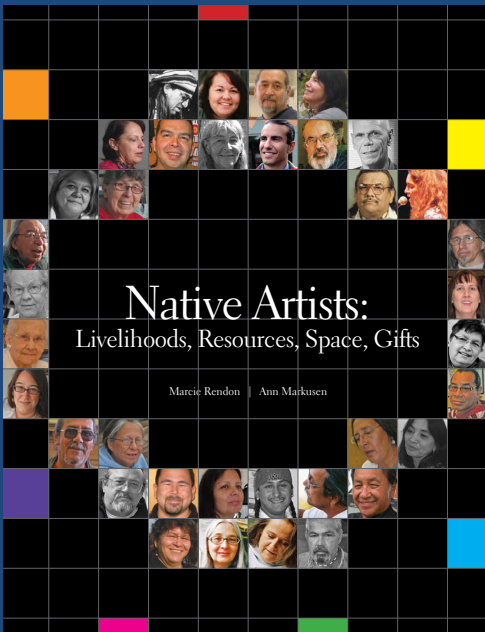
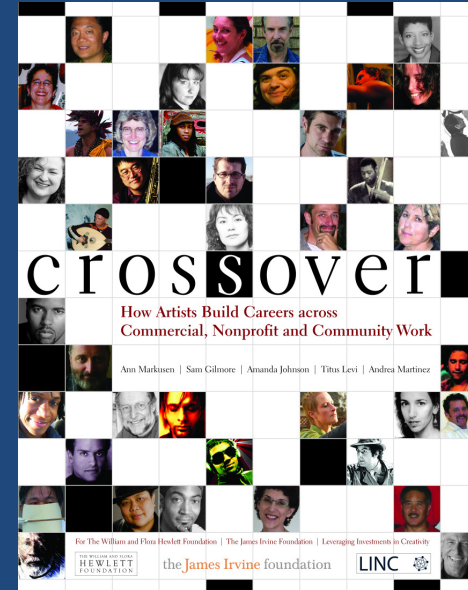


The Artistic Dividend:
The Arts' Hidden Contributions to Regional Development

Ann Markusen and David King

What We Know about Artists

ICFAD Annual Meetings
University of Texas Austin
October 3, 2019



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Who researches artists? Social scientists!

Becker, Howard. 1982. *Art Worlds*. Berkeley and Los Angeles: University of California Press.

Wassall, Greg, Neil Davison. 1983. *Art Work: Artists in the New England Labor Market*. Cambridge, MA: New England Foundation for the Arts.

Heilbrun, James. 1987. "Growth and Geographic Distribution of the Arts in the U.S.," in Douglas Shaw, William Hendon and C. Richard Waits, *Artists and Cultural Consumers*. Akron, Ohio: Association for Cultural Economics: 24-35.

Heilbrun, James, and Charles M. Gray. 1993. *The Economics of Art and Culture*. New York: Cambridge University Press.

Netzer, Richard, and Ellen Parker. 1993. *Dancemakers*. Washington, DC: National Endowment for the Arts Research Division Report #28.
Heilbrun, James. 1987. "Growth and Geographic Distribution of the Arts in the U.S.," in Douglas Shaw, William Hendon Report #28.

Alper, Neil and Greg Wassall. 1996. *The Write Stuff: Employment and Earnings of Authors, 1970-1990*. National Endowment for the Arts Research Division Report #37. Santa Ana, CA: Seven Locks

Jeffri, Joan. 2004. "Research on the Individual Artist: Seeking the Solitary Singer." *Journal of Arts Management, Law & Society*. Vol.34, No. 1: 9-22.

And the creation of an international professional association in the 1970s, the Association of Cultural Economics International

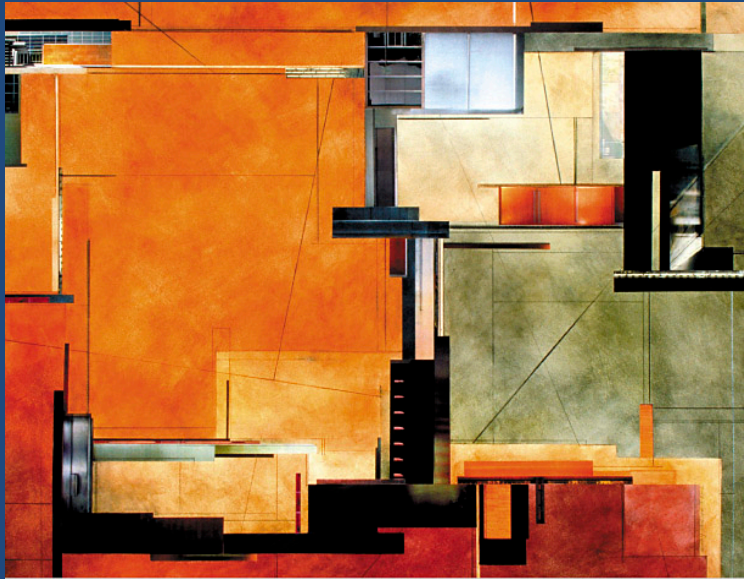
Provocation!

Filer, Randall. “The ‘Starving Artist’ – Myth or Reality? Earnings of Artists in the United States.” *Journal of Political Economy*. Vol. 94, No. 1:56-75, 1986.

“With data from the 1980 census, earnings of artists are investigated. It is found that, contrary to widely held beliefs, artists do not appear to earn less than other workers of similar training and personal characteristics. Artists in 1980 are significantly younger than the general work force, probably because of the rapid growth of the artistic professions in recent years.”

