15	34
q) Office services				
Yes	Valid %	4.1%	0.0%	5.9%
	Frequency	2	0	2
No	Valid %	95.9%	100.0%	94.1%
	Frequency	47	15	32
Missing		97		
Total # of Respondents who answered the question	Frequency	49	15	34
r) Opportunity to meet peers				
Yes	Valid %	38.8%	26.7%	44.1%
	Frequency	19	4	15
No	Valid %	61.2%	73.3%	55.9%
	Frequency	30	11	19
Missing		97		
Total # of Respondents who answered the question	Frequency	49	15	34
s) Volunteer placement services				
Yes	Valid %	2.0%	0.0%	2.9%
	Frequency	1	0	1
No	Valid %	98.0%	100.0%	97.1%
	Frequency	48	15	33
Missing		97		
Total # of Respondents who answered the question	Frequency	49	15	34
t) Work space referrals/resources				
Yes	Valid %	10.2%	0.0%	14.7%
	Frequency	5	0	5
No	Valid %	89.8%	100.0%	85.3%
	Frequency	44	15	29
Missing		97		
Total # of Respondents who answered the question	Frequency	49	15	34
u) Other				
Yes	Valid %	18.0%	25.0%	14.7%
	Frequency	9	4	5
No	Valid %	82.0%	75.0%	85.3%
	Frequency	41	12	29
Missing		96		
Total # of Respondents who answered the question	Frequency	50	16	34

149	Are there additional services that you think could or should be provided by organizations that would benefit you in your art related work?		Aggregate	Male	Female
	Yes	Valid %	65.3%	62.2%	67.2%
		Frequency	64	23	41
	No	Valid %	34.7%	37.8%	32.8%
		Frequency	34	14	20
	Missing		48		
	Total # of Respondents who answered the question	Frequency	98	37	61

150	If yes, please list				
	Write-in responses not listed.				

151	Were your finances seriously affected by 9/11/2001?		Aggregate	Male	Female
	Yes	Valid %	26.2%	30.9%	23.3%
		Frequency	37	17	20
	No	Valid %	73.8%	69.1%	76.7%
		Frequency	104	38	66
	Other	Valid %	0.0%	0.0%	0.0%
		Frequency	0	0	0
	Missing		5		
	Total # of Respondents who answered the question	Frequency	141	55	86

152	Was any of your artwork destroyed by 9/11?		Aggregate	Male	Female
	Yes	Valid %	4.3%	1.9%	5.8%
		Frequency	6	1	5
	No	Valid %	95.0%	98.1%	93.0%
		Frequency	133	53	80
	Other	Valid %	0.7%	0.0%	1.2%
		Frequency	1	0	1
	Missing		6		
	Total # of Respondents who answered the question	Frequency	140	54	86

153	Was your living/working space affected by 9/11?		Aggregate	Male	Female
	Yes	Valid %	18.6%	22.2%	16.3%
		Frequency	26	12	14
	No	Valid %	81.4%	77.8%	83.7%
		Frequency	114	42	72
	Other	Valid %	0.0%	0.0%	0.0%
		Frequency	0	0	0
	Missing		6		
	Total # of Respondents who answered the question	Frequency	140	54	86

154	Were your finances seriously affected by the AIDS crisis?		Aggregate	Male	Female
	Yes	Valid %	1.5%	1.9%	1.2%
		Frequency	2	1	1
	No	Valid %	98.5%	98.1%	98.8%
		Frequency	135	52	83
	Other	Valid %	0.0%	0.0%	0.0%
		Frequency	0	0	0
	Missing		9		
	Total # of Respondents who answered the question	Frequency	137	53	84

SATISFACTION AND LEGACY

155	What preparation have you made for your artwork after your death (all that apply)?		Aggregate	Male	Female
	a) No preparation				
	Yes	Valid %	61.0%	61.1%	60.9%
		Frequency	86	33	53
	No	Valid %	39.0%	38.9%	39.1%
		Frequency	55	21	34
	Missing		5		
	Total # of Respondents who answered the question	Frequency	141	54	87
	b) Archive				
	Yes	Valid %	5.0%	5.8%	4.6%
		Frequency	7	3	4
	No	Valid %	95.0%	94.2%	95.4%
		Frequency	132	49	83
	Missing		7		
	Total # of Respondents who answered the question	Frequency	139	52	87
	c) Care of your dealer				
	Yes	Valid %	2.8%	3.7%	2.3%
		Frequency	4	2	2
	No	Valid %	97.2%	96.3%	97.7%
		Frequency	137	52	85
	Missing		5		
	Total # of Respondents who answered the question	Frequency	141	54	87
	d) Collection				
	Yes	Valid %	3.6%	3.8%	3.4%
		Frequency	5	2	3
	No	Valid %	96.4%	96.2%	96.6%
		Frequency	134	50	84
	Missing		7		
	Total # of Respondents who answered the question	Frequency	139	52	87
	e) Donation to an institution				
	Yes	Valid %	10.0%	13.2%	8.0%
		Frequency	14	7	7
	No	Valid %	90.0%	86.8%	92.0%
		Frequency	126	46	80
	Missing		6		
	Total # of Respondents who answered the question	Frequency	140	53	87
	f) Estate plan				
	Yes	Valid %	2.9%	3.8%	2.3%
		Frequency	4	2	2
	No	Valid %	97.1%	96.2%	97.7%
		Frequency	136	51	85
	Missing		6		
	Total # of Respondents who answered the question	Frequency	140	53	87

g) Left to heirs				
Yes	Valid %	17.1%	20.8%	14.9%
	Frequency	24	11	13
No	Valid %	82.9%	79.2%	85.1%
	Frequency	116	42	74
Missing		6		
Total # of Respondents who answered the question	Frequency	140	53	87
h) Will				
Yes	Valid %	22.9%	22.6%	23.0%
	Frequency	32	12	20
No	Valid %	77.1%	77.4%	77.0%
	Frequency	108	41	67
Missing		6		
Total # of Respondents who answered the question	Frequency	140	53	87
i) Other				
Yes	Valid %	9.3%	7.5%	10.3%
	Frequency	13	4	9
No	Valid %	90.7%	92.5%	89.7%
	Frequency	127	49	78
Missing		6		
Total # of Respondents who answered the question	Frequency	140	53	87

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156

How have you documented your artwork (all that apply)?		Aggregate	Male	Female
a) Have not documented				
Yes	Valid %	20.6%	25.9%	17.2%
	Frequency	29	14	15
No	Valid %	79.4%	74.1%	82.8%
	Frequency	112	40	72
Missing		5		
Total # of Respondents who answered the question	Frequency	141	54	87
b) Archive(s)				
Yes	Valid %	17.1%	13.2%	19.5%
	Frequency	24	7	17
No	Valid %	82.9%	86.8%	80.5%
	Frequency	116	46	70
Missing		6		
Total # of Respondents who answered the question	Frequency	140	53	87
c) Memoir				
Yes	Valid %	5.0%	7.5%	3.4%
	Frequency	7	4	3
No	Valid %	95.0%	92.5%	96.6%
	Frequency	133	49	84
Missing		6		
Total # of Respondents who answered the question	Frequency	140	53	87
d) Monograph(s)				
Yes	Valid %	5.0%	5.8%	4.6%
	Frequency	7	3	4
No	Valid %	95.0%	94.2%	95.4%
	Frequency	132	49	83
Missing		7		
Total # of Respondents who answered the question	Frequency	139	52	87

e) Photograph				
Yes	Valid %	53.6%	59.3%	50.0%
	Frequency	75	32	43
No	Valid %	46.4%	40.7%	50.0%
	Frequency	65	22	43
Missing		6		
Total # of Respondents who answered the question	Frequency	140	54	86
f) Published book(s)				
Yes	Valid %	22.9%	34.0%	16.1%
	Frequency	32	18	14
No	Valid %	77.1%	66.0%	83.9%
	Frequency	108	35	73
Missing		6		
Total # of Respondents who answered the question	Frequency	140	53	87
g) Slides				
Yes	Valid %	56.4%	48.1%	61.6%
	Frequency	79	26	53
No	Valid %	43.6%	51.9%	38.4%
	Frequency	61	28	33
Missing		6		
Total # of Respondents who answered the question	Frequency	140	54	86
h) Website				
Yes	Valid %	32.9%	32.1%	33.3%
	Frequency	46	17	29
No	Valid %	67.1%	67.9%	66.7%
	Frequency	94	36	58
Missing		6		
Total # of Respondents who answered the question	Frequency	140	53	87
i) Other				
Yes	Valid %	29.9%	32.1%	28.6%
	Frequency	41	17	24
No	Valid %	70.1%	67.9%	71.4%
	Frequency	96	36	60
Missing		9		
Total # of Respondents who answered the question	Frequency	137	53	84
j) Digital Files/Media				
Yes	Valid %	3.3%	2.4%	3.8%
	Frequency	4	1	3
No	Valid %	96.7%	97.6%	96.2%
	Frequency	116	40	76
Missing		26		
Total # of Respondents who answered the question	Frequency	120	41	79

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157	What is the level of your current satisfaction with your artwork?		Aggregate	Male	Female
	Very satisfied	Valid %	29.4%	24.6%	32.6%
		Frequency	42	14	28
	Satisfied	Valid %	25.9%	26.3%	25.6%
		Frequency	37	15	22

Somewhat satisfied	Valid %	25.9%	24.6%	26.7%
	Frequency	37	14	23
Ambivalent	Valid %	2.8%	3.5%	2.3%
	Frequency	4	2	2
Not very satisfied	Valid %	8.4%	10.5%	7.0%
	Frequency	12	6	6
Disappointed	Valid %	1.4%	1.8%	1.2%
	Frequency	2	1	1
Other	Valid %	6.3%	8.8%	4.7%
	Frequency	9	5	4
Missing		3		
Total # of Respondents who answered the question	Frequency	143	57	86

