

AMERICAN ACADEMY
OF ARTS & SCIENCES

ART
IS
WORK

Policies to Support Creative Workers

A REPORT OF THE COMMISSION ON THE ARTS

A HEALTHY society
must make every effort to
guarantee the livelihood and
dignity of its artists.

A REPORT OF THE COMMISSION ON THE ARTS



Policies to Support Creative Workers

AMERICAN ACADEMY OF ARTS & SCIENCES
Cambridge, Massachusetts

© 2021 by the American Academy of Arts & Sciences

Published under a Creative Commons Attribution-NonCommercial 4.0 International License (CC BY-NC 4.0); licensing guidelines may be found at <https://creativecommons.org/licenses/by-nc/4.0/>.

ISBN: 0-87724-145-7

This publication is available online at www.amacad.org/project/commission-arts.

Suggested citation: American Academy of Arts and Sciences, *Art Is Work: Policies to Support Creative Workers* (Cambridge, Mass.: American Academy of Arts and Sciences, 2021).

Photo credits:

iStock.com/aluxum: page iv (top); **iStock.com/Georgijevic:** page iv (bottom); **Uche Iroegbu:** page vi; **Courtesy of Torpedo Factory Art Center:** page 3; **John F. Kennedy Center for the Performing Arts:** pages 6, 18; **Courtesy of Diane Bowman:** page 10; **Monica Almeida:** page 12; **Racing Magpie:** pages 16, 20; **Martha Stewart Photography:** page 22; **Destiny Roberts:** pages 24, 29 (top); **Holly Diestler:** page 29 (bottom); **iStock.com/recep-bg:** page 38 (top); **iStock.com/elkor:** page 38 (bottom)

The Academy gratefully acknowledges the financial support of the Barr Foundation, the Ford Foundation, the Getty Foundation, the John S. and James L. Knight Foundation, the Kresge Foundation, and Roger and Victoria Sant for funding the work of the Commission on the Arts.

The views expressed in this report are those held by the contributors and are not necessarily those of the Officers and Members of the American Academy of Arts and Sciences.

Please direct inquiries to:

American Academy of Arts and Sciences
136 Irving Street
Cambridge, Massachusetts 02138-1996
Telephone: (617) 576-5000
Facsimile: (617) 576-5050
Email: artscommission@amacad.org
Visit our website at www.amacad.org

CONTENTS

A LETTER FROM THE PRESIDENT OF THE AMERICAN ACADEMY	v
INTRODUCTION	1
The Value of Artists	3
Artists and Creative Workers: The Details	8
THE CHALLENGE—AND OPPORTUNITY	11
THE PRINCIPLES AND RECOMMENDATIONS	13
Name and Include Artists in Federal Policy	13
Recognize How Creative Work Happens	17
Center Equity	21
Think Locally, Share Nationally	23
CONCLUSION	25
APPENDIX A: MEMBERS OF THE COMMISSION ON THE ARTS	26
APPENDIX B: STAKEHOLDERS CONSULTED	28
ENDNOTES	30



A LETTER

FROM THE PRESIDENT

OF THE AMERICAN ACADEMY

“During the pandemic, many arts organizations had to shut their doors, and many artists lost work or were furloughed from their jobs. The pandemic revealed existing cracks in the arts sector, including ongoing issues of equity and lack of consistent support for artists and creative workers. This report calls on governments at the national, state, and local level, as well as leaders in philanthropy and the arts itself, to recognize the essential nature of artists’ work in creating a vibrant and innovative democracy.”

—DAVID W. OXTOBY

The arts are working to emerge from a crisis as this report goes to press. During the pandemic, many arts organizations had to shut their doors, and many artists lost work or were furloughed from their jobs. As the report shows, the pandemic also revealed existing cracks in the arts sector, including ongoing issues of equity and lack of consistent support for artists and creative workers. The report calls on governments at the national, state, and local level, as well as leaders in philanthropy and the arts itself, to recognize the essential nature of artists’ work in creating a vibrant and innovative democracy.

The Commission on the Arts was established in the fall of 2018 to address the role of arts and artists in American society. The Commission is led by three cochairs—John Lithgow, Deborah Rutter, and Natasha Trethewey—who stewarded this project through every stage. This report came out of the work of two Commission working groups: the Community and Economic Development working group (chaired by Laura Zabel and comprising Mary Bordeaux, Jeffrey Brown, Paul DiMaggio, Theaster Gates Jr., Nora Halpern, Maria Hummer-Tuttle, Mike O’Bryan, Annise Parker, Victoria Rogers, Yancey Strickler, and Steven Tepper); and the Arts in Civic Engagement working group (chaired by Felix Padrón and comprising Elizabeth Alexander, Pam Breaux, James Cuno, Oskar Eustis, Tania León, Robert Lynch, Jacqueline Stewart, and Zannie Voss).

FROM THE PRESIDENT

Virtual listening sessions and other conversations with artists, administrators, organizational leaders, scholars and researchers, and government officials were essential to the report's development. We also benefited greatly from a field scan conducted for the Commission by Jennifer Novak-Leonard, Megan Robinson, and Gwendolyn Rugg. The voices of artists and those who work to support them in bringing artistic vision and perspective to the world were essential to the spirit and substance of this report.

We also owe our thanks to the funders who have made the work of the Commission possible: the Barr Foundation, the Ford Foundation, the Getty Foundation, the John S. and James L. Knight Foundation, the Kresge Foundation, and Roger and Victoria Sant. Thanks also go to the members of the Academy staff who worked with this Commission and helped guide this report to publication: Allentza Michel, Mary Lyons, Tania Munz, Jessica Taylor, Robert Townsend, Paul Erickson, Gabriela Farrell, Phyllis Bendell, Peter Walton, Heather Struntz, and Scott Raymond.

Sincerely,

David W. Oxtoby

President, American Academy of Arts and Sciences



Dr. Eboni Bell painting a community mural at Springboard for the Arts in Saint Paul as part of Artists Respond: On Plywood, June 2020.

INTRODUCTION

“This is the only real concern of the artist, to recreate out of the disorder of life that order which is art.”

—JAMES BALDWIN¹

“Hell! They’ve got to eat just like other people.”

—HARRY HOPKINS, DIRECTOR OF FDR’S WORKS PROGRESS ADMINISTRATION DURING THE GREAT DEPRESSION

Art can be many things, but it starts as work. Sadly, that work is consistently undervalued in American society. While a recent national survey found that 81 percent of Americans believe the arts are “a positive experience in a troubled world,” a separate survey conducted for this report found only 22 percent of Americans believe artists contribute “a lot” to the general good of society.² This gap between American feelings about the personal value of the arts and their perceptions about the value of those who create that art undermines the work artists and cultural workers are able to do, the value they are able to contribute to the health of our communities, and who is able to make a life as an artist. In this report, we address a central question: **How can we better recognize the value of artists in our national policy in order to enable the essential work they do?**

The report is a product of the Commission on the Arts, a multiyear project of the American Academy that brought together artists, scholars, advocates, and leaders from across the country. The forty-four members of the Commission identified central issues related to the arts and their role in American life and society, including how artists are often undervalued even when their art is rightly considered essential. To build this report, the Commission held virtual listening sessions with experts in the field, commissioned a field scan of community and economic development-focused artist programs around the country, and built partnerships with advocacy groups, experts, and creatives involved in similar efforts.

We discovered that artists desperately need a better system. In the middle of our work, the COVID-19 pandemic struck, deeply impacting the arts and culture sector. Venues shuttered, organizations lost revenue, and artists had gigs and shows canceled, were furloughed, or lost their jobs entirely. Despite such hardships, artists of all kinds, including musicians, dancers, writers, actors, and visual artists, stepped up to help their communities through their artistic abilities. Still, the moment is one of crisis for arts and culture—and also reveals existing cracks in the sector. For some, the pandemic has underscored the precarious nature of their work. Many artists had access to

“The United States needs to recalibrate its market values and support systems to justify an inclusive attitude toward professional artists as essential workers of society.”

–FELIX PADRÓN (COMMISSION MEMBER, VISUAL ARTIST, CURATOR, AND ARTS MANAGEMENT PROFESSIONAL)

unemployment insurance for the first time in their careers because of the Pandemic Unemployment Assistance program. For others, the crisis highlighted glaring racial and gender inequities in the field, as the loss of income and the consequences of lost income were not distributed evenly.³ The precarity of the present moment reflects the severe lack of supports that were in place before the pandemic. Artists need help now, but simply addressing the immediate crisis will not shore up artists’ lives and protect them from the next shock or from the smaller crises of the everyday.

We arrived at four key principles that ground our recommendations to build a better system:

- 1. Name and include artists in federal policy.** Artists need representation at a federal level, preferably at the executive level, and they need to be explicitly named as a category in legislation and policy. That is the only way to ensure that new federal policies aimed at building our workforce, supporting the economy, and strengthening society will include artists as vital members of the workforce, builders of the economy, and maintainers of community.
- 2. Recognize how creative work happens.** Many work-related policies and safety nets are written for a long-lasting single employment relationship that is no longer standard

for the general workforce and was never standard for artists. Artists need policy that recognizes *as standard* independent contract work, multiple employers, entrepreneurship, and inconsistent income—and supports workers accordingly.

- 3. Center equity.** The value of artists to America will never be realized without the full participation of Black, Indigenous, and other artists of color. Yet they have been under-resourced and underrecognized. Women artists, artists with disabilities, and rural artists have likewise often been underrecognized. Artists need anti-racist policies that equitably fund, train, and support them.
- 4. Think locally, share nationally.** Much of artists’ vital work is locally rooted and supported. Policy and funding solutions must recognize this. Funding mechanisms at the national level need to be shaped in a way that supports and amplifies local mechanisms and programs. However, increased national-level sharing of successes and supports is clearly also needed.

To make the case for these policies and practices, we start by articulating the value of artists and cultural workers in American society and dig deeper into the challenges that limit their full participation in those roles. We then build out the four principles above into a set of recommendations to enable an America



Artists are dynamic contributors to the small-business sector. The Torpedo Factory Art Center, a reclaimed World War II facility in Alexandria, Virginia, provides studio space for artists such as Christine Cardellino.

where the people who make art are as valued as the product of their labors.