Filer’s most provocative inference: artists choose the tradeoff between satisfaction and self-expression for lower incomes

This and the 1990s attack on the NEA’s funding led to a shift in focus from arts organizations to more research and funding for individual artists



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Creative Worker Self-employment Rates, US

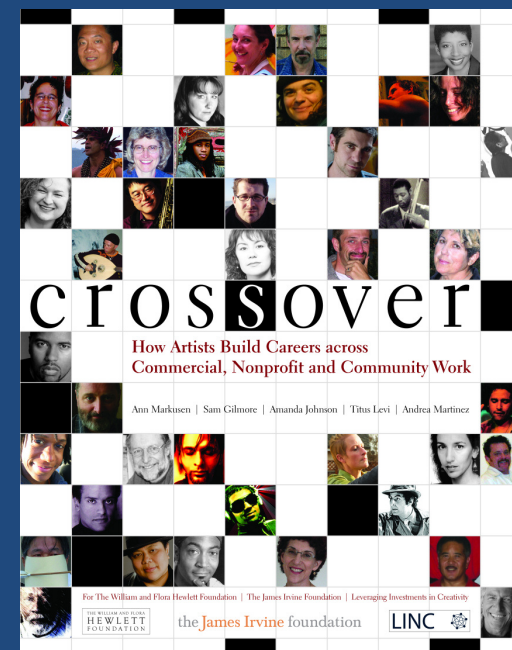
Occupation	% Self-employed
Writers	65
Visual artists	57
Musicians, singers	41
Performing artists	36
Actors	37
Producers, directors	22
Dancers, choreographers	12
Designers	32
Architects	28
All US workers	8

Source: Ann Markusen and Greg Schrock. 2006. "The Artistic Dividend: Urban Artistic Specialization and Economic Development Implications." *Urban Studies*, Volume 43, No. 10: 1661-1686. Bureau of Labor Statistics data.

Artist employment varies by business sector and by region

Markusen, Ann, Sam Gilmore, Amanda Johnson, Titus Levi, Andrea Martinez. *Crossover: How Artists Build Careers across Commercial, Nonprofit and Community Work*, 2006.

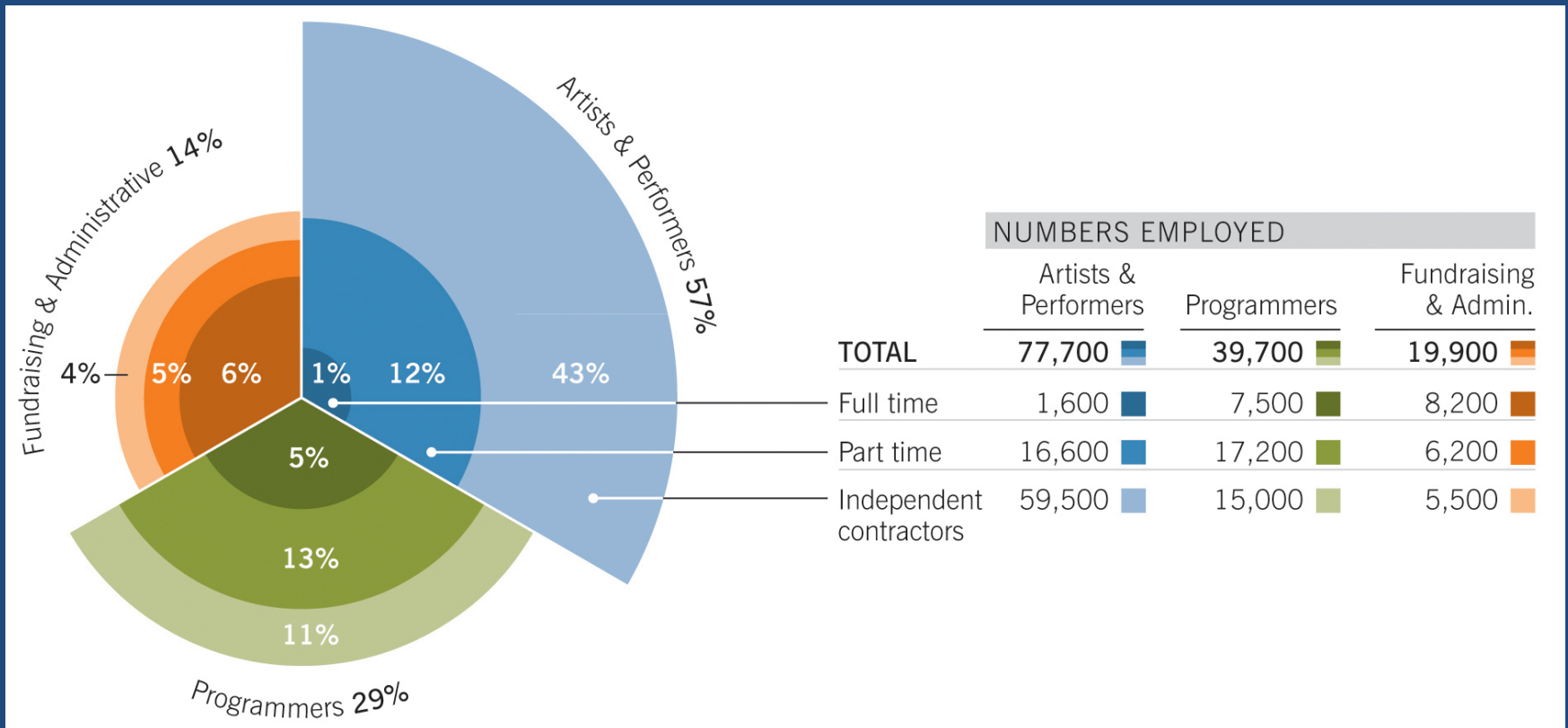
Minneapolis, MN: Project on Regional and Industrial Economics, University of Minnesota. For the James Irvine and Flora and William Hewlett Foundations and Levering Investments in Creativity (LINC)



