

FINAL REPORT

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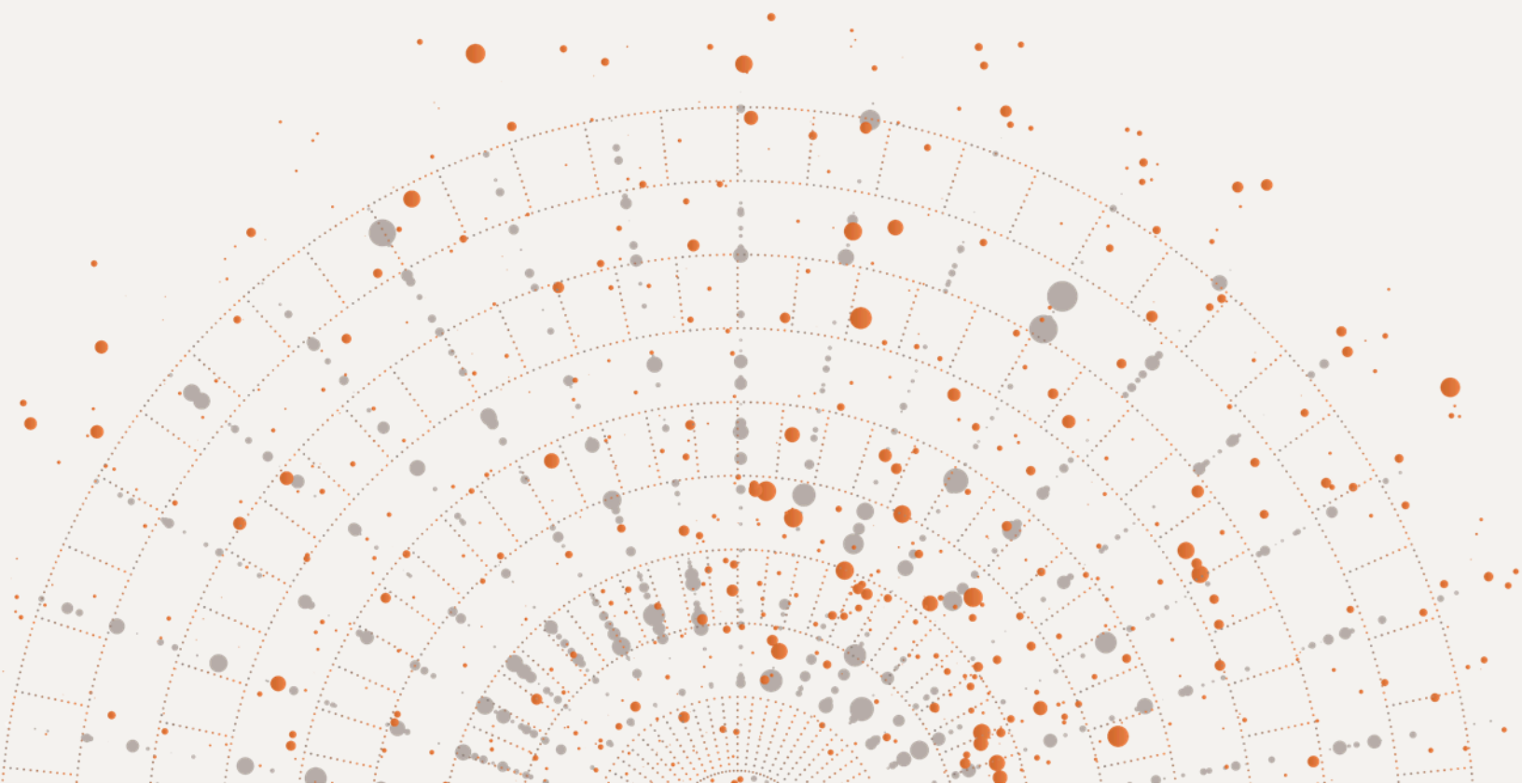
National Survey of Artists: Findings Report

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NORC at the University of Chicago is an objective, nonpartisan research organization that has been a pioneer in data science and social science research for over 80 years. Known for delivering reliable data and rigorous analysis, NORC supports decision-making across government, business, and nonprofit sectors. With a commitment to scientific integrity and innovation, NORC conducts research on critical issues such as arts and culture, health, education, economics, and public policy—transforming complex information into actionable insights that improve lives and communities.

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About This Report

The intended purpose of the National Survey of Artists is to understand and make visible the lives and livelihoods of artists practicing in the United States today. This report presents topline findings from the survey, providing the distribution of artists' responses to a series of questions about their artistic practices, work and jobholding, earnings, wellbeing, and personal characteristics. The results are representative of a population of artists and culture bearers who have a dedicated professionalized practice. This survey was conducted using methods that allow us to estimate the characteristics of this group of artists across the U.S. adult population.

This report shares descriptive statistics about artists' survey responses, but does not analytically explore the causes of the response patterns that we observe. However, we hope that it will encourage readers to notice and ask questions. As part of this survey project, we offer companion resources to enable deeper exploration, including a technical report describing the survey and its methods, a public use data file and accompanying user guide, and additional analytic and interpretive reporting to come.

Part I. Introduction: Understanding the Artist Workforce

Survey Background and Rationale

Why We Did This Survey

Artists are understood to play beneficial social and economic roles within their communities,^{1,2,3} but many artists' lives are marked by economic precarity, due in part to their tendency to have work arrangements that differ significantly from traditional employment. For example, artists are more likely than other workers to be self-employed^{4,5} and to switch between self-employment and working for an employer.⁶ Such nontraditional career paths and employment structures may have substantial impacts on artists' economic stability, access to health care and other benefits, and overall wellbeing.

Artists' nontraditional work arrangements also make it difficult to identify and locate artists within the labor force, and thus to study them as a distinct class of worker.^{7,8} Moreover, current data sources that do provide information on the artist workforce have notable limitations. These data sources broadly fall

¹ Jennifer L. Novak-Leonard and Rachel and Skaggs, "U.S. Public Perceptions of Artists during the COVID-19 Pandemic," *International Journal of Cultural Policy* 30, no. 6 (September 18, 2024): 815–30, <https://doi.org/10.1080/10286632.2023.2265918>.

² Stephan Manning and Yeşim Uygur. "Transforming Local Communities Through Artistic Leadership." *Stanford Social Innovation Review*, 2023. <https://doi.org/10.48558/7W8K-0N31>.

³ National Endowment for the Arts. "Arts and Cultural Industries Grew at Twice the Rate of the U.S. Economy, Adding \$1.2 Trillion." April 2, 2025. <https://www.arts.gov/news/press-releases/2025/arts-and-cultural-industries-grew-twice-rate-us-economy-adding-12-trillion>.

⁴ Sunil Iyengar et al., "Artists and Other Cultural Workers: A Statistical Portrait" (National Endowment for the Arts, April 2019), https://www.arts.gov/sites/default/files/Artists_and_Other_Cultural_Workers.pdf.

⁵ Joanna Woronkowicz, "Artists, Employment and the Great Recession: A Cross-Sectional Analysis Using US Current Population Survey Data," *Cultural Trends* 24, no. 2 (April 3, 2015): 154–64, <https://doi.org/10.1080/09548963.2015.1031481>.

⁶ Joanna Woronkowicz and Douglas S. Noonan, "Who Goes Freelance? The Determinants of Self-Employment for Artists," *Entrepreneurship Theory and Practice* 43, no. 4 (July 1, 2019): 651–72, <https://doi.org/10.1177/1042258717728067>.

⁷ Pierre-Michel Menger, "Artists as Workers: Theoretical and Methodological Challenges," *Poetics* 28, no. 4 (February 1, 2001): 241–54, [https://doi.org/10.1016/S0304-422X\(01\)80002-4](https://doi.org/10.1016/S0304-422X(01)80002-4).

⁸ Mark Treskon et al., "Empowering Artists through Employment" (Washington, D.C.: Urban Institute, November 2024), <https://www.urban.org/sites/default/files/2024-11/Empowering-Artists-through-Employment.pdf>.

into two categories:

1. *Non-Representative Data Sources.* Several data sources on artists are not meant to be representative of the full artist population in the U.S. but rather provide information on specific segments of the artist population, such as artists who hold certain credentials,⁹ artists who have engaged with specific programs,¹⁰ or artists who reside within defined geographies.¹¹ This work is valuable in the context of the programs and policies it was designed to assist, and complements the current survey.
2. *Representative Data with Definitional Constraints.* Other studies utilize nationally representative samples but are constrained by specific definitions of who qualifies as an "artist." The American Community Survey (ACS) enables us to identify individuals who engaged in specific artistic occupations as their "primary occupation" (that is, the one at which they spent the most time) in the prior week. The Current Population Survey (CPS) captures data on those who engaged in certain artistic occupations as their primary *or* secondary occupation in the prior week. Such data sources can only be used to make observations about the lives and livelihoods of artists who held formal employment within specific occupational types as their primary or secondary job during a given week. For example, the National Endowment for the Arts used CPS data to estimate that in 2022 approximately 1.6% of the U.S. labor force qualified as an artist.¹² However, these data sources are unable to provide information about artists who (1) may not identify with the set of "artistic" occupations provided on the survey, (2) may have worked within those occupations, but not during the prior week, (3) may have worked within those occupations during the prior week, but not as their primary or secondary job, or (4) may have worked in occupations unrelated to their artistic practice. Thus, these data sources may exclude some unknown number of individuals who create art, sell art, teach art, and/or understand themselves as artists.

Conversely, other national data sources on artists provide expansive conceptualizations of who qualifies as an artist for the purposes of data collection. The Survey of Public Participation in the Arts (SPPA) and the Annual Arts Basic Survey (AABS) collect information on the number of American adults who create art, engage in artistic performance, or produce creative writing. Using this definition, 52% of

⁹ "Strategic National Arts Alumni Project," SNAAP, <https://snaaparts.org/>. For example, the Strategic National Arts Alumni Project (SNAAP) surveys alumni of specific art and design departments, schools, and colleges across the U.S. Note that our study used SNAAP as a sample source, but applied NORC's True North methodology to calibrate data from SNAAP respondents with data from NORC's nationally representative AmeriSpeak panel. See the accompanying Technical Report for more information.

¹⁰ "Portrait of NYS Artists," Creatives Rebuild New York, May 2024, <https://www.creativesrebuildny.org/research/nys-artists/>. For example, Creatives Rebuild New York surveyed artists in New York State who applied to participate in its Guaranteed Income for Artists and Artist Employment Program and whose eligibility was determined on the basis of economic need.

¹¹ "About | Chicago Arts Census," Chicago Arts Census, <https://www.chicagoartscensus.com>. For example, the Chicago Artists' Census surveyed a convenience sample of artists and arts workers in Chicago.

¹² Iyengar, "Artists and Other Cultural Workers: A Statistical Portrait."

American adults could qualify as an artist per 2022 SPPA data.¹³ However, these surveys do not provide information that would allow researchers to distinguish between those who engage with their art as a hobby or recreation versus as a professional practice or career. This means that they have limited utility in providing information about practicing artists as a distinct group.

Our Approach

Our study addresses these limitations by surveying a nationally representative sample¹⁴ of practicing artists in the U.S., *including* artists who are not currently represented in other national data sources. We do so by using a nuanced and multidimensional process for identifying artists that includes factors such as (1) which creative practices they engage in, (2) how they engage with those practices, (3) how much time they spend on their practices, (4) who they share their creative work with, and (5) how others see them. In this way our study moves beyond conceptualizing artists by their employment arrangements or stated occupation and instead accounts for the varied means artists have of supporting themselves financially while pursuing their creative practices. The survey findings presented in this report provide a comprehensive national¹⁵ snapshot of the lives and livelihoods of artists working in the U.S. today, including detail about their creative practices, work arrangements, finances, health and wellbeing, and personal characteristics.¹⁶ This descriptive data is intended to inform policies and support systems that reflect the lived experiences and needs of the artist workforce and of individuals with a dedicated artistic practice in America.

¹³ Sunil Iyengar et al., “Arts Participation Patterns in 2022: Highlights from the Survey of Public Participation in the Arts” (Washington, DC: National Endowment for the Arts, October 2023), <https://www.arts.gov/sites/default/files/2022-SPPA-final.pdf>.

¹⁴ NORC at the University of Chicago, “Panel Design | NORC at the University of Chicago,” <https://amerispeak.norc.uchicago.edu/en/amerispeak/about-amerispeak/panel-design.html>. By *nationally representative*, we mean that the sample of artists we surveyed accurately reflects the U.S. population along several key characteristics. This enables us to make observations about the entire population of U.S. artists using the survey responses from our sample of artists.

¹⁵ In addition to surveying a nationally representative sample, the survey findings were adjusted using weights at the person-level so that the descriptive results reflect the U.S. population. The characteristics used to calculate the weights were determined by the latest data from the American Community Survey (ACS), the Current Population Survey (CPS), and the National Health Interview Survey (NHIS).

¹⁶ Despite our efforts to be all-inclusive, the survey will potentially exclude artists who were temporarily inactive outside the reference period (past 12 months) and those who could not complete the survey in English or Spanish.

Methods Overview

Nationally Representative Survey¹⁷

- Data represent the entire population of practicing artists in the U.S. ages 18+
- Offered in English and Spanish
- Conducted via web and phone
- Field period: September-November 2024

Survey Topics

- Creative practices
- Work arrangements
- Finances
- Health and wellbeing
- Personal characteristics

Field-Informed Survey Design

- Survey questions informed by research literature; existing survey instruments; and an advisory board of artists, arts workers, and researchers
- Validated questions used where possible

Sample Sources

- Probability-based panel (AmeriSpeak)
- Non-probability panel (Lucid)
- List sample of arts and design school graduates (Strategic National Arts Alumni Project)

2,618
artists in final
sample

Glossary of Terms

Table 1 provides a glossary of terms used throughout this report.

Table 1 Glossary of Terms

Term	Definition
Qualifying artist	Anyone who engages in eligible arts activities and meets the practice, engagement, audience, recognition, and hours criteria defined below

¹⁷ See the accompanying Technical Report for more information about the methods used to collect these survey data.