158

Are you satisfied with your artistic career?		Aggregate	Male	Female
Very satisfied	Valid %	21.0%	29.8%	15.1%
	Frequency	30	17	13
Satisfied	Valid %	21.7%	29.8%	16.3%
	Frequency	31	17	14
Somewhat satisfied	Valid %	21.0%	17.5%	23.3%
	Frequency	30	10	20
Ambivalent	Valid %	3.5%	0.0%	5.8%
	Frequency	5	0	5
Not very satisfied	Valid %	22.4%	14.0%	27.9%
	Frequency	32	8	24
Disappointed	Valid %	7.0%	5.3%	8.1%
	Frequency	10	3	7
Other	Valid %	3.5%	3.5%	3.5%
	Frequency	5	2	3
Missing		3		
Total # of Respondents who answered the question	Frequency	143	57	86

159

Do you feel validated/honored as an artist?		Aggregate	Male	Female
Very Validated	Valid %	22.7%	21.4%	23.5%
	Frequency	32	12	20
Validated	Valid %	40.4%	51.8%	32.9%
	Frequency	57	29	28
Somewhat validated	Valid %	23.4%	12.5%	30.6%
	Frequency	33	7	26
Ambivalent	Valid %	2.8%	3.6%	2.4%
	Frequency	4	2	2
Not very validated	Valid %	8.5%	7.1%	9.4%
	Frequency	12	4	8
Other	Valid %	2.1%	3.6%	1.2%
	Frequency	3	2	1
Missing		5		
Total # of Respondents who answered the question	Frequency	141	56	85

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Please indicate how satisfied you are with each of the following categories NOW		Aggregate	Male	Female
1) Critical review				
Very satisfied	Valid %	20.5%	16.0%	23.2%
	Frequency	27	8	19
Satisfied	Valid %	34.8%	42.0%	30.5%
	Frequency	46	21	25

Neutral	Valid %	19.7%	18.0%	20.7%
	Frequency	26	9	17
Unsatisfied	Valid %	18.2%	16.0%	19.5%
	Frequency	24	8	16
Very unsatisfied	Valid %	6.8%	8.0%	6.1%
	Frequency	9	4	5
Missing		14		
Total # of Respondents who answered the question	Frequency	132	50	82
2) Doing your artwork				
Very satisfied	Valid %	42.6%	33.3%	48.8%
	Frequency	58	18	40
Satisfied	Valid %	37.5%	46.3%	31.7%
	Frequency	51	25	26
Neutral	Valid %	7.4%	11.1%	4.9%
	Frequency	10	6	4
Unsatisfied	Valid %	10.3%	9.3%	11.0%
	Frequency	14	5	9
Very unsatisfied	Valid %	2.2%	0.0%	3.7%
	Frequency	3	0	3
Missing		10		
Total # of Respondents who answered the question	Frequency	136	54	82
3) Money				
Very satisfied	Valid %	3.0%	5.7%	1.3%
	Frequency	4	3	1
Satisfied	Valid %	23.5%	22.6%	24.1%
	Frequency	31	12	19
Neutral	Valid %	28.8%	32.1%	26.6%
	Frequency	38	17	21
Unsatisfied	Valid %	31.1%	28.3%	32.9%
	Frequency	41	15	26
Very unsatisfied	Valid %	13.6%	11.3%	15.2%
	Frequency	18	6	12
Missing		14		
Total # of Respondents who answered the question	Frequency	132	53	79
4) Particular buyers of the work				
Very satisfied	Valid %	11.9%	5.9%	16.0%
	Frequency	15	3	12
Satisfied	Valid %	28.6%	31.4%	26.7%
	Frequency	36	16	20
Neutral	Valid %	31.0%	37.3%	26.7%
	Frequency	39	19	20
Unsatisfied	Valid %	24.6%	17.6%	29.3%
	Frequency	31	9	22
Very unsatisfied	Valid %	4.0%	7.8%	1.3%
	Frequency	5	4	1
Missing		20		
Total # of Respondents who answered the question	Frequency	126	51	75
5) Personal satisfaction of the work				
Very satisfied	Valid %	47.8%	40.7%	52.4%
	Frequency	65	22	43

Satisfied	Valid %	38.2%	44.4%	34.1%
	Frequency	52	24	28
Neutral	Valid %	8.8%	14.8%	4.9%
	Frequency	12	8	4
Unsatisfied	Valid %	5.1%	0.0%	8.5%
	Frequency	7	0	7
Very unsatisfied	Valid %	0.0%	0.0%	0.0%
	Frequency	0	0	0
Missing		10		
Total # of Respondents who answered the question	Frequency	136	54	82
6) Public recognition				
Very satisfied	Valid %	8.3%	13.2%	5.0%
	Frequency	11	7	4
Satisfied	Valid %	32.3%	41.5%	26.3%
	Frequency	43	22	21
Neutral	Valid %	27.1%	24.5%	28.8%
	Frequency	36	13	23
Unsatisfied	Valid %	26.3%	15.1%	33.8%
	Frequency	35	8	27
Very unsatisfied	Valid %	6.0%	5.7%	6.3%
	Frequency	8	3	5
Missing		13		
Total # of Respondents who answered the question	Frequency	133	53	80
7) Status/Prestige				
Very satisfied	Valid %	6.9%	9.4%	5.2%
	Frequency	9	5	4
Satisfied	Valid %	32.3%	39.6%	27.3%
	Frequency	42	21	21
Neutral	Valid %	36.2%	32.1%	39.0%
	Frequency	47	17	30
Unsatisfied	Valid %	19.2%	13.2%	23.4%
	Frequency	25	7	18
Very unsatisfied	Valid %	5.4%	5.7%	5.2%
	Frequency	7	3	4
Missing		16		
Total # of Respondents who answered the question	Frequency	130	53	77
8) Opportunities for exhibitions				
Very satisfied	Valid %	8.3%	11.5%	6.3%
	Frequency	11	6	5
Satisfied	Valid %	34.1%	46.2%	26.3%
	Frequency	45	24	21
Neutral	Valid %	25.0%	23.1%	26.3%
	Frequency	33	12	21
Unsatisfied	Valid %	25.8%	15.4%	32.5%
	Frequency	34	8	26
Very unsatisfied	Valid %	6.8%	3.8%	8.8%
	Frequency	9	2	7
Missing		14		
Total # of Respondents who answered the question	Frequency	132	52	80

9) Opportunities for grants/awards				
Very satisfied	Valid %	7.2%	10.2%	5.3%
	Frequency	9	5	4
Satisfied	Valid %	16.8%	26.5%	10.5%
	Frequency	21	13	8
Neutral	Valid %	36.0%	24.5%	43.4%
	Frequency	45	12	33
Unsatisfied	Valid %	31.2%	28.6%	32.9%
	Frequency	39	14	25
Very unsatisfied	Valid %	8.8%	10.2%	7.9%
	Frequency	11	5	6
Missing		21		
Total # of Respondents who answered the question	Frequency	125	49	76
10) Opportunities to network with other artists				
Very satisfied	Valid %	33.3%	37.7%	30.4%
	Frequency	44	20	24
Satisfied	Valid %	28.0%	15.1%	36.7%
	Frequency	37	8	29
Neutral	Valid %	21.2%	28.3%	16.5%
	Frequency	28	15	13
Unsatisfied	Valid %	13.6%	17.0%	11.4%
	Frequency	18	9	9
Very unsatisfied	Valid %	3.8%	1.9%	5.1%
	Frequency	5	1	4
Missing		14		
Total # of Respondents who answered the question	Frequency	132	53	79
11) Career aspirations				
Very satisfied	Valid %	15.3%	15.4%	15.2%
	Frequency	20	8	12
Satisfied	Valid %	30.5%	38.5%	25.3%
	Frequency	40	20	20
Neutral	Valid %	32.8%	38.5%	29.1%
	Frequency	43	20	23
Unsatisfied	Valid %	20.6%	7.7%	29.1%
	Frequency	27	4	23
Very unsatisfied	Valid %	0.8%	0.0%	1.3%
	Frequency	1	0	1
Missing		15		
Total # of Respondents who answered the question	Frequency	131	52	79

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161	What is the major area that has not been fulfilled according to your expectations?				
	Write-in responses not listed.				

162	Would you choose to be an artist if you had it to do over again?		Aggregate	Male	Female
	Yes	Valid %	91.4%	92.9%	90.5%
		Frequency	128	52	76
	No	Valid %	2.9%	1.8%	3.6%
		Frequency	4	1	3
	Don't know	Valid %	5.7%	5.4%	6.0%
		Frequency	8	3	5
	Missing		6		
	Total # of Respondents who answered the question	Frequency	140	56	84