Los Angeles, Bay Area Metro Artists, Employment by Sector, 2000

	Los Angeles	San Francisco Oakland	San Jose	Santa Rosa Vallejo
All Artists	76090	24688	4677	3556
Employed (%)				
Self-employed	40	44	36	64
Private employer	54	43	52	25
Nonprofit, public	6	13	12	11

Figure 3. Artists comprise 57% of California arts nonprofits workforcebut the vast majority work as independent contractors



Ann Markusen, Anne Gadwa, Elisa Barbour and William Beyers.
California's Arts and Cultural Ecology. San Francisco, CA: The James Irvine Foundation,
 September. 2011. annmarkusen.com Cultural Data Project data.

Figure 3 Artists by Density and Discipline, Los Angeles Metropolitan Area Subregions, 2000

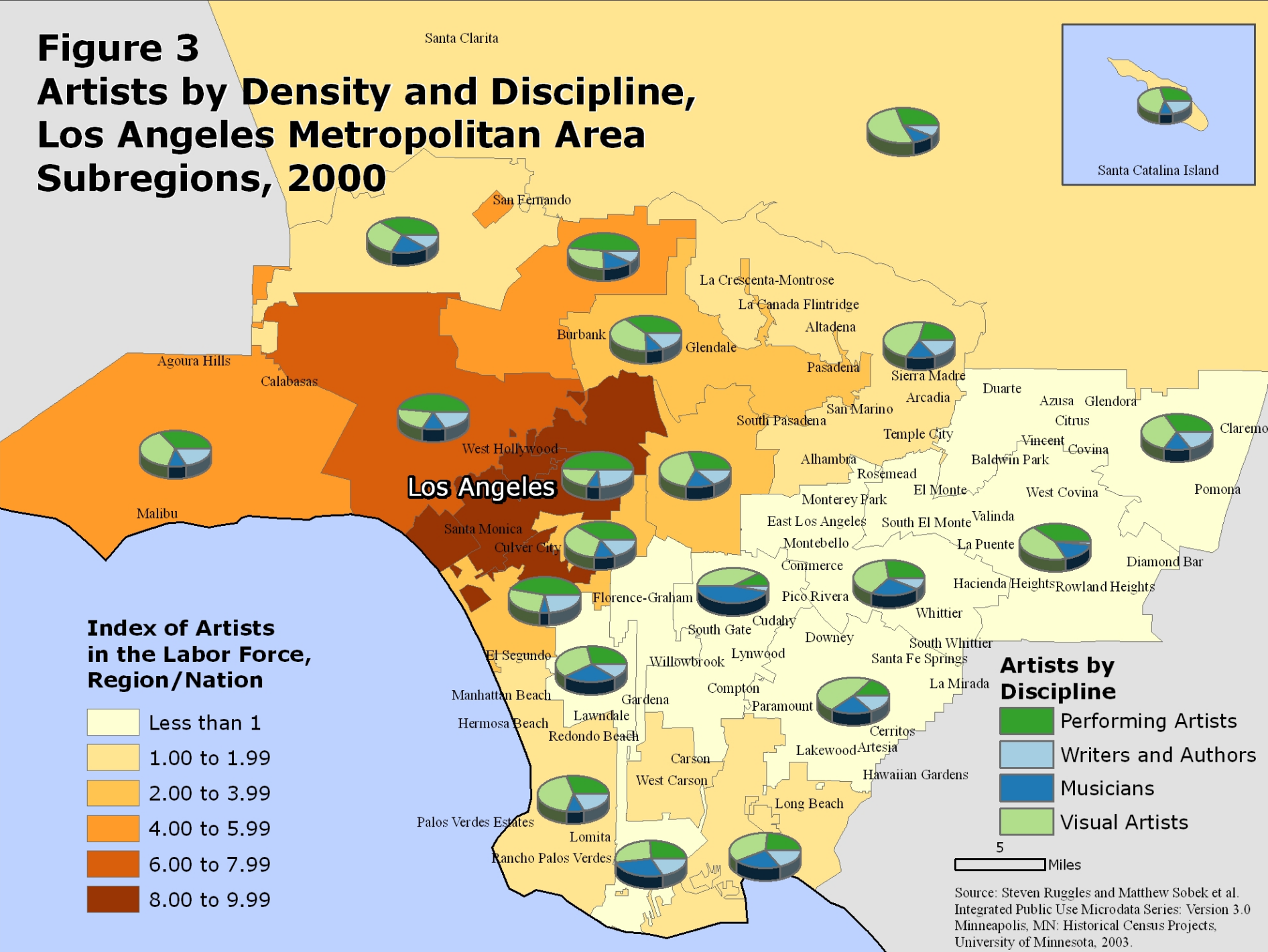
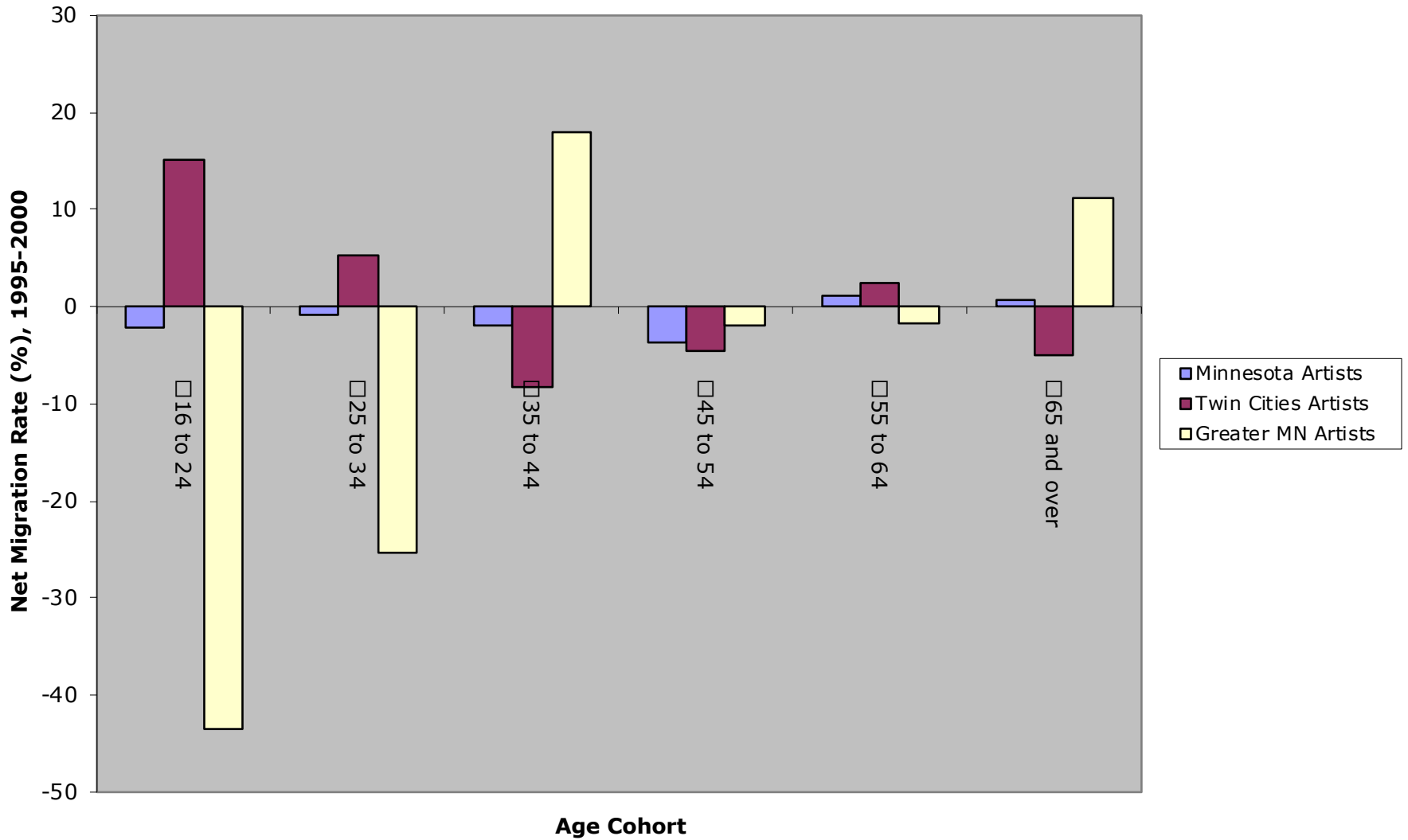