The Value of Artists

Arts are essential to many areas of American life, as attested by the already numerous reports, research papers, and paeans to the value of the arts. In the present report we touch on only two main areas—the economic and the civic—while acknowledging that the value of the arts and the artists who make arts possible extends far beyond. (A separate report by this Commission, on the arts in K–12 education, examines many of these other values.)⁴

That a large share of Americans fails to see the value of the creative sector to society is disappointing, because arts and culture play a tangible role in the American economy, supplying approximately 4.3 percent of the gross domestic product (at least in times undistorted by the pandemic). In 2019, the sector was larger than construction, travel and tourism, and agriculture.⁵ But creating this value is possible only because millions of Americans are employed in the creative economy.⁶

Prior to the pandemic, the arts and culture sector was growing. Adjusted for inflation, production of arts and cultural goods and services grew by more than 35 percent from 1998 to 2016, and the sector provided a nearly

\$33 billion trade surplus to the U.S. economy in 2019.⁷ Research suggests that the arts and culture sector can also be a key area of state-level economic growth following periods of economic shock (such as a recession) by facilitating sector diversification and general

employment growth.⁸ And greater inclusivity can make room for even more growth. For instance, a recent study indicates that addressing barriers for Black creatives in film and television could increase annual revenues by \$10 billion.⁹

“I would love for every biotech company to have a creative director.”

Christina Agapakis is the creative director at Gingko Bioworks, a biotech company valued at \$15 billion.¹⁰ She leads a small team of creatives who work on the company’s storytelling and branding, among other things.

Christina trained as a biologist, receiving a doctorate in bioengineering, but she had always been interested in the social dimensions of science. “I liked art, as a kid, but I have immigrant parents. How am I going to have a job as an artist? What does that mean? I’m going to be a scientist, obviously.” After following artists who produce science-engaged art during her graduate studies and writing about them, Christina was hired as Gingko’s first creative director and given license to shape how the company talks about itself and its technologies, starting with social impact.

One of the ways she does this is through art. Artists, she says, “put on a show, and all of a sudden people are thinking about science differently.” For a company that does synthetic biology, an often-controversial area, the question of how to tell its story

is a vital one. Under Christina’s direction, the company has explored these issues through projects such as producing the scents of extinct flowers.

Gingko’s three-month creative residency program has invited artists such as Natsai Audrey Chieza (now a curator and mentor in the program) to work on experimental dyeing and printing on fabric using bacteria. According to Christina, time and the space to fail are essential to involving artists and creatives in the work: “Letting people play and fail. It’s rare to find a space where people can do that.”

Convincing some people that creativity is not just the “fun part”—that, in fact, it is part of the real work of the company—has been challenging. Christina says, “I would love for every biotech company to have a creative director.” They can affect how companies make choices about projects, how they shape their teams, and how they envision the company’s story unfolding into the future. “We want to make a different kind of technology: we have to do it differently. And it has to be well-designed.”

The economic benefits go beyond the broad national impact. For instance, artists and culture workers can also be an essential part of the work of building community wealth.¹¹ Other evidence shows that arts and culture have been an important resource for community revitalization and development across the country.¹² Native arts can be an essential component of community economic development on reservations.¹³ Rural counties with performing arts organizations have higher population growth than the average for all rural counties, and they are more likely to host innovative companies in all sectors.¹⁴ Other research shows that arts and crafts experience correlates with the production of patentable inventions and the founding of companies.¹⁵

Artists also bring immense value to the building of communities and the essentials of our civic infrastructure. As Erik Takeshita, a community development and arts practitioner, told the Commission in one of our listening sessions, “artists’ core competencies are imagining that which doesn’t exist and helping to manifest and make it real.” Artists have long

been employed in civic beautification projects, but city and state governments are also coming to recognize that the skills and talents of artists can be applied to developing vibrant and equitable cities and towns. This work is often done at a small scale, but it can have significant impact.¹⁶ For instance, the City Artist program at Public Art Saint Paul, which has been active since 2005, employs artists to engage members of the public in urban planning. Pop Up Meeting, an initiative designed by artist Amanda Lovelee through the program, uses an artistically retrofitted city truck to bring urban planning into neighborhoods in an engaging fashion.¹⁷ At a slightly larger scale, Smart Growth America’s Transportation for America program has been connecting “arts-friendly insiders in city and state transportation agencies to local artists or local arts agencies” across America.¹⁸ In 2020, the program enabled an artist to work on Oakland, California’s “slow streets” program (a project to mitigate the risks of COVID by enabling greater pedestrian use of streets), helping to make the program work better for residents in low-income and commuter neighborhoods.

“If the 20th century was about the allocation and distribution of resources, the 21st century is about the distribution of belonging, the renewal of shared purpose, creative placemaking, democratic reform, and the innovation and imagination necessary to advance as a species in the face of urgent climate challenges. . . . We need the tools of artists—their methods of public engagement, their capacity to build empathy and connection, their ability to reimagine spaces and processes and institutions, their power to facilitate and, ultimately, help people and communities adjust to disruptive change.”

—STEVEN TEPPER, COMMISSION MEMBER, DEAN OF THE HERBERGER INSTITUTE FOR DESIGN AND THE ARTS AT ARIZONA STATE UNIVERSITY

INTRODUCTION

Calandra Childers, acting director of the Seattle Office of Arts and Culture, described programs like these as a way to fund (and thus enable) work that some artists are doing already.

Beyond the economic and the civic, artists create immense, if less easily measurable, value for everyone in American society. The most obvious example is the joy, interest, and challenge many of us find in engaging with a new play, attending a local concert, or putting a small print up on our walls. In 2017, three-quarters of U.S. adults consumed artistic or arts-related content through electronic media, and more than half attended artistic, creative, or cultural activities.¹⁹ Specific communities also find vital meaning in heritage art forms, from gospel music to beadwork to step dance, that closely intertwine with cultural maintenance.

Some scholars, for instance, argue that artistic creativity is a space through which Afro-diasporic people can work against anti-Blackness and innovate community development.²⁰ And the State Department has long recognized the value of artists in cultural diplomacy, organizing trips abroad by musicians such as Dizzy Gillespie and Louis Armstrong in the 1950s and 1960s as part of the Jazz Ambassador program and funding current programs such as Arts Envoy and American Music Abroad.²¹

Artists and culture workers are essential to America's economy, communities, and everyday life and well-being, even if their efforts are not often recognized by the broader public. For the nation to benefit fully, however, we need policies that support and empower artists and cultural workers in their creative work.



The Washington National Opera's Pop Up Truck brought socially distanced opera performances into the DC community.

“Honestly, almost all the departments want one.”

In 2018, the Los Angeles (LA) County Department of Arts and Culture began a Creative Strategist/Artist-in-Residence program to address complex civic issues. The program, a recommendation of the county’s Cultural Equity and Inclusion Initiative, sends a few artists each year to work with hosts like the Department of Mental Health, the Office of Violence Prevention, and the Department of Parks and Recreation. Together, they tackle persistent civic challenges and support equity and inclusion.

In 2019–2020, one of those artists was Deborah Aschheim, who worked with the LA County registrar-recorder/county clerk in efforts to get out the vote for the 2020 election. LA County was rolling out a new voting system, and engaging and informing voters, especially underrepresented ones, was a priority. Focusing on the next generation of voters, Aschheim worked with instructors in arts departments at six community colleges and four California state universities to create projects involving students in civic art-making.

Community engagement is often a key part of artist-in-residence programs. Aschheim wore her tires down driving all over LA County. She met students where they were and listened to them. “They were used to being messaged to. This was a dialogue,” she said. Aschheim, the instructors, and the students cocreated engagement projects to encourage voting. They made voter trading cards, posters in English and

Spanish, and airbrushed bags and T-shirts with slogans at events. “It was,” Aschheim said, “a way in to thinking of government as being made up of people like you.”

As director of the county’s Department of Arts and Culture, Kristin Sakoda sees the program “as a way for the County to employ artists for the value they bring to the table.” The program brings together artists and bureaucrats: “There have been studies that show that when you have teams that include artists with non-artists, you see a high degree of innovation and creativity. But the bureaucrats bring something too; they bring a high degree of know-how. You want both at the table.” Aschheim agreed: “Artists are comfortable with problems. Problems are creative jumping off points. It’s healthy to have someone that’s bought into the mission, is on payroll, but is allowed to question things.”

The Department of Arts and Culture works with host departments to determine what challenges they want to address, make sure they are ready to work with an artist, and help facilitate the position’s full course. The position allows artists to pursue their independent projects concurrently. Both the artists and the government find a lot of value in these innovative positions. “Honestly, almost all the departments want one,” Sakoda said. “They think it’s a great opportunity, and we think it’s a great way to employ artists and introduce arts-based civic engagement and problem solving.”

Artists and Creative Workers: The Details

One challenge for forming policy to support artists and creative workers is the complexity of defining and understanding the workforce. Even a simple question, such as “How many artists are there?” is difficult to answer. According to the U.S. Bureau of Labor Statistics, the U.S. workforce includes 2.6 million artists—1.6 percent of all workers—but other estimates conclude that as many as five million are employed in the larger creative economy.²² This disparity is influenced by two main factors: the definition of the creative workforce, and the structures of employment in the arts and culture sector.

essential for a full picture of the creative economy, in this report we narrow the focus to artists who are attempting to gain an income from their art at least part-time, in part because the workforce needs of a choreographer and a printing press operator are distinct.²⁵

How are creative workers employed? Another challenge in creating policy for the creative workforce is the wide range of employment structures and arrangements. Many artists do not practice their art as their primary, wage-earning job. Yet many counts of the workforce focus only on those employed full-time by organizations. For instance, a 2019 study estimates that 12.3 percent of artists held their occupation as a second job (the high was