Term	Definition
Eligible arts activity	An arts activity through which subsequent responses to the screener questions about that activity qualified a respondent to screen into the artist sample
Discipline	One of five broad categories of artistic activities. The five disciplines included in this survey are Performing Arts, Visual Arts, Writing, Craft Arts, and Other Arts
Subdiscipline	The specific artistic activities that are categorized into disciplines
Primary/Main arts activity	The artistic activity that an artist selected as the “most important” to them when presented with a list of their eligible artistic activities
Practice criterion	A screener criterion that was satisfied when a survey respondent selected one or more of the artistic activities asked about in Q1
Engagement criterion	A screener criterion that was satisfied when a respondent indicated in Q2 that they engaged with an activity as a teacher, professional, former professional, and/or culture bearer
Audience criterion	A screener criterion that was satisfied when a respondent indicated in Q3 that audiences for a given activity included their community, clients, other people who are active in that field, and/or the general public
Recognition criterion	A screener criterion that was satisfied when a respondent indicated in Q4 that one or more of the following people or groups think of them as an artist: people who engage in the same creative activities they do; curators, critics, editors, collectors, or other similar professionals; their religious or spiritual community; their local community; and/or others beyond their local community
Hours criterion	A screener criterion that was satisfied when a respondent indicated that they spent more than 0 hours in a typical week on their eligible art activity(s) in Q5
Culture bearer	A qualifying artist who indicated in Q2 that they engage with one or more of their eligible artistic activities as a culture bearer. A culture bearer was defined as someone who learned one or more eligible activities through ancestors or elders, and who does the activity/activities to pass on skills/knowledge from their culture

Term	Definition
Working artist	A qualifying artist who has worked in the last 12 months according to item Q12 or Q13; a working artist may or may not be <i>currently</i> working
Selected arts activity	Any arts activity selected in Q1 whether that activity was an “eligible” arts activity or not

Survey Screener: Identifying Artists in the U.S. Population

In close collaboration with the study’s advisory board of artists, arts workers, and researchers as well as research and program staff from the Mellon Foundation, the research team from NORC developed a set of screener criteria to determine whether a respondent would qualify as an artist in the context of this study and would thus be eligible to complete the full survey. Conceptually, these criteria were meant to identify individuals who engage in creative practices in a substantial and sustained manner—that is, with professional intent, but without necessarily working as an artist as their primary or secondary job. To qualify as an artist for our study, an individual must have met five criteria:

1. “Practice” criterion. The study team created a list of creative practices falling under five broad artistic discipline categories – Performing Arts, Visual Arts, Writing, Craft Arts, and Other Arts – that would be considered eligible for this study. To capture information on respondents’ creative practices, we asked respondents about activities in the past 12 months that they do “at work, at home, as part of a community, with friends, or on your own.” We indicated that these are activities they might do for “enjoyment, to make money, to honor your culture or heritage, as a form of activism, or for other reasons.” The intent was to elicit this information without priming respondents on the concept of being an artist. In all, we asked respondents about their participation in 37 distinct activities (artistic subdisciplines) that we categorized as activities in the Performing Arts, Visual Arts, Writing, Craft Arts, Design, or Other Arts disciplines. As shown in **Exhibit 1**, 97% of respondents had participated in at least one activity other than Design activities, which made them eligible to continue the screener.¹⁸

Respondents who engaged exclusively in Design activities were considered ineligible for the purposes of this study. In reviewing the existing literature on artists’ labor, we observed that (1) approximately 37% of the artist labor force are designers, as described by the National Endowment for the Arts’

¹⁸ All percents described in this section have been weighted to be representative of adults living in the U.S. and are not reflective of the exact percents of individual survey respondents. Due to this weighting procedure, we do not provide exact sample sizes (N’s) here or throughout this report. Please refer to the Technical Report for more information about the survey weights.

reporting on artists and other cultural workers, and that (2) on average, these designers hold more “traditional” work arrangements than other artists.¹⁹ Our decision to exclude design-only respondents from this survey involved careful consideration of the trade-off between collecting information across a fuller range of artistic practices that includes design, versus trying to capture data from as many artists as possible who—based on existing literature—we might expect to work in ways that are not captured by existing surveys of artists’ labor. This exclusion of design-only respondents is not a statement on who is or is not an artist—rather, it was a decision about prioritizing data collection from a particular set of individuals who practice art in ways that we wanted to make visible through this survey. Note that this report does include detail on some artists who practice design and hold design jobs—this is because our screening criteria excluded only those individuals who reported that they engaged in design activities and *no other arts activities*.

2. “Engagement” criterion. We next asked respondents about potential ways they could engage with each of their selected arts activities. Specifically, for each activity they indicated participating in, we asked them if they engaged in that activity in any of six different ways: as a hobbyist, a student, a teacher, a professional, a former professional, or as a culture bearer. Respondents could select more than one way of engaging in each activity. When a respondent indicated that they engaged with an activity as a teacher, professional, former professional, or culture bearer, they remained potentially eligible to be included in the artist sample for that activity, provided that they also met the audience criterion for that activity below. When a respondent indicated that they *exclusively* engaged in an activity as a hobbyist or student, they were no longer eligible for the artist sample through that activity. Twenty-nine percent of respondents met the engagement criterion for at least one arts activity (**Exhibit 1**).

3. “Audience” criterion. Next, we asked respondents about their intended audience(s) for most of their work in each of their selected arts activities. Respondents could select all that apply from six audience options: myself, people I know personally, my community, clients, other people who are active in this field, and/or the general public. When a respondent indicated that audiences for a given activity included their community, clients, other people who are active in that field, and/or the general public, they remained potentially eligible for the artist sample for that activity. When a respondent indicated their *only* intended audience for an activity was themselves and/or people they know personally, they were no longer eligible for the artist sample through that activity. As shown in **Exhibit 1**, 46% of respondents met the audience criterion for at least one arts activity.

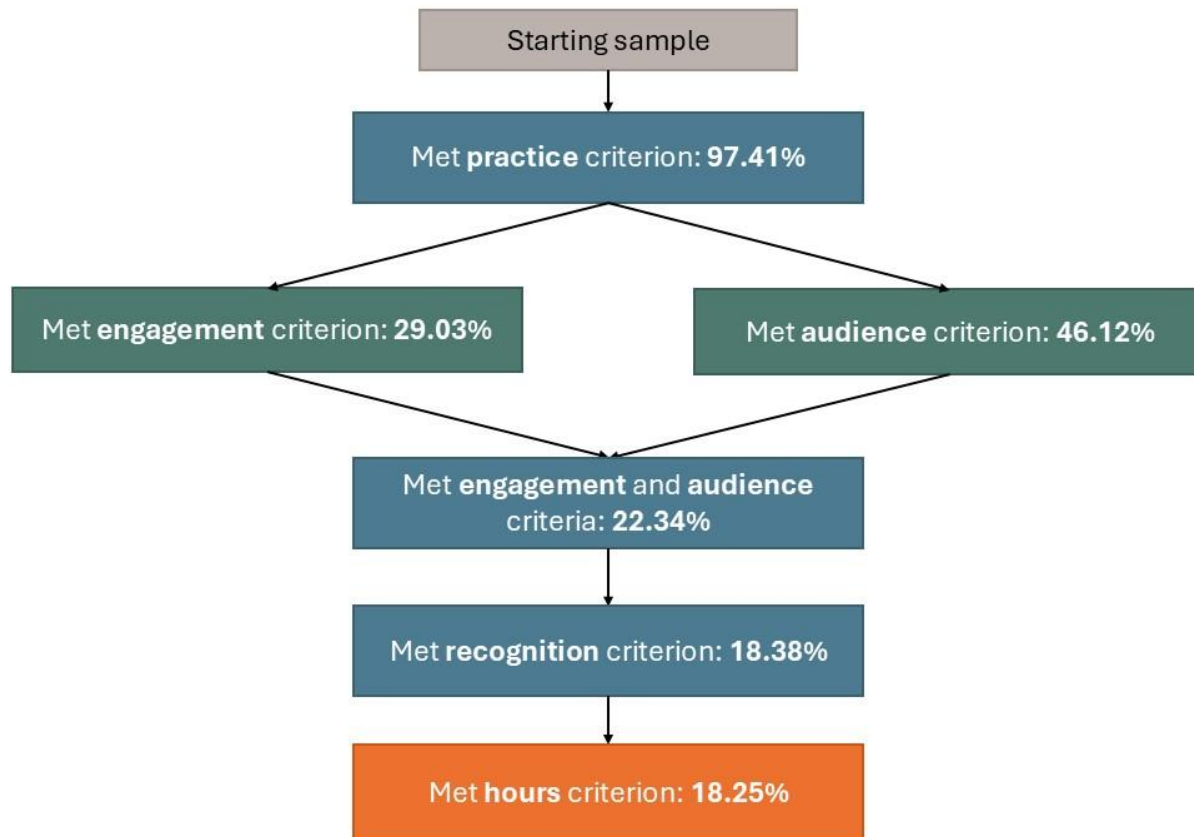
When combining the screening criteria for “practice,” “engagement,” and “audience,” 22% of respondents met all three criteria (**Exhibit 1**). We asked these respondents additional questions to determine whether they would qualify for the artist sample and be eligible to complete the full survey. These additional questions focused only on *eligible arts activities*, or reported arts activities that met the practice (i.e., practices at least one non-design activity), engagement (i.e., is a teacher, professional,

¹⁹ National Endowment for the Arts, “Measuring the Arts, Indicator A.1: Who Are the Artists?” (Washington, DC: National Endowment for the Arts, 2025), <https://www.arts.gov/sites/default/files/a1-report-202505.pdf>.

former professional, or culture bearer in at least one non-design activity), and audience (the intended audience for the non-design activity that meets the engagement criteria includes their community, clients, other people who are active in that field, and/or the general public) criteria. To be considered eligible for the full survey, an individual who met the first three criteria also must have, in the past 12 months, met the following two criteria:

4. “Recognition” criterion. First, we asked respondents who, if anyone, thinks of them as an artist in relation to their eligible arts activities. If a respondent had more than one eligible artistic activity, they responded for all eligible activities together. The choices included six options: friends or family; people who engage in the same creative activities they do; curators, critics, editors, collectors, or other similar professionals; their religious or spiritual community; their local community; or others beyond their local community. Respondents could select more than one option. When a respondent indicated that only their friends or family think of them as an artist, they were no longer eligible for the artist sample. 18.38% chose one or more of the other options and thus maintained their eligibility (**Exhibit 1**).

5. “Hours” criterion. Finally, we asked all respondents who passed the previous criteria to report how many hours in a typical week over the past 12 months they spent doing eligible creative activities. Those who responded with a value above “0” were eligible for the sample. 18.25% of respondents met this criterion and were then invited to complete the full survey.

Exhibit 1. Screening process for artist sample eligibility

Note: Percents have been weighted to represent adults in the U.S. Due to the weighting procedures, we do not provide exact sample sizes of respondents.

Part II. Overall Findings: A Portrait of U.S. Artists

Using the five criteria described above, the screener identified that **18% of U.S. adults were eligible to screen into the sample of qualifying artists and proceed with completing the full survey.** The remainder of this report presents survey findings from this sample of qualifying artists, including their creative practices, work arrangements, finances, health and wellbeing, and demographic characteristics. For a full distribution of these characteristics across the entire set of respondents—qualifying artists and non-qualifying individuals alike—see Appendix A.

1. Artists’ Creative Practices

As described above, the screener asked about participation in specific creative activities, ways of engaging with them, intended audience(s), recognition as an artist, and time spent on creative practices. Artists also reported on which practice they consider to be their “main” or “primary” practice. Finally, artists shared whether they self-identify as an artist and/or whether they self-identify as a teaching artist. Together, these items present an overall snapshot of what artists in the U.S. create, how intensively they engage in their practices, how they go about sharing their work, and how they self-conceptualize.

Artistic Activities

Looking at the full set of 31 arts activities, or subdisciplines, practiced in the past 12 months, we find that artists engaged in an average of 3.33 (*SD* = 3.75) eligible activities (those selected activities which passed through all screening criteria, see **Table 1** for definition). Examining specific activities, we see in **Table 1.1** that music was the most common activity among U.S. artists (29%), followed by photography (19%), drawing (18%), and painting (17%).

Table 1.1 Artists’ participation in arts activities (subdiscipline)

	%
Performing arts	
Circus or acrobatics	2.68%

	%
Comedy	11.61%
Dance	15.03%
Mime or puppetry	1.81%
Music	29.08%
Theater	11.76%
Visual arts	
Animation	5.37%
Digital art	14.35%
Drawing or illustration	18.09%
Film or video	13.62%
Painting	17.40%
Photography	19.37%
Printmaking	5.81%
Sculpture	7.61%
Writing	
Creative nonfiction	10.77%
Fiction	10.15%
Poetry	13.01%
Screenplays	4.74%
Spoken word	10.51%
Theatrical plays	5.19%
Craft arts	
Ceramics, clay, or pottery	9.72%
Fiber, textiles, or weaving	12.65%

	%
Glass working	5.87%
Jewelry making	11.26%
Metalworking	8.90%
Woodworking	14.39%
Other art	
Installation art	6.57%
Interdisciplinary art	6.81%
Multidisciplinary art	8.10%
Performance art	12.69%
Social practice art	8.24%
Q1: "Thinking about the past 12 months, have you done any of the following activities? Please select all that apply."	

Grouping subdiscipline activities into the five broader disciplines (Performing Arts, Visual Arts, Writing, Craft Arts, and Other Arts), we see in **Table 1.2** that about half of artists created or engaged in at least one form of visual art (52%). Just under half engaged in the performing arts (48%), while 40% engaged in craft arts and a third (33%) engaged in writing. About one quarter of artists (26%) engaged in an artistic activity that was categorized as "other." Note that a given artist may have participated in activities in more than one discipline.

Table 1.2 Artists' participation in arts activities (discipline)

	%
Performing arts	48.31%
Visual arts	52.32%
Writing	32.74%
Craft arts	40.21%
Other art	25.89%
Note: This variable was constructed using responses to Q1. Percentages reflect the share of artists who participated in at	

	%
least one arts activity within that artistic discipline in the last 12 months.	

Primary Artistic Activity

We also asked artists which of their eligible arts activities was the most important to them if they had more than one eligible artistic practice. The activity that was most important to them is considered their “primary” activity. Only activities that passed the screener items (eligible activities) were provided as options. As shown in **Table 1.3**, almost a third of artists’ primary activity was in the performing arts (31%) and another third was in the visual arts (31%), followed by craft arts (19%) and writing (14%). Just 4% of artists’ primary arts activity fell outside these four main disciplines.

Examining the specific arts activities (subdisciplines), music was the primary activity for 17% of artists, followed by photography (8%), painting (7%), and dance (7%). At the other end of the spectrum, the least practiced subdisciplines included circus or acrobatics (1%), mime or puppetry (1%), and glass working (1%).

Table 1.3 Artists’ primary arts activity (discipline and subdiscipline)

	%
Performing arts	31.43%
Circus or acrobatics	0.56%
Comedy	3.08%
Dance	6.58%
Mime or puppetry	0.65%
Music	17.44%
Theater	3.11%
Visual arts	31.22%
Animation	0.86%
Digital art	3.48%
Drawing or illustration	4.52%
Film or video	4.24%

	%
Painting	6.87%
Photography	8.30%
Printmaking	1.30%
Sculpture	1.65%
Writing	13.70%
Creative nonfiction	2.98%
Fiction	2.58%
Poetry	2.91%
Screenplays	1.09%
Spoken word	3.24%
Theatrical plays	0.90%
Craft arts	19.34%
Ceramics, clay, or pottery	1.53%
Fiber, textiles, or weaving	5.43%
Glass working	0.64%
Jewelry making	3.97%
Metalworking	2.43%
Woodworking	5.34%
Other art	4.28%
Installation art	0.85%
Interdisciplinary art	0.68%
Multidisciplinary art	0.89%
Performance art	1.21%
Social practice art	0.65%

	%
No response	0.03%

Q6: "Of the activities shown below, please select the activity that is the most important to you."
Note: Only eligible arts activities were shown to respondents.

Ways of Engaging

For each arts activity selected, we asked artists about the ways in which they engaged with that activity in the past 12 months. On average, artists selected 2.91 (*SD* = 1.32) types of engagement. **Table 1.4** shows that more than three-fourths of artists (77%) engaged with at least one art form as a hobbyist or amateur in the past 12 months. Nearly two-thirds of artists (62%) engaged in one or more art forms in a professional capacity, while 40% were former professionals. Forty-two percent were teachers and 41% were students of one or more art forms. More than a quarter of artists (29%) engaged in at least one artistic practice as a culture bearer during the previous 12 months.