Figure 7.1 Net Migration, Minnesota Artists By Region, Age Cohort



But.... Does an arts education matter?
What have social scientists found to date?

Economists Trine Bille and Soren Jensen

“Artistic education matters: survival in the arts occupation,”
Journal of Cultural Economics, February 2018, Volume 42, Issue 1, 23–43

Challenging the economics literature, that an artistic education
has no significant impact on artists’ income and careers in the arts

“We find it reasonable to expect that an artistic education can have a
significant impact on artists’ careers because of the importance of
technical skills, networks and signaling effects.”

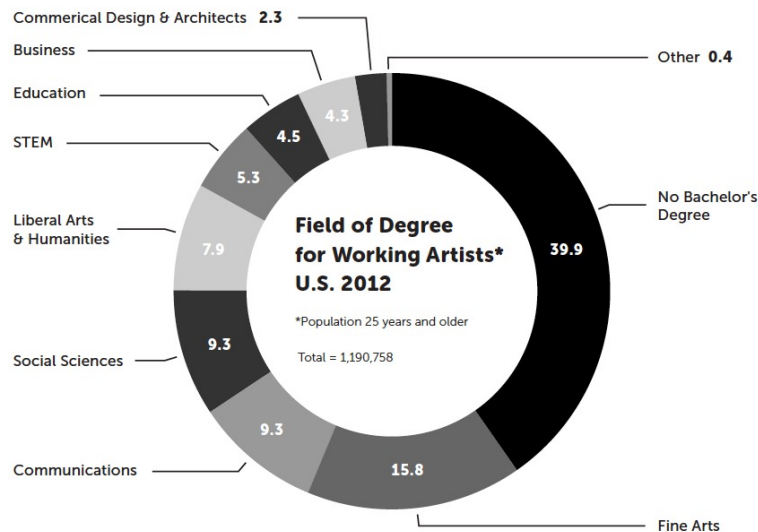
Longitudinal data on five different groups of Danish artists, 1996-2012

yes, an arts education has a significant impact:
formal education reduces the rate of attrition (i.e., abandoning
an arts career) for musicians, actors and writers.