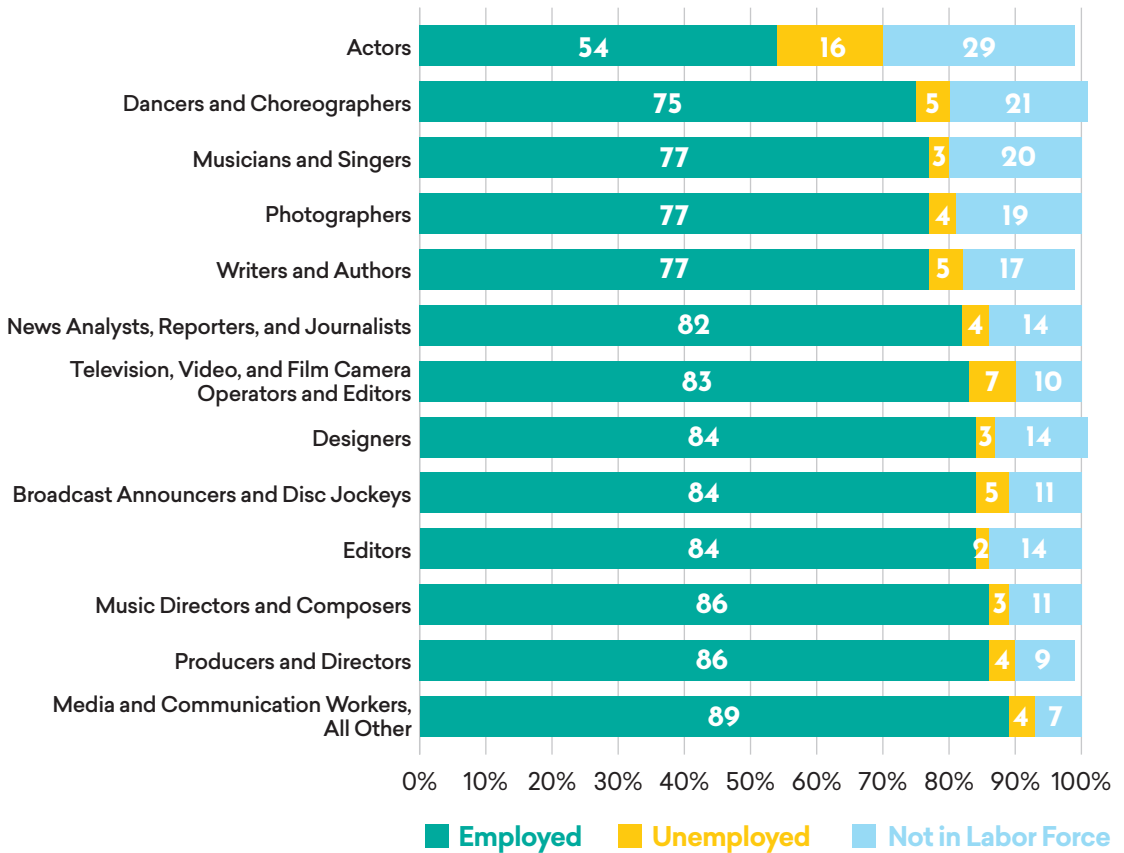
“Artists and culture workers are essential to America’s economy, communities, and everyday life and well-being.”

Who “counts” as an artist? Most broadly, the creative workforce includes all those involved in the production and dissemination of creative work. The National Endowment for the Arts, for instance, defines two categories: *artist occupations*, which range from animator to choreographer to author; and *other cultural occupations*, which range from curators, sound engineers, tour guides, and ushers to printing press operators.²³ The U.S. Bureau of Labor Statistics spreads artists and cultural workers across several occupational categories, with “Arts and Design” including occupations such as craft and fine artist, fashion designer, and special effects artist and animator, while entertainment and sports occupations are grouped together, as are media and communication occupations.²⁴ While a broad definition is

34.8 percent for musicians, and the low was 7.4 percent for producers and directors).²⁶ In addition, artists are “3.6 times as likely as other workers to be self-employed,” with around 34 percent of artists self-employed in 2012–2016.²⁷

A more recent analysis points to the wide variation among creative occupations. Actors, in particular, were much more likely to be unemployed or out of the labor force than their counterparts in other creative occupations (even in the year before the pandemic), with approximately 16 percent unemployed and another 29 percent not in the labor force in 2019. In comparison, the shares for all creative workers were 4 percent and 15 percent respectively, which were similar to the shares among all those sixteen or older who had been

Figure 1: Employment Status of Creative Workers Prior to the Pandemic (2019)



SOURCE: U.S. Census Bureau, “ACS 1-Year Estimates–Public Use Microdata Sample, 2019,” <https://data.census.gov/mdat/#/search?ds=ACSPUMS1Y2019&cv=ESR&rv=SOCP&wt=PWGTP>.

employed in the previous five years (3 percent and 14 percent).²⁸

This range of employment arrangements complicates efforts to evaluate artists’ income. According to the Bureau of Labor Statistics, “the median annual wage for arts and design occupations was \$48,130 in May 2019, which was higher than the median annual wage for all occupations of \$39,810.”²⁹ But this conceals a wide and diverse array of employment characteristics in this area. For instance, artists and

creative workers are less likely than workers overall to be working full-time/full-year. For example, at the low end of the range among artists, only 22.8 percent of actors were employed full-time for the entire year.³⁰ The average salary for artists is lower than that of other professional workers, and median salaries vary widely across the creative occupations, with dancers/choreographers earning \$31,150 and architects earning \$76,680.³¹ And such averages capture only those working full-year/full-time, thus missing many working artists.

INTRODUCTION

Finally, addressing policy to an undifferentiated category of “artists” can overlook the significant differences within the category. The demographics of the creative workforce differ widely by occupation. For instance, while women account for 46 percent of the total artistic workforce, they are overrepresented among dancers/choreographers (81 percent of total) and underrepresented among musicians (only 33 percent).³² Reflecting the physical toll that some creative work can take on participants, the median age for musicians is forty-five, while that of dancers/choreographers is just twenty-six.³³ Artists are also less likely than the general population of workers to be non-white or Hispanic, at only 25 percent (compared to 36 percent overall). Like the other demographic differences,

however, this varies by occupation; for instance, 44 percent of dancers/choreographers are non-white or Hispanic.³⁴ All of these statistics likely undercount and underrepresent artists and culture bearers from marginalized communities. Research cited by First Peoples Fund estimates that around 40 percent of those on some Native reservations are practicing artists.³⁵

The same systemic barriers that contribute to inequities in income, representation, and recognition also impact who is counted as an artist and who sees cultural work as a viable career path. Understanding the shape and diversity of the arts and creative workforce is thus essential to understanding the workforce challenges and possible areas of need in the sector.



State arts agency initiatives such as the Arts Enterprise Program of New Mexico Arts help creative entrepreneurs and arts-based businesses to thrive. Ercilia Brazil, a weaver and entrepreneur, works on her trade at Española Valley Fiber Arts Center.

THE CHALLENGE— AND OPPORTUNITY

The COVID-19 pandemic and the necessary restrictions on public gatherings that followed from it hit the creative sector hard. Theaters and art museums closed, filming stopped, gallery shows were canceled, and places where artists teach and lead community work, such as schools, community centers, and elder care homes, were shuttered. While some creative work continued remotely or resumed in person with restrictions, creative work that depends on gathering either large or intimate audiences (such as musical performance) is only now beginning to see the moment ahead for reopening. The Brookings Institution estimates that, at the end of July 2020, “2.7 million jobs and more than \$150 billion in sales of goods and services for creative industries nationwide” had been lost due to pandemic-related restrictions, with the greatest damage incurred by the fine and performing arts.³⁶ A subsequent analysis by the National Endowment for the Arts estimates that, by September 2020, more than half of actors were unemployed, along with 27 percent of those in music-related jobs.³⁷ Nonprofit arts, entertainment, and recreation organizations lost over 31 percent of their jobs from February 2020 to March 2021—five times the job loss for nonprofits overall.³⁸ Organizations, venues, artists, and other creative workers have experienced the pandemic as a financial crisis and, for many individuals, as a mental health crisis. Without substantial support from the federal government and a wide variety of philanthropic organizations, the damage would have been far worse.

The differential impact of the crisis on artists highlights many of the underlying weaknesses in the sector.³⁹ Black and Hispanic workers in the sector already had lower weekly wages than white and Asian workers, while women had lower weekly wages than men across the board.⁴⁰ In 2020, when the pandemic was at its height in the United States, Black, Indigenous, and People of Color (BIPOC) artists reported higher rates of unemployment than white artists (69 percent versus 60 percent) and a

greater loss of creative income (61 percent versus 56 percent).⁴¹ And 78 percent of artists reported that they had no post-pandemic financial recovery plan.⁴² Artists need help now, but they also need a better system that will both allow them to weather future crises and enable greater innovation and inclusion.

Artists and policy-makers have been looking toward the past to find models for recovery, with numerous op-eds and articles referencing

the Works Progress Administration (WPA) and Comprehensive Employment and Training Act (CETA).⁴³ In the wake of the Great Depression, amid high unemployment, the federal government instituted the WPA, a workforce and job creation program that employed hundreds of artists through commissions for public art, live theater, work as educators, and writing about the nation, among other activities. Various commissioning and employment programs were directed specifically at artists, often separated by art form. Similarly, the CETA program was initiated in 1973 to counter high unemployment. Artists were not specifically targeted, but tens of thousands of them benefited from its general provisions. Artists were employed in public service and in arts organizations. Both programs were successful, yet they were also controversial in some circles and short-lived. Because the WPA, in particular, was not intended as more than an

emergency measure, it was not focused on building new systems of employment for artists. While it began some careers, and filled a gap for some others, it was not concerned with the long-term maintenance of artistic careers. And both programs have been criticized for the “top-down” nature of their efforts, which often ignored local structures and needs.

As we look to build a better future for the creative workforce, our challenge is to take inspiration from these historic programs (and from current recovery programs), while building a system that supports artists and their work for many years to come. We offer a set of recommendations that, if adopted, would help build a more supportive, sustainable, and fair system, and we join our voices to those of the many other organizations who are working toward this goal. The following principles and recommendations are one possible pathway to that future.



Artist Deborah Aschheim gets her shirt air-brushed at a student voter engagement event at California State University at Northridge (CSUN), February 2020.

THE PRINCIPLES AND RECOMMENDATIONS

In our research, listening sessions, and conversations with advocates and experts, four key principles arose repeatedly as priorities for the future: 1) Name and include artists in federal policy; 2) Recognize how creative work happens; 3) Center equity; and 4) Think locally, share nationally. These principles shaped and guided the recommendations developed by the Academy’s Commission on the Arts.

Name and Include Artists in Federal Policy

Despite artists’ manifest economic and social value, national surveys show the public generally fails to recognize that value. A similar problem holds true in policy. If they are not explicitly named and included in legislation and regulation, the creative sector and artists are often forgotten or excluded from economic and workforce development. Currently, federal funding and programs that could be used to support the creative sector and/or artists depend on local administrators and artists who not only are aware of the problem but are willing to facilitate these goals. Likewise, when artists do not have a voice at the table, their contributions and needs fall by the wayside. As a result, federal legislation must specify that the creative sector and artists are eligible for a variety of programs—and then make sure that administrators, organizations, and artists know about them. During the present crisis and beyond, this work also needs to be adequately funded. This can be achieved both through the inclusion of artists in overall workforce

programs and through the provision of programs specifically aimed at artists (such as the recently introduced 21st Century Federal Writers Project).