Table 1.4 Artists' way(s) of engaging with selected arts activities

	%
Hobbyist or amateur	76.83%
Student	41.23%
Teacher	42.06%
Current professional	62.43%
Former professional	39.87%
Culture bearer	29.08%

Q2: "Think about each activity you have done in the past 12 months. Please select all of the statement(s) which describe your engagement with each activity below."
Note: Percentages represent the proportion of artists who engaged in that way through one or more selected arts activities.

Intended Audience(s)

For each activity artists participated in, we asked them to think about who their intended audience was for most of their work in that activity. On average, artists had 3.90 audience types (*SD* = 1.48). As shown in **Table 1.5**, more than three-fourths of artists created work for themselves (78%) and/or to

share with people they know personally (75%). Artists commonly regarded their community (69%) or the general public (62%) as an intended audience for their work. Just over half created art for clients (58%).

Table 1.5 Artists’ audience(s) for selected arts activities

	%
Myself	78.17%
People I know personally	75.05%
My community	69.08%
Clients	58.43%
Other people who are active in this field	47.63%
The general public	61.85%

Q3: "Who is the intended audience for most of your work in each of the following activities? Please select all that apply."

Note: Percentages represent the proportion of artists who had that audience for one or more selected arts activities.

Recognition as an Artist

We next asked artists to indicate who thinks of them as an artist because of their engagement with their arts activities. In this item we only asked about arts activities that had passed the screener thus far on both the engagement criterion and the audience criterion (see above).

We see in **Table 1.6** that three-fourths (75%) of artists indicated that those engaged in similar creative activities think of them as being an artist. Just under half (47%) of artists felt that their local community regards them as an artist, while 39% believed they were recognized as an artist by professionals in the arts such as curators or critics. Relatively few artists felt recognized as such by their religious or spiritual community (22%) or by people beyond their local community (10%).

Table 1.6 Artists’ artistic recognition by others for eligible arts activities

	%
People who engage in the same creative activities I do	75.10%
Curators, critics, editors, collectors, or other similar professionals	38.66%
My religious or spiritual community	21.78%

	%
My local community	46.67%
Others beyond my local community	10.20%
Q4: "Who of the following think of you as an artist because of your work in [eligible arts activities]? Please select all that apply." Note: As described in the Glossary of Terms (Table 1), eligible arts activities are activities that "passed" the audience and engagement criteria. Only these eligible activities were presented to respondents in this question.	

Hours per Week Spent on Artistic Activities

We asked artists to indicate how many cumulative hours they spent in a “typical week” over the past 12 months doing eligible arts activities. Artists varied considerably in how much time they spent on arts-related activities in a typical week, averaging 19.31 hours per week ($SD = 17.96$) with a median of 15.00 hours. **Table 1.7** shows that one-third (33%) spent between 1 and 8 hours per week on art-related activities, and slightly more (36%) spent between 9 and 20 hours a week. About one in ten (9%) engaged in their artistic practices for more than 40 hours per week.

Table 1.7 Artists’ hours per week spent doing eligible arts activities

	%
1-4 hours	17.09%
5-8 hours	16.31%
9-15 hours	22.86%
16-20 hours	13.05%
21-40 hours	21.33%
Over 40 hours	9.35%
Q5: "Thinking about the past 12 months, how many hours in a typical week did you spend doing activities directly related to [eligible arts activities]?"	

Artist Identities

We asked artists how they self-identify. **Table 1.8** shows that more than two-thirds (70%) of artists personally identified as such, while in **Table 1.9** we see that about one-quarter (28%) of artists

identified as a "teaching artist." The survey did not include definitions of these terms to allow respondents to use their own interpretations and respond accordingly.

Table 1.8 Artists' self-identification as an artist

	%
Yes	70.03%
No	22.96%
Don't know	7.01%
Q7: "Do you identify as an artist?"	

Table 1.9 Artists' teaching artist identities

	%
I am a teaching artist	27.61%
I teach art for income	21.11%
Teaching art is my artistic practice	22.28%
I have an artistic practice outside of being a teaching artist	27.39%
None of these describe me	39.24%
Q8: "Do any of the following describe you? Please select all that apply." Note: The option "None of these describe me" is an exclusive response.	

2. Work

The next section of the survey focused on how artists make a living. Artists shared details about the sources of income they received in the past year, whether from employment or other sources. They also provided extensive information about their work arrangements. For each job or paid activity they reported doing in the past year (up to four), they provided details including employer type, occupation, annual earnings, hours worked per week, and whether the job was temporary or part-time. If an artist held no jobs or paid activities in the past year, they shared the main reason why. Artists also shared information about unpaid labor they did in the past year, including unpaid work, volunteer activities, cultural activities, and caregiving responsibilities. The results described through this report are representative of the 18% of the U.S. adult population with a qualifying artistic practice (referred to as “artists”), unless otherwise stated.

Sources of Income

Artists earned money or income from a variety of sources in the past 12 months. Considering only personal income sources, **Table 2.1** shows that most artists (84%) earned income via one or more sources of employment. Examining specific sources of employment income (**Table 2.2**), just over half (53%) of artists received income via an employer and similar numbers (48%) received income via self-employment.

Table 2.1 also shows that more than half of artists (54%) earned income from the sale of their artwork. The next most common source of income included one or more sources of "passive income" (41%), which came in the form of income from interest, dividends, or rental assets (24%); royalties and related (19%); or an estate, trust or inheritance (8%), as shown in **Table 2.3**.

Finally, **Table 2.1** shows that more than a third of artists (37%) reported income from one or more public assistance sources, including Social Security income (20%) and income from state or local welfare (15%), as shown in **Table 2.4**. And about a quarter of artists (24%) received retirement income or benefits (**Table 2.1**).

Table 2.1 Sources of money or income in the past 12 months

	%
Sales	
The direct sale, reproduction, or representation of my artwork	53.64%
I did not receive money or income from sales	42.91%
No response	3.45%

	%
Awards	
Grants, awards, fellowships, residencies, or similar funding	20.35%
I did not receive money or income from awards	71.13%
No response	8.51%
Employment	
One or more employment sources ²⁰	83.76%
I did not receive money or income from employment	15.13%
No response	1.11%
Passive income	
One or more passive income sources ²¹	41.29%
I did not receive money or income from passive sources	55.44%
No response	3.27%
Retirement income	
Retirement income or pensions	24.42%
I did not receive money or income from retirement accounts or pensions	64.26%
No response	11.32%
Public assistance	
One or more public assistance sources ²²	37.21%
I did not receive money or income from public assistance	55.10%

²⁰ This percentage is collapsed from the responses represented in Table 2.2.

²¹ This percentage is collapsed from the responses represented in Table 2.3.

²² This percentage is collapsed from the responses represented in Table 2.4.

	%
Don't know	0.03%
No response	7.66%
Q9: "Please think about all your sources of income that sustain your livelihood and cost of living. Income includes work done for cash or trade. Please select each source of money or income that you have received in the past 12 months. Only include your personal income sources, not income made by other members of your household or family. Please select all that apply." Note: Employment, passive, and public assistance income come from additional items that have been collapsed for this table into a single "one or more sources" category. Tables 2.2, 2.3, and 2.4 show the expanded choices for each income source.	

Table 2.2 Sources of employment income

	%
Full-/part-time work for an organization or person other than myself	53.08%
Self-employment income, including as a business owner, independent contractor, or freelancer	47.78%
Stipends or honoraria	12.94%
I did not receive money or income from any of these	15.13%
No response	1.11%
Q9: "Please think about all your sources of income that sustain your livelihood and cost of living. Income includes work done for cash or trade. Please select each source of money or income that you have received in the past 12 months. Only include your personal income sources, not income made by other members of your household or family. Please select all that apply."	

Table 2.3 Sources of passive income

	%
Royalties, copyright permissions, loan fees, or licensing	18.84%
Interest; dividends; or rental assets	23.87%
An estate, trust, or inheritance	7.81%
I did not receive money or income from any of these	55.44%
No response	3.27%

	%
Q9: "Please think about all your sources of income that sustain your livelihood and cost of living. Income includes work done for cash or trade. Please select each source of money or income that you have received in the past 12 months. Only include your personal income sources, not income made by other members of your household or family. Please select all that apply."	

Table 2.4 Sources of public assistance income

	%
Public assistance or payments from state or local welfare	15.40%
Social Security income	20.22%
Unemployment income	3.64%
Veterans (VA) payments	2.38%
Workers' compensation	0.92%
I did not receive money or income from any of these	55.10%
Don't know	0.03%
No response	7.66%
Q9: "Please think about all your sources of income that sustain your livelihood and cost of living. Income includes work done for cash or trade. Please select each source of money or income that you have received in the past 12 months. Only include your personal income sources, not income made by other members of your household or family. Please select all that apply."	

Paid Work

We asked artists about their work situation in the past year, including both paid and unpaid activities as well as the number of jobs held and whether they were full or part time. **Table 2.5** shows that four-fifths (80%) of artists were employed in one or more paid work activities (see table note for definition of *paid work*) during the previous 12 months.

Of those who did not engage in paid work (19%), **Table 2.6** shows that just over one-quarter (28%) were retired. Twenty-three percent were not working due to a health issue such as a chronic health condition/disability, an injury, or an illness. Other reasons for not being employed included needing to be a caretaker (9%) or going to school (7%).

Table 2.5 Held any job in the past 12 months

	%
Yes	80.42%
No	19.18%
No response	0.41%

Note: This variable was constructed by combining two questions. Q12: "In the past 12 months, did you do any jobs or other paid activities? This refers to anything you've done for pay—do not include volunteering, unpaid housework, or other unpaid activities." Those who responded no to Q12 then received Q13: "Just to confirm, in the past 12 months, did you do anything for pay, even for as little as one hour?"

Table 2.6 Main reason for not doing any jobs or paid activities in the past 12 months

Of artists who did not hold a job in the past 12 months...

	%
Temporarily unable to work because of an injury	7.51%
Temporarily unable to work because of an illness	2.43%
Unable to work because of a chronic health condition or disability	13.29%
Retired	27.64%
Pregnancy/childbirth	3.04%
Taking care of children/other persons	8.94%
Going to school	7.43%
Unable to find work	3.76%
On layoff (temporary or indefinite)	1.63%
Not interested in working at a job	7.19%
Other	13.90%
No response	3.24%

	%
Q57: "What is the main reason you did not do any jobs or paid activities in the past 12 months?" Note: This question was given to respondents who did not hold any jobs in the past 12 months (responded no to Q13).	

Eighty percent of artists had at least one job, as shown in **Table 2.7**. More than a third of artists (37%) had 2 or more jobs, while 5% held 4 or more jobs in the past 12 months. The artists who held four or more jobs were also asked if they held any additional jobs. Few artists (3.80%) held five or more jobs (not shown²³).

Table 2.7 Number of jobs held in the past 12 months

	%
None	19.18%
1+	80.42%
2+	36.70%
3+	10.91%
4+	5.10%
No response	0.41%
Note: This variable was tallied using responses to six questions: Q12, Q13, Q23R1, Q23R2, and Q23R3.	

Examining just current jobs held by those who were employed in the prior 12 months, **Table 2.8** shows that about half of such artists (50%) currently held one job, with almost a quarter (24%) holding two jobs. Seventeen percent of recently employed artists did not have a current job.

Table 2.8 Number of jobs currently held

Of artists who held a job in the past 12 months...

	%
None	17.38%

²³ Throughout this report we present averages and other statistics based on numeric (i.e., continuous) variables that we do not show in tables to conserve space. When we present such statistics, we will specify “not shown.”

	%
1	50.05%
2	24.06%
3	5.12%
4	3.20%
No response	0.18%

Note: This variable was tallied using questions Q19, Q29R1, Q29R2, and Q29R3: Are you still doing this job or paid activity? The maximum number of currently-held jobs is four. Percentages are calculated out of respondents who reported holding at least one job in the past 12 months.

Temporary and Part-Time Work

Examining just working artists (those who had at least one job in the last 12 months), **Table 2.9** shows that nearly half of working artists (48%) had at least one temporary job in the last 12 months, while just over three-quarters of working artists (76%) had at least one part-time job over the last 12 months, as shown in **Table 2.10**.

Table 2.9 Total number of temporary jobs in the past 12 months

Of artists who held a job in the past 12 months...

	%
0	51.72%
1	33.42%
2	8.82%
3	3.08%
4	2.50%
No response	0.46%

Note: Percentages are calculated out of those who reported holding at least one job in the past 12 months.

Table 2.10 Total number of part-time jobs in the past 12 months*Of artists who held a job in the past 12 months...*

	%
0	21.61%
1	48.61%
2	19.11%
3	5.68%
4	2.66%
No response	2.33%

Note: Percentages are calculated out of those who reported holding at least one job in the past 12 months. Part-time is defined as working fewer than 35 hours per week, on average.

More than a quarter of working artists with at least one part-time job (28%) worked part time mainly because they already had full-time work (**Table 2.11**). Other artists worked part time because they preferred to (23%) or because the decision to work part time was dictated by personal circumstances (23%). 15% of artists with a part-time job worked part time because it was all they could find.

Table 2.11 Main reason for working part time at one or more jobs*Of artists who reported working less than 35 hours per week at one or more jobs in the past 12 months...*

	%
I have other full-time work in addition to this/these part-time job(s)	27.73%
I could only find part-time work in this/these job(s)	15.24%
My personal circumstances require me to work part time	22.77%
I prefer to work part time at this/these job(s)	23.38%
Other reason	10.13%
No response	0.74%

	%
Q53: "You indicated working less than 35 hours per week at one or more jobs or paid activities in the past 12 months. What is your main reason for working part time at this/these jobs?" Note: This question was given to the 61.17% of working artists who reported working less than 35 hours per week at one or more jobs.	

Characteristics of Artists’ Main Job

We asked artists to describe the jobs they held in the previous 12 months. They focused first on describing their **main job, defined as the job from which they earned the most money** in the past year. For all tables in this section, we only ask these questions of artists who had a main job. Of those 80% of artists (**Table 2.7**) who worked for pay in the past year, **Table 2.12** shows that about half (50%) were self-employed in their main job. Of those who were paid by an employer (49%), about half (49%) worked in the for-profit sector, as shown in **Table 2.13**. Of those who were self-employed in their main job, nearly half (47%; **Table 2.14**) were unincorporated sole proprietors.

Table 2.12 Main job: Work for employer vs. self-employed

Of artists who held a job in the past 12 months...

	%
An employee for a company, organization, or person other than myself	48.94%
A self-employed worker (business owner, independent contractor, freelance worker)	50.05%
No response	1.01%
Q16: "Which one of the following best describes this job or paid activity? I [work/worked] at this job or paid activity as..." Note: This item is only asked of artists who indicated that they have worked in the last 12 months (Q12 or Q13).	

Table 2.13 Main job: Employer type

Of artists who worked for a company, organization, or person other than themselves for their main job...

	%
For-profit company or organization	49.36%
Non-profit organization (including tax-exempt and charitable organizations)	21.11%

	%
Government (including local, state, federal, or tribal governments, or the military)	21.59%
Something else	3.79%
Don't know	3.51%
No response	0.63%
Q17: "Which of the following best describes your employer for this job or paid activity?" Note: This question was given to those who reported working for an employer other themselves in Q16.	

Table 2.14 Main job: Self-employment business structure

Of artists who were self-employed for their main job...

	%
Sole proprietorship, unincorporated	46.64%
LLC	20.19%
C-Corporation	2.26%
S-Corporation	6.27%
Something else	12.03%
Don't know	12.49%
No response	0.12%
Question Q18: Which of the following best describes the business structure of your self-employment for this job or paid activity? Note: This question was given to those who reported self-employment in Q16.	