For a review, see <http://createquity.com/2017/07/when-artistic-education-matters/>

BFAMFMAPHD, Artists Report Back: A National Study on the Lives of Arts Graduates and Working Artists, 2014.

Findings



Source:
U.S. Census Bureau
2012 American Community Survey – Public Use Microdata Sample

1.4 million Working Artists

ACS data reveals that there are 1.4 million working artists. Of those over the age of 25, or 1.2 million working artists, 476,000 did not get a bachelor's degree. That means that 40 percent of working artists over the age of 25 attended high school or got associate's degrees, but do not have bachelor's degrees in any field. Only 16 percent of working artists have an arts-related bachelor's degree.

Only 16% of working artists have an arts-related bachelor's degree.

Of 1.4 million working artists 25 and older in 2012, 476,000 did not earn a bachelors degree, 34%

Many of those working as artists held bachelors' degrees in other fields – only 16% of working artists have an arts-related bachelor's degree

other degrees: business, education, STEM, liberal arts, social science, communications

<https://culturelab.net/public/articles/7b08d166042be536f236c9fc2623ffb9a154767738c3204927dad693cd0c>

Artists and Other Cultural Workers: A Statistical Portrait (2012-2016)

National Endowment for the Arts, Office of Research and Analysis, 2019

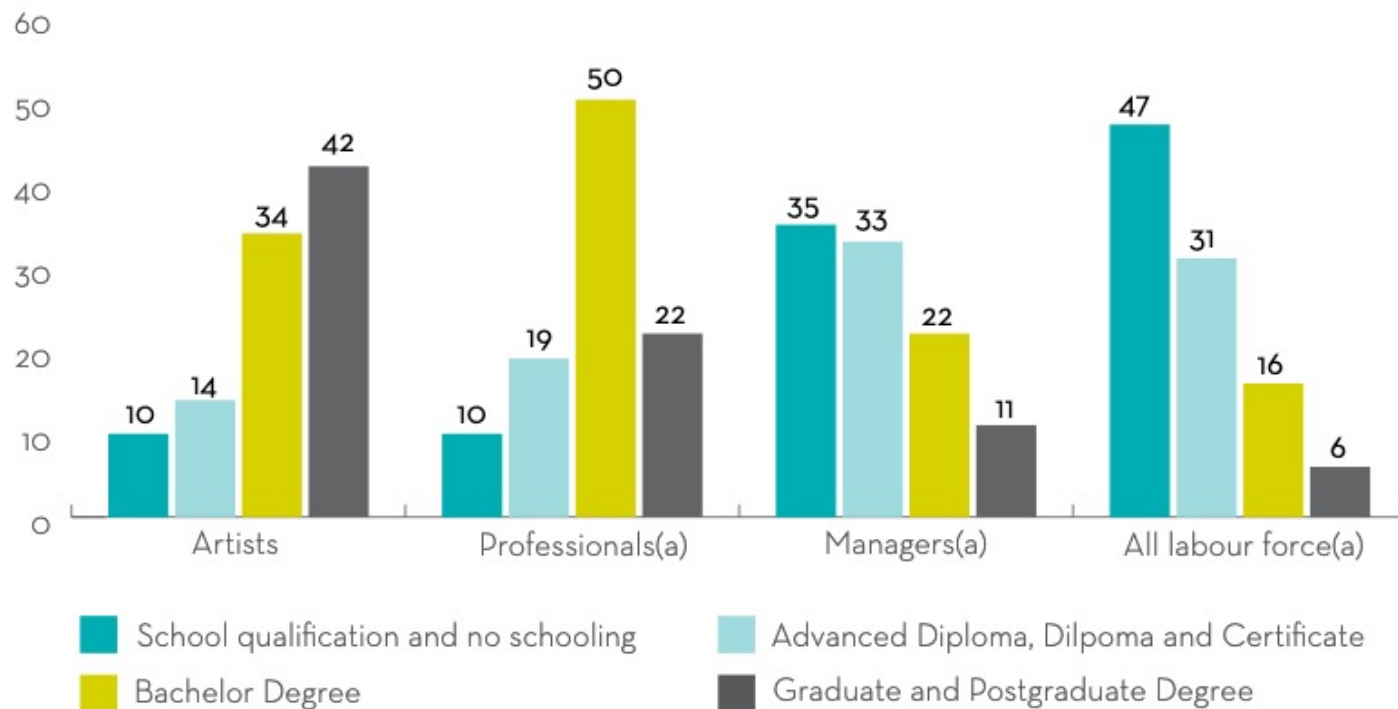
Table 2e. Bachelor's degrees most commonly earned by artists and selected cultural workers: 2012-2016

	PERCENT WITH A BACHELOR'S DEGREE OR HIGHER LEVEL OF EDUCATION	MOST COMMON COLLEGE MAJOR
ARTISTS:		
Architects	90.2%	Architecture: 64.0%
Fine artists, art directors, and animators	58.1%	Fine arts: 28.2%
Designers	58.0%	Commercial art and graphic design: 30.1%
Actors	58.6%	Drama and theater arts: 27.1%
Producers and directors	74.6%	Communications: 14.2%
Dancers and choreographers	27.0%	Visual and performing arts: 30.0%
Musicians	54.3%	Music: 42.3%
Other entertainers	39.8%	Music: 12.5%
Announcers	38.0%	Communications: 19.4%
Writers and authors	83.4%	English language and literature: 17.3%
Photographers	50.5%	Film, video, and photographic arts: 14.6%
SELECTED CULTURAL WORKERS:		
Archivists, curators, and museum technicians	81.6%	History: 17.1%
Librarians	84.8%	English language and literature: 14.2%
Editors	81.9%	English language and literature: 20.1%
Broadcast and sound engineering technicians	35.9%	Communications: 10.4%
Television, video, and motion picture camera operators and editors	62.5%	Communications: 15.8% Film, video, and photographic arts: 15.7%