Naming and Inclusion Recommendations

Create a position for a senior advisor on the arts at the executive level (Federal—the White House)

The time for an appointed representative of the arts and culture sector in the senior ranks of the federal government is long overdue. The arts play a vital role in the health of the nation at home and abroad. Yet they are not formally represented anywhere in the vast White House staff, despite a long history of calls for such representation. Similar posts exist in more than fifty other nations, such as Australia, South Africa, and the United Kingdom.⁴⁴ We recommend the creation of a senior White House advisor on the creative economy.⁴⁵ This advisor could ensure that arts and the creative economy are considered in federal policy, as

well as coordinate the programs and policies distributed across the various federal agencies, making sure that the value of arts and artists is truly integrated into national planning.

Name and include the creative sector and artists (Federal agencies and departments)

While artists and creative workers may be eligible for many federal programs, such as workforce development, adult education, small business support, and community

development block grants, their eligibility is often ambiguous and thus depends on advocates to make sure the local agencies implementing programs are aware of it. This leads to gaps and inconsistencies across the country. We recommend that language specifically naming either “the creative industries,” “arts and culture,” and/or “creative occupations” is added to legislation. Both the proposed CREATE Act and PLACE Act offer models of how and where this language might be added (for instance, by adding “creative industry or occupation” to the Workforce Innovation and Opportunity Act).⁴⁶

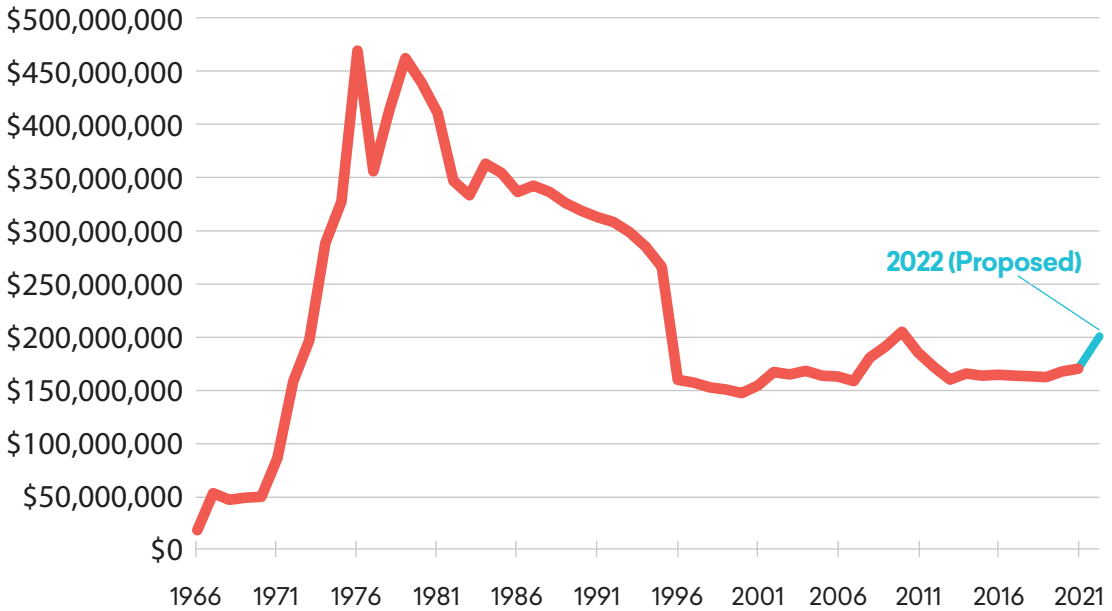
The Arts in Emergency

Artists and arts organizations are often central actors in disaster recovery, as arts consultant Amy Schwartzman told us. Yet, Federal Emergency Management Agency (FEMA) programs often exclude artists both from recovery assistance and from taking roles in mitigation and recovery efforts. Various restrictions, lack of awareness, and cumbersome application processes prevent many organizations and individuals from accessing FEMA relief funds.⁴⁷ For example, most artists and arts organizations report not being able to access funding designated for “cultural resources” in the National Response Framework and the National Disaster Recovery Framework.

Artists have much to offer the country’s disaster preparedness and recovery systems. Artists’ skills in communicating to

wide audiences, improving community spaces (such as shelters), and offering outlets for social and emotional expression and reflection are invaluable in disaster response. Moreover, the local nature of many disasters requires deep community insight, something artists and arts organizations are often well-equipped to provide. Integrating—and compensating—creative workers into disaster preparedness, response, and recovery through partnerships between government actors and cultural groups would facilitate greater economic and social resilience. As stated by Amelia Brown, artist and activist, “We live in times that need solutions to the rapidly growing number and type of emergencies. To plan and respond effectively, we need to look at art as an integral part of solutions that can repair community trust as well as infrastructure.”⁴⁸

Figure 2: Federal Appropriations for the National Endowment for the Arts, 1966 to 2022 (adjusted for inflation)



SOURCE: National Endowment for the Arts' Appropriations History (<https://www.arts.gov/about/appropriations-history>) and the President's Budget Request for FY2022 (https://www.whitehouse.gov/wp-content/uploads/2021/05/budget_fy22.pdf), adjusted for inflation using the GDP (chained) price index.

Currently, artists and the creative industry are not eligible for support from several critical programs. That must change. For instance, FEMA should be able to provide direct assistance to artists and culture workers following a disaster. Likewise, proposed legislation such as the STAR Act could reenact previous flexibility to allow federally funded local transit projects to include art in their infrastructure investments.⁴⁹

Finally, the inclusion of artists and cultural leaders on federal advisory boards and commissions could help ensure that artists

are considered in any programs and decision-making. The creation of a taskforce on the creative workforce, housed at the Department of Labor, could be an opportunity to innovate around the future inclusion of artists and creative workers.

Increase Funding for the Arts (Federal)

Federal funding is essential to supporting artists. We recommend an increase in funding that supports creative workforce development



Artist Micheal Two Bulls (Oglala Lakota) stands next to a mural he created during a partnership with Racing Magpie, Black Hills Playhouse, NeighborWorks, and the Lemmon Avenue Community Garden in Rapid City, South Dakota.

in order to enable and expand the benefits to artists. Funding for institutions that support and sustain artists may come from several directions (some of which are addressed in more detail in later recommendations), including the National Endowment for the Arts (NEA), the Small Business Administration (SBA), and the Department of Education. The NEA's FY2021 budget is \$167.5 million, only 0.004 percent of the total federal budget, amounting to just 49 cents per capita. This budget has not kept up with inflation and has gone down significantly since a peak in 1979.⁵⁰ Funding at a national level is largely passed on to states, jurisdictions, regional agencies, and tribal nations and thus is an essential component of funding for local artists. The \$33.5 million increase proposed in the federal FY2022 budget is an important step in the right direction.⁵¹

Include Artists in Projects of Recovery (Federal and state)

Finally, we recommend not just that recovery assistance be directed to artists but that artists also be included in projects of recovery. Given the outside impact of the pandemic, the arts and culture sector will be one of the slowest to recover. Artists and creative workers will need continued assistance to ensure they are not lost from the industry. Artists can also be of great value to programs of recovery and building resilience.⁵² At the federal level, directed programs (such as the Shuttered Venue Operator Grant or the proposed 21st Century Federal Writers Project) are one way to support the creative industry and involve artists in the national recovery. Education for local governments

is needed to ensure broad understanding of the many ways artists and creative workers can be incorporated into local relief and recovery efforts.⁵³

Recognize How Creative Work Happens

Many workforce development programs, labor protections, and safety-net provisions fail to account for the ways artists actually work today, when many are more akin to independent contractors and small businesspeople than full-time employees. Federal, state, and tribal programs and policies need to support lifelong learning and entrepreneurship by artists, as well as protections that enable them to take the artistic and financial risks necessary to sustain a thriving creative workforce. Many of the protections needed by artists are provided by programs that do not specifically target that particular workforce. For instance, Alexis Frasz, codirector of Helicon Collaborative, told us that “the

intervention that has perhaps most benefited artists in recent years—the Affordable Care Act—was not a grant program at all.” Since artists are more likely than the general workforce to be self-employed and often hold multiple jobs, building a steady floor of access to health care, childcare, and retirement savings that is not tied to a full-time employer will enable the growth of a vibrant and well-supported creative workforce.

In addition, while the question of misclassification of workers is a complicated one, the extension of many protections now tied to the employee/employer relationship (e.g., health and safety protections, unemployment insurance, protections against discrimination and harassment) would benefit artists and others in the gig economy.⁵⁴ For instance, the performing arts have a relatively high incidence of work-related nonfatal injury and illness.⁵⁵ Yet those working as independent contractors are not eligible for protection under OSHA, nor are they entitled to worker’s compensation.

“Just like other small business owners and independent workers, artists often operate without a safety net and within systems that extract and devalue their labor. With our eyes firmly on dismantling these systems and rebuilding something better, we need new protections for creative workers and new support for creative small businesses. We need broad and robust support for local programs that support, train, and sustain artists and culture bearers and their communities, so they can work on imagining and building a future that values individual and community needs not only for safety, security, and health but also for meaning, connection, and love.”

—LAURA ZABEL, COMMISSION MEMBER, EXECUTIVE DIRECTOR OF SPRINGBOARD FOR THE ARTS

Creative Work Recommendations

Increase workplace protections for independent workers (Federal, state, and municipal)

As a starting point, we recommend that independent workers be given access to the same protections enjoyed by other workers against harassment and discrimination and against health and safety hazards in the workplace. This could be accomplished at the federal level by including independent contractors and interns in protections such as the Civil Rights Act, the Equal Pay Act, and the Americans with Disabilities Act (as indicated in proposed legislation such as the BE HEARD Act).⁵⁶

We also recommend the creation of new systems for two key benefits: unemployment insurance and pensions/retirement savings. The Pandemic Unemployment Assistance program made unemployment assistance available (with numerous challenges) to many artists and contract workers for the first time. Yet this is not a permanent change. Broadening access to both unemployment insurance and pensions could be accomplished through the creation of portable benefits systems, which could also include other benefits currently funded in whole or part through employers, such as paid leave. Alternately, self-employed workers could be allowed to opt in to traditional unemployment insurance.⁵⁷



New York City Ballet dancer Tiler Peck leads a crowd in learning a new routine.

“There has been much hand-wringing about finding gainful employment for writers, as for other artists; that should not end. But we might also think about simply paying writers for the work they are already doing. As of now, ‘exposure’ and book sales are imagined to be payment enough even when an event organizer is charging admission and the author is its headline draw, never mind that said author typically nets \$3.50/hardcover book. How about making honoraria a standard line item in all event budgets, starting with the National Book Festival?”