Table 2.15 breaks down artists' main job by occupation type and indicates that nearly three-quarters of employed artists (71%) had an arts-related main job. The most common of these were jobs as a photographer (7%), craft artist (6%), or musician (6%), while another 6% selected an arts activity outside the options provided (**Table 2.16**). Twenty-nine percent of employed artists had a main job that was outside the arts (29%). Table 2.17 indicates that the most common non-arts jobs were in healthcare (3%), sales (3%), or education (3%).

Table 2.15 Main job: Arts vs. non-arts occupations*Of artists who held a job in the past 12 months...*

	%
Arts occupation	70.74%
Non-arts occupation	28.53%
Don't know	0.06%
No response	0.67%
Note: This variable was constructed using responses to Q14 and Q15. Percentages represent artists who held a main job.	

Table 2.16 Main job: Arts-related occupations*Of artists who held a job in the past 12 months...*

	%
Actor	1.60%
Architect	2.44%
Arts administrator or manager (including development, marketing, or box office/sales)	2.86%
Arts educator - in higher education	3.99%
Arts educator - in K-12	4.68%
Arts educator - outside of K-12 or higher education	2.85%
Craft artist	6.46%
Dancer or choreographer	2.66%
Designer - Graphic designer, illustrator, or art director	4.90%
Designer - Interior designer	1.72%
Designer - Web designer	1.39%

	%
Engineer or technician (sound, light, other)	2.21%
Film, TV, or video artist	2.58%
Fine artist	3.08%
Multi-media artist or animator	1.18%
Museum or gallery worker, including curator	0.81%
Musician (including instrumental, vocal, conductor, composer, arranger)	5.53%
Photographer	7.09%
Production designer or production manager	1.04%
Theater and stage director or producer	1.19%
Writer, author, or editor	4.94%
Other arts or design job/activity not listed	5.54%
Non-arts occupation	28.53%
Don't know	0.06%
No response	0.67%

Q14: "We'd like you to think about your main job or paid activity in the past 12 months. If you had more than one job or paid activity in the past 12 months, please refer to the one from which you earned the most money. Would you describe this job/paid activity in any of the following ways?"

Note: This item is only asked of artists who indicated that they have worked in the last 12 months (Q12 or Q13).

Table 2.17 Main job: Non-arts occupations

Of artists who held a job in the past 12 months...

	%
Communications (e.g., journalism, marketing, public relations, advertising)	1.10%
Computer and mathematics (e.g., IT, analysts, and software developers)	1.59%

	%
Education, training, and library	3.17%
Financial and other business services	0.81%
Healthcare	3.41%
Legal	0.68%
Management (e.g., executives and managers)	2.17%
Office and administrative support	1.22%
Sales (e.g., real estate, retail sales)	3.30%
Social or other services (e.g., counselors, social workers, food service, travel)	2.94%
Other job/activity not listed	8.13%
Arts occupation	70.74%
Don't know	0.06%
No response	0.67%
Q15: "Would you describe this job/paid activity in any of the following ways? Select the term that best describes this job/paid activity, if any. If none of these describe what you do, please select 'Other.'" Note: This item is only asked of artists who indicated that they have worked in the last 12 months (Q12 or Q13).	

Table 2.18 breaks out earnings into ranges. Just over one-quarter (27%) of artists who had a main job earned less than \$2,500 in the past 12 months in their main job. And just under one-quarter of artists (23%) who had a main job earned more than \$50,000 in pre-tax earnings. Artists with a main job reported a median income from that job of \$15,000 per year (not shown).

Table 2.18 Total earnings from main job in the past 12 months

Of artists who held a job in the past 12 months...

	%
Under \$2,500	27.39%
\$2,500 to under \$20,000	21.58%

	%
\$20,000 to under \$50,000	20.42%
\$50,000 to under \$75,000	10.73%
\$75,000 or more	12.56%
No response	7.32%
Q22: "Including overtime pay, tips, and commissions, what [are/were] your total earnings on this job or paid activity in the past 12 months, before taxes or other deductions? Your best estimate is fine." Note: This item is only asked of artists who indicated that they have worked in the last 12 months (Q12 or Q13).	

We next asked whether one's main job was temporary and whether it was part-time. **Table 2.19** shows that for artists who held a job within the past 12 months, just over a third (36%) held temporary main jobs, while **Table 2.20** shows that 61% of artists with a job in the last 12 months had a main job that was part time. Artists who had a main job worked a median of 25 hours per week at that job (not shown). Thirty-six percent of those with a main job worked 35 hours per week or more (not shown).

Table 2.19 Main job in past 12 months is/was temporary

Of artists who held a job in the past 12 months...

	%
Yes	35.93%
No	57.24%
Don't know	6.30%
No response	0.52%
Q20: "A temporary job or paid activity lasts for a limited time or until the end of a project. [Is/Was] this job or paid activity temporary?" Note: This item is only asked of artists who indicated that they have worked in the last 12 months (Q12 or Q13).	

Table 2.20 Main job in past 12 months is/was part time*Of artists who held a job in the past 12 months...*

	%
No	36.17%
Yes	61.17%
No response	2.66%

Note: Respondents who reported working fewer than 35 hours per week on average for their main job are classified as part-time.

Characteristics of Artists' Second Job

As previously shown in **Table 2.7**, **more than a third of artists (37%) had a second job in the last 12 months. For all tables in this section, we only asked these questions of artists who had a second job.**

Of those artists with a second job, more than half (59%) were self-employed in this job, as shown in **Table 2.21**. Examining just those who were paid by an employer, **Table 2.22** shows that about half (50%) of second jobs through an employer were with a for-profit company and almost one-quarter (24%) were with a non-profit organization. Over half (54%) of artists who were self-employed in their second jobs were unincorporated, sole proprietors of their businesses (**Table 2.23**).

Table 2.21 Second job: Work for employer vs. self-employed*Of artists who held a second job in the past 12 months...*

	%
An employee for a company, organization, or person other than myself	40.12%
A self-employed worker (business owner, independent contractor, freelance worker)	59.39%
No response	0.49%

Q26R1: Which one of the following best describes this job or paid activity? I [work/worked] at this job or paid activity as...

Note: This item is only asked of artists who indicated that they have worked a second job in the last 12 months (Q23_1).

Table 2.22 Second job: Employer type

Of artists who worked for a company, organization, or person other than themselves for their second job...

	%
For-profit company or organization	49.72%
Non-profit organization (including tax-exempt and charitable organizations)	23.67%
Government (including local, state, federal, or tribal governments, or the military)	15.46%
Something else	4.81%
Don't know	5.31%
No response	1.04%
Q27R1: "Which of the following best describes your employer for this job or paid activity?" Note: This question was given to those who reported working for an employer other than themselves in Q26R1.	

Table 2.23 Second job: Self-employment business structure

Of artists who were self-employed for their second job...

	%
Sole proprietorship, unincorporated	53.64%
LLC	15.02%
C-Corporation	3.18%
S-Corporation	5.26%
Something else	11.03%
Don't know	11.49%
No response	0.38%
Question Q28R1: Which of the following best describes the business structure of your self-employment for this job or paid activity? Note: This question was given to those who reported self-employment in Q26R1.	

As shown in **Table 2.24**, artists' second jobs were usually in the arts (70%). Commonly, a second job was as a craft artist (8%) or as a musician (7%) (**Table 2.25**). Another 5% were as a photographer or as a writer, author, or editor. Twenty-nine percent of artists' second jobs were not in the arts. These jobs were often in healthcare (4%), sales (3%), or social or other services (3%) (**Table 2.26**).

Table 2.24 Second job: Arts vs. non-arts occupation

Of artists who held a second job in the past 12 months...

	%
Arts occupation	70.23%
Non-arts occupation	29.13%
No response	0.64%
Note: This variable was constructed using responses to Q24R1 and Q25R1. Percentages represent artists who held a second job.	

Table 2.25 Second job: Arts-related occupations

Of artists who held a second job in the past 12 months...

	%
Actor	4.02%
Architect	2.67%
Arts administrator or manager (including development, marketing, or box office/sales)	3.65%
Arts educator - in higher education	2.70%
Arts educator - in K-12	2.30%
Arts educator - outside of K-12 or higher education	2.19%
Craft artist	8.30%
Dancer or choreographer	2.75%
Designer - Graphic designer, illustrator, or art director	4.18%

	%
Designer - Interior designer	1.73%
Designer - Web designer	2.27%
Engineer or technician (sound, light, other)	1.72%
Film, TV, or video artist	2.03%
Fine artist	2.89%
Multi-media artist or animator	1.32%
Museum or gallery worker, including curator	0.61%
Musician (including instrumental, vocal, conductor, composer, arranger)	7.00%
Photographer	4.78%
Production designer or production manager	1.86%
Theater and stage director or producer	0.95%
Writer, author, or editor	5.26%
Other arts or design job/activity not listed	5.04%
Non-arts occupation	29.13%
No response	0.64%

Q24R1: "We'd like you to think about your second job or paid activity in the past 12 months. Second job refers to an activity you've done for pay that is not part of your job(s) already mentioned. Please refer to the job or paid activity from which you earned the most money after your main job. Would you describe this job/paid activity in any of the following ways? Select the term that best describes this job/paid activity, if any. Would you describe this job/paid activity in any of the following ways?"

Note: This item is only asked of artists who indicated that they have worked a second job in the last 12 months (Q23_1).

Table 2.26 Second job: Non-arts occupations*Of artists who held a second job in the past 12 months...*

	%
Communications (e.g., journalism, marketing, public relations, advertising)	0.91%
Computer and mathematics (e.g., IT, analysts, and software developers)	0.81%
Education, training, and library	2.29%
Financial and other business services	1.50%
Healthcare	3.74%
Legal	0.23%
Management (e.g., executives and managers)	1.41%
Office and administrative support	0.99%
Sales (e.g., real estate, retail sales)	3.38%
Social or other services (e.g., counselors, social workers, food service, travel)	3.08%
Other job/activity not listed	10.80%
Arts occupation	70.23%
No response	0.64%
Q25R1: "Would you describe this job/paid activity in any of the following ways? Select the term that best describes this job/paid activity, if any. If none of these describe what you do, please select 'Other.'" Note: This item is only asked of artists who indicated that they have worked a second job in the last 12 months (Q23_1).	

Artists with second jobs earned a median of \$4,000 per year from that job (not shown). Examining earnings in ranges, **Table 2.27** shows that 41% of artists with a second job earned \$2,500 or less at that job, and 35% earned between \$2,500 and \$20,000.

Table 2.27 Second job: Total earnings in the past 12 months*Of artists who held a second job in the past 12 months...*

	%
Under \$2,500	40.87%
\$2,500 to under \$20,000	35.18%
\$20,000 to under \$50,000	12.75%
\$50,000 to under \$75,000	3.81%
\$75,000 or more	2.00%
No response	5.41%
Q31R1: Including overtime pay, tips, and commissions, what [are/were] your total earnings on this job or paid activity in the past 12 months, before taxes or other deductions? Your best estimate is fine. Note: This item is only asked of artists who indicated that they have worked a second job in the last 12 months (Q23_1).	

As shown in **Table 2.28**, almost half (49%) of the second jobs that artists held in the last 12 months were temporary. For most artists with second jobs, the second job was part time (84%; **Table 2.29**). The median hours artists worked at their second job was 12 hours per week (not shown).

Table 2.28 Second job is/was temporary*Of artists who held a second job in the past 12 months...*

	%
Yes	48.82%
No	43.12%
Don't know	7.09%
No response	0.97%
Q30R1: A temporary job or paid activity lasts for a limited time or until the end of a project. [Is/Was] this job or paid activity temporary? Note: This item is only asked of artists who indicated that they have worked a second job in the last 12 months (Q23_1).	

Table 2.29 Second job is/was part time*Of artists who held a second job in the past 12 months...*

	%
No	13.68%
Yes	83.51%
No response	2.82%

Note: Respondents who reported working fewer than 35 hours per week on average for their second job are classified as part-time.

Characteristics of Artists' Third Job

As previously shown in **Table 2.7**, **11% of artists worked at a third job during the last 12 months.** **For all tables in this section, we only asked these questions of artists who had a third job.**

Table 2.30 examines this small group of artists with third jobs. About half of third jobs were with an employer (51%) and just under half of third jobs (45%) were held as a self-employed worker. When third jobs were for an employer, it was frequently a job with a for-profit company (45%) while approximately a quarter were in government (27%) and another approximately quarter (25%) were for a non-profit organization (**Table 2.31**). Over half (54%) of those who were self-employed in their third jobs were unincorporated sole proprietors of their businesses (**Table 2.32**).

Table 2.30 Third job: Work for employer vs. self-employed*Of artists who held a third job in the past 12 months...*

	%
An employee for a company, organization, or person other than myself	51.09%
A self-employed worker (business owner, independent contractor, freelance worker)	45.14%
No response	3.76%

Q26R2: Which one of the following best describes this job or paid activity? I [work/worked] at this job or paid activity as...

Note: This item is only asked of artists who indicated that they have worked a third job in the last 12 months (Q23_2).

Table 2.31 Third job: Employer type

Of artists who worked for a company, organization, or person other than themselves for their main job...

	%
For-profit company or organization	44.74%
Non-profit organization (including tax-exempt and charitable organizations)	24.59%
Government (including local, state, federal, or tribal governments, or the military)	26.60%
Something else	3.65%
Don't know	0.43%
Q27R2: "Which of the following best describes your employer for this job or paid activity?" Note: This question was given to those who reported working for an employer other than themselves in Q26R2.	

Table 2.32 Third job: Self-employment business structure

Of artists who were self-employed for their third job...

	%
Sole proprietorship, unincorporated	53.79%
LLC	8.29%
C-Corporation	8.30%
S-Corporation	5.50%
Something else	11.57%
Don't know	12.55%
Question Q28R2: Which of the following best describes the business structure of your self-employment for this job or paid activity? Note: This question was given to those who reported self-employment in Q26R2.	

Almost three-fourths (72%) of artists' third jobs were in the arts (**Table 2.33**). Looking at specific occupations in **Table 2.34**, artists with arts-related third jobs included work as a craft artist (10%), an arts administrator (5%), as a musician (5%), or as a photographer (5%). Twenty-six percent of third jobs

were in a non-arts occupation. **Table 2.35** indicates that 3% of third jobs were in education, training, and library and another 3% were in social or other services. None of the other specific types of non-arts occupations we asked about represented more than 3% of artists' third jobs.

Table 2.33 Third job: Arts vs. non-arts occupation

Of artists who held a third job in the past 12 months...

	%
Arts occupation	72.23%
Non-arts occupation	26.16%
No response	1.62%
Note: This variable was constructed using responses to Q24R2 and Q25R2. Percentages represent artists who held a third job.	

Table 2.34 Third job: Arts-related occupations

Of artists who held a third job in the past 12 months...

	%
Actor	4.21%
Architect	4.30%
Arts administrator or manager (including development, marketing, or box office/sales)	5.46%
Arts educator - in higher education	2.38%
Arts educator - in K-12	4.45%
Arts educator - outside of K-12 or higher education	3.75%
Craft artist	9.59%
Dancer or choreographer	3.03%
Designer - Graphic designer, illustrator, or art director	1.08%
Designer - Interior designer	3.31%

	%
Designer - Web designer	1.22%
Engineer or technician (sound, light, other)	0.74%
Film, TV, or video artist	0.65%
Fine artist	3.31%
Multi-media artist or animator	1.81%
Museum or gallery worker, including curator	1.34%
Musician (including instrumental, vocal, conductor, composer, arranger)	5.21%
Photographer	5.21%
Production designer or production manager	3.07%
Theater and stage director or producer	0.88%
Writer, author, or editor	3.83%
Other arts or design job/activity not listed	3.40%
Non-arts occupation	26.16%
No response	1.62%

Q24R2: "We'd like you to think about your third job or paid activity in the past 12 months. Third job refers to an activity you've done for pay that is not part of your job(s) already mentioned. Please refer to the job or paid activity from which you earned the most money after your second job. Would you describe this job/paid activity in any of the following ways? Select the term that best describes this job/paid activity, if any. Would you describe this job/paid activity in any of the following ways?"