Of the following kinds of institutions, which have played important roles in your development as an artist (all that apply)?		Aggregate	Male	Female
a) Art service organizations				
Yes	Valid %	29.5%	36.0%	25.6%
	Frequency	39	18	21
No	Valid %	70.5%	64.0%	74.4%
	Frequency	93	32	61
Missing		14		
Total # of Respondents who answered the question	Frequency	132	50	82
b) Artists' colonies				
Yes	Valid %	19.5%	19.6%	19.5%
	Frequency	26	10	16
No	Valid %	80.5%	80.4%	80.5%
	Frequency	107	41	66
Missing		13		
Total # of Respondents who answered the question	Frequency	133	51	82
c) Community centers				
Yes	Valid %	18.9%	22.0%	17.1%
	Frequency	25	11	14
No	Valid %	81.1%	78.0%	82.9%
	Frequency	107	39	68
Missing		14		
Total # of Respondents who answered the question	Frequency	132	50	82
d) Fraternal organizations				
Yes	Valid %	6.1%	8.2%	4.9%
	Frequency	8	4	4
No	Valid %	93.9%	91.8%	95.1%
	Frequency	123	45	78
Missing		15		
Total # of Respondents who answered the question	Frequency	131	49	82
e) Galleries				
Yes	Valid %	63.0%	66.0%	61.0%
	Frequency	85	35	50
No	Valid %	37.0%	34.0%	39.0%
	Frequency	50	18	32
Missing		11		
Total # of Respondents who answered the question	Frequency	135	53	82
f) Guilds/Unions				
Yes	Valid %	11.5%	10.2%	12.2%
	Frequency	15	5	10
No	Valid %	88.5%	89.8%	87.8%
	Frequency	116	44	72
Missing		15		
Total # of Respondents who answered the question	Frequency	131	49	82
g) Museums				
Yes	Valid %	62.2%	64.2%	61.0%
	Frequency	84	34	50
No	Valid %	37.8%	35.8%	39.0%
	Frequency	51	19	32
Missing		11		
Total # of Respondents who answered the question	Frequency	135	53	82

h) Religious organizations				
Yes	Valid %	8.4%	10.2%	7.3%
	Frequency	11	5	6
No	Valid %	91.6%	89.8%	92.7%
	Frequency	120	44	76
Missing		15		
Total # of Respondents who answered the question	Frequency	131	49	82
i) Universities/Colleges				
Yes	Valid %	46.6%	45.1%	47.6%
	Frequency	62	23	39
No	Valid %	53.4%	54.9%	52.4%
	Frequency	71	28	43
Missing		13		
Total # of Respondents who answered the question	Frequency	133	51	82
j) All of the above				
Yes	Valid %	3.1%	2.0%	3.7%
	Frequency	4	1	3
No	Valid %	96.9%	98.0%	96.3%
	Frequency	127	48	79
Missing		15		
Total # of Respondents who answered the question	Frequency	131	49	82
k) Other				
Yes	Valid %	20.0%	18.4%	21.0%
	Frequency	26	9	17
No	Valid %	80.0%	81.6%	79.0%
	Frequency	104	40	64
Missing		16		
Total # of Respondents who answered the question	Frequency	130	49	81

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164	Rank from 1-3 the factors which you feel have contributed most to your artistic growth		Aggregate	Male	Female
	Choice 1				
	Critical review	Valid %	6.5%	10.9%	3.6%
		Frequency	9	6	3
	Intellectual stimulation	Valid %	33.3%	30.9%	34.9%
		Frequency	46	17	29
	Learning to work with material or art form	Valid %	26.1%	21.8%	28.9%
		Frequency	36	12	24
	Peer support	Valid %	6.5%	3.6%	8.4%
		Frequency	9	2	7
	Personal maturity	Valid %	9.4%	10.9%	8.4%
		Frequency	13	6	7
	Physical stamina	Valid %	0.0%	0.0%	0.0%
		Frequency	0	0	0
	Placement in museum collections	Valid %	2.2%	1.8%	2.4%
		Frequency	3	1	2
	Representation by a gallery	Valid %	2.9%	3.6%	2.4%
		Frequency	4	2	2
	Sale of work	Valid %	2.9%	3.6%	2.4%
		Frequency	4	2	2
	Training/Education	Valid %	9.4%	10.9%	8.4%
		Frequency	13	6	7

Other	Valid %	0.7%	1.8%	0.0%
	Frequency	1	1	0
Missing		8		
Total # of Respondents who answered the question	Frequency	138	55	83
Choice 2		Aggregate	Male	Female
Critical review	Valid %	1.5%	3.8%	0.0%
	Frequency	2	2	0
Intellectual stimulation	Valid %	17.6%	15.1%	19.3%
	Frequency	24	8	16
Learning to work with material or art form	Valid %	19.1%	15.1%	21.7%
	Frequency	26	8	18
Peer support	Valid %	11.8%	11.3%	12.0%
	Frequency	16	6	10
Personal maturity	Valid %	16.9%	22.6%	13.3%
	Frequency	23	12	11
Physical stamina	Valid %	6.6%	5.7%	7.2%
	Frequency	9	3	6
Placement in museum collections	Valid %	2.9%	5.7%	1.2%
	Frequency	4	3	1
Representation by a gallery	Valid %	5.9%	3.8%	7.2%
	Frequency	8	2	6
Sale of art	Valid %	5.1%	1.9%	7.2%
	Frequency	7	1	6
Training/Education	Valid %	12.5%	15.1%	10.8%
	Frequency	17	8	9
Other	Valid %	0.0%	0.0%	0.0%
	Frequency	0	0	0
Missing		10		
Total # of Respondents who answered the question	Frequency	136	53	83
Choice 3		Aggregate	Male	Female
Critical review	Valid %	7.7%	4.0%	10.0%
	Frequency	10	2	8
Intellectual stimulation	Valid %	13.8%	16.0%	12.5%
	Frequency	18	8	10
Learning to work with material or art form	Valid %	6.2%	6.0%	6.3%
	Frequency	8	3	5
Peer support	Valid %	16.2%	20.0%	13.8%
	Frequency	21	10	11
Personal maturity	Valid %	16.2%	16.0%	16.3%
	Frequency	21	8	13
Physical stamina	Valid %	6.2%	6.0%	6.3%
	Frequency	8	3	5
Placement in museum collections	Valid %	4.6%	10.0%	1.3%
	Frequency	6	5	1
Representation by a gallery	Valid %	3.8%	2.0%	5.0%
	Frequency	5	1	4
Sale of art	Valid %	12.3%	16.0%	10.0%
	Frequency	16	8	8
Training/Education	Valid %	13.1%	4.0%	18.8%
	Frequency	17	2	15
Other	Valid %	0.0%	0.0%	0.0%
	Frequency	0	0	0
Missing		16		
Total # of Respondents who answered the question	Frequency	130	50	80

165	Have you ever destroyed your artwork?		Aggregate	Male	Female
	Yes	Valid %	68.1%	55.4%	76.5%
		Frequency	96	31	65
	No	Valid %	31.9%	44.6%	23.5%
		Frequency	45	25	20
	Missing		5		
	Total # of Respondents who answered the question	Frequency	141	56	85

166	What would you like to try in your art that you have not tried yet?				
	Write-in responses not listed.				

167	Where do you get new ideas for making new work (all that apply)?		Aggregate	Male	Female
	a) Commissions				
	Yes	Valid %	7.2%	9.4%	5.9%
		Frequency	10	5	5
	No	Valid %	92.8%	90.6%	94.1%
		Frequency	128	48	80
	Missing		8		
	Total # of Respondents who answered the question	Frequency	138	53	85
	b) Own earlier work				
	Yes	Valid %	22.3%	24.1%	21.2%
		Frequency	31	13	18
	No	Valid %	77.7%	75.9%	78.8%
		Frequency	108	41	67
	Missing		7		
	Total # of Respondents who answered the question	Frequency	139	54	85
	c) Own experience				
	Yes	Valid %	47.5%	48.1%	47.1%
		Frequency	66	26	40
	No	Valid %	52.5%	51.9%	52.9%
		Frequency	73	28	45
	Missing		7		
	Total # of Respondents who answered the question	Frequency	139	54	85
	d) Own work				
	Yes	Valid %	24.3%	29.1%	21.2%
		Frequency	34	16	18
	No	Valid %	75.7%	70.9%	78.8%
		Frequency	106	39	67
	Missing		6		
	Total # of Respondents who answered the question	Frequency	140	55	85
	e) Peers or friends				
	Yes	Valid %	11.6%	17.0%	8.2%
		Frequency	16	9	7
	No	Valid %	88.4%	83.0%	91.8%
		Frequency	122	44	78
	Missing		8		
	Total # of Respondents who answered the question	Frequency	138	53	85

f) Reading				
Yes	Valid %	24.8%	26.4%	23.8%
	Frequency	34	14	20
No	Valid %	75.2%	73.6%	76.2%
	Frequency	103	39	64
Missing		9		
Total # of Respondents who answered the question	Frequency	137	53	84
g) Seeing work in museums/galleries				
Yes	Valid %	34.5%	40.7%	30.6%
	Frequency	48	22	26
No	Valid %	65.5%	59.3%	69.4%
	Frequency	91	32	59
Missing		7		
Total # of Respondents who answered the question	Frequency	139	54	85
h) Traveling				
Yes	Valid %	31.7%	38.9%	27.1%
	Frequency	44	21	23
No	Valid %	68.3%	61.1%	72.9%
	Frequency	95	33	62
Missing		7		
Total # of Respondents who answered the question	Frequency	139	54	85
i) All of above				
Yes	Valid %	7.9%	9.1%	7.1%
	Frequency	11	5	6
No	Valid %	92.1%	90.9%	92.9%
	Frequency	129	50	79
Missing		6		
Total # of Respondents who answered the question	Frequency	140	55	85
j) Other				
Yes	Valid %	56.3%	49.0%	60.7%
	Frequency	76	25	51
No	Valid %	43.7%	51.0%	39.3%
	Frequency	59	26	33
Missing		11		
Total # of Respondents who answered the question	Frequency	135	51	84

168	What do you know now about being an artist that you did not know 20 years ago?			
	Write-in responses not listed.			

169	Do you feel that you are now making the best work of your life?	Aggregate	Male	Female
	Yes	Valid %	60.4%	53.0%
		Frequency	32	44
	No	Valid %	37.7%	44.6%
		Frequency	20	37
	Other	Valid %	1.9%	2.4%
		Frequency	1	2
	Missing			
	Total # of Respondents who answered the question	Frequency	53	83