Note: Refers to workers aged 25 and older.
Source: American Community Survey (ACS), PUMS: 2012-2016, U.S. Census Bureau

David Throsby and Katya Petetskaya, *Making Art Work: A Study of Professional Artists in Australia*. Council for the Arts, PO Box 778, Strawberry Hills, NSW, 2012, Australia. <https://www.australiacouncil.gov.au/research/making-art-work/>.

Figure 4.2 Highest level of education completed by Australian artists, other professionals, managers and labour force (percent)



(a) Data from Australian Bureau of Statistics, *Education and Work, Australia* (Cat. No. 6227.0)

David Throsby and Katya Petetskaya, *Making Art Work: A Study of Professional Artists in Australia*. Council for the Arts, PO Box 778, Strawberry Hills, NSW, 2012, Australia.
<https://www.australiacouncil.gov.au/research/making-art-work/>.

Table 4.2 Most important type of training ever undertaken to become an artist (percent)

	Writers	Visual artists	Craft practitioners	Actors/Directors	Dancers/Choreographers	Musicians	Composers	Community cultural development artists	All artists
Formal training	22	56	78	37	60	27	36	27	39
Private training	9	7	4	11	15	30	12	10	14
Self-taught	29	19	5	10	4	9	26	3	16
Learning on the job	26	9	7	32	15	25	25	49	23
Other training	14	8	6	10	6	9	2	10	8
Total	100	100	100	100	100	100	100	100	100

Of interest: “It is apparent that being self-taught and learning on the job are the most important pathways for writers, actors, musicians and composers, as well as community artists. For visual artists and craftspeople, the most important type of training is art school, whilst for actors, dancers, musicians and composers the importance of training in drama/dance/music school is clear.”

David Throsby and Katya Petetskaya, *Making Art Work: A Study of Professional Artists in Australia*. Council for the Arts, Australia

Table 4.4 Artists still engaged in training

	Writers	Visual artists	Craft practitioners	Actors/ Directors	Dancers/ Choreographers	Musicians	Composers	Community cultural development artists	All artists
Proportions of artists within PAO still engaged in training (%)									
Formal training	6	13	9	11	15	10	7	10	10
Private training	40	39	20	45	55	53	45	38	45
Self-taught	36	33	16	33	40	42	43	28	37
Learning on the job	36	29	16	48	53	41	46	62	41
Other training	16	23	22	33	53	16	15	41	24
Any form of training ^(a)	71	68	50	80	89	71	64	79	72
Ages of artists still engaged in some type of training (years)									
Mean	56	50	50	45	35	44	48	50	47
Median	57	52	57	47	32	42	47	52	47

(a) Formal, private, self-taught, learning on the job or other

Strategic National Arts Alumni Project (SNAAP)
a national arts data and research organization

Since 2008, SNAAP has collected and analyzed data from over 200,000 arts graduates from across North America.

Over 300 colleges and universities have participated in the study

SNAAP data have been used for assessment, curriculum reform, recruitment, benchmarking, alumni engagement, advocacy, and more.

Uncle Henry is Wrong -- There's a Lot You Can Do With That Degree:

A compelling video on the value of an arts degree, using data from SNAAP and other sources.