Note: This item is only asked of artists who indicated that they have worked a third job in the last 12 months (Q23_2).

Table 2.35 Third job: Non-arts occupations

Of artists who held a third job in the past 12 months...

	%
Communications (e.g., journalism, marketing, public relations, advertising)	1.99%
Computer and mathematics (e.g., IT, analysts, and software developers)	0.57%

	%
Education, training, and library	2.68%
Financial and other business services	2.11%
Healthcare	2.37%
Legal	0.80%
Management (e.g., executives and managers)	2.09%
Office and administrative support	2.24%
Sales (e.g., real estate, retail sales)	2.49%
Social or other services (e.g., counselors, social workers, food service, travel)	2.64%
Other job/activity not listed	6.17%
Arts occupation	72.23%
No response	1.62%
Q25R2: "Would you describe this job/paid activity in any of the following ways? Select the term that best describes this job/paid activity, if any. If none of these describe what you do, please select 'Other.'" Note: This item is only asked of artists who indicated that they have worked a third job in the last 12 months (Q23_2).	

The median income earned from artists' third jobs was \$1,034 per year (not shown). Examining earnings in ranges, **Table 2.36** shows that just over half of artists with a third job earned less than \$2,500 from their third job (56%) and just under a quarter (24%) earned between \$2,500 and \$20,000 from their third job.

Table 2.36 Third job: Total earnings in the past 12 months

Of artists who held a third job in the past 12 months...

	%
Under \$2,500	55.76%
\$2,500 to under \$20,000	24.13%
\$20,000 to under \$50,000	10.06%

	%
\$50,000 to under \$75,000	1.64%
\$75,000 or more	2.55%
No response	5.86%
Q31R2: Including overtime pay, tips, and commissions, what [are/were] your total earnings on this job or paid activity in the past 12 months, before taxes or other deductions? Your best estimate is fine. Note: This item is only asked of artists who indicated that they have worked a third job in the last 12 months (Q23_2).	

As shown in **Table 2.37**, more than half (58%) of third jobs that artists held in the last 12 months were temporary. More than three-fourths (79%) of third jobs were part time (**Table 2.38**). The median hours artists reported working at third jobs was 13 hours per week (not shown).

Table 2.37 Third job is/was temporary

Of artists who held a third job in the past 12 months...

	%
Yes	58.36%
No	36.46%
Don't know	3.35%
No response	1.84%
Q30R2: A temporary job or paid activity lasts for a limited time or until the end of a project. [Is/Was] this job or paid activity temporary? Note: This item is only asked of artists who indicated that they have worked a third job in the last 12 months (Q23_2).	

Table 2.38 Third job is/was part time

Of artists who held a third job in the past 12 months...

	%
No	17.42%
Yes	78.68%

	%
No response	3.90%
Note: Respondents who reported working fewer than 35 hours per week on average for their third job are classified as part-time.	

Characteristics of Artists’ Fourth Job

Five percent of artists held a fourth job (Table 2.7). For all tables in this section, we only asked these questions of artists who had a fourth job.

When an artist had a fourth job, it was usually for an employer (65%; **Table 2.39**). As shown in **Table 2.40**, just over a third of fourth jobs that were for an employer were for the government (35%) and approximately a third of these jobs were for a for-profit company (33%). Twenty-nine percent of fourth jobs were for a non-profit organization. Artists who were self-employed for their fourth jobs were primarily split between working as sole proprietors of unincorporated businesses (33%), as an LLC (22%), or as a C-Corporation (20%).

Table 2.39 Fourth job: Work for employer vs. self-employed

Of artists who held a fourth job in the past 12 months...

	%
An employee for a company, organization, or person other than myself	64.65%
A self-employed worker (business owner, independent contractor, freelance worker)	33.25%
No response	2.10%
Q26R3: "Which one of the following best describes this job or paid activity? I [work/worked] at this job or paid activity as..." Note: This item is only asked of artists who indicated that they have worked a fourth job in the last 12 months (Q23_3).	

Table 2.40 Fourth job: Employer type

Of artists who worked for a company, organization, or person other than themselves for their fourth job...

	%
For-profit company or organization	32.83%
Non-profit organization (including tax-exempt and charitable organizations)	28.98%
Government (including local, state, federal, or tribal governments, or the military)	35.30%
Something else	1.81%
Don't know	1.08%
Q27R3: "Which of the following best describes your employer for this job or paid activity?" Note: This question was given to those who reported working for an employer other themselves in their fourth job in Q26R3.	

Table 2.41 Fourth job: Self-employment business structure

Of artists who were self-employed for their fourth job...

	%
Sole proprietorship, unincorporated	33.04%
LLC	22.05%
C-Corporation	20.07%
S-Corporation	6.65%
Something else	8.93%
Don't know	9.26%
Question Q28R3: Which of the following best describes the business structure of your self-employment for this job or paid activity? Note: This question was given to those who reported self-employment in Q26R3.	

Table 2.42 indicates that most artists' fourth jobs were in an arts-related field (85%). Specifically, 12% of fourth jobs were as an architect, 7% as an actor, 6% of fourth jobs fell into each of the categories of arts administration, fine arts, and K-12 arts education (**Table 2.43**).

Fifteen percent of artists with fourth jobs held a fourth job in a non-arts occupation (**Table 2.42**). Four percent of artists reported that their fourth job was in a social or other services field (**Table 2.44**). Fewer than 3% of artists selected each of the remaining non-arts occupations.

Table 2.42 Fourth job: Arts vs. non-arts occupation

Of artists who held a fourth job in the past 12 months...

	%
Arts occupation	84.99%
Non-arts occupation	15.01%
Note: This variable was constructed using responses to Q24R3 and Q25R3. Percentages represent artists who held a fourth job.	

Table 2.43 Fourth job: Arts-related occupations

Of artists who held a fourth job in the past 12 months...

	%
Actor	7.28%
Architect	12.00%
Arts administrator or manager (including development, marketing, or box office/sales)	5.92%
Arts educator - in higher education	4.51%
Arts educator - in K-12	5.57%
Arts educator - outside of K-12 or higher education	5.16%
Craft artist	5.46%
Dancer or choreographer	1.58%
Designer - Graphic designer, illustrator, or art director	3.55%

	%
Designer - Interior designer	1.44%
Designer - Web designer	4.20%
Engineer or technician (sound, light, other)	0.37%
Film, TV, or video artist	1.15%
Fine artist	6.07%
Multi-media artist or animator	1.90%
Museum or gallery worker, including curator	2.37%
Musician (including instrumental, vocal, conductor, composer, arranger)	4.88%
Photographer	1.91%
Production designer or production manager	3.16%
Theater and stage director or producer	0.31%
Writer, author, or editor	4.68%
Other arts or design job/activity not listed	1.51%
Non-arts occupation	15.01%

Q24R3: "We'd like you to think about your fourth job or paid activity in the past 12 months. Fourth job refers to an activity you've done for pay that is not part of your job(s) already mentioned. Please refer to the job or paid activity from which you earned the most money after your third job. Would you describe this job/paid activity in any of the following ways? Select the term that best describes this job/paid activity, if any. Would you describe this job/paid activity in any of the following ways?"

Note: This item is only asked of artists who indicated that they have worked a fourth job in the last 12 months (Q23_3).

Table 2.44 Fourth job: Non-arts occupations

Of artists who held a fourth job in the past 12 months...

	%
Communications (e.g., journalism, marketing, public relations, advertising)	2.40%
Education, training, and library	1.04%

	%
Healthcare	1.46%
Legal	0.38%
Management (e.g., executives and managers)	1.34%
Office and administrative support	0.46%
Sales (e.g., real estate, retail sales)	1.22%
Social or other services (e.g., counselors, social workers, food service, travel)	3.62%
Other job/activity not listed	3.09%
Arts occupation	84.99%
Q25R3: "Would you describe this job/paid activity in any of the following ways? Select the term that best describes this job/paid activity, if any. If none of these describe what you do, please select 'Other.'" Note: This item is only asked of artists who indicated that they have worked a fourth job in the last 12 months (Q23_3).	

The median income from fourth jobs was \$1,000 per year (not shown). As shown in **Table 2.45**, most artists with fourth jobs earned less than \$2,500 per year at their fourth job (68%). Eighteen percent earned between \$2,500 and \$20,000 per year at their fourth job.

Table 2.45 Fourth job: Total earnings in the past 12 months

Of artists who held a fourth job in the past 12 months...

	%
Under \$2,500	67.76%
\$2,500 to under \$20,000	18.32%
\$20,000 to under \$50,000	4.82%
\$50,000 to under \$75,000	0.79%
\$75,000 or more	5.09%
No response	3.22%

	%
Q31R3: Including overtime pay, tips, and commissions, what [are/were] your total earnings on this job or paid activity in the past 12 months, before taxes or other deductions? Your best estimate is fine. Note: This item is only asked of artists who indicated that they have worked a fourth job in the last 12 months (Q23_3).	

Table 2.46 shows that about two-thirds of fourth jobs that artists held in the last 12 months were temporary (66%) and 61% of fourth jobs were part time (**Table 2.47**). The median hours artists worked at their fourth jobs was 15 hours per week (not shown).

Table 2.46 Fourth job is/was temporary

Of artists who held a fourth job in the past 12 months...

	%
Yes	66.13%
No	30.32%
Don't know	2.98%
No response	0.58%
Q30R3: A temporary job or paid activity lasts for a limited time or until the end of a project. [Is/Was] this job or paid activity temporary? Note: This item is only asked of artists who indicated that they have worked a fourth job in the last 12 months (Q23_3).	

Table 2.47 Fourth job is/was part time

Of artists who held a fourth job in the past 12 months...

	%
No	36.17%
Yes	61.17%
No response	2.66%
Note: Respondents who reported working fewer than 35 hours per week on average for their fourth job are classified as part-time.	

Unpaid Work

We next asked about arts activities that were uncompensated in the prior 12 months. Uncompensated labor can take many forms. We asked about three forms: (1) Unpaid activities: Any labor you commit to for which you do not receive financial or material gain or exchange but would like to; (2) Volunteer activities: Any labor in which you donate your time without expectation of financial or material gain or exchange; and (3) Cultural activities: Any labor in which you participate in the expression of your cultural heritage without expectation of financial or material gain or exchange.

Table 2.48 shows that roughly one-third of artists worked without pay across all five artistic disciplines, while closer to half simply volunteered their labor in the performing arts (51%) and in “other” art (45%). About one-third of artists also chose to spend uncompensated time expressing their cultural heritage through writing (34%) and/or in the performing (34%), visual (30%), and/or craft arts (32%); with 40% spending uncompensated time expressing cultural heritage in the “other” arts discipline.

Table 2.49 shows that nearly half of artists engaged in unpaid activities (46%) or volunteer activities (49%) in one or more disciplines. Roughly one-third of artists engaged in cultural activities (34%) in one or more disciplines.

Table 2.48 Uncompensated arts engagement

	Performing arts	Visual arts	Writing	Craft arts	Other art
Unpaid Activities	37.62%	38.60%	39.24%	35.78%	31.59%
Volunteer Activities	50.97%	41.22%	40.15%	35.89%	44.80%
Cultural Activities	33.56%	29.99%	33.74%	32.18%	39.90%

Q58: "In the past 12 months, have you done any of the following as an unpaid activity, a volunteer activity, or a cultural activity? Select all that apply." Unpaid activities: Any labor you commit to for which you do not receive financial or material gain or exchange but would like to. Volunteer activities: Any labor in which you donate your time without expectation of financial or material gain or exchange. Cultural activities: Any labor in which you participate in the expression of your cultural heritage without expectation of financial or material gain or exchange.
Note: Respondents were given these questions for the artistic disciplines in which they reported doing at least one eligible arts practice.

Table 2.49 Uncompensated arts engagement: Any discipline

	Any discipline
Unpaid Activities	46.45%

	Any discipline
Volunteer Activities	49.44%
Cultural Activities	34.01%

Note: Percentages represent those who engaged in at least one arts discipline in each uncompensated activity (combined responses from Q58).

More than a quarter of artists (28%) reported that they provide unpaid assistance to a family member or friend due to a health condition or disability, as seen in **Table 2.50**.

Table 2.50 Provided unpaid assistance/care

	%
Yes	27.59%
No	70.92%
No response	1.50%

Q59: "Do you provide unpaid assistance or care to a family member or friend because of a health condition or disability? This could include a physical, mental, emotional, cognitive, behavioral or developmental disability; a chronic health condition or psychiatric condition, or blindness or deafness. Assistance can include medical care or help with everyday activities."

3. Finances

The survey asked a series of questions about artists’ finances. Artists shared details about annual household income and sources of financial support, in addition to information about assets and debts. They also provided insight into their household composition and number of dependents. Finally, they shared about their financial worries, including the extent to which they felt worried about being able to work enough, and being able to pay for food, bills, debts, and medical costs.

Household Income and Composition

Artists had a wide range of **pre-tax** household incomes from all sources for 2023. **Table 3.1** shows that one-quarter of artists (25%) had a household income of \$30,000 or less, while another quarter (27%) had household incomes of \$100,000 or more.

Table 3.1 Pre-tax household income in 2023

	%
Under \$10,000	5.37%
\$10,000 to under \$20,000	10.38%
\$20,000 to under \$30,000	9.70%
\$30,000 to under \$40,000	8.75%
\$40,000 to under \$50,000	6.17%
\$50,000 to under \$75,000	19.36%
\$75,000 to under \$100,000	13.12%
\$100,000 to under \$150,000	16.07%
\$150,000 or more	10.72%
No response	0.36%

INCOME2: "The next question is about the total income of YOUR HOUSEHOLD for 2023. Please include your own income PLUS the income of all members living in your household (including cohabiting partners and armed forces members living at home). Please count income BEFORE TAXES and from all sources (such as wages, salaries, tips, net income from a business, interest, dividends, child support, alimony, and Social Security, public assistance, pensions, or retirement benefits)."

To understand artists' household composition, we asked them to indicate who had lived with them for more than 3 months in the previous 12 months. **Table 3.2** shows that 58% of artists lived with at least one spouse/partner and 33% had one or more dependent children living with them during the last 12 months. Twelve percent also had a dependent relative living with them who was not a spouse/partner or child. Overall, about 30% of artists reported living by themselves and 27% lived in households with more than four people, as shown in **Table 3.3**.

Table 3.2 Household composition

	%
Spouse/partner	
0	41.92%
1	51.29%
2	3.72%
3 or more	3.07%
Dependent children (including foster, adopted, and shared custody)	
0	66.93%
1	13.11%
2	12.78%
3	4.08%
4 or more	3.09%
Other children	
0	88.25%
1	7.21%
2	2.45%
3 or more	2.09%
Other dependent relatives	
0	87.87%
1	6.67%
2 or more	5.46%

	%
Q64: "Please tell us about other persons living in your household. How many of the following lived in your household with you for more than 3 months in the last 12 months?" Note: Values were top-coded to adjust for outliers.	