170	If no, when do you feel you will make your best work?			
	Write-in responses not listed.			

PROFESSIONAL RECOGNITION AND STATUS

171 At what age did you achieve your first professional recognition (categories)?		Aggregate	Male	Female
Age	Valid %	99.3%	98.2%	100.0%
	Frequency	136	55	81
Never	Valid %	0.7%	1.8%	0.0%
	Frequency	1	1	0
Missing		9		
Total # of Respondents who answered the question	Frequency	137	56	81
At what age did you achieve your first professional recognition (numeric)?		Aggregate	Male	Female
	Mean	30.59	27.90	32.44
	Standard Deviation	14.37	11.53	15.84
	Median	28	25	28
	Maximum	80	68	80
	Minimum	6	10	6
	Missing	9	2	7
	Total	137	56	81

172 Through what venue did this occur?		Aggregate	Male	Female
Award/Honor	Valid %	8.1%	10.9%	6.2%
	Frequency	11	6	5
First sale of work	Valid %	16.9%	18.2%	16.0%
	Frequency	23	10	13
Gallery show	Valid %	27.2%	23.6%	29.6%
	Frequency	37	13	24
Grant	Valid %	1.5%	0.0%	2.5%
	Frequency	2	0	2
Museum show	Valid %	4.4%	9.1%	1.2%
	Frequency	6	5	1
Winning competition	Valid %	9.6%	16.4%	4.9%
	Frequency	13	9	4
Other	Valid %	32.4%	21.8%	39.5%
	Frequency	44	12	32
Missing		10		
Total # of Respondents who answered the question	Frequency	136	55	81

173 When was your last show or exhibit?		Aggregate	Male	Female
<1 year ago	Valid %	75.5%	73.2%	77.1%
	Frequency	105	41	64
Years ago (can't remember)	Valid %	2.9%	1.8%	3.6%
	Frequency	4	1	3
1-3 years ago	Valid %	8.6%	10.7%	7.2%
	Frequency	12	6	6
3-5 years ago	Valid %	3.6%	3.6%	3.6%
	Frequency	5	2	3
5-10 years ago	Valid %	4.3%	1.8%	6.0%
	Frequency	6	1	5
>10 years ago	Valid %	2.2%	1.8%	2.4%
	Frequency	3	1	2
Never had show/exhibit	Valid %	2.9%	7.1%	0.0%
	Frequency	4	4	0
Missing		7		
Total # of Respondents who answered the question	Frequency	139	56	83

174	When did you last sell your artwork(s) (categories)?		Aggregate	Male	Female
	Date	Valid %	96.4%	96.4%	96.4%
		Frequency	134	53	81
	Never	Valid %	3.6%	3.6%	3.6%
		Frequency	5	2	3
	Missing		7		
	Total # of Respondents who answered the question	Frequency	139	55	84
	When did you last sell your artwork(s) (numeric in years)?		Aggregate	Male	Female
		Mean	2.07	2.35	1.88
		Standard Deviation	4.00	5.04	3.14
		Median	1	1	1
		Maximum	26	26	20
		Minimum	0	0	0
		Missing	17	6	11
		Total	129	52	77

175	Whose recognition of your artwork is most important to you?		Aggregate	Male	Female
	Child(ren)	Valid %	2.1%	1.8%	2.4%
		Frequency	3	1	2
	Collector(s)	Valid %	17.0%	23.2%	12.9%
		Frequency	24	13	11
	Dealer(s)	Valid %	1.4%	1.8%	1.2%
		Frequency	2	1	1
	Grandchild(ren)	Valid %	0.7%	0.0%	1.2%
		Frequency	1	0	1
	Grandparent(s)	Valid %	0.0%	0.0%	0.0%
		Frequency	0	0	0
	Mate/Partner/Spouse	Valid %	2.1%	1.8%	2.4%
		Frequency	3	1	2
	Self	Valid %	40.4%	35.7%	43.5%
		Frequency	57	20	37
	Parent(s)	Valid %	0.0%	0.0%	0.0%
		Frequency	0	0	0
	Peer(s)	Valid %	24.8%	26.8%	23.5%
		Frequency	35	15	20
	Other	Valid %	11.3%	8.9%	12.9%
		Frequency	16	5	11
	Missing		5		
	Total # of Respondents who answered the question	Frequency	141	56	85

176	Have any collectors supported your work?		Aggregate	Male	Female
	Yes	Valid %	67.4%	67.3%	67.5%
		Frequency	93	37	56
	No	Valid %	32.6%	32.7%	32.5%
		Frequency	45	18	27
	R had buyers, not collectors	Valid %	0.0%	0.0%	0.0%
		Frequency	0	0	0
	Missing		8		
	Total # of Respondents who answered the question	Frequency	138	55	83

177 What are your major professional development needs at this point in your career (all that apply)?		Aggregate	Male	Female
a) Financial expertise				
Yes	Valid %	15.7%	15.7%	15.8%
	Frequency	20	8	12
No	Valid %	84.3%	84.3%	84.2%
	Frequency	107	43	64
Missing		19		
Total # of Respondents who answered the question		Frequency	127	51
b) Finding a community of artists				
Yes	Valid %	7.1%	6.0%	7.9%
	Frequency	9	3	6
No	Valid %	92.9%	94.0%	92.1%
	Frequency	117	47	70
Missing		20		
Total # of Respondents who answered the question		Frequency	126	50
c) Help working with community				
Yes	Valid %	4.0%	4.0%	3.9%
	Frequency	5	2	3
No	Valid %	96.0%	96.0%	96.1%
	Frequency	121	48	73
Missing		20		
Total # of Respondents who answered the question		Frequency	126	50
d) How to apply for grants or other funds				
Yes	Valid %	26.8%	25.5%	27.6%
	Frequency	34	13	21
No	Valid %	73.2%	74.5%	72.4%
	Frequency	93	38	55
Missing		19		
Total # of Respondents who answered the question		Frequency	127	51
e) Legal expertise				
Yes	Valid %	11.7%	13.5%	10.5%
	Frequency	15	7	8
No	Valid %	88.3%	86.5%	89.5%
	Frequency	113	45	68
Missing		18		
Total # of Respondents who answered the question		Frequency	128	52
f) Marketing expertise				
Yes	Valid %	42.5%	39.2%	44.7%
	Frequency	54	20	34
No	Valid %	57.5%	60.8%	55.3%
	Frequency	73	31	42
Missing		19		
Total # of Respondents who answered the question		Frequency	127	51
g) Strengthening your community of artists				
Yes	Valid %	18.9%	15.7%	21.1%
	Frequency	24	8	16
No	Valid %	81.1%	84.3%	78.9%
	Frequency	103	43	60
Missing		19		
Total # of Respondents who answered the question		Frequency	127	51

h) Other				
Yes	Valid %	40.6%	40.4%	40.8%
	Frequency	52	21	31
No	Valid %	59.4%	59.6%	59.2%
	Frequency	76	31	45
Missing		18		
Total # of Respondents who answered the question	Frequency	128	52	76

AWARENESS AND WELL-BEING

178	On average, how often do you communicate with the following people?		Aggregate	Male	Female
	1) Mate/Partner/Spouse				
	Daily	Valid %	71.0%	81.6%	63.6%
		Frequency	66	31	35
	Weekly	Valid %	2.2%	0.0%	3.6%
		Frequency	2	0	2
	Monthly	Valid %	0.0%	0.0%	0.0%
		Frequency	0	0	0
	Annually	Valid %	1.1%	2.6%	0.0%
		Frequency	1	1	0
	No such person	Valid %	25.8%	15.8%	32.7%
		Frequency	24	6	18
	Missing		53		
	Total # of Respondents who answered the question	Frequency	93	38	55
	2) Children				
	Daily	Valid %	21.6%	22.0%	21.4%
		Frequency	21	9	12
	Weekly	Valid %	42.3%	39.0%	44.6%
		Frequency	41	16	25
	Monthly	Valid %	12.4%	22.0%	5.4%
		Frequency	12	9	3
	Annually	Valid %	4.1%	4.9%	3.6%
		Frequency	4	2	2
	No such person	Valid %	19.6%	12.2%	25.0%
		Frequency	19	5	14
	Missing		49		
	Total # of Respondents who answered the question	Frequency	97	41	56
	3) Grandchildren				
	Daily	Valid %	5.4%	3.8%	6.3%
		Frequency	4	1	3
	Weekly	Valid %	36.5%	34.6%	37.5%
		Frequency	27	9	18
	Monthly	Valid %	18.9%	23.1%	16.7%
		Frequency	14	6	8
	Annually	Valid %	4.1%	7.7%	2.1%
		Frequency	3	2	1
	No such person	Valid %	35.1%	30.8%	37.5%
		Frequency	26	8	18
	Missing		72		
	Total # of Respondents who answered the question	Frequency	74	26	48

4) Siblings/Relatives				
Daily	Valid %	16.3%	10.3%	20.3%
	Frequency	16	4	12
Weekly	Valid %	32.7%	28.2%	35.6%
	Frequency	32	11	21
Monthly	Valid %	24.5%	25.6%	23.7%
	Frequency	24	10	14
Annually	Valid %	13.3%	25.6%	5.1%
	Frequency	13	10	3
No such person	Valid %	13.3%	10.3%	15.3%
	Frequency	13	4	9
Missing		48		
Total # of Respondents who answered the question	Frequency	98	39	59
5) Neighbors				
Daily	Valid %	49.1%	42.1%	52.9%
	Frequency	53	16	37
Weekly	Valid %	31.5%	42.1%	25.7%
	Frequency	34	16	18
Monthly	Valid %	13.9%	13.2%	14.3%
	Frequency	15	5	10
Annually	Valid %	0.9%	0.0%	1.4%
	Frequency	1	0	1
No such person	Valid %	4.6%	2.6%	5.7%
	Frequency	5	1	4
Missing		38		
Total # of Respondents who answered the question	Frequency	108	38	70
6) Other artists				
Daily	Valid %	33.3%	36.7%	31.3%
	Frequency	43	18	25
Weekly	Valid %	43.4%	36.7%	47.5%
	Frequency	56	18	38
Monthly	Valid %	20.2%	26.5%	16.3%
	Frequency	26	13	13
Annually	Valid %	0.0%	0.0%	0.0%
	Frequency	0	0	0
No such person	Valid %	3.1%	0.0%	5.0%
	Frequency	4	0	4
Missing		17		
Total # of Respondents who answered the question	Frequency	129	49	80
7) Other visual artists				
Daily	Valid %	35.2%	38.5%	32.9%
	Frequency	45	20	25
Weekly	Valid %	43.0%	34.6%	48.7%
	Frequency	55	18	37
Monthly	Valid %	18.8%	25.0%	14.5%
	Frequency	24	13	11
Annually	Valid %	0.0%	0.0%	0.0%
	Frequency	0	0	0
No such person	Valid %	3.1%	1.9%	3.9%
	Frequency	4	1	3
Missing		18		
Total # of Respondents who answered the question	Frequency	128	52	76