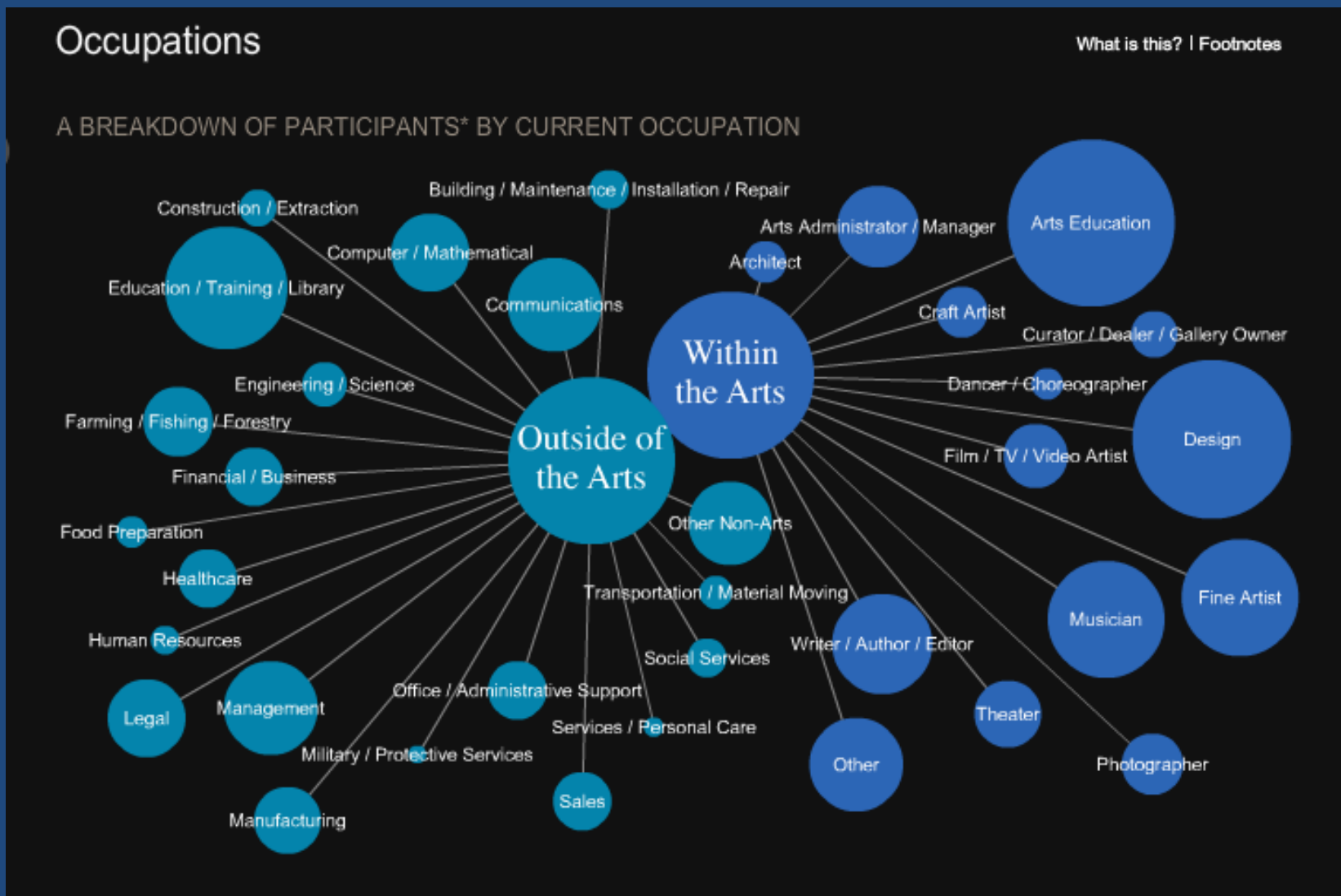


Figure 2. Occupations of Arts Higher Education Graduates, 2011

Music Alumni Play a Different Tune:

Reflections on Acquired Skills and Career Outcomes

16,317 respondents from 105 different arts undergraduate and graduate colleges or arts programs within larger universities

Findings: equating “value” in education solely with alumni income may not be the most appropriate for the arts, and that value instead could be expanded to include various skills and components of job satisfaction in understanding of alumni success.

Angie L. Miller, Indiana University Bloomington, Amber D. Dumford,
University of South Florida, William R. Johnson, Juilliard School

International Journal of Education & the Arts, 18(29), 1-21, 2018

How multi-disciplinary artists rate work satisfaction, income and job security

Oscillate wildly: the under-acknowledged prevalence, predictors, and outcomes of multi-disciplinary arts practice

survey of U.S. arts and design graduates (N = 26,672), SNAAP 2015, 2016, 2017 arts alumni responses on the practice of multiple art forms

Generalist arts alumni are more likely to continue working in the arts after graduation, engaging in a range of entrepreneurial career activities, such as self-employment or freelancing, teaching in the arts, or managing an arts-related organization. Artists working across multiple art forms are more satisfied with their education and career pathways but less satisfied with the levels of job security and income that their current work provides.

Alexandre Frenette, Department of Sociology, Vanderbilt University

Nathan D. Martin, School of Social Transformation, Arizona State University

Steven J. Tepper, Herberger Institute for Design and the Arts, Arizona State University

Cultural Trends, 27:5, 2018

Characteristics and Contributions of Arts Organization Founders

SNAAP data: 92,113 alumni from 153 arts high schools, undergrad & grad colleges or arts programs within larger universities

older, non-white, male respondents who had an artist parent and studied the performing arts were more likely to be founders of arts organizations

Angie Miller, Rachel Skaggs, Amber Dumford.
Business Creativity & the Creative Economy, 4, 63-75

Comparing Skills and Competencies for High School, Undergraduate, Graduate Arts Alumni

Responses from SNAAP 2019: 4,031 arts alumni

High school alumni: significantly greater institutional contributions to their development of artistic technique, communication skills, social skills, and personal growth

Graduate alumni: significantly greater institutional contributions to their development of research and technological skills

Angie L. Miller, Amber D. Lambert, Indiana University

International Journal of Education & the Arts, 13(5), 1-13, 2013

The Influence of Institutional Experiences on the Development of Creative Thinking in Arts Alumni

Angie L. Miller
Amber D. Dumford
Indiana University

The two strongest, most consistent predictors across all models: 1) satisfaction with freedom and encouragement to take risks and 2) instructors in classrooms, labs, and studios

Studies in Art Education, 56(2), 168-182

“I Don’t Take My Tuba to Work at Microsoft”:
Arts Graduates and the Portability of Creative Identity

13,500 SNAAP respondents SNAAP and 1,736 Teagle Study of Double Majors

We find that people with similar training interpret the relationship between their creativity and their work differently.Variations in *creative identity* may be one compelling explanation for these differences, which are not attributable solely to job type or to workplace context.

Danielle J. Lindemann, Steven J. Tepper, Heather Laine Talley, *American Behavioral Scientist*, 1-24, 2017

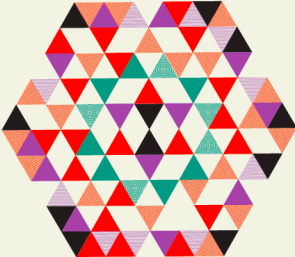
An Asymmetrical Portrait: Exploring Gendered Income Inequality in the Arts

SNAAP data for 33,801 arts graduates

We find the gendered earnings gap to be comparable for artists and non-artists: artistic careers are subject to some of the same social forces that drive disparity in other occupations.