–GISH JEN, COMMISSION MEMBER, NOVELIST

Provide greater access to small business resources (Federal, state, and tribal nations)

Many artists are running small businesses, producing their art for sale, or contracting out their artistic labor. They need access to resources, both educational and financial, to grow their businesses. Yet accessing loans and other financial services can be a challenge for artists, as many services are not designed with their unique needs in mind.⁵⁸ Incubators and accelerators can be one resource, as they often provide new businesses and nonprofits with fiscal sponsorship, facilities, and business assistance.⁵⁹ Community development banks and similar financial institutions can also be an important resource, especially in Native communities.⁶⁰ At a federal level, this could consist of ensuring that artists have greater access to general programs for economic development, or it could mean targeting programs specifically to artistic businesses through the Small Business Administration, as well as the Departments of Commerce and Agriculture.⁶¹ To do this, existing programs must be adapted to the needs of solo entrepreneurs and micro-

enterprises that are often excluded from such programs.⁶²

Expand artist training (Universities/colleges, workforce development agencies, and nonprofits)

Workforce development training would benefit both from greater coordination among agencies (such as Workforce Boards, the Department of Education, and the Supplemental Nutrition Assistance Program) and from a greater focus on lifelong learning. Workers today are often required to obtain training not just at the beginning of their career but throughout it.⁶³ Training for artists currently happens informally through mentorships, apprentice-like relationships, and in the community, as well as formally through university and college programs, for-profit programs, programs run by nonprofits, and through municipal and state arts agencies and departments. We recommend coordination of training among organizations and the expansion of programs that also train non-arts employers to work with artists.⁶⁴ The range of training

should include not only essential skills in the craft but also skills such as entrepreneurship and community engagement.

Reinforce a steady floor (Federal, state, and municipal)

Since artist income can be variable and subject to underpayment and abrupt loss of earnings, a steady floor is essential to the success of this workforce. Partly as a result of the pandemic, efforts are growing at the city level for a guaranteed income, and artists have been included as beneficiaries.⁶⁵ For instance, as an addition to the city of St. Paul's monthly guaranteed income pilot program, Springboard for the Arts launched a pilot for arts and culture workers.⁶⁶ Small-scale

pilot programs have shown that a guaranteed monthly stipend, usually of a relatively small amount such as \$500, can raise levels of full-time employment as well as financial, physical, and emotional health.⁶⁷ These programs recognize how a counterbalance to fluctuating income, a staple of the gig economy, can allow workers to build futures. This is necessary to ensure that participation in the artistic workforce is not reserved for those with generational wealth but is open to all with the aptitude and inclination to pursue a life in the creative workforce. Such programs also have the potential to generate community impacts well beyond the recipients of the guaranteed income, as artists who have a more stable economic footing have more time to generate neighborhood- and community-focused work.



Members of the independent Lakota Sewing Circle group work on a star quilt top during a biweekly gathering in the gallery of Racing Magpie.

Center Equity

Historically, the arts and culture field has been plagued by issues of inequity along economic, racial, and gender lines. Not every kind of art has been considered “real” art, nor has every kind of person been considered a suitable artist. At various periods in our history, Indigenous arts were suppressed.⁶⁸ While Black musicians have created art essential to American music today, they have not always been able to profit from that work.⁶⁹ The majority of cultural philanthropy goes to large institutions, primarily focused on the Western European fine arts tradition, while smaller organizations and those focused on culturally specific groups are underresourced.⁷⁰ Just 11 percent of all recent acquisitions at prominent U.S. museums were of work by female artists.⁷¹ Female arts graduates and arts graduates of color are less likely than male arts graduates (of all races) and white arts graduates (of all genders) to stay in arts-based occupations.⁷²

As we rebuild the creative economy, we must renew our efforts to dismantle racist and sexist aspects of the current system, work to include and fund BIPOC artists at all levels, and fund arts and culture organizations run by BIPOC leaders. Funding streams and training pathways, including paid internships and apprenticeships, are essential to creating a more equitable system. An overreliance on unpaid internships and other undercompensated and unstable employment models creates persistent inequities in who can enter the cultural field with any measure of stability, especially given that those who have been able to do an arts-related internship are more likely to stay in the field.⁷³ Arts graduates with debt over \$50,000 were less likely to stay in arts-based occupations, and (revealingly) a 2013 study

showed that Black and Latinx arts graduates were more likely to have college debt.⁷⁴ Overall, financial access to many kinds of training (including both higher education and ongoing training such as the consistent lessons many professional singers undertake) is a barrier to a more racially and ethnically diverse artistic workforce.⁷⁵

The extension of worker protections could enable more artists to stay in the field once they enter by reinforcing more sustainable and equitable employment. Currently, many federal protections against sexual harassment and racist discrimination, as well as access to disability accommodations, are not available to independent workers.

Centering equity also means locating decision-making power with BIPOC artists and organizations. A recent report on a national Native Arts and Culture convening emphasizes the need for more Native power in policy-making and institutions, as well as the benefit that Native-led arts and cultural organizations can have for Native artists and culture bearers.⁷⁶ A study of high-performing arts organizations of color shows how, in the face of challenges such as racism, gentrification, and lack of access to institutional funding, they have achieved success by connecting a community orientation with high-quality programs.⁷⁷ Organizations like these are essential for artists of color, and many were created because of the lack of opportunity for those artists. Unfortunately, they are also constrained by issues of funding and compensation.⁷⁸ For tribal nations and arts organizations of color that have been systematically underresourced, support and funding are necessary to enable the expansion of infrastructures to grow creative careers. Rather than directing funding meant to increase diversity in the arts toward

organizations not primarily oriented toward communities of color, funding must be provided directly to those communities.⁷⁹

Centering Equity Recommendations

Fund and support apprenticeships and training pathways (Workforce development, universities/colleges, and the arts and culture industry)

Supporting entryways into creative work is one way to diversify the workforce. Given the value of lower debt for retention in the arts sector, funding these entryways could also be helpful in allowing artists to remain artists

once they begin a career in the field. One avenue is to subsidize tuition at Historically Black Colleges and Universities (HBCUs), Tribal Colleges and Universities (TCUs), and other minority-serving institutions.⁸⁰ We also recommend strengthening and expanding apprenticeships and paid internships specifically aimed at artists of color, women artists, nonbinary and transgender artists, and artists with disabilities. Arts2Work, the City University of New York's (CUNY) Cultural Corps program, and LA County's Arts Internship Program are all examples of programs aimed at bringing underrepresented artists and creative workers into the system.⁸¹ This requires coordination among the arts and culture industry, colleges and universities,



Dancers Ilya Vidrin and Jessi Stegall perform at the October 2019 conference “Branches from the Same Tree: Conversations on the Integration of the Arts, Humanities, and STEM in Higher Education,” hosted by the American Academy of Arts and Sciences and the National Academies of Sciences, Engineering, and Medicine.

philanthropy, and government (whether city, state, tribal, or federal).

Design grant and position application processes for greater equity (Funders, government, and the arts and culture industry)


Equity efforts need to focus not just on training but also on enabling diverse artists to move forward in their careers, by reevaluating grant and prize processes and job application processes. Job and grant applications should acknowledge that artists enter the arts through various channels and should not require an MFA (or similar degree). We recommend straightforward applications for both jobs and grants and straightforward (or reduced) reporting for grant funding. Prioritizing grant and prize committee diversity can also help displace artistic norms that center notions of excellence only on Western European fine arts traditions.⁸²

Increase funding to TCUs, HBCUs, and arts organizations of color (Federal, universities/colleges, and philanthropy)

Funding must be directed to organizations and institutions run by and for Black, Indigenous, Latinx, and Asian artists and communities. This could be done through the NEA, the Department of Education (and the Bureau of Indian Education), and other federal agencies (with recognition that, for tribal nations especially, this must be done under their guidance). Philanthropy also has a role to play through individual grants and multi-funder initiatives such as America's Cultural Treasures, led by the Ford Foundation, which

offers financial support to Black, Latinx, Asian, and Indigenous arts organizations.⁸³ Assuring that these organizations are fully included in the available funding streams for the arts will play a vital role in breaking down some of the demographic inequities in the system.

Think Locally, Share Nationally

 While the bulk of our recommendations are aimed at the federal and state level, the conversations of the Commission and the field scan for this project revealed that much of the vital work artists do is local.⁸⁴ Therefore, policies and programs need to be tailored to local contexts. The structure of federal funding already allows for this. For instance, 40 percent of the NEA's program budget is disbursed to state and jurisdictional arts agencies and regional arts organizations, enabling locally determined programming. The successes of city artist programs draw on artists' and administrators' knowledge of local communities and conditions. Yet knowledge can be siloed, both geographically and by artistic discipline, and those on the ground often have to reinvent the wheel. The crisis of the COVID-19 pandemic has reinvigorated national connections between artists and creative workforce administrators in working groups such as Get Creative Workers Working.⁸⁵ These connections need to be nurtured. Artists would benefit from the creation of a central database, network, organization, or clearinghouse for policy models and frameworks. ArtPlace America, a ten-year initiative that ended in 2020, focused on creative placemaking, served as a model of national collaboration among foundations, federal agencies, and financial institutions, and worked at the national scale while also putting the local first.

Think Locally Recommendations

Create and expand national funding that supports local organizations providing direct services to artists (Federal and philanthropy)

We recommend that more attention be paid to the local ecosystems of support necessary to support and sustain artists and creative workers. National agencies, funders, and philanthropy have an opportunity to address the kinds of needs detailed in this report: training and education; small business support; health care and other basic needs; worker protections; and assistance in building cross-sector relationships that help artists use their skills to benefit their communities. Previous efforts such as Leveraging Investments in Creativity seeded many local programs, but lack of access to such resources remains persistent in most parts of the United States.⁸⁶ Further, locally rooted, artist-focused organizations lack an organizing network or other ways to come together to share ideas and advocate for artists' needs. A nationally aligned effort across public and private philanthropy

to encourage the growth of local ecosystems of support has the opportunity to build on the momentum created through the many local emergency response and relief efforts of the past year.

Support the development and running of a national arts policy exchange (Funders, universities/colleges, and the arts and culture industry)

Finally, we recommend the development and funding of a national arts and culture policy exchange. While some national organizations and spaces exist (such as the National Assembly of State Arts Agencies, Americans for the Arts, and national organizations for specific arts occupations or communities), there is space for more. The National Collaborative for Creative Work, housed at Arizona State University, is researching the feasibility of an artist-powered National Cultural Policy Exchange that could facilitate the sharing of policy drafts and legislative frameworks in a way that enables local leaders and artists to advocate for and advance equitable cultural policy.⁸⁷



Kalpulli Yaocenoxtli dance during Saturdays at Springboard for the Arts, August 2021.