8) Non-artist friends				
Daily	Valid %	30.8%	26.2%	33.3%
	Frequency	36	11	25
Weekly	Valid %	49.6%	42.9%	53.3%
	Frequency	58	18	40
Monthly	Valid %	13.7%	21.4%	9.3%
	Frequency	16	9	7
Annually	Valid %	5.1%	9.5%	2.7%
	Frequency	6	4	2
No such person	Valid %	0.9%	0.0%	1.3%
	Frequency	1	0	1
Missing		29		
Total # of Respondents who answered the question	Frequency	117	42	75

179

How supportive are these people now?		Aggregate	Male	Female
1) Mate/Partner/Spouse				
None	Valid %	1.7%	4.2%	0.0%
	Frequency	2	2	0
Some	Valid %	9.1%	12.5%	6.8%
	Frequency	11	6	5
A lot	Valid %	48.8%	58.3%	42.5%
	Frequency	59	28	31
No such person	Valid %	40.5%	25.0%	50.7%
	Frequency	49	12	37
Missing		25		
Total # of Respondents who answered the question	Frequency	121	48	73
2) Children				
None	Valid %	3.4%	2.2%	4.2%
	Frequency	4	1	3
Some	Valid %	14.4%	23.9%	8.3%
	Frequency	17	11	6
A lot	Valid %	44.9%	50.0%	41.7%
	Frequency	53	23	30
No such person	Valid %	37.3%	23.9%	45.8%
	Frequency	44	11	33
Missing		28		
Total # of Respondents who answered the question	Frequency	118	46	72
3) Grandchildren				
None	Valid %	9.7%	8.3%	10.4%
	Frequency	10	3	7
Some	Valid %	9.7%	13.9%	7.5%
	Frequency	10	5	5
A lot	Valid %	25.2%	22.2%	26.9%
	Frequency	26	8	18
No such person	Valid %	55.3%	55.6%	55.2%
	Frequency	57	20	37
Missing		43		
Total # of Respondents who answered the question	Frequency	103	36	67

4) Siblings/Relatives				
None	Valid %	13.8%	10.0%	15.9%
	Frequency	15	4	11
Some	Valid %	22.0%	32.5%	15.9%
	Frequency	24	13	11
A lot	Valid %	41.3%	42.5%	40.6%
	Frequency	45	17	28
No such person	Valid %	22.9%	15.0%	27.5%
	Frequency	25	6	19
Missing		37		
Total # of Respondents who answered the question	Frequency	109	40	69
5) Neighbors				
None	Valid %	31.6%	34.9%	29.6%
	Frequency	36	15	21
Some	Valid %	37.7%	32.6%	40.8%
	Frequency	43	14	29
A lot	Valid %	26.3%	27.9%	25.4%
	Frequency	30	12	18
No such person	Valid %	4.4%	4.7%	4.2%
	Frequency	5	2	3
Missing		32		
Total # of Respondents who answered the question	Frequency	114	43	71
6) Other artists				
None	Valid %	4.0%	4.2%	3.8%
	Frequency	5	2	3
Some	Valid %	36.5%	31.3%	39.7%
	Frequency	46	15	31
A lot	Valid %	57.1%	64.6%	52.6%
	Frequency	72	31	41
No such person	Valid %	2.4%	0.0%	3.8%
	Frequency	3	0	3
Missing		20		
Total # of Respondents who answered the question	Frequency	126	48	78
7) Other visual artists				
None	Valid %	4.7%	5.9%	3.9%
	Frequency	6	3	3
Some	Valid %	34.6%	29.4%	38.2%
	Frequency	44	15	29
A lot	Valid %	59.8%	64.7%	56.6%
	Frequency	76	33	43
No such person	Valid %	0.8%	0.0%	1.3%
	Frequency	1	0	1
Missing		19		
Total # of Respondents who answered the question	Frequency	127	51	76

8) Non-artist friends				
None	Valid %	7.3%	8.3%	6.6%
	Frequency	9	4	5
Some	Valid %	29.8%	35.4%	26.3%
	Frequency	37	17	20
A lot	Valid %	60.5%	56.3%	63.2%
	Frequency	75	27	48
No such person	Valid %	2.4%	0.0%	3.9%
	Frequency	3	0	3
Missing		22		
Total # of Respondents who answered the question	Frequency	124	48	76
*Duke Social Support Scale Score				
	Mean	38.28	39.09	37.74
	Standard Deviation	15.45	15.50	15.50
	Median	39	41	36
	Maximum	73	73	73
	Minimum	0	9	0
	Missing	20	8	12
	Total	126	50	76

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180

How would you rate the quality of your life in the last 12 months?		Aggregate	Male	Female
Excellent	Valid %	23.4%	23.6%	23.2%
	Frequency	32	13	19
Very good	Valid %	23.4%	23.6%	23.2%
	Frequency	32	13	19
Good	Valid %	28.5%	23.6%	31.7%
	Frequency	39	13	26
Fair	Valid %	16.1%	25.5%	9.8%
	Frequency	22	14	8
Poor	Valid %	8.0%	1.8%	12.2%
	Frequency	11	1	10
Other	Valid %	0.7%	1.8%	0.0%
	Frequency	1	1	0
Missing		9		
Total # of Respondents who answered the question	Frequency	137	55	82

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Which of the following do you experience on a regular basis in regard to your artwork or to being an artist (all that apply)?		Aggregate	Male	Female
a) Abuse				
Yes	Valid %	1.9%	0.0%	3.0%
	Frequency	2	0	2
No	Valid %	98.1%	100.0%	97.0%
	Frequency	101	36	65
Missing		43		
Total # of Respondents who answered the question	Frequency	103	36	67
b) Alcohol abuse				
Yes	Valid %	4.9%	11.1%	1.5%
	Frequency	5	4	1
No	Valid %	95.1%	88.9%	98.5%
	Frequency	98	32	66
Missing		43		
Total # of Respondents who answered the question	Frequency	103	36	67

c) Anxiety				
Yes	Valid %	47.1%	35.1%	53.7%
	Frequency	49	13	36
No	Valid %	52.9%	64.9%	46.3%
	Frequency	55	24	31
Missing		42		
Total # of Respondents who answered the question	Frequency	104	37	67
d) Bitterness				
Yes	Valid %	12.6%	5.6%	16.4%
	Frequency	13	2	11
No	Valid %	87.4%	94.4%	83.6%
	Frequency	90	34	56
Missing		43		
Total # of Respondents who answered the question	Frequency	103	36	67
e) Confusion				
Yes	Valid %	16.5%	11.1%	19.4%
	Frequency	17	4	13
No	Valid %	83.5%	88.9%	80.6%
	Frequency	86	32	54
Missing		43		
Total # of Respondents who answered the question	Frequency	103	36	67
f) Dependency				
Yes	Valid %	6.8%	2.8%	9.0%
	Frequency	7	1	6
No	Valid %	93.2%	97.2%	91.0%
	Frequency	96	35	61
Missing		43		
Total # of Respondents who answered the question	Frequency	103	36	67
g) Depression				
Yes	Valid %	26.9%	18.9%	31.3%
	Frequency	28	7	21
No	Valid %	73.1%	81.1%	68.7%
	Frequency	76	30	46
Missing		42		
Total # of Respondents who answered the question	Frequency	104	37	67
h) Despair				
Yes	Valid %	11.5%	2.7%	16.4%
	Frequency	12	1	11
No	Valid %	88.5%	97.3%	83.6%
	Frequency	92	36	56
Missing		42		
Total # of Respondents who answered the question	Frequency	104	37	67
i) Drug abuse				
Yes	Valid %	1.0%	0.0%	1.5%
	Frequency	1	0	1
No	Valid %	99.0%	100.0%	98.5%
	Frequency	102	36	66
Missing		43		
Total # of Respondents who answered the question	Frequency	103	36	67

j) Guilt				
Yes	Valid %	3.9%	0.0%	6.0%
	Frequency	4	0	4
No	Valid %	96.1%	100.0%	94.0%
	Frequency	99	36	63
Missing		43		
Total # of Respondents who answered the question	Frequency	103	36	67
k) Helplessness				
Yes	Valid %	15.5%	5.6%	20.9%
	Frequency	16	2	14
No	Valid %	84.5%	94.4%	79.1%
	Frequency	87	34	53
Missing		43		
Total # of Respondents who answered the question	Frequency	103	36	67
l) Isolation				
Yes	Valid %	28.2%	27.8%	28.4%
	Frequency	29	10	19
No	Valid %	71.8%	72.2%	71.6%
	Frequency	74	26	48
Missing		43		
Total # of Respondents who answered the question	Frequency	103	36	67
m) Indecisiveness				
Yes	Valid %	28.2%	8.3%	38.8%
	Frequency	29	3	26
No	Valid %	71.8%	91.7%	61.2%
	Frequency	74	33	41
Missing		43		
Total # of Respondents who answered the question	Frequency	103	36	67
n) Irrationality				
Yes	Valid %	6.8%	0.0%	10.4%
	Frequency	7	0	7
No	Valid %	93.2%	100.0%	89.6%
	Frequency	96	36	60
Missing		43		
Total # of Respondents who answered the question	Frequency	103	36	67
o) Loneliness				
Yes	Valid %	26.9%	29.7%	25.4%
	Frequency	28	11	17
No	Valid %	73.1%	70.3%	74.6%
	Frequency	76	26	50
Missing		42		
Total # of Respondents who answered the question	Frequency	104	37	67
p) Loss				
Yes	Valid %	10.7%	2.8%	14.9%
	Frequency	11	1	10
No	Valid %	89.3%	97.2%	85.1%
	Frequency	92	35	57
Missing		43		
Total # of Respondents who answered the question	Frequency	103	36	67