Table 3.3 Total household size

	%
1	29.59%
2	27.77%
3	15.76%
4	13.20%
5	6.21%
6	3.15%
7	1.27%
8 or more	3.05%
Note: This variable is the sum of the household composition questions (Q64) plus one to account for the respondent. These values were top-coded to adjust for outliers.	

Assets

When looking at artists' personal financial assets, **Table 3.4** shows most individuals had a checking or savings account (84%). Fewer than half of artists owned their primary vehicle (49%), owned their home (40%), and/or had a retirement account (40%). About one-third of artists (31%) had financial investments other than a retirement account.

Table 3.4 Financial assets

	%
Checking or savings account(s)	83.75%
Retirement account(s)	39.73%

	%
Financial investments (not held in a retirement account)	30.93%
Ownership of your primary home	39.89%
Ownership of other real estate (not including your primary home)	10.21%
Ownership of your primary vehicle	48.51%
Ownership in a business (non-stock)	9.77%
Other financial assets	9.88%
None of these	4.21%
No response	1.50%
Q60: "Do you have any of the following? Please select all that apply."	

We also asked artists who reported that they had at least one asset to consider the value of all their assets combined. **Table 3.5** shows a wide range of estimated total assets, ranging from under \$2,500 (13%) to over \$500,000 (13%).

Table 3.5 Total value of all assets

Of artists who report having any assets...

	%
Under \$2,500	13.14%
\$2,501 - \$5,000	7.36%
\$5,001 - \$10,000	6.42%
\$10,001 - \$15,000	4.42%
\$15,001 - \$25,000	6.45%
\$25,001 - \$50,000	8.44%
\$50,001 - \$75,000	8.31%

	%
\$75,001 - \$100,000	6.57%
\$100,001 - \$150,000	7.07%
\$150,001 - \$350,000	10.46%
\$350,001 - \$500,000	6.77%
Over \$500,000	13.11%
No response	1.47%
Q61: "Please consider the assets you have. What is the total value of all of these combined? Your best estimate is fine." Note: Percentages represent those who reported having any assets.	

Financial Supports

As indicated in **Table 3.6**, about one-third of artists (31%) received financial support in the form of crowdfunding or online patronage (10%), mutual aid (13%), or bartered exchange (13%) in the past 12 months. About two-thirds of artists (69%) reported receiving none of these kinds of financial support.

Table 3.6 Kinds of financial supports received

	%
Crowdfunding or online patronage	10.06%
Mutual aid	13.31%
Bartered exchange	13.31%
None of these	69.28%
No response	1.21%
Q10: "Think about financial support you may have received from others. Have you received money, gifts, loans, or in-kind financial support in any of the following ways in the past 12 months? Please select all that apply."	

Just over half of artists received financial support in the past 12 months from someone inside their household (31%) and/or from someone outside their household (31%), as shown in **Table 3.7**.

Table 3.7 Sources of financial supports

	%
Family, spouse, partner(s), or friend(s) who live in your household	31.44%
Family, spouse, partner(s), or friend(s) who live outside your household	30.78%
None of these	47.36%
No response	1.33%
Q11: "Have you received any monetary gifts, loans, or in-kind financial support from any of the following sources in the past 12 months? Please select all that apply."	

Debt

We next asked artists to describe their current financial debts. **Table 3.8** shows that 43% of artists had credit card debt. About one-quarter of artists had mortgage debt (28%) or a car loan (27%). About one-fifth of artists had school loans (20%) and just under one-fifth had medical debt (17%). A quarter of artists (26%) were debt-free in terms of the types of debt included in the question.

Table 3.8 Debts

	%
Mortgage	27.53%
Car loan(s)	26.59%
School loan(s)	19.90%
Credit card debt	42.81%
Medical debt	17.21%
Other debts or loans	9.37%
None of these	25.61%
No response	1.94%
Q62: "Do you have any of the following? Please select all that apply."	

As shown in **Table 3.9**, the total value of all these different kinds of debt was \$10,000 or less for 29% of artists who had a type of debt, while 16% of artists with debt had debts totaling \$150,000 or more.

Table 3.9 Total value of all debts

Of artists who report having any debt...

	%
Under \$2,500	9.71%
\$2,501 - \$5,000	8.23%
\$5,001 - \$10,000	11.48%
\$10,001 - \$15,000	8.03%
\$15,001 - \$25,000	10.11%
\$25,001 - \$50,000	13.83%
\$50,001 - \$75,000	7.14%
\$75,001 - \$100,000	5.87%
\$100,001 - \$150,000	7.98%
\$150,001 - \$350,000	11.68%
\$350,001 - \$500,000	2.82%
Over \$500,000	1.66%
No response	1.46%
Q63: "Please consider the debts or payments you have. What is the total value of all of these combined? Your best estimate is fine." Note: Percentages represent those who reported having any debts.	

Financial Vulnerability

When asked about their financial worries, **Table 3.10** shows that just under one-quarter of artists (22%) were at least somewhat worried about having enough to eat. Such worry was even greater for having enough work (31%) or paying for housing (30%), utilities (30%), financial debts (39%), and/or medical bills (32%).

Table 3.10 Financial worry

	%
Having enough to eat	
Not at all worried	51.35%
Not too worried	24.45%
Somewhat worried	15.74%
Very worried	6.11%
No response	2.34%
Being able to work as many hours as you want	
Not at all worried	41.63%
Not too worried	24.00%
Somewhat worried	21.36%
Very worried	9.96%
No response	3.05%
Being able to pay your rent or mortgage	
Not at all worried	43.01%
Not too worried	24.35%
Somewhat worried	18.12%
Very worried	11.40%
No response	3.11%
Being able to pay your gas, oil, or electricity bills	
Not at all worried	42.44%
Not too worried	24.71%

	%
Somewhat worried	18.62%
Very worried	11.42%
No response	2.81%
Being able to pay your debts	
Not at all worried	36.90%
Not too worried	20.93%
Somewhat worried	24.24%
Very worried	15.00%
No response	2.92%
Being able to pay for medical costs	
Not at all worried	40.90%
Not too worried	24.24%
Somewhat worried	20.51%
Very worried	11.56%
No response	2.79%
Q75: "Thinking about the next month, how worried are you that you and your family will have difficulty with each of the following?"	

As a way of measuring worry more generally, we added responses across all items to create a “financial worry index,” as shown in **Table 3.11**. Here we see that well over half of artists (57%) were at least somewhat worried about one or more of these issues and 8% were at least somewhat worried about all six issues.

Table 3.11 Financial worry index

	%
0	40.77%
1	12.57%
2	10.88%
3	9.09%
4	8.79%
5	7.29%
6	8.47%
No response	2.13%

Note: This table displays the total number of financial worry questions (Q75) for which respondents selected either *somewhat worried* or *very worried*. The "No response" category refers to those who did not respond to any items in Q75.

4. Health Needs and Benefits

Artists provided self-assessments on the state of their health, including their overall health, their mental or emotional health, and whether they had a disability or were managing a chronic condition. They also shared information about their access to health, dental, and vision insurance, and the sources of each, in addition to their access to other benefits such as paid leave. Finally, they shared whether they had been able to get the care they needed in the past 12 months.

Health

We next asked a series of questions about health status and access to healthcare. **Table 4.1** shows that the great majority of artists experienced good or better overall health (84%) and at least good overall mental or emotional health (80%), as seen in **Table 4.2**. About one fifth of artists (21%) identified as having a disability (**Table 4.3**) and one third (33%) said that they are managing a chronic health condition (**Table 4.4**).

Table 4.1 Overall health

	%
Excellent	16.32%
Very good	35.15%
Good	32.66%
Fair	11.51%
Poor	2.83%
No response	1.53%
Q69: In general, how would you rate your overall health?	

Table 4.2 Mental or emotional health

	%
Excellent	19.14%
Very good	31.62%
Good	29.10%
Fair	13.54%
Poor	4.41%
No response	2.19%
Q70: In general, how would you rate your mental or emotional health?	

Table 4.3 Disability

	%
Yes	20.68%
No	77.09%
No response	2.23%

	%
Q73: Do you identify as a person with a disability?	

Table 4.4 Chronic health condition

	%
Yes	33.28%
No	63.80%
Don't know	0.02%
No response	2.89%
Q74: Do you manage a chronic health condition?	

Benefits

Table 4.5 shows that 84% of artists had access to health insurance. Table 4.6 indicates that fewer than one-third (31%) of those artists with access to health benefits received any coverage from their main job, while a spouse's or partner's job provided health insurance to one quarter (25%) of artists with access to health insurance. Other key sources of coverage for those with access to health benefits included Medicare (27%), Medicaid (21%), direct purchase (18%), and the health insurance marketplace (15%). Note that these numbers are not mutually exclusive, meaning that an artist could piece together health insurance from several sources, including multiple jobs.

Table 4.5 also shows that approximately a quarter (25%) of artists had paid holidays or vacation and just under a quarter (23%) had paid sick leave. Roughly one-third (31%) had access to retirement benefits including employer contributions. Few artists had paid professional development assistance and/or reimbursement (9%) and few had paid parental or family leave (8%).

Table 4.5 Access to benefits

	%
Health insurance	83.96%
Dental insurance	58.33%
Vision insurance	50.62%

	%
Life insurance (individual or group policy)	34.68%
Retirement benefits including employer contributions	30.73%
Profit sharing and/or stock options	6.17%
Paid holidays or vacation	24.78%
Paid sick leave	23.11%
Paid parental or family leave	8.42%
Professional development assistance and/or reimbursement	9.11%
Free/reduced-cost studio space or materials for artmaking	2.99%
Other benefit(s)	2.30%
No response	5.02%
Q67: "Which of the following benefits have you had access to over the past 12 months? Please select all that apply."	

Table 4.6 Sources of health insurance coverage*Of artists with access to health insurance...*

	%
Main job	31.85%
Job 2	7.87%
Job 3	2.21%
Job 4	1.59%
Spouse/partner's job	25.01%
Directly purchased from an insurance company	17.73%
Health insurance marketplace	15.41%

	%
Medicare	27.36%
Medicaid	20.90%
Office of Veteran's Affairs	7.09%
Union	5.45%
Some other source	9.21%
Q68: "From which of the following sources have you received insurance coverage over the past 12 months? Please select all source(s) for each of the types of insurance you have." Note: Percentages are calculated using the share of respondents who reported having access to health insurance coverage in Q67.	

When an artist received health insurance in the last 12 months from their main job, we asked them if that job was in an arts-related occupation or a non-arts occupation (**Table 4.7**). Typically, the main job that provided them with health insurance was an arts-related occupation (64%). This was also true when they accessed health insurance via a second job (69%) (**Table 4.8**).

Table 4.7 Health insurance from main job: Arts-related vs. non-arts job

Of artists who accessed health insurance through their main job...

	%
Arts occupation	64.05%
Non-arts occupation	35.95%
Note: Percentages are calculated from those who receive health insurance from their main job.	

Table 4.8 Health insurance from job 2: Arts-related vs. non-arts job

Of artists who accessed health insurance through their second job...

	%
Arts occupation	69.07%
Non-arts occupation	30.93%

	%
Note: Percentages are calculated from those who receive health insurance from their second job.	

Similarly, when artists had access to dental insurance (58%; **Table 4.5**), we asked them about sources of coverage in the last 12 months. **Table 4.9** shows that nearly one-third of artists with access to dental insurance received dental insurance from their main job (32%), while just over one-quarter received coverage from their spouse’s/partner’s job (28%). Medicare (18%) and/or Medicaid (17%) were other common sources of dental insurance. Only a few artists with access to dental insurance (8%) received coverage from a second job.

When an artist received dental insurance from a main job, more than half (59%) received it from a job that was arts-related, as shown in **Table 4.10**. **Table 4.11** indicates that for about two-thirds (67%) of artists who received dental insurance from a second job, this job was arts-related.

Table 4.9 Sources of dental insurance coverage

Of artists with access to dental insurance...

	%
Main job	31.80%
Job 2	7.70%
Job 3	2.08%
Job 4	1.51%
Spouse/partner's job	27.61%
Directly purchased from an insurance company	15.81%
Health insurance marketplace	12.43%
Medicare	17.55%
Medicaid	16.52%
Office of Veteran's Affairs	5.23%
Union	6.03%

	%
Some other source	9.43%

Q68: "From which of the following sources have you received insurance coverage over the past 12 months? Please select all source(s) for each of the types of insurance you have."
Note: Percentages are calculated using the share of respondents who reported having access to dental insurance coverage in Q67.

Table 4.10 Dental insurance from main job: Arts-related vs. non-arts job

Of artists who accessed dental insurance through their main job...

	%
Arts occupation	59.10%
Non-arts occupation	40.90%

Note: Percentages are calculated from those who receive dental insurance from their main job.

Table 4.11 Dental insurance from job 2: Arts-related vs. non-arts job

Of artists who accessed dental insurance through their second job...

	%
Arts occupation	67.12%
Non-arts occupation	32.88%

Note: Percentages are calculated from those who receive dental insurance from their second job.

Artists who had access to vision insurance (51%; **Table 4.5**) and also received coverage in the past 12 months were most likely to have obtained such coverage from their main job (32%) and/or from a spouse/partner's job (25%), as shown in **Table 4.12**. Just 7% of those with access to vision insurance received coverage from a second job.

When an artist received vision insurance from their main job, more than half of those jobs were arts related (58%), as shown in **Table 4.13**. When they received vision insurance from a second job (**Table 4.14**), more than two-thirds (67%) of those jobs were arts-related.

Table 4.12 Sources of vision insurance coverage*Of artists with access to vision insurance...*

	%
Main job	32.07%
Job 2	7.11%
Job 3	2.73%
Job 4	1.52%
Spouse/partner's job	25.20%
Directly purchased from an insurance company	13.62%
Health insurance marketplace	10.54%
Medicare	17.82%
Medicaid	15.32%
Office of Veteran's Affairs	5.57%
Union	6.29%
Some other source	8.44%
Q68: "From which of the following sources have you received insurance coverage over the past 12 months? Please select all source(s) for each of the types of insurance you have." Note: Percentages are calculated using the share of respondents who reported having access to vision insurance coverage in Q67.	

Table 4.13 Vision insurance from main job: Arts-related vs. non-arts job*Of artists who accessed vision insurance through their main job...*

	%
Arts occupation	58.82%
Non-arts occupation	41.18%

	%
Note: Percentages are calculated from those who receive vision insurance from their main job.	

Table 4.14 Vision insurance from job 2: Arts-related vs. non-arts job

Of artists who accessed vision insurance through their second job...

	%
Arts occupation	67.27%
Non-arts occupation	32.73%
Note: Percentages are calculated from those who receive vision insurance from their second job.	

Healthcare Precarity

More than one-third (36%) of artists reported that they had not received routine dental care in the past 12 months (Table 4.15). More than one-quarter (29%) were unable to get medical care, tests, or treatments that they or a doctor believed was necessary in the prior year, as shown in Table 4.16.

Table 4.15 Dental care in the past 12 months

	%
Yes	60.93%
No	36.17%
No response	2.89%
Q71: "During the past 12 months, have you gone to a dentist for a regular teeth cleaning or check-up?"	

Table 4.16 Unable to get needed medical care in the past 12 months

	%
Yes	29.45%
No	67.57%

	%
No response	2.98%
Q72: "During the past 12 months, were you ever not able to get medical care, tests, or treatments you or a doctor believed necessary?"	