CONCLUSION

“I look forward to an America which will reward achievement in the arts as we reward achievement in business or statecraft. I look forward to an America which will steadily raise the standards of artistic accomplishment and which will steadily enlarge cultural opportunities for all our citizens. And I look forward to an America which commands respect throughout the world not only for its strength but for its civilization as well.”

—JOHN FITZGERALD KENNEDY, U.S. PRESIDENT

Art is fueled by a creative spirit, a need for self-expression, passion, and joy. But for all its exuberance, art is the product of rigorous discipline and arduous training. It is hard work, and artists are workers. Their work is essential to every society and culture. Like all workers they need to be paid for their work, but if they are paid nothing, or are underpaid, many will make art anyway. But this status quo is not enough. A healthy society must make every effort to guarantee the livelihood and dignity of its artists. Underlying the spirit of this report, and of the Commission, is the feeling that now is the time to reframe how we think about artists. Now is the time to recognize the immense value of artists’ contributions and to ask ourselves: How much more could be done if it was done with full support?

The artists, designers, culture bearers, and craftspeople who make up the creative workforce need to be recognized and included in the policies coming out of Washington, D.C., and filtering down to states and localities. The pipeline of new talent must be open to all, and the creative workforce supported in all its diversity. Without those supports, the precarity recently exposed by the pandemic could lead to a narrower, more risk averse, and less innovative workforce.

The proposals and recommendations presented in this report are not modest, nor should they be. The challenges for the arts and creative workforce are great and so must be the solutions. The Commission believes, however, that the opportunities are even greater—the opportunities to nurture the artists and creative workforce essential to a flourishing, innovation-based economy and equitable society.

APPENDIX A

MEMBERS OF THE COMMISSION ON THE ARTS

Commission Chairs

John Lithgow
Actor and Author

Deborah F. Rutter
The John F. Kennedy Center
for the Performing Arts

Natasha Trethewey
Northwestern University

Commission Members

Diane Ackerman
Author, Poet, and Naturalist

Francis Collins
National Institutes of Health

Elizabeth Alexander
The Andrew W. Mellon Foundation

James Cuno
The J. Paul Getty Trust

Maribel Alvarez
The University of Arizona

Paul DiMaggio
New York University

Rod Bigelow
Crystal Bridges Museum of American Art

Oskar Eustis
The Public Theater

Terence Blanchard
Jazz Trumpeter and Composer

Katherine Farley
Lincoln Center for the Performing Arts

Mary Bordeaux
First Peoples Fund

Theaster Gates Jr.
Rebuild Foundation

Pam Breaux
National Assembly of State Arts Agencies

Paula Giddings
Smith College

Jeffrey Brown
PBS NewsHour

Olivia Gude
School of the Art Institute of Chicago

Louise H. Bryson
The J. Paul Getty Trust

Nora Halpern
Americans for the Arts

Commission Members *(continued)*

Vicky Holt Takamine

Pua Ali'i 'Ilim

Maria Hummer-Tuttle

Hummer-Tuttle Foundation

Gish Jen

Novelist

Brian Kisida

Truman School of Government and Public

Affairs at University of Missouri

Angela LaPorte

University of Arkansas

Tania León

Composer and Conductor

Sonia Manzano

Actress and Author

Michael O'Bryan

The Village of Arts and Humanities

Felix Padrón

Arts Management Professional and Artist

Annise Parker

LGBTQ Victory Fund

Mwalim (Morgan James Peters)

University of Massachusetts Dartmouth

Victoria Rogers

John S. and James L. Knight Foundation

Jacqueline Stewart

The University of Chicago

Yancey Strickler

Kickstarter

Steven Tepper

Arizona State University

Roberta Uno

Arts in a Changing America

Zannie Voss

Southern Methodist University

National Center for Arts Research

Carrie Mae Weems

Photographer

Damian Woetzel

The Juilliard School

Jay Xu

Asian Art Museum of San Francisco

Kevin Young

National Museum of African American
History and Culture, Smithsonian Institution

Laura Zabel

Springboard for the Arts

Commission Staff

Allentza Michel

Mary Lyons

Tania Munz

Jessica Taylor

Robert Townsend

Susy Bielak

Paul Erickson

Gabriela Farrell

APPENDIX B

STAKEHOLDERS CONSULTED

We are deeply grateful to the many people who shared their expertise with us throughout the development of this report: Christina Agapakis, Deborah Aschheim, Julie Burros, Lynn Chang, Rachel Chanoff, Cézanne Charles, Calandra Childers, Whitney Kimball Coe, Jen Cole, Karen Constantine, Deb Cullinan, Jamie Dunlap, Shannon Ford, Alexis Frasz, Evonne Gallardo, Tatiana Gant, Janice Gates, Kiki Gindler, Jhon Goes In Center, Ann Graham, Tracie Hall, Colleen Hooper, Sunil Iyengar, Joseph Kunkel, Steven Lavine, Alysia Lee, Clay Lord, Lynne McCormack, Megan Moldonado, John Newman, Ravi Rajan, Michael Rohd, Lauren Ruffin, Omari Rush, Kristin Sakoda, Amy Schwartzman, Regina Smith, Lise Soskolne, Olga Stella, Ben Stone, Ryan Stubbs, Stephen Sugg, Tim Syth, Erik Takeshita, Johanna Taylor, Carlton Turner, Shamsheer Virk, Sarah Wilbur, and Joanna Woronkowicz.

We are also very appreciative of the team that conducted a field scan on artists, the labor force, social impact, and equity for the Commission (Jennifer Novak-Leonard, Megan Robinson, and Gwendolyn Rugg), as well as those who shared their expertise with the field scan team during the course of the research.

Top: Poetry reading during Saturdays at Springboard for the Arts, August 2021.

Bottom: The Tiny School of Art & Design by artist Heidi Jeub at the Rural Arts & Culture Summit, October 2019.



ENDNOTES

1. James Baldwin, “Autobiographical Notes” (1955), in *James Baldwin: Collected Essays* (New York: Library of America, 1998).
2. Americans for the Arts, *Americans Speak Out about the Arts in 2018: An In-Depth Look at Perceptions and Attitudes about the Arts in America* (Washington, D.C.: Americans for the Arts, September 2018), <https://www.americansforthearts.org/by-program/reports-and-data/research-studies-publications/public-opinion-poll>. The nationwide poll for this report was conducted from July 15–19, 2021, using the AmeriSpeak Panel, the probability-based panel of NORC at the University of Chicago. Online and telephone interviews using landlines and cell phones were conducted with 1,253 adults.
3. For instance, a survey by Americans for the Arts shows that Arab/Middle Eastern women reported the highest level of anticipated income loss in 2020 and shows an almost 20 percent difference in reported unemployment due to COVID across racial and ethnic categories. Isaac Fitzsimons, “The Financial Impact of COVID-19 on Intentionally Marginalized Artists and Creative Workers,” *ARTSBLOG*, February 9, 2021, <https://blog.americansforthearts.org/2021/02/09/the-financial-impact-of-covid-19-on-intentionally-marginalized-artists-and-creative-workers>. Similarly, a survey by the Actors Fund of those who had sought help from the national organization shows BIPOC respondents were more likely to have experienced reduced food security and increased debt. Jennifer Maas, “Pandemic Caused Deep Mental, Financial Hardships for Performers, Actors Fund Reports,” *The Wrap*, May 6, 2021, <https://www.thewrap.com/actors-fund-survey-pandemic-covid-19-mental-financial-hardships-entertainment-professionals/>.
4. American Academy of Arts and Sciences, *Art for Life’s Sake: The Case for Arts Education* (Cambridge, Mass.: American Academy of Arts and Sciences, 2021).
5. National Endowment for the Arts (NEA), Office of Research and Analysis, *The U.S. Arts Economy in 2019: A National Summary Report* (Washington, D.C.: NEA, March 2021), <https://www.arts.gov/sites/default/files/SummaryReportAccessLinks.pdf>.
6. National Endowment for the Arts, Office of Research and Analysis, *Artists and Other Cultural Workers: A Statistical Portrait* (Washington, D.C.: NEA, April 2019), https://www.arts.gov/sites/default/files/Artists_and_Other_Cultural_Workers.pdf.
7. *Ibid.*, 3; and NEA, *The U.S. Arts Economy in 2019*, 12.
8. Douglas S. Noonan, *The Arts and Culture Sector’s Contributions to Economic Recovery and Resiliency in the United States: Key Findings* (Washington, D.C.: National Assembly of State Arts Agencies, January 2021), <https://nasaa-arts.org/wp-content/uploads/2021/01/ArtsCultureContribEconRecovery-KeyFindings.pdf>.
9. Jonathan Dunn, Sheldon Lyn, Nony Onyeador, and Ammanuel Zegeye, “Black Representation in Film and TV: The Challenges and Impact of Increasing Diversity,” McKinsey & Company, March 11, 2021, <https://www.mckinsey.com/Featured-Insights/Diversity-and-Inclusion/Black-representation-in-film-and-TV-The-challenges-and-impact-of-increasing-diversity>. See also Gerald D. Higginbotham, Zhanpeng Zheng, and Yalda T. Uhls, *Beyond Checking a Box: A Lack of Authentically Inclusive Representation Has Costs at the Box Office* (Los Angeles: Center for Scholars and Storytellers, n.d. [ca. 2020]), <https://www.scholarsandstorytellers.com/air>.