q) Panic				
Yes	Valid %	8.7%	5.6%	10.4%
	Frequency	9	2	7
No	Valid %	91.3%	94.4%	89.6%
	Frequency	94	34	60
Missing		43		
Total # of Respondents who answered the question	Frequency	103	36	67
r) Self-abuse				
Yes	Valid %	2.9%	2.7%	3.0%
	Frequency	3	1	2
No	Valid %	97.1%	97.3%	97.0%
	Frequency	101	36	65
Missing		42		
Total # of Respondents who answered the question	Frequency	104	37	67
s) Self-centeredness				
Yes	Valid %	18.4%	19.4%	17.9%
	Frequency	19	7	12
No	Valid %	81.6%	80.6%	82.1%
	Frequency	84	29	55
Missing		43		
Total # of Respondents who answered the question	Frequency	103	36	67
t) Thoughts of suicide				
Yes	Valid %	2.9%	5.6%	1.5%
	Frequency	3	2	1
No	Valid %	97.1%	94.4%	98.5%
	Frequency	100	34	66
Missing		43		
Total # of Respondents who answered the question	Frequency	103	36	67
u) Vulnerability				
Yes	Valid %	29.1%	13.9%	37.3%
	Frequency	30	5	25
No	Valid %	70.9%	86.1%	62.7%
	Frequency	73	31	42
Missing		43		
Total # of Respondents who answered the question	Frequency	103	36	67
v) Other				
Yes	Valid %	11.8%	5.6%	15.2%
	Frequency	12	2	10
No	Valid %	88.2%	94.4%	84.8%
	Frequency	90	34	56
Missing		44		
Total # of Respondents who answered the question	Frequency	102	36	66

193

182	Which of the following do you experience on a regular basis in regard to your artwork or to being an artist (all that apply)?		Aggregate	Male	Female
	a) Awareness				
	Yes	Valid %	77.5%	74.5%	79.5%
		Frequency	107	41	66
	No	Valid %	22.5%	25.5%	20.5%
		Frequency	31	14	17
	Missing		8		
	Total # of Respondents who answered the question	Frequency	138	55	83

b) Flexibility				
Yes	Valid %	59.9%	51.9%	65.1%
	Frequency	82	28	54
No	Valid %	40.1%	48.1%	34.9%
	Frequency	55	26	29
Missing		9		
Total # of Respondents who answered the question	Frequency	137	54	83
c) Gratification				
Yes	Valid %	71.5%	61.1%	78.3%
	Frequency	98	33	65
No	Valid %	28.5%	38.9%	21.7%
	Frequency	39	21	18
Missing		9		
Total # of Respondents who answered the question	Frequency	137	54	83
d) Happiness				
Yes	Valid %	62.8%	53.7%	68.7%
	Frequency	86	29	57
No	Valid %	37.2%	46.3%	31.3%
	Frequency	51	25	26
Missing		9		
Total # of Respondents who answered the question	Frequency	137	54	83
e) Humor				
Yes	Valid %	60.6%	50.0%	67.5%
	Frequency	83	27	56
No	Valid %	39.4%	50.0%	32.5%
	Frequency	54	27	27
Missing		9		
Total # of Respondents who answered the question	Frequency	137	54	83
f) Integration				
Yes	Valid %	36.5%	35.2%	37.3%
	Frequency	50	19	31
No	Valid %	63.5%	64.8%	62.7%
	Frequency	87	35	52
Missing		9		
Total # of Respondents who answered the question	Frequency	137	54	83
g) Introspection				
Yes	Valid %	63.0%	65.5%	61.4%
	Frequency	87	36	51
No	Valid %	37.0%	34.5%	38.6%
	Frequency	51	19	32
Missing		8		
Total # of Respondents who answered the question	Frequency	138	55	83
h) Intensity				
Yes	Valid %	54.0%	48.1%	57.8%
	Frequency	74	26	48
No	Valid %	46.0%	51.9%	42.2%
	Frequency	63	28	35
Missing		9		
Total # of Respondents who answered the question	Frequency	137	54	83

i) Joy				
Yes	Valid %	57.7%	53.7%	60.2%
	Frequency	79	29	50
No	Valid %	42.3%	46.3%	39.8%
	Frequency	58	25	33
Missing		9		
Total # of Respondents who answered the question	Frequency	137	54	83
j) Love				
Yes	Valid %	51.8%	48.1%	54.2%
	Frequency	71	26	45
No	Valid %	48.2%	51.9%	45.8%
	Frequency	66	28	38
Missing		9		
Total # of Respondents who answered the question	Frequency	137	54	83
k) Passion				
Yes	Valid %	69.3%	70.4%	68.7%
	Frequency	95	38	57
No	Valid %	30.7%	29.6%	31.3%
	Frequency	42	16	26
Missing		9		
Total # of Respondents who answered the question	Frequency	137	54	83
l) Resilience				
Yes	Valid %	55.5%	50.0%	59.0%
	Frequency	76	27	49
No	Valid %	44.5%	50.0%	41.0%
	Frequency	61	27	34
Missing		9		
Total # of Respondents who answered the question	Frequency	137	54	83
m) Satisfaction				
Yes	Valid %	64.2%	53.7%	71.1%
	Frequency	88	29	59
No	Valid %	35.8%	46.3%	28.9%
	Frequency	49	25	24
Missing		9		
Total # of Respondents who answered the question	Frequency	137	54	83
n) Self-awareness				
Yes	Valid %	69.3%	61.1%	74.7%
	Frequency	95	33	62
No	Valid %	30.7%	38.9%	25.3%
	Frequency	42	21	21
Missing		9		
Total # of Respondents who answered the question	Frequency	137	54	83
o) Self-esteem				
Yes	Valid %	67.2%	66.7%	67.5%
	Frequency	92	36	56
No	Valid %	32.8%	33.3%	32.5%
	Frequency	45	18	27
Missing		9		
Total # of Respondents who answered the question	Frequency	137	54	83

p) Success				
Yes	Valid %	43.1%	42.6%	43.4%
	Frequency	59	23	36
No	Valid %	56.9%	57.4%	56.6%
	Frequency	78	31	47
Missing		9		
Total # of Respondents who answered the question	Frequency	137	54	83
q) Other				
Yes	Valid %	10.9%	18.0%	6.3%
	Frequency	14	9	5
No	Valid %	89.1%	82.0%	93.7%
	Frequency	115	41	74
Missing		17		
Total # of Respondents who answered the question	Frequency	129	50	79

183	Do any of these feelings or conditions contribute to your artwork?		Aggregate	Male	Female
	Yes	Valid %	94.8%	98.1%	92.7%
		Frequency	128	52	76
	No	Valid %	5.2%	1.9%	7.3%
		Frequency	7	1	6
	Missing		11		
	Total # of Respondents who answered the question	Frequency	135	53	82

184	If yes, how?				
	Write-in responses not listed.				

185	Does making art help you resolve or confront conflicts?		Aggregate	Male	Female
	Yes	Valid %	71.0%	77.4%	67.1%
		Frequency	98	41	57
	No	Valid %	28.3%	20.8%	32.9%
		Frequency	39	11	28
	Other	Valid %	0.7%	1.9%	0.0%
		Frequency	1	1	0
	Missing		8		
	Total # of Respondents who answered the question	Frequency	138	53	85

186	Do you feel, as an artist, that you understand the 'big picture' more than when you were younger?		Aggregate	Male	Female
	Yes	Valid %	83.0%	85.7%	81.2%
		Frequency	117	48	69
	No	Valid %	7.8%	8.9%	7.1%
		Frequency	11	5	6
	Yes and no	Valid %	9.2%	5.4%	11.8%
		Frequency	13	3	10
	Missing		5		
	Total # of Respondents who answered the question	Frequency	141	56	85

187	Do you have anxiety about growing older?		Aggregate	Male	Female
	Yes	Valid %	57.1%	52.7%	60.0%
		Frequency	80	29	51
	No	Valid %	42.1%	47.3%	38.8%
		Frequency	59	26	33
	Other	Valid %	0.7%	0.0%	1.2%
		Frequency	1	0	1
	Missing		6		
	Total # of Respondents who answered the question	Frequency	140	55	85

