

Building Cross-Sectoral Support for Arts and Culture: Insights from the Study of Artists

Ann Markusen, University of Minnesota <http://www.hhh.umn.edu/projects/prie>
Americans for the Arts Annual Convention, Las Vegas, Nevada June 1-3, 2007

Table 2: Actual, Desired Shares of Time, Income by Sector, Number & %

	None	Less than 35%	35-65%	More than 65%
Income Earned by Sector				
Commercial %	16	21	13	51
Not-for-profit %	23	29	16	32
Community %	45	39	10	5
Time Allocation by Sector				
Commercial %	19	24	18	39
Not-for-profit %	17	33	22	29
Community %	29	52	13	6
Desired Time Allocation by Sector				
Commercial %	10	27	36	26
Not-for-profit %	6	43	36	16
Community %	10	56	27	7

Source: Ann Markusen et al, *Crossover: How Artists Build Careers across Commercial, Nonprofit and Community Work*. Minneapolis, MN: Project on Regional and Industrial Economics, University of Minnesota.

Surveyed Artists' Top Rankings of Sectors for Artistic Development

Commercial sector:

- understanding of artistic and professional conventions
- broader visibility
- networking that enhances artwork opportunities
- higher rates of return

Not-for-profit sector:

- aesthetic satisfaction
- exploring new media
- collaborating with artists across media
- satisfying emotional needs

Community sector:

- enriching community life
- affirming cultural identity
- pursuing political and social justice goals

Table A1. Los Angeles, Bay Area Artists, Discipline, Self-Employment, Sector, 2000

	Los Angeles	Bay Area	San Francisco Oakland	San Jose	Santa Rosa Vallejo
All Artists					
Employed	76090	32921	24688	4677	3556
%Self-employed	40	45	44	36	64
%Private employer	54	42	43	52	25
%Nonprofit, public	6	13	13	12	11
Visual artists	22063	13854	9912	2119	1823
%Self-employed	41	51	48	45	76
Performing artists	30873	6812	5479	909	424
%Self-employed	28	20	21	6	40
Musicians, Composers	10184	4201	3037	677	487
%Self-employed	51	44	45	43	36
Writers	12970	8054	6260	972	822
%Self-employed	57	55	55	40	67
Median Personal Income	40000		38400	40000	26000

Source: Ann Markusen et al, *Crossover: How Artists Build Careers across Commercial, Nonprofit and Community Work*. Minneapolis, MN: Project on Regional and Industrial Economics, University of Minnesota. Data from US Census of Population, PUMS, 2003.

Table A3. Employed artists by discipline and top industry sectors, % Employment, 2000

	Los Angeles	SF/Oakland	San Jose	SantaRosa/V allejo	United States
Visual artists					
Independent artists	24	27	26	35	27
Professional, scientific, technical services	14	17	20	16	20
Specialized design services	6	8		12	6
Advertising and related services	4	8			5
Motion pictures and video	20	7			3
Performing artists					
Radio, television broadcasting, cable	16	18	28	22	28
Independent artists	23	22	16	32	21
Motion pictures and video	49	23	8	23	20
Computer systems design			9		0
Musicians and composers					
Independent artists	65	55	62	35	47
Religious organizations	10	19	24	29	32
Sound recording industries	7	6			3
Restaurants and other food services	4	4		9	3
Elementary and secondary schools			6	12	2
Writers and authors					
Independent artists	45	38	29	45	36
Advertising and related services	4	8			10
Publishing	6	8		23	8
Motion pictures and video	20				3
Other information services		7	6		1
Computer systems design			7		1

Source: Same as Table A1.

Recommendations to Facilitate Crossover

Artists

- Develop an open mind towards crossover
- Aggressively pursue diverse skills and knowledge during and after training
- Spend more time documenting and marketing one's work
- Learn business skills and "soft" (i.e. social) skills
- Devote time to networking across sectors and disciplines
- Find role models and mentors working in different sectors
- Volunteer in another sector

Educational and Training Institutions

- Offer more classes in artistic techniques relevant to the commercial sector
- Offer internships that place students in various sectors while in school
- Require faculty to stay current on new technologies and offer classes on their use
- Monitor the external art world, especially new media, materials, and art forms
- Offer and require classes in skills for making a living as an artist
- Devote more research to contemporary artistic practice

Artists' Service Organizations

- Hold forums for artists on crossover experiences
- Convene artists around larger arts issues that offer them opportunities to meet and network with artists in other disciplines and sectors
- Collectively market members' work, such as via the internet
- Provide career counseling and workshops on generic business skills and grant-writing
- Advertise innovative services being offered
- Create funding devices, such as a revolving loan fund, to enable artists to position themselves for work in a new sector

Commercial Sector Employers and Trade Associations

- Provide employees with modest amounts of time and space to pursue nonprofit or community work
- Give artists greater feedback on their work
- Train artists in skills valued in the commercial sector
- Donate larger amounts to nonprofit and community organizations that are training and innovating in various art forms that will benefit the commercial sector

Nonprofit and Community Organizations

- Pay more attention to the cultural industries and encourage artists to move between sectors
- Create more accessible work and networking space for artists
- Develop residencies that help artists move into a new sector
- Alter formal and informal practices that limit inclusiveness

Foundation and Public Sector Funders

- Encourage commercial artists to move into not-for-profit or community work and help community artists break into not-for-profit or commercial work through collaborative or paid training grants
- Leverage residencies and internships across sectors
- Build new venture capital funds for artists wanting to take an idea into new spheres;
- Make grantmaking processes more transparent, including giving artists feedback on unsuccessful applications
- Ask for-profit employers to give more credit and money to not-for-profit and community arts activities
- Permit unincorporated grantees to use fiscal sponsors
- Help artists learn how to apply for grants

Media

- Improve reporting and reviewing of arts events to encourage attendance and patronage
- Expand new web-based art review and informational sites that compete with newspaper reviewing monopolies
- Carry more timely information on work opportunities and upcoming performances in arts-focused publications, including websites

Government Agencies

- Continue and expand funding of grants for artists
- Create new not-for-profit artists' live/work and studio spaces
- Use the creative economy buzz to strengthen arts infrastructure and map out ambitious plans for the cultural economy
- Adopt living wage ordinances, universal health insurance, and pension portability
- Reform tax codes to make it easier for artists to donate time to the not-for-profit and community sectors

Arts Advocacy Groups

- Collaborate with cultural industry leaders and community leaders to integrate the needs and concerns of each into state, regional, and local arts policy agendas

Arts and Cultural Sector Leaders and Managers

- Work together on issues faced in common
- Convene at the state, regional or local level, as fits the problem