10. Valuation as of 2021. Riley de León, “Bill Gates–Backed Ginkgo Bioworks Going Public in \$15 Billion SPAC,” CNBC, May 11, 2021, <https://www.cnbc.com/2021/05/11/bill-gates-backed-ginkgo-bioworks-going-public-in-15-billion-spac-.html>.
11. Danya Sherman, with Jamie Hand and Chelsea Bruck, *Building Community Wealth: The Role of Arts and Culture in Equitable Economic Development* (New York: ArtPlace America, December 2020), 15, <https://www.artplaceamerica.org/view/pdf?f=public://pictures/artplacefieldscancommunitywealth.pdf>.
12. Linda Novick O’Keefe, “The Art of Revitalization,” *HuffPost*, May 17, 2016 (updated December 6, 2017), https://www.huffpost.com/entry/the-art-of-revitalization_b_9990706; and Kenji Liu, “How Little Tokyo, Los Angeles Is Approaching Community-Led Recovery through Arts and Culture,” Brookings, May 19, 2020, <https://www.brookings.edu/blog/the-avenue/2020/05/19/how-little-tokyo-los-angeles-is-approaching-community-led-recovery-through-arts-and-culture/>.
13. First Peoples Fund, *Establishing a Creative Economy: Art as an Economic Engine in Native Communities* (Rapid City, S.D.: First Peoples Fund, July 2013), https://www.giarts.org/sites/default/files/Establishing-a-Creative-Economy_Art-Economic-Engine-Native-Communities.pdf.
14. From 2010 to 2014. National Endowment for the Arts, *Rural Arts, Design, and Innovation in America: Research Findings from the Rural Establishment Innovation Survey* (Washington, D.C.: NEA, November 2017), 6, <https://www.arts.gov/sites/default/files/Rural%20Arts%2011-17.pdf>. For data on innovative companies, see *ibid.*, 8.
15. Rex LaMore, Robert Root-Bernstein, Michele Root-Bernstein, et al., “Arts and Crafts: Critical to Economic Innovation,” *Economic Development Quarterly* 27 (3) (2013): 221–229, <http://doi.org/10.1177/0891242413486186>.
16. A field scan commissioned by the American Academy of Arts and Sciences (and prepared by Jennifer Novak-Leonard, Gwendolyn Rugg, and Megan Robinson) demonstrated that the range of civic employment for artists extends well beyond the beautification of buildings and streets. Interest in this kind of work within local government is high—a recent survey of leadership from 423 local arts agencies found 83 percent reported high levels of interest “in learning more about incorporating arts into government services.” Jennifer Novak-Leonard, Gwendolyn Rugg, and Megan Robinson, “Informing a Contemporary Jobs-Infrastructure for Artists: Labor Force, Social Impact & Equity” (unpublished field scan for the Community & Economic Development Committee of the American Academy of Arts and Sciences’ Commission on the Arts, December 11, 2020), 20–21; and William Cleveland, “Options for Community Arts Training & Support” (Washington, D.C.: Americans for the Arts, 2016), 8, https://www.americansforthearts.org/sites/default/files/CCLI16_Intermedia_Arts.pdf.
17. Novak-Leonard et al., “Informing a Contemporary Jobs-Infrastructure for Artists,” 22–23.
18. *Ibid.*, 24.
19. National Endowment for the Arts and U.S. Bureau of the Census, *Survey of Public Participation in the Arts (SPPA), United States, 2017* (Ann Arbor, Mich.: Inter-university Consortium for Political and Social Research [distributor], 2019), <https://doi.org/10.3886/ICPSR37138.v3>.
20. Mark V. Campbell, “Art for Our Sake: Creativity and Humanity in the African Diaspora,” Canadian Commission for UNESCO, Idealab, March 10, 2021, <https://en.ccunesco.ca/idealab/art-for-our-sake-creativity-and-humanity-african-diaspora>.

21. Bureau of Educational and Cultural Affairs, “Arts Envoy,” <https://exchanges.state.gov/us/program/arts-envoy/>; American Music Abroad, “About,” <https://americanmusicabroad.org/about/>; and Sunsariay Cox and J. P. Jenks, “Jazz Diplomacy: Then and Now,” *DipNote* [blog], April 30, 2021, <https://www.state.gov/dipnote-u-s-department-of-state-official-blog/jazz-diplomacy-then-and-now>.
22. NEA, *Artists and Other Cultural Workers*.
23. For a full list of occupations, see *ibid.*
24. U.S. Bureau of Labor Statistics, *Occupational Outlook Handbook*, <https://www.bls.gov/ooh/home.htm>.
25. For a relatively inclusive definition of artists, see a 2003 report from the Urban Institute, which defines *artists* as “all adults who have expert artistic skills; have received artistic education or training (formal or informal); attempt to derive income from those skills; and are or have been actively engaged in creating artwork and presenting it to the public.” Maria-Rosario Jackson, Florence Kabwasa-Green, Daniel Swenson, et al., *Investing in Creativity: A Study of the Support Structure for U.S. Artists* (Washington, D.C.: Urban Institute, 2003), 6, <https://www.urban.org/sites/default/files/publication/50806/411311-investing-in-creativity.pdf>. In addition, some organizations, such as the First Peoples Fund, group together culture bearers (defined as “the carriers of traditional knowledge who connect Native communities to their cultural assets and their collective identity”) and artists. First Peoples Fund, “Culture Bearers and Artists,” <https://www.firstpeoplesfund.org/fpf-culturebearer>.
26. NEA, *Artists and Other Cultural Workers*, viii.
27. *Ibid.*, x.
28. Tabulation of U.S. Census Bureau, “ACS 1-Year Estimates-Public Use Microdata Sample, 2019,” <https://data.census.gov/mdat/#/search?ds=ACSPUMS1Y2019&cv=ESR&rv=SOCP&wt=PWGTP>.
29. “Arts and Design Occupations,” in U.S. Bureau of Labor Statistics, *Occupational Outlook Handbook*, last modified September 1, 2020, <https://www.bls.gov/ooh/arts-and-design/home.htm>.
30. NEA, *Artists and Other Cultural Workers*, 25.
31. *Ibid.*
32. *Ibid.*, 9.
33. *Ibid.*, 10.
34. *Ibid.*, 12.
35. See First Peoples Fund, *Investing in the Indigenous Arts Ecology* (Rapid City, S.D.: First Peoples Fund, n.d. [2018]), 15, <https://www.firstpeoplesfund.org/iae-report>.
36. Richard Florida and Michael Seman, *Lost Art: Measuring COVID-19’s Devastating Impact on America’s Creative Economy* (Washington, D.C.: Brookings, August 2020), 3, https://www.brookings.edu/wp-content/uploads/2020/08/20200810_Brookingsmetro_Covid19-and-creative-economy_Final.pdf.
37. Argonne National Laboratory, COVID-19 RSFLG Data and Assessment Working Group, “Analysis: COVID-19’s Impacts on Arts and Culture,” *COVID-19 Weekly Outlook*, January 4, 2021: 5, <https://www.arts.gov/sites/default/files/COVID-Outlook-Week-of-1.4.2021-revised.pdf>.
38. Chelsea Newhouse, “COVID-19 Jobs Update, March 2021: Nonprofits Regained Nearly 81,000 Jobs in March, but Still Face a Long Road to Full Recovery,” Center for Civil Society Studies, news release, April 14, 2021, <http://ccss.jhu.edu/march-2021-jobs/>.

39. William Deresiewicz, "Stages of Grief," *Harpers*, June 2021, <https://harpers.org/archive/2021/06/stages-of-grief-what-the-pandemic-has-done-to-the-arts/>, argues that some of the sectoral weaknesses are tied to "the scandal of free content" that has led artists to gain income instead through live events.
40. Data for 2019 show that in the arts, design, entertainment, sports, and media occupations, white workers had a median weekly income of \$1,150, Asian workers \$1,322, Black/African American workers \$1,058, and Hispanic/Latino workers \$902. U.S. Bureau of Labor Statistics, *Labor Force Characteristics by Race and Ethnicity, 2019*, BLS Reports, Report 1088 (Washington, D.C.: U.S. Bureau of Labor Statistics, December 2020), 76, <https://www.bls.gov/opub/reports/race-and-ethnicity/2019/pdf/home.pdf>. Broken out by gender, this disparity is even more striking, with white men earning \$1,238 and Hispanic/Latina women earning \$840. *Ibid.*, 77–78.
41. Randy Cohen, *COVID-19 Impact on the Arts: Research Update, June 14, 2021* (Washington, D.C.: Americans for the Arts, July 2021), <https://www.americansforthearts.org/node/103614>.
42. *Ibid.*
43. For example, see Virginia Maksymowicz and Blaise Tobia, "The Forgotten Federally Employed Artists," *Hyperallergic*, December 25, 2020, <https://hyperallergic.com/610071/the-forgotten-federally-employed-artists/>; Chloe Rabinowitz, "NYC Arts Workers to Rally to Demand Equitable Relief and a Precedent for Systemic Change," *Broadway World*, May 3, 2021, <https://www.broadwayworld.com/article/NYC-Arts-Workers-to-Rally-to-Demand-Equitable-Relief-and-a-Precedent-For-Systemic-Change-20210503>; Valentina Di Liscia, "A Message for the Next Administration: 'We Must Put Creative Workers to Work,'" *Hyperallergic*, November 2, 2020, <https://hyperallergic.com/598967/a-message-for-the-next-administration-we-must-put-creative-workers-to-work/>; and Margaret Carrigan, "Could a Nixon-Era Employment Scheme Get Artists Back to Work?" *Art Newspaper*, June 10, 2020, <https://www.theartnewspaper.com/news/could-a-nixon-era-employment-scheme-get-artists-back-to-work>.
44. Peter Marks, "The Culture Is Ailing: It's Time for a Dr. Fauci for the Arts," *The Washington Post*, December 2, 2020, https://www.washingtonpost.com/entertainment/biden-fauci-secretary-of-arts-cabinet-post/2020/12/01/a04f3bf8-2da3-11eb-bae0-50bb17126614_story.html.
45. The senior advisor on science policy was recently moved to a Cabinet-level position, so there is a model for this. Carl Zimmer, "Biden to Elevate Science Adviser to His Cabinet," *The New York Times*, January 16, 2021, updated January 26, 2021, <https://www.nytimes.com/2021/01/15/science/biden-science-cabinet.html>; and White House, Office of Science and Technology Policy, <https://www.whitehouse.gov/ostp/>.
46. CREATE Act of 2019, S. 650, 116th Cong. (2019), <https://www.congress.gov/bill/116th-congress/senate-bill/650>; PLACE Act, S. 3232, 116th Cong. (2020), <https://www.congress.gov/bill/116th-congress/senate-bill/3232>; and Workforce Innovation and Opportunity Act, Pub.L. 113-128, 128 Stat. 1425 (2014), <https://www.govinfo.gov/content/pkg/PLAW-113publ128/pdf/PLAW-113publ128.pdf>.
47. Susan A. Resetar, James V. Marrone, Joshua Mendelsohn, et al., *Cultural and Historical Resources Recovery Planning in Puerto Rico: Natural and Cultural Resources Sector Report*, vol. 2 (Santa Monica, Calif.: RAND Corporation, 2020), <https://doi.org/10.7249/RR2859>.
48. Amelia Brown, "Six Principles for Arts and Emergency Management," in Arlene Goldbard, *Art Became the Oxygen* (New York: U.S. Department of Arts and Culture, 2017), 14, https://usdac.us/artisticresponse?source=direct_link&.