If yes, is most of your anxiety about growing older about (all that apply)			Aggregate	Male	Female
a) Conflict with mate/partner/spouse					
Yes	Valid %		3.7%	11.1%	0.0%
	Frequency		3	3	0
No	Valid %		96.3%	88.9%	100.0%
	Frequency		79	24	55
Missing					
Total # of Respondents who answered the question		Frequency	82	27	55
b) Financial situation					
Yes	Valid %		20.5%	21.4%	20.0%
	Frequency		17	6	11
No	Valid %		79.5%	78.6%	80.0%
	Frequency		66	22	44
Missing					
Total # of Respondents who answered the question		Frequency	83	28	55
c) Health					
Yes	Valid %		61.2%	50.0%	67.3%
	Frequency		52	15	37
No	Valid %		38.8%	50.0%	32.7%
	Frequency		33	15	18
Missing					
Total # of Respondents who answered the question		Frequency	85	30	55
d) Leisure					
Yes	Valid %		2.4%	3.7%	1.8%
	Frequency		2	1	1
No	Valid %		97.6%	96.3%	98.2%
	Frequency		80	26	54
Missing					
Total # of Respondents who answered the question		Frequency	82	27	55
e) Network of contacts					
Yes	Valid %		6.1%	3.7%	7.3%
	Frequency		5	1	4
No	Valid %		93.9%	96.3%	92.7%
	Frequency		77	26	51
Missing					
Total # of Respondents who answered the question		Frequency	82	27	55
f) Social status					
Yes	Valid %		6.1%	11.1%	3.6%
	Frequency		5	3	2
No	Valid %		93.9%	88.9%	96.4%
	Frequency		77	24	53
Missing					
Total # of Respondents who answered the question		Frequency	82	27	55
g) Other					
Yes	Valid %		53.7%	59.3%	50.9%
	Frequency		44	16	28
No	Valid %		46.3%	40.7%	49.1%
	Frequency		38	11	27
Missing					
Total # of Respondents who answered the question		Frequency	82	27	55

h) Not being able to make art				
Yes	Valid %	1.4%	0.0%	2.1%
	Frequency	1	0	1
No	Valid %	98.6%	100.0%	97.9%
	Frequency	70	23	47
Missing		75		
Total # of Respondents who answered the question	Frequency	71	23	48
i) Helplessness/Dependency				
Yes	Valid %	0.0%	0.0%	0.0%
	Frequency	0	0	0
No	Valid %	100.0%	100.0%	100.0%
	Frequency	69	22	47
Missing		77		
Total # of Respondents who answered the question	Frequency	69	22	47

189_1

In the last month, how often have you felt you were unable to control the important things in your life?		Aggregate	Male	Female
Never	Valid %	33.6%	37.0%	31.3%
	Frequency	46	20	26
Almost never	Valid %	19.0%	22.2%	16.9%
	Frequency	26	12	14
Sometimes	Valid %	29.9%	29.6%	30.1%
	Frequency	41	16	25
Fairly often	Valid %	10.9%	5.6%	14.5%
	Frequency	15	3	12
Very often	Valid %	6.6%	5.6%	7.2%
	Frequency	9	3	6
Missing		9		
Total # of Respondents who answered the question	Frequency	137	54	83

189_2

In the last month, how often have you felt confident about your ability to handle personal problems?		Aggregate	Male	Female
Never	Valid %	3.6%	5.6%	2.4%
	Frequency	5	3	2
Almost never	Valid %	5.1%	5.6%	4.8%
	Frequency	7	3	4
Sometimes	Valid %	25.5%	33.3%	20.5%
	Frequency	35	18	17
Fairly often	Valid %	32.1%	25.9%	36.1%
	Frequency	44	14	30
Very often	Valid %	33.6%	29.6%	36.1%
	Frequency	46	16	30
Missing		9		
Total # of Respondents who answered the question	Frequency	137	54	83

189_3	In the last month, how often have you felt that things were going your way?		Aggregate	Male	Female
	Never	Valid %	5.9%	7.5%	4.9%
		Frequency	8	4	4
	Almost never	Valid %	11.1%	7.5%	13.4%
		Frequency	15	4	11
	Sometimes	Valid %	30.4%	41.5%	23.2%
		Frequency	41	22	19
	Fairly often	Valid %	35.6%	28.3%	40.2%
		Frequency	48	15	33
	Very often	Valid %	17.0%	15.1%	18.3%
		Frequency	23	8	15
	Missing		11		
	Total # of Respondents who answered the question	Frequency	135	53	82

189_4	In the last month, how often have you felt difficulties were piling up so high that you could not overcome them?		Aggregate	Male	Female
	Never	Valid %	58.0%	52.7%	61.4%
		Frequency	80	29	51
	Almost never	Valid %	11.6%	14.5%	9.6%
		Frequency	16	8	8
	Sometimes	Valid %	22.5%	27.3%	19.3%
		Frequency	31	15	16
	Fairly often	Valid %	2.9%	3.6%	2.4%
		Frequency	4	2	2
	Very often	Valid %	5.1%	1.8%	7.2%
		Frequency	7	1	6
	Missing		8		
	Total # of Respondents who answered the question	Frequency	138	55	83

189_5*	*Perceived Stress Scale score		Aggregate	Male	Female
		Mean	4.95	5.14	4.84
		Standard Deviation	3.30	2.68	3.64
		Median	5	5	4
		Maximum	16	11	16
		Minimum	0	0	0
		Missing	13	7	6
		Total	133	51	82

190	Have you had difficulty meeting basic needs in the last 12 months (all that apply)?		Aggregate	Male	Female
	a) No difficulty				
	Yes	Valid %	85.3%	83.3%	86.6%
		Frequency	116	45	71
	No	Valid %	14.7%	16.7%	13.4%
		Frequency	20	9	11
	Missing		10		
	Total # of Respondents who answered the question	Frequency	136	54	82
	b) Didn't pay full gas, electric, or oil bill				
	Yes	Valid %	4.6%	8.0%	2.5%
		Frequency	6	4	2
	No	Valid %	95.4%	92.0%	97.5%
		Frequency	125	46	79
	Missing		15		
	Total # of Respondents who answered the question	Frequency	131	50	81

c) Didn't pay full rent/mortgage				
Yes	Valid %	1.5%	2.0%	1.2%
	Frequency	2	1	1
No	Valid %	98.5%	98.0%	98.8%
	Frequency	129	49	80
Missing		15		
Total # of Respondents who answered the question	Frequency	131	50	81
d) Needed to see dentist but didn't go				
Yes	Valid %	7.6%	10.0%	6.2%
	Frequency	10	5	5
No	Valid %	92.4%	90.0%	93.8%
	Frequency	121	45	76
Missing		15		
Total # of Respondents who answered the question	Frequency	131	50	81
e) Needed to see doctor but didn't go				
Yes	Valid %	4.6%	8.0%	2.5%
	Frequency	6	4	2
No	Valid %	95.4%	92.0%	97.5%
	Frequency	125	46	79
Missing		15		
Total # of Respondents who answered the question	Frequency	131	50	81
f) Had telephone disconnected				
Yes	Valid %	0.0%	0.0%	0.0%
	Frequency	0	0	0
No	Valid %	100.0%	100.0%	100.0%
	Frequency	131	50	81
Missing		15		
Total # of Respondents who answered the question	Frequency	131	50	81
g) Had gas, electricity, and/or oil disconnected				
Yes	Valid %	0.0%	0.0%	0.0%
	Frequency	0	0	0
No	Valid %	100.0%	100.0%	100.0%
	Frequency	131	50	81
Missing		15		
Total # of Respondents who answered the question	Frequency	131	50	81
h) Evicted for non-payment				
Yes	Valid %	0.0%	0.0%	0.0%
	Frequency	0	0	0
No	Valid %	100.0%	100.0%	100.0%
	Frequency	131	50	81
Missing		15		
Total # of Respondents who answered the question	Frequency	131	50	81
i) Not enough food in household				
Yes	Valid %	0.8%	2.0%	0.0%
	Frequency	1	1	0
No	Valid %	99.2%	98.0%	100.0%
	Frequency	130	49	81
Missing		15		
Total # of Respondents who answered the question	Frequency	131	50	81

j) Other				
Yes	Valid %	4.6%	2.0%	6.3%
	Frequency	6	1	5
No	Valid %	95.4%	98.0%	93.8%
	Frequency	124	49	75
Missing		16		
Total # of Respondents who answered the question	Frequency	130	50	80

191	How many artists age 62 or over in your network have died over the past 5 years?		Aggregate	Male	Female
	0-2	Valid %	49.3%	44.2%	52.4%
		Frequency	67	23	44
	3-10	Valid %	44.1%	44.2%	44.0%
		Frequency	60	23	37
	>10	Valid %	6.6%	11.5%	3.6%
		Frequency	9	6	3
	Missing		10		
	Total # of Respondents who answered the question	Frequency	136	52	84

192	Which of your relationships below gives you feelings of security (all that apply)?		Aggregate	Male	Female
	a) Other artists				
	Yes	Valid %	44.2%	48.1%	41.7%
		Frequency	61	26	35
	No	Valid %	55.8%	51.9%	58.3%
		Frequency	77	28	49
	Missing		8		
	Total # of Respondents who answered the question	Frequency	138	54	84
	b) Your children				
	Yes	Valid %	42.4%	47.3%	39.3%
		Frequency	59	26	33
	No	Valid %	57.6%	52.7%	60.7%
		Frequency	80	29	51
	Missing		7		
	Total # of Respondents who answered the question	Frequency	139	55	84
	c) Your extended family				
	Yes	Valid %	38.7%	39.6%	38.1%
		Frequency	53	21	32
	No	Valid %	61.3%	60.4%	61.9%
		Frequency	84	32	52
	Missing		9		
	Total # of Respondents who answered the question	Frequency	137	53	84
	d) Your friends				
	Yes	Valid %	65.9%	57.4%	71.4%
		Frequency	91	31	60
	No	Valid %	34.1%	42.6%	28.6%
		Frequency	47	23	24
	Missing		8		
	Total # of Respondents who answered the question	Frequency	138	54	84

e) Your grandchildren				
Yes	Valid %	21.5%	13.7%	26.2%
	Frequency	29	7	22
No	Valid %	78.5%	86.3%	73.8%
	Frequency	106	44	62
Missing		11		
Total # of Respondents who answered the question	Frequency	135	51	84
f) Your mate/partner/spouse				
Yes	Valid %	41.6%	49.1%	36.9%
	Frequency	57	26	31
No	Valid %	58.4%	50.9%	63.1%
	Frequency	80	27	53
Missing		9		
Total # of Respondents who answered the question	Frequency	137	53	84
g) Your parents				
Yes	Valid %	5.2%	3.9%	6.0%
	Frequency	7	2	5
No	Valid %	94.8%	96.1%	94.0%
	Frequency	128	49	79
Missing		11		
Total # of Respondents who answered the question	Frequency	135	51	84
h) Your siblings				
Yes	Valid %	29.4%	30.8%	28.6%
	Frequency	40	16	24
No	Valid %	70.6%	69.2%	71.4%
	Frequency	96	36	60
Missing		10		
Total # of Respondents who answered the question	Frequency	136	52	84
i) All of the above				
Yes	Valid %	4.4%	7.7%	2.4%
	Frequency	6	4	2
No	Valid %	95.6%	92.3%	97.6%
	Frequency	130	48	82
Missing		10		
Total # of Respondents who answered the question	Frequency	136	52	84
j) None of the above				
Yes	Valid %	5.2%	3.9%	6.0%
	Frequency	7	2	5
No	Valid %	94.8%	96.1%	94.0%
	Frequency	128	49	79
Missing		11		
Total # of Respondents who answered the question	Frequency	135	51	84
k) Other				
Yes	Valid %	14.1%	9.8%	16.7%
	Frequency	19	5	14
No	Valid %	85.9%	90.2%	83.3%
	Frequency	116	46	70
Missing		11		
Total # of Respondents who answered the question	Frequency	135	51	84