5. Artist Demographics

The final section of the survey asked artists to self-report various demographic characteristics, including information about gender identity, sexual orientation, marital status, age, geography, race and ethnicity, and education, among others.

Gender Identity

As reported in **Table 5.1**, 49% of artists identified as female and 47% identified as male, with approximately 2% identifying as transgender and another 2% not identifying as any of these.

Table 5.1 Gender identity

	%
Male	46.69%
Female	49.04%
Transgender	1.50%
Do not identify as male, female, or transgender	1.65%
No response	1.13%
GENDER_CURRENT: "How do you describe yourself?"	

Sexual Orientation

Most artists identified as straight (82%) and 8% as bisexual, as shown in **Table 5.2**.

Table 5.2 Sexual orientation

	%
Lesbian or gay	4.23%
Straight, that is, not lesbian or gay	82.07%
Bisexual	8.33%

	%
Something Else	2.64%
I don't know the answer	1.87%
No response	0.87%
Q90: "This next question is about sexual orientation. Which of the following best represents how you think of yourself?"	

Marital Status

Table 5.3 shows that 43% of artists had never been married, while 41% of artists were currently married and 9% were divorced.

Table 5.3 Marital status

	%
Married	40.73%
Divorced	9.49%
Separated	3.77%
Widowed	2.94%
Never married	43.01%
No response	0.06%
MARITAL2: "Are you..."	

Age

The average age of artists was 43.28 years ($SD = 18.24$) with 40% under the age of 35 years, as shown in **Table 5.4**. About 18% of artists were age 65 or older.

Table 5.4 Age

	%
18-24	16.91%
25-34	22.87%
35-44	19.21%
45-54	11.74%
55-64	11.48%
65-74	11.40%
75+	6.33%
No response	0.06%
AGE: "What is your current age?"	

Geographic Area

Table 5.5 shows that artists overwhelmingly lived in metropolitan areas (86%). **Table 5.6** shows artists' geographic region of residence, presented by United States Regional Arts Organizations (RAO) service areas.²⁴

Table 5.5 Metro vs. non-metro area

	%
Non-Metro Area	14.45%
Metro Area	85.55%
Note: "Metropolitan area" is a U.S. Census data point that refers to a core area containing a large population nucleus with adjacent communities that have a high degree of economic and social integration with that core. This variable is derived from the respondent's zip code.	

²⁴ RAO catchment areas can be found at the following website: <https://www.arts.gov/impact/regional-profiles>

Table 5.6 Regional Arts Organizations geographic regions

	%
Mid-America	12.02%
Mid-Atlantic	20.40%
Midwest	17.39%
New England	8.65%
South	17.95%
West	23.34%
No response	0.25%
Note: This variable uses respondent's state of residence to determine their Regional Arts Organization (RAO) geographic region.	

Race & Ethnicity

We asked respondents to indicate their racial identity with response options reflecting those in the 2016 Current Population Survey (CPS). Respondents could select more than one race. **Table 5.7** indicates that about three-fourths of artists identified as White (73%) and just under a fifth identified as Black (18%). Two percent of artists or fewer identified with each of the remaining racial identities included in the survey.

Table 5.7 Racial identity (select all that apply)

	%
White	73.40%
Black or African American	18.05%
American Indian or Alaska Native	2.42%
Asian Indian	2.26%
Chinese	1.40%

	%
Filipino	0.86%
Japanese	0.22%
Korean	0.52%
Vietnamese	0.55%
Other Asian	1.68%
Native Hawaiian	0.22%
Guamanian or Chamorro	0.05%
Samoan	0.48%
Other Pacific Islander	0.09%
Some other race	4.05%
No response	0.10%
RACE_1: "Please indicate what you consider your racial background to be. The categories we use may not fully describe you, but they do match those used by the Census Bureau. Please check one or more categories below to indicate what race or races you consider yourself to be."	

Examining just those artists who identified as Black, **Table 5.8** shows that just over half had an African background (55%) while a small proportion of those who identified as Black were Afro-Caribbean (8%), West Indian (7%), or Caribbean-American (6%).

Table 5.8 Black or African American identity

Of artists who identify as Black or African American...

	%
African	54.97%
Afro-Caribbean	7.72%
West Indian	6.72%

	%
Caribbean-American	6.17%
Central American	3.54%
South American	1.74%
Other	4.45%
None of the above	15.59%
No response	5.42%

Q80: "Since you've selected Black or African American as your race, we would like to find out more about your background. Please tell me which of the following categories do you identify yourself as? Please select all that apply."

Note: This question was given to those who selected Black or African American as their racial identity.

In terms of Hispanic identity, **Table 5.9** indicates that 12% of artists identified as Hispanic, with 6% identifying specifically as Mexican, Mexican-American or Chicano.

Table 5.9 Hispanic identity

	%
No, I am not	87.61%
Yes, Mexican, Mexican-American, Chicano	5.96%
Yes, Puerto Rican	1.82%
Yes, Cuban	0.87%
Yes, Central American	0.53%
Yes, South American	0.49%
Yes, Caribbean	0.58%
Yes, Other Spanish/Hispanic/Latino	2.07%
No response	0.06%

	%
HISPAN: "This question is about Hispanic ethnicity. Are you of Spanish, Hispanic, or Latino descent?"	

When combining racial and ethnic identity following the U.S. Census procedure, **Table 5.10** shows that 62% of artists identified as non-Hispanic White, 15% as non-Hispanic Black, 12% as Hispanic, and 6% as Asian-Pacific Islander (non-Hispanic). Note also that about 4% of artists selected multiple non-Hispanic identities and just over 1% indicated that they were not Hispanic but also did not identify with any of the racial groups provided.

Table 5.10 Combined racial and ethnic identity

	%
White, non-Hispanic	61.56%
Black, non-Hispanic	14.96%
Asian-Pacific Islander, non-Hispanic	5.66%
2+, non-Hispanic	3.91%
Other, non-Hispanic	1.48%
Hispanic, any race	12.39%
No response	0.06%
Note: This variable was constructed using RACE_1 and HISPAN.	

Education

About one-third of artists have a high school education or less (36%), as shown in **Table 5.11**. Another third have at least a bachelor's degree (38%), with 17% having a post-graduate or professional degree.

Table 5.11 Educational attainment

	%
Less than high school	9.05%

	%
High school graduate or equivalent	26.93%
Some college/associate degree	25.55%
Bachelor's degree	21.16%
Post-grad/professional degree	16.92%
No response	0.38%
EDUC2: "What is the highest level of school you have completed?"	

Artists who had one or more postsecondary degrees were asked if any of those degrees were arts-related. For example, if someone indicated that their highest degree was a master's degree, they were asked if they had an arts-related master's degree, bachelor's degree, or associate degree. **Table 5.12** shows that just over one-fifth of artists (21%) held a postsecondary degree related to the arts, while **Table 5.13** indicates that 14% had an arts-related bachelor's degree and about 1% had a professional or doctorate degree in the arts.

Table 5.12 Holds any art-related degree

	%
Yes	21.25%
No	77.93%
No response	0.83%
Note: This variable was constructed from responses to Q84: "Were any of your degrees arts-related?". Percentages have been adjusted to be representative of the full artist population.	

Table 5.13 Arts vs. non-arts degrees

	%
Associate degree	
Yes, arts-related	10.09%

	%
No, not arts-related	13.09%
I do not hold this degree	16.77%
No response	5.97%
Bachelor's degree	
Yes, arts-related	14.46%
No, not arts-related	18.89%
I do not hold this degree	2.22%
No response	2.51%
Master's degree	
Yes, arts-related	6.33%
No, not arts-related	8.14%
I do not hold this degree	1.34%
No response	1.12%
Professional or doctorate degree	
Yes, arts-related	1.09%
No, not arts-related	1.98%
I do not hold this degree	0.52%
No response	0.15%
Q84: "Were any of your degrees arts-related?" Note: Each question was given to those who held at least that degree or above. Percentages have been adjusted to be representative of the full artist population.	

Military Service

About 8% of artists have served in the military, with 20% of those who ever served currently on active duty (Table 5.14 and Table 5.15).

Table 5.14 Ever served active military duty

	%
Yes	7.94%
No	91.40%
No response	0.66%

Q93: "Have you ever served on active duty in the U.S. Armed Forces, military Reserves, or National Guard? Active duty does not include training for the Reserves or National Guard, but does include activation, for example, for service in the US or in a foreign country, in support of military or humanitarian operations."

Table 5.15 Currently on active duty

<i>Of artists who have ever served active military duty...</i>	%
Yes	20.25%
No	79.75%

Q94: "Are you currently on active duty in the U.S Armed Forces, military Reserves, or National Guard?"
Note: This question was given to the 7.94% of artists who have ever served on active duty (responded yes to Q93).

Experience with Legal System

Table 5.16 shows that 17% of artists indicated that they had been personally impacted by the criminal legal system (i.e., being charged with a crime or spending time in jail or juvenile detention).

Table 5.16 Personally impacted by the criminal legal system

	%
Yes	16.80%
No	81.54%

	%
No response	1.66%

Q92: "Have you personally been impacted by the criminal legal system — that is, have you been charged with a crime, or spent time in a jail, prison, or juvenile detention center?"

Part III. Portraits of Artists’ Work Lives

In these portraits we describe the work lives of four different types of artists. We offer snapshots of the employment and income of individuals who have specific artistic identities (teaching artists and culture bearers) and particular employment arrangements (3+ job holders and self-employed job holders).

These portraits are not intended to be comprehensive. Rather, they offer a window into the working lives of certain groups of artists through a common set of variables, including:

- Primary artistic activity
- Hours per week spent on eligible arts activities
- Number of jobs held in the past 12 months
- Occupation of main job
- Proportion of individual income made through arts-related jobs
- Household income

The responses in these portraits are not tested for statistically significant differences. Rather, we view the function of topline reporting as a way to view patterns of response distribution, note patterns of interest, and use the results for formulating hypotheses to pursue through additional analysis.

6. Teaching Artists

Twenty-eight percent of U.S. artists described themselves as teaching artists, answering affirmatively to “I identify as a teaching artist” (**Table 1.9**).

We asked artists to indicate which of their eligible arts activities was the “most important” to them and categorized the artists into one of five primary disciplines according to the activity they selected. If the artist had only one eligible arts activity, they were automatically categorized in the primary discipline that that activity fell into. As shown in **Table 6.1**, the primary discipline for 41% of teaching artists was in the performing arts and almost a third of teaching artists had a primary discipline in the visual arts

(31%). Fifteen percent of teaching artists' primary discipline was in the craft arts, for 8% of teaching artists it was writing, and for 5% it was some other art.

We asked artists how many hours they spent in a typical week on all their eligible arts activities combined. Teaching artists spent an average of 22.64 hours per week ($SD = 18.44$) on their eligible arts activities (not shown). As shown in **Table 6.2**, 39% of teaching artists spent more than 20 hours per week on their arts activities and 11% spent more than 40 hours per week. Twenty-two percent of teaching artists spent 8 or fewer hours per week.

Table 6.1 Primary arts activity (discipline)

	Teaching artists	All artists
Performing arts	41.25%	31.43%
Visual arts	30.91%	31.22%
Writing	8.31%	13.70%
Craft arts	14.94%	19.34%
Other art	4.50%	4.28%
No response	0.10%	0.03%
Q6: "Of the activities shown below, please select the activity that is the most important to you." Note: Responses were collapsed into broader artistic disciplines.		

Table 6.2 Hours per week spent doing eligible arts activities

	Teaching artists	All artists
1-4 hours	10.12%	17.09%
5-8 hours	12.26%	16.31%
9-15 hours	22.79%	22.86%
16-20 hours	15.88%	13.05%
21-40 hours	28.49%	21.33%
Over 40 hours	10.46%	9.35%

	Teaching artists	All artists
Q5: "Thinking about the past 12 months, how many hours in a typical week did you spend doing activities directly related to [eligible arts activities]?"		

Only 15% of teaching artists had no jobs in the last 12 months (**Table 6.3**), while 46% had 2 or more jobs. Of those teaching artists with at least one job, 82% held an arts-related main job (**Table 6.4**).

Table 6.3 Number of jobs held in the past 12 months

	Teaching artists	All artists
None	14.63%	19.18%
1+	84.94%	80.41%
2+	45.50%	36.70%
3+	16.69%	10.91%
4+	8.08%	5.09%
No response	0.43%	0.41%
Note: This variable was tallied using responses to five questions: Q12, Q13, Q23R1, Q23R2, and Q23R3.		

Table 6.4 Main job: Arts vs. non-arts occupation

Of artists who held a job in the past 12 months...

	Teaching artists	All artists
Arts occupation	81.90%	70.74%
Non-arts occupation	17.22%	28.53%
Don't know	0.00%	0.06%
No response	0.88%	0.67%
Note: This variable was constructed using responses to Q14 and Q15.		

As shown in **Table 6.5**, when considering just those who had at least one job in the last 12 months, almost three-fourths of teaching artists (74%) earned 100% of their personal income from an arts-related job while 13% earned none of their income from an arts-related job. On average, 80.01% of teaching artists' personal income came from an arts-related job ($SD = 37.64$) (not shown).

Table 6.5 **Percent of individual income from arts-related jobs**

Of artists who held a job in the past 12 months...

	Teaching artists	All artists
0%	12.65%	22.18%
Between 1% and 50%	7.18%	10.46%
Between 51% and 99%	6.33%	5.02%
100%	73.85%	62.35%

Note: This was calculated as the proportion of working artists' total income from arts-related jobs out of their total income from all jobs

Total annual household income includes the artist's personal income as well as that of any member of their household. Forty percent of teaching artists had an annual household income of \$50,000 or less and 28% had an annual household income of \$100,000 or more (**Table 6.6**).

Table 6.6 **Pre-tax household income in 2023**

	Teaching artists	All artists
Under \$10,000	5.78%	5.37%
\$10,000 to under \$20,000	11.26%	10.38%
\$20,000 to under \$30,000	9.36%	9.70%
\$30,000 to under \$40,000	9.08%	8.75%
\$40,000 to under \$50,000	4.12%	6.17%
\$50,000 to under \$75,000	17.23%	19.36%
\$75,000 to under \$100,000	15.06%	13.12%

	Teaching artists	All artists
\$100,000 to under \$150,000	15.94%	16.07%
\$150,000 or more	12.02%	10.72%
No response	0.16%	0.36%

INCOME2: "The next question is about the total income of YOUR HOUSEHOLD for 2023. Please include your own income PLUS the income of all members living in your household (including cohabiting partners and armed forces members living at home). Please count income BEFORE TAXES and from all sources (such as wages, salaries, tips, net income from a business, interest, dividends, child support, alimony, and Social Security, public assistance, pensions, or retirement benefits)."

7. Culture Bearers

We asked artists to indicate which of their eligible arts activities was the “most important” to them (Table 1.3) and how they engaged with that activity (Table 1.4). Seven percent of artists defined themselves as engaging with their primary artistic activity as a culture bearer. As shown in Table 7.1, the primary discipline for most culture bearers was in the performing arts (84%). Less frequently, culture bearers’ primary discipline was in the visual arts (7%), writing (5%), or craft arts (4%).

On average, culture bearers spent 19.24 hours in a typical week on all their eligible artistic activities combined (*SD* = 20.62) (not shown). As shown in Table 7.2, 24% of culture bearers spent 4 or fewer hours in a typical week on their eligible artistic activities and 30% spent 21 or more hours on their eligible artistic activities.