Yet in the arts, we do not find the wage penalty to motherhood that has been documented in virtually every other field.

Danielle J. Lindemann, Carly A. Rush, Steven J. Tepper, *Social Currents*, Vol. 3(4) 332–348, 2016



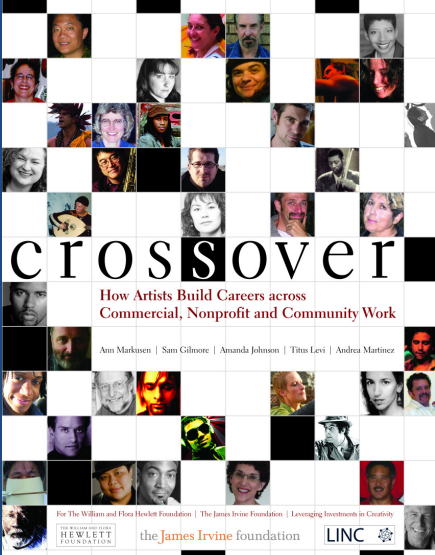
Creative PLACEMAKING

Ann Markusen *Markusen Economic Research Services*
Anne Gadwa *Metris Arts Consulting*

EXECUTIVE SUMMARY

A White Paper for The Mayor's Institute on City Design, a leadership initiative of the National Endowment for the Arts in partnership with the United States Conference of Mayors and American Architectural Foundation.

NATIONAL ENDOWMENT FOR THE ARTS



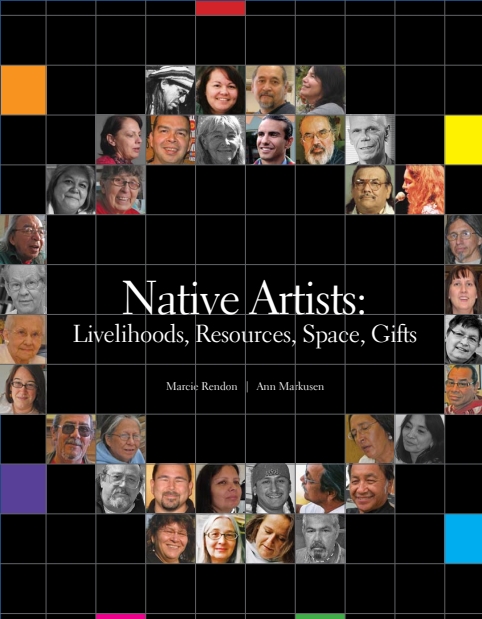
Crossover

How Artists Build Careers across Commercial, Nonprofit and Community Work

Ann Markusen | Sam Gilmore | Amanda Johnson | Tito Levi | Andrea Martinez

For the William and Flora Hewlett Foundation | The James Irvine Foundation | Leveraging Investments in Creativity

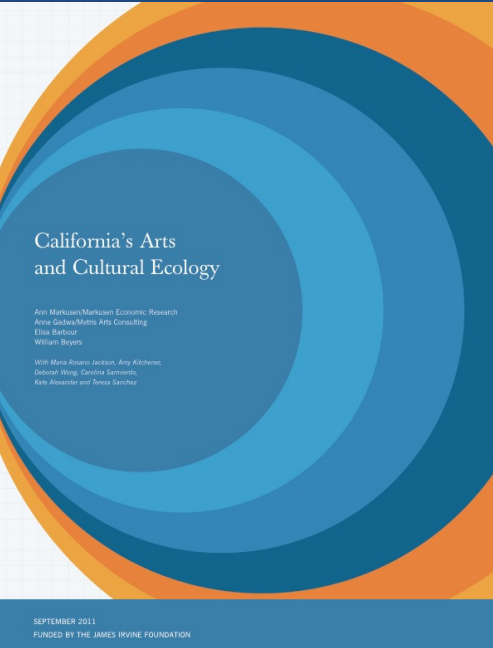
the James Irvine foundation LINC



Native Artists:

Livelihoods, Resources, Space, Gifts

Marcie Rendon | Ann Markusen



California's Arts and Cultural Ecology

Ann Markusen/Markusen Economic Research
Anne Gadwa/Metris Arts Consulting
Ellie Balfour
William Beyers

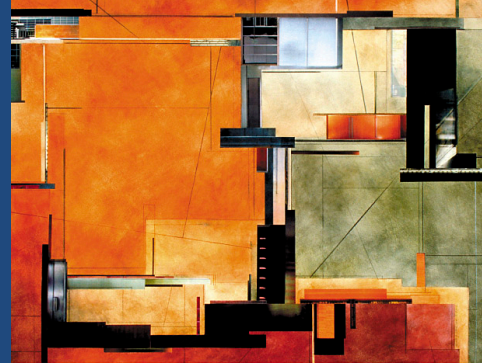
With Maria Rosano Jackson, Amy Altshuler, Deborah Wong, Camilla Summers, Kate Alexander and Renee Sanchez

SEPTEMBER 2011
FUNDED BY THE JAMES IRVINE FOUNDATION



Creative Capital Artists Look Back: 1999-2015

Creative Capital



The Artistic Dividend:

The Arts' Hidden Contributions to Regional Development

Ann Markusen and David King

annmarkusen.com