193	How would you rank your self-esteem on the whole?		Aggregate	Male	Female
	Excellent	Valid %	14.6%	14.8%	14.5%
		Frequency	20	8	12
	Very good	Valid %	34.3%	35.2%	33.7%
		Frequency	47	19	28
	Good	Valid %	33.6%	29.6%	36.1%
		Frequency	46	16	30
	Adequate	Valid %	11.7%	13.0%	10.8%
		Frequency	16	7	9
	Fair	Valid %	3.6%	5.6%	2.4%
		Frequency	5	3	2
	Poor	Valid %	2.2%	1.9%	2.4%
		Frequency	3	1	2
	Very poor	Valid %	0.0%	0.0%	0.0%
		Frequency	0	0	0
	Missing		9		
	Total # of Respondents who answered the question	Frequency	137	54	83

194	How would you rank your self-esteem as an artist?		Aggregate	Male	Female
	Excellent	Valid %	19.1%	25.0%	15.3%
		Frequency	27	14	13
	Very good	Valid %	34.8%	32.1%	36.5%
		Frequency	49	18	31
	Good	Valid %	32.6%	30.4%	34.1%
		Frequency	46	17	29
	Adequate	Valid %	8.5%	8.9%	8.2%
		Frequency	12	5	7
	Fair	Valid %	4.3%	1.8%	5.9%
		Frequency	6	1	5
	Poor	Valid %	0.7%	1.8%	0.0%
		Frequency	1	1	0
	Very poor	Valid %	0.0%	0.0%	0.0%
		Frequency	0	0	0
	Missing		5		
	Total # of Respondents who answered the question	Frequency	141	56	85

195	How would you rate the following statements?		Aggregate	Male	Female
	1) "In most ways my life is close to my ideal."				
	Strongly agree	Valid %	6.5%	10.9%	3.6%
		Frequency	9	6	3
	Agree	Valid %	42.4%	43.6%	41.7%
		Frequency	59	24	35
	Slightly agree	Valid %	23.0%	21.8%	23.8%
		Frequency	32	12	20
	Neither agree nor disagree	Valid %	8.6%	9.1%	8.3%
		Frequency	12	5	7
	Slightly disagree	Valid %	7.2%	7.3%	7.1%
		Frequency	10	4	6
	Disagree	Valid %	8.6%	5.5%	10.7%
		Frequency	12	3	9
	Strongly disagree	Valid %	3.6%	1.8%	4.8%
		Frequency	5	1	4
	Missing		7		
	Total # of Respondents who answered the question	Frequency	139	55	84

2) "The conditions of my life are excellent."				
Strongly agree	Valid %	10.9%	9.4%	11.9%
	Frequency	15	5	10
Agree	Valid %	35.0%	32.1%	36.9%
	Frequency	48	17	31
Slightly agree	Valid %	16.1%	22.6%	11.9%
	Frequency	22	12	10
Neither agree nor disagree	Valid %	13.9%	20.8%	9.5%
	Frequency	19	11	8
Slightly disagree	Valid %	8.8%	1.9%	13.1%
	Frequency	12	1	11
Disagree	Valid %	12.4%	9.4%	14.3%
	Frequency	17	5	12
Strongly disagree	Valid %	2.9%	3.8%	2.4%
	Frequency	4	2	2
Missing		9		
Total # of Respondents who answered the question	Frequency	137	53	84
3) "I am satisfied with my life."				
Strongly agree	Valid %	12.3%	11.1%	13.1%
	Frequency	17	6	11
Agree	Valid %	51.4%	48.1%	53.6%
	Frequency	71	26	45
Slightly agree	Valid %	15.9%	20.4%	13.1%
	Frequency	22	11	11
Neither agree nor disagree	Valid %	8.0%	11.1%	6.0%
	Frequency	11	6	5
Slightly disagree	Valid %	5.8%	3.7%	7.1%
	Frequency	8	2	6
Disagree	Valid %	5.1%	1.9%	7.1%
	Frequency	7	1	6
Strongly disagree	Valid %	1.4%	3.7%	0.0%
	Frequency	2	2	0
Missing		8		
Total # of Respondents who answered the question	Frequency	138	54	84
4) "So far I have gotten the important things I want in life."				
Strongly agree	Valid %	8.8%	7.5%	9.5%
	Frequency	12	4	8
Agree	Valid %	41.6%	45.3%	39.3%
	Frequency	57	24	33
Slightly agree	Valid %	21.2%	20.8%	21.4%
	Frequency	29	11	18
Neither agree nor disagree	Valid %	7.3%	9.4%	6.0%
	Frequency	10	5	5
Slightly disagree	Valid %	8.8%	5.7%	10.7%
	Frequency	12	3	9
Disagree	Valid %	11.7%	9.4%	13.1%
	Frequency	16	5	11
Strongly disagree	Valid %	0.7%	1.9%	0.0%
	Frequency	1	1	0
Missing		9		
Total # of Respondents who answered the question	Frequency	137	53	84

5) "If I could live my life over, I would change almost nothing."				
Strongly agree	Valid %	10.2%	11.3%	9.5%
	Frequency	14	6	8
Agree	Valid %	29.2%	26.4%	31.0%
	Frequency	40	14	26
Slightly agree	Valid %	8.8%	11.3%	7.1%
	Frequency	12	6	6
Neither agree nor disagree	Valid %	8.0%	9.4%	7.1%
	Frequency	11	5	6
Slightly disagree	Valid %	14.6%	15.1%	14.3%
	Frequency	20	8	12
Disagree	Valid %	17.5%	17.0%	17.9%
	Frequency	24	9	15
Strongly disagree	Valid %	11.7%	9.4%	13.1%
	Frequency	16	5	11
Missing		9		
Total # of Respondents who answered the question	Frequency	137	53	84
*Diener Satisfaction with Life scale score				
	Mean	24.12	24.55	23.86
	Standard Deviation	6.21	6.06	6.33
	Median	25	26	25
	Maximum	33	33	33
	Minimum	6	6	9
	Missing	9	5	4
	Total	137	53	84

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196	Comments			
	Write-in responses not listed.			

Appendix B

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Appendix C

TOWN HALL MEETING HOSTS

The Art Students League of New York

Association of Hispanic Arts

Bronx Council on the Arts

Brooklyn Arts Council

Cabrini Medical Center Hospice, New York, NY

Harlem Arts Alliance

Hebrew Home for the Aged at Riverdale

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Westbeth Artists Community

Women in the Arts Foundation, Salmagundi Club

Appendix D

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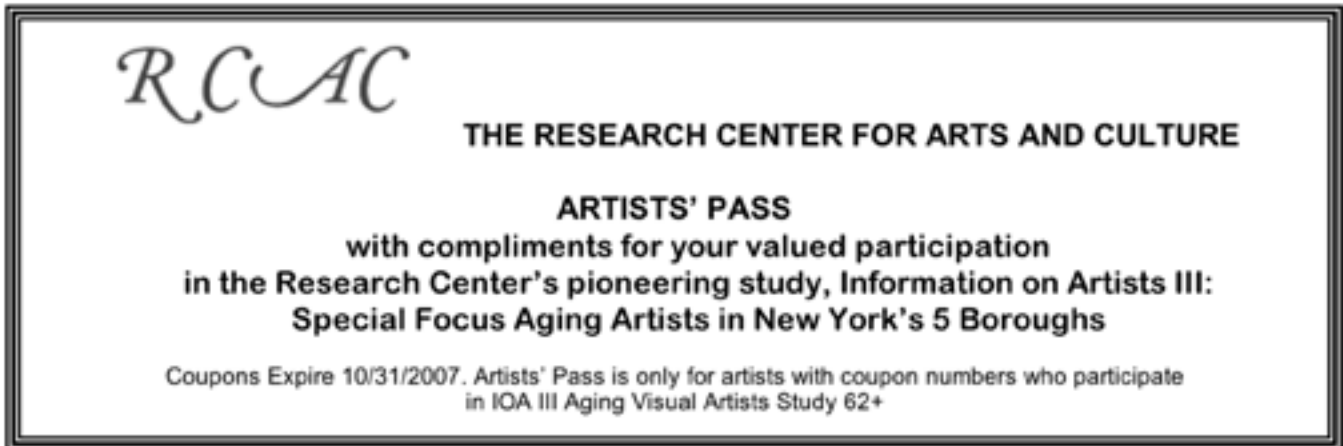
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Appendix E

ARTISTS' PASS



Front Cover



Inside Cover

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