Table 7.1 Primary arts activity (discipline)

	Culture bearers	All artists
Performing arts	84.13%	31.43%
Visual arts	7.25%	31.22%
Writing	5.06%	13.70%
Craft arts	3.56%	19.34%
Other art	0.00%	4.28%

	Culture bearers	All artists
No response	0.00%	0.03%
Q6: "Of the activities shown below, please select the activity that is the most important to you." Note: Responses were collapsed into broader artistic disciplines.		

Table 7.2 Hours per week spent doing eligible arts activities

	Culture bearers	All artists
1-4 hours	23.83%	17.09%
5-8 hours	19.11%	16.31%
9-15 hours	17.11%	22.86%
16-20 hours	10.36%	13.05%
21-40 hours	19.88%	21.33%
Over 40 hours	9.72%	9.35%
Q5: "Thinking about the past 12 months, how many hours in a typical week did you spend doing activities directly related to [eligible arts activities]?"		

Most culture bearers held at least one job in the last 12 months (81%) and 40% held more than one job (**Table 7.3**). Of those culture bearers who held one or more jobs, two-thirds of their main jobs (66%) were in an arts-related occupation (**Table 7.4**).

Table 7.3 Number of jobs held in the past 12 months

	Culture bearers	All artists
None	19.04%	19.18%
1+	80.96%	80.41%
2+	39.81%	36.70%
3+	10.04%	10.91%

	Culture bearers	All artists
4+	3.73%	5.09%
No response	0.00%	0.41%
Note: This variable was tallied using responses to five questions: Q12, Q13, Q23R1, Q23R2, and Q23R3.		

Table 7.4 Main job: Arts vs. non-arts occupation*Of artists who held a job in the past 12 months...*

	Culture bearers	All artists
Arts occupation	66.20%	70.74%
Non-arts occupation	32.58%	28.53%
Don't know	0.86%	0.06%
No response	0.37%	0.67%
Note: This variable was constructed using responses to Q14 and Q15.		

On average, 63.28% of culture bearers' individual income was from arts-related jobs ($SD = 46.30$). As shown in **Table 7.5**, 30% of culture bearers earned none of their income from arts-related jobs while 58% of culture bearers earned all their income from arts-related jobs.

Table 7.5 Percent of individual income from arts-related jobs*Of artists who held a job in the past 12 months...*

	Culture bearers	All artists
0%	29.60%	22.18%
Between 1% and 50%	7.81%	10.46%
Between 51% and 99%	4.41%	5.02%

	Culture bearers	All artists
100%	58.18%	62.35%
Note: This was calculated as the proportion of working artists' total income from arts-related jobs out of their total income from all jobs		

Total household income includes the artist's individual income plus that of any household member. Just over a third of culture bearers had household incomes of \$30,000 or less while 20% had household incomes of \$100,000 or more (**Table 7.6**).

Table 7.6 Pre-tax household income in 2023

	Culture bearers	All artists
Under \$10,000	12.76%	5.37%
\$10,000 to under \$20,000	9.59%	10.38%
\$20,000 to under \$30,000	13.28%	9.70%
\$30,000 to under \$40,000	11.29%	8.75%
\$40,000 to under \$50,000	6.71%	6.17%
\$50,000 to under \$75,000	16.14%	19.36%
\$75,000 to under \$100,000	10.59%	13.12%
\$100,000 to under \$150,000	15.33%	16.07%
\$150,000 or more	4.32%	10.72%
No response	0.00%	0.36%

INCOME2: "The next question is about the total income of YOUR HOUSEHOLD for 2023. Please include your own income PLUS the income of all members living in your household (including cohabiting partners and armed forces members living at home). Please count income BEFORE TAXES and from all sources (such as wages, salaries, tips, net income from a business, interest, dividends, child support, alimony, and Social Security, public assistance, pensions, or retirement benefits)."

8. Fully Self-Employed Artists

Fully self-employed artists are defined as those who were self-employed in **all jobs they held in the past 12 months**. Fully self-employed artists made up 33.80% of the artist sample.

We asked artists to indicate which of their eligible arts activities was the “most important” to them and we categorized the artists into one of the five primary disciplines according to the activity they selected. If the artist had only one eligible arts activity, they were automatically categorized in the primary discipline that that activity fell into. As shown in **Table 8.1**, approximately a third (34%) of fully self-employed artists’ primary discipline was in the visual arts. Just over a quarter (26%) of fully self-employed artists’ primary discipline was in the performing arts, 21% were in the craft arts, and 15% were in writing. Finally, 4% of fully self-employed artists’ primary discipline was in some other art.

On average, fully self-employed artists spent 22.43 hours per week ($SD = 19.64$) on their eligible arts activities in a typical week (not shown). Just over a quarter of self-employed artists (26%) spent 8 hours or fewer on their eligible arts activities and 37% spent 21 or more hours on their eligible arts activities in a typical week (**Table 8.2**).

Table 8.1 Primary arts activity (discipline)

	Fully self-employed artists	All artists
Performing arts	25.92%	31.43%
Visual arts	33.85%	31.22%
Writing	15.02%	13.70%
Craft arts	20.89%	19.34%
Other art	4.32%	4.28%
No response	0.00%	0.03%
Q6: "Of the activities shown below, please select the activity that is the most important to you." Responses were collapsed into broader artistic disciplines.		

Table 8.2 Hours per week spent doing eligible arts activities

	Fully self-employed artists	All artists
1-4 hours	14.13%	17.09%
5-8 hours	12.35%	16.31%
9-15 hours	21.20%	22.86%
16-20 hours	15.00%	13.05%
21-40 hours	24.67%	21.33%
Over 40 hours	12.65%	9.35%
Q5: "Thinking about the past 12 months, how many hours in a typical week did you spend doing activities directly related to [eligible arts activities]?"		

While, by definition, all self-employed artists held at least one job in the past 12 months, 29% of fully self-employed artists held 2 or more jobs (**Table 8.3**). Another 4% of fully self-employed artists held 3 or more jobs. Rarely, fully self-employed artists held four or more jobs in the last 12 months (1%).

As shown in **Table 8.4**, fully self-employed artists' main jobs were usually in an arts-related occupation (81%).

Table 8.3 Number of jobs held in the past 12 months

	Fully self-employed artists	All artists
None	0.00%	19.18%
1+	100.00%	80.41%
2+	29.12%	36.70%
3+	4.11%	10.91%
4+	1.09%	5.09%
No response	0.00%	0.41%

	Fully self-employed artists	All artists
Note: This variable was tallied using responses to five questions: Q12, Q13, Q23R1, Q23R2, and Q23R3.		

Table 8.4 Main: Arts vs. non-arts occupation*Of artists who held a job in the past 12 months...*

	Fully self-employed artists	All artists
Arts occupation	81.07%	70.74%
Non-arts occupation	17.82%	28.53%
Don't know	0.00%	0.06%
No response	1.11%	0.67%
Note: This variable was constructed using responses to Q14 and Q15.		

On average, 79.08% ($SD = 38.63$) of fully self-employed artists' individual income came from arts-related jobs (not shown). For 74% of fully self-employed artists, 100% of their individual income was from arts-related jobs (Table 8.5).

Table 8.5 Percent of individual income from arts-related jobs*Of artists who held a job in the past 12 months...*

	Fully self-employed artists	All artists
0%	16.34%	22.18%
Between 1% and 50%	4.79%	10.46%
Between 51% and 99%	4.38%	5.02%
100%	74.49%	62.35%

	Fully self-employed artists	All artists
Note: This was calculated as the proportion of working artists' total income from arts-related jobs out of their total income from all jobs.		

We asked artists to estimate their total household income. Total household income includes the artist’s personal income as well as that of any household members. As shown in **Table 8.6**, 24% of fully self-employed artists’ household incomes were \$30,000 or less. Ten percent of fully self-employed artists had household incomes of \$150,000 or more.

Table 8.6 Pre-tax household income in 2023

	Fully self-employed artists	All artists
Under \$10,000	5.35%	5.37%
\$10,000 to under \$20,000	10.84%	10.38%
\$20,000 to under \$30,000	7.42%	9.70%
\$30,000 to under \$40,000	8.36%	8.75%
\$40,000 to under \$50,000	5.94%	6.17%
\$50,000 to under \$75,000	21.03%	19.36%
\$75,000 to under \$100,000	13.75%	13.12%
\$100,000 to under \$150,000	16.56%	16.07%
\$150,000 or more	10.28%	10.72%
No response	0.47%	0.36%
INCOME2: "The next question is about the total income of YOUR HOUSEHOLD for 2023. Please include your own income PLUS the income of all members living in your household (including cohabiting partners and armed forces members living at home). Please count income BEFORE TAXES and from all sources (such as wages, salaries, tips, net income from a business, interest, dividends, child support, alimony, and Social Security, public assistance, pensions, or retirement benefits)."		

9. 3+ Job Holders

Eleven percent of artists held 3 or more jobs over the last 12 months (Table 2.7). These artists did not necessarily hold these jobs all at the same time.

We asked artists to indicate which of their eligible arts activities was the “most important” to them and categorized them into one of the five primary disciplines according to the activity they selected. If the artist had only one eligible arts activity, they were automatically categorized in the primary discipline that that activity fell into. As shown in Table 9.1, more than a third (35%) of 3+ job holders’ primary discipline was in the performing arts, while for 29% it was in the visual arts. The primary discipline for 18% of 3+ job holders was writing, for 14% it was in the craft arts, and for 6% it was in some other art.

On average, 3+ job holders spent 19.60 hours in a typical week (*SD* = 15.74) on their eligible arts activities (not shown). Just over a third (34%) of them spent 21 hours or more per week on their eligible arts activities (Table 9.2). Twenty-seven percent spent 8 or fewer hours per week.

Table 9.1 Primary arts activity (discipline)

	3+ job holders	All artists
Performing arts	34.83%	31.43%
Visual arts	26.87%	31.22%
Writing	18.41%	13.70%
Craft arts	14.00%	19.34%
Other art	5.90%	4.28%
No response	0.00%	0.03%
Q6: "Of the activities shown below, please select the activity that is the most important to you." Responses were collapsed into broader artistic disciplines.		

Table 9.2 Hours per week doing eligible arts activities

	3+ job holders	All artists
1-4 hours	15.69%	17.09%

	3+ job holders	All artists
5-8 hours	10.87%	16.31%
9-15 hours	24.01%	22.86%
16-20 hours	15.07%	13.05%
21-40 hours	28.39%	21.33%
Over 40 hours	5.98%	9.35%
Q5: "Thinking about the past 12 months, how many hours in a typical week did you spend doing activities directly related to [eligible arts activities]?"		

As shown in **Table 9.3**, while all 3+ job holders, by definition, had 3 or more jobs in the past 12 months, almost half (47%) held 4 or more jobs during this time. Most (84%) had a main job that was arts-related (**Table 9.4**).

Table 9.3 Number of jobs held in the past 12 months

	3+ job holders	All artists
None	0.00%	19.18%
1+	100.00%	80.41%
2+	100.00%	36.70%
3+	100.00%	10.91%
4+	46.71%	5.09%
No response	0.00%	0.41%
Note: This variable was tallied using responses to five questions: Q12, Q13, Q23R1, Q23R2, and Q23R3.		

Table 9.4 Main job: Arts vs. non-arts occupation

Of artists who held a job in the past 12 months...

	3+ job holders	All artists
Arts occupation	83.66%	70.74%
Non-arts occupation	16.34%	28.53%
Don't know	0.00%	0.06%
No response	0.00%	0.67%
Note: This variable was constructed using responses to Q14 and Q15.		

Examining 3+ job holders' personal income, on average more than three-fourths of their income (77.30%) came from arts-related jobs ($SD = 36.60$) (not shown). As shown in **Table 9.5**, for almost two-thirds (63%) them, all their individual income came from arts-related jobs. Few 3+ job holders (7%) earned none of their individual income from arts-related jobs.

Table 9.5 Percent of individual income from arts-related jobs

Of artists who held a job in the past 12 months...

	3+ job holders	All artists
0%	7.08%	22.18%
Between 1% and 50%	16.90%	10.46%
Between 51% and 99%	13.02%	5.02%
100%	63.00%	62.35%
Note: This was calculated as the proportion of working artists' total income from arts-related jobs out of their total income from all jobs		

Annual household income includes artists' individual income as well as that of any household member for the last year. As shown in **Table 9.6**, the annual household income for 46% of 3+ job holders was \$50,000 or less. A quarter of 3+ job holders' (25%) annual household income was \$100,000 or more.

Table 9.6 Pre-tax household income in 2023

	3+ job holders	All artists
Under \$10,000	9.11%	5.37%

	3+ job holders	All artists
\$10,000 to under \$20,000	9.11%	10.38%
\$20,000 to under \$30,000	13.15%	9.70%
\$30,000 to under \$40,000	7.82%	8.75%
\$40,000 to under \$50,000	6.71%	6.17%
\$50,000 to under \$75,000	15.92%	19.36%
\$75,000 to under \$100,000	12.95%	13.12%
\$100,000 to under \$150,000	16.64%	16.07%
\$150,000 or more	8.34%	10.72%
No response	0.26%	0.36%

INCOME2: "The next question is about the total income of YOUR HOUSEHOLD for 2023. Please include your own income PLUS the income of all members living in your household (including cohabiting partners and armed forces members living at home). Please count income BEFORE TAXES and from all sources (such as wages, salaries, tips, net income from a business, interest, dividends, child support, alimony, and Social Security, public assistance, pensions, or retirement benefits)."

Appendix A: Screener

Results for the Population of Adults in the U.S.

While the findings presented in this report focused on data from adult artists in the U.S., the process of screening for this group provided important information about the prevalence of certain artistic activities among a nationally representative sample of all U.S. adults. Specifically, we learned the prevalence rates of 31 unique artistic activities among U.S. adults, as well as how people engaged with these activities and for which audiences they performed and/or created their art.

Tables A1-3 describe U.S. adults’ participation in different arts activities, ways they engaged with these activities, and their intended audiences for their arts activities. Percentages reported in these tables are out of all adults living in the U.S.

In **Table A1**, we see that just over three-fourths (78%) of adults in the U.S. created at least one form of visual art (e.g., painting, photography) in the last year, 63% created at least one form of craft art, and 54% did at least one form of performing art. However, most of those surveyed indicated that they engaged with their selected art forms more as a hobby (86%) than as a current (14%) or former (11%) professional, as shown in **Table A2**.

Table A1. U.S. adults’ participation in arts activities (discipline)

	%
Performing arts	53.55%
Visual arts	78.29%
Writing	41.13%
Craft arts	62.65%
Design	51.37%
Other art	21.39%

	%
Q1: "Thinking about the past 12 months, have you done any of the following activities? Please select all that apply."	

Table A2. U.S. adults’ way(s) of engaging with selected artistic disciplines

	%
Hobbyist or amateur	86.40%
Student	20.76%
Teacher	10.50%
Current professional	14.14%
Former professional	10.66%
Culture bearer	8.39%
Q2: "Think about each activity you have done in the past 12 months. Please select all of the statement(s) which describe your engagement with each activity below."	

Finally, in **Table A3**, we see that about one-quarter or fewer of adults in the U.S. shared their art with their community (27%), the general public (23%), clients (17%), and/or fellow artists (16%). Most American adults practiced art just for themselves (82%) or for their immediate social circle (69%).

Table A3. U.S. adults’ audience(s) for selected artistic disciplines

	%
Myself	81.73%
People I know personally	69.32%
My community	27.41%
Clients	17.33%
Other people who are active in this field	15.74%

	%
The general public	23.14%
Q3: "Who is the intended audience for most of your work in each of the following activities? Please select all that apply."	