49. “Adams Introduces the Saving Transit Art Resources (STAR) Act,” Congresswoman Alma Adams, press release, April 9, 2021, <https://adams.house.gov/media-center/press-releases/adams-introduces-saving-transit-art-resources-star-act>.
50. Overall public funding for the arts, including funding at the state and local level, has not kept pace with inflation. See, for instance, the details in Ryan Stubbs and Patricia Mullaney-Loss, “Public Funding for the Arts, 2020,” in “Arts Funding Snapshot: GIA’s Annual Research on Support for Arts and Culture,” special issue, *GIA Reader* 31 (3) (Fall 2020/Winter 2021), <https://www.giarts.org/public-funding-arts-and-culture-2020>.
51. Diep Tran, “President Biden Proposes \$33.5 Million Increase to NEA,” *Backstage*, June 3, 2021, <https://www.backstage.com/magazine/article/president-biden-proposes-335-million-increase-to-nea-73381/>.
52. For instance, New York City employed musicians to play for health workers and at vaccination sites. Tatiana Cirisano, “Songs for Shots: Mayor’s ‘Music Heals’ Program Pays Musicians to Perform at NYC Vaccination Sites,” *Billboard*, May 7, 2021, <https://www.billboard.com/articles/news/9569021/musicians-to-perform-at-new-york-city-vaccination-sites/>. The University of Florida’s Center for Arts in Medicine is part of a larger movement working to enable the prescribing of arts activities (among other activities considered “social prescribing”) to improve health. Brandon McKindley, “University of Florida Launches Research Lab to Study Long-Term Health Benefits of Engaging with the Arts,” University of Florida College of the Arts, press release, February 27, 2020, <https://arts.ufl.edu/in-the-loop/news/university-of-florida-launches-research-lab-to-study-long-term-health-benefits-of-engaging-with-the-arts/>.
53. The Shuttered Venue Operator Grant is administered by the U.S. Small Business Administration. See <https://www.sba.gov/funding-programs/loans/covid-19-relief-options/shuttered-venue-operators-grant>. For details of the proposed writers’ legislation, see 21st Century Federal Writers Project Act, H.R. 3054, 117th Cong. (2021), <https://www.congress.gov/bills/117/congress/house-bill/3054>.
54. For a comprehensive discussion of some of these issues in the California context, see Jenny R. Yang et al., *Arts Workers in California: Creating a More Inclusive Social Contract to Meet Arts Workers’ and Other Independent Contractors’ Needs* (Washington, D.C.: Urban Institute, 2021), https://www.urban.org/sites/default/files/publication/103496/arts-workers-in-california_0_0.pdf.
55. For more detail, see U.S. Bureau of Labor Statistics, “TABLE 1. Incidence Rates of Nonfatal Occupational Injuries and Illnesses by Industry and Case Types, 2019,” last modified November 4, 2020, https://www.bls.gov/iif/oshwc/osh/os/summ1_00_2019.htm#soii_n17_as_t1.f.1. Performing arts companies have a rate of 7.2 incidences of nonfatal injury/illness per one hundred full-time workers, the same rate as psychiatric and substance abuse hospitals and slightly higher than travel trailer and camper manufacturing (7.1).
56. BE HEARD in the Workplace Act, H.R. 2148, 116th Cong. (2019), <https://www.congress.gov/bills/116/congress/house-bill/2148/text>.
57. See Yang et al., *Arts Workers in California*, 40–43, for a more detailed discussion of various possibilities.
58. See *ibid.*, 19.
59. See Linda Essig, “Value Creation and Evaluation in Arts Incubators: Case Studies and Cross Case Analysis,” abridged working paper, Arizona State University, Herberger Institute for Design and the Arts, December 2015, https://herbergerinstitute.asu.edu/sites/default/files/incubator_whitepaper_-_abridged.pdf, for a discussion of arts incubators.

60. For instance, the First Peoples Fund has done promising work in collaboration with Native CDFIs, adapting their programs to the needs of artists and expanding their training to work with artists. See First Peoples Fund, *Investing in the Indigenous Arts Ecology*.
61. The CREATE Act, for instance, addresses some of these issues.
62. For instance, nonemployer businesses (i.e., small businesses that have no paid employees) constitute a growing percentage of small businesses and are younger and more likely to be female- and minority-owned; however, they have less access to capital. See U.S. Small Business Administration, Office of Advocacy, “A Look at Nonemployer Businesses,” August 2018, <https://www.sba.gov/sites/default/files/advocacy/Nonemployer-Fact-Sheet.pdf>.
63. Elisabeth Jacobs, “Principles for Reforming Workforce Development and Human Capital Policies in the United States,” Governance Studies at Brookings, Washington, D.C., December 2013, <https://www.brookings.edu/wp-content/uploads/2016/06/FedRoleWorkforceDev.pdf>.
64. For instance, Art-Train (<https://springboardforthearts.org/art-train/>) provides training for both artists and those working in government agencies or nonprofits, while First Peoples Fund has programs centered on helping Native nonprofit organizations work with artists (e.g., the Native Arts Ecology Building Grant; see <https://www.firstpeoplesfund.org/native-arts-ecology-building-grant>).
65. While the United States still has no national movement to guarantee incomes for artists, that is not the case elsewhere. For instance, Ireland’s Arts and Culture Recovery Taskforce has recommended a three-year pilot program to study the use of a universal basic income in the arts, culture, audiovisual, live performance, and events sectors. Arts and Culture Recovery Taskforce, *Life Worth Living: The Report of the Arts and Culture Recovery Taskforce* (Dublin: The Arts Council, October 2020), 17, 42, https://www.artscouncil.ie/Publications/All/Life-Worth-Living_-The-Report-of-the-Arts-and-Culture-Recovery-Taskforce/.
66. Justine Jones, “Springboard for the Arts Launches Guaranteed Income Pilot for Artists,” *Mpls.St.Paul Magazine*, April 7, 2021, <https://mspmag.com/arts-and-culture/springboard-for-the-arts-launches-guaranteed-income-pilot/>.
67. Rachel Treisman, “California Program Giving \$500 No-Strings-Attached Stipends Pays Off, Study Finds,” NPR, March 4, 2021, <https://www.npr.org/2021/03/04/973653719/california-program-giving-500-no-strings-attached-stipends-pays-off-study-finds>.
68. For instance, in the 1870s, federal agents burned ceremonial dance houses on the Siletz Agency. First Peoples Fund, *Investing in the Indigenous Arts Ecology*, 32.
69. For instance, see Matt Stahl, “Tactical Destabilization for Economic Justice: The First Phase of the 1984–2004 Rhythm and Blues Royalty Reform Movement,” *Queen Mary Journal of Intellectual Property* (July 2015): 344–363, <https://doi.org/10.4337/qmjip.2015.03.06>.
70. Helicon Collaborative, *Not Just Money: Equity Issues in Cultural Philanthropy* (Oakland, Calif.: Helicon Collaborative, July 2017), https://heliconcollab.net/our_work/not-just-money/.
71. Julia Halperin and Charlotte Burns, “Museums Claim They’re Paying More Attention to Female Artists: That’s an Illusion,” *ArtNet News*, September 19, 2019, <https://news.artnet.com/womens-place-in-the-art-world/womens-place-art-world-museums-1654714>.

72. Alexandre Frenette and Timothy J. Dowd, with Rachel Skaggs and Trent Ryan, *Careers in the Arts: Who Stays and Who Leaves?* SNAAP Special Report (Bloomington: Indiana University, Strategic National Arts Alumni Project, 2020), 21, http://snaap.indiana.edu/pdf/SNAAP_Special%20Report_Spring2020.pdf. This is based on data from the 2011, 2012, and 2013 surveys and looks at those who graduated with an undergraduate arts degree, were employed in the arts coming out of college, and are over age thirty.
73. *Ibid.*, 23; and Yang et al., *Arts Workers in California*, 15–16.
74. Frenette and Dowd, *Careers in the Arts*, 24. While only 52 percent of white and 44 percent of Asian alumni accrued debt to earn their degrees, 76 percent of Black and 72 percent of Latinx college graduates did so. Strategic National Arts Alumni Project, *An Uneven Canvas: Inequalities in Artistic Training and Careers: Annual Report 2013* (Bloomington: Indiana University, Strategic National Arts Alumni Project, 2013), 21, <http://snaap.indiana.edu/pdf/2013/SNAAP%20Annual%20Report%202013.pdf>.
75. Yang et al., *Arts Workers in California*, 16–17.
76. Native Arts and Cultures Foundation, *Native Arts and Culture: Resilience, Reclamation, and Relevance* (Vancouver, Wash.: Native Arts and Cultures Foundation, February 2021), 4–5, https://www.nativeartsandcultures.org/wp-content/uploads/2021/02/Native-Arts-Culture-Conference-Full-Report_FINAL.pdf.
77. Zannie Voss and Glenn Voss, *The Alchemy of High-Performing Arts Organizations, Part II: A Spotlight on Organizations of Color* (Philadelphia: SMU Data Arts, March 2021), https://culturaldata.org/media/2337/smu-dataarts_the-alchemy-report_part-2_final.pdf.
78. *Ibid.*, 4, 7.
79. *Ibid.*, 16. For a discussion of this argument in the context of Asian American employment and representation in the theater sector in New York, see Asian American Performers Action Coalition, *The Visibility Report: Racial Representation on NYC Stages: 2018–2019* (New York: Asian American Performers Action Coalition, 2019), http://www.aapacnyc.org/uploads/1/3/5/7/135720209/aapac_report_2018-2019_final.pdf. See also Claire Grossman, Stephanie Young, and Juliana Spahr, “Who Gets to Be a Writer?” *Public Books*, April 15, 2021, <https://www.publicbooks.org/who-gets-to-be-a-writer/>, which addresses how a seeming increase in racial diversity in literary prizes paralleled an increase in concentration of those prizes among those associated with elite institutions.
80. For instance, the American Families Plan proposes to subsidize two years of tuition for students from low-income families enrolled in high-demand fields, currently framed as science, technology, engineering, and mathematics (STEM) fields. Jordan Smith, “Biden Aims \$39 Billion at STEM Education Boost in American Families Plan,” *MeriTalk*, April 28, 2021, <https://www.meritalk.com/articles/biden-aims-39-billion-at-stem-education-boost-in-american-families-plan/>.
81. Arts2Work sponsors the first national registered apprenticeship program in the media arts and creative technologies, working with a mission to “provide access to creative careers for those traditionally excluded from such opportunities.” See Arts2Work, “Our Mission,” <https://arts2work.media>. CUNY’s Cultural Corps program (jointly funded by New York City’s Department of Cultural Affairs and the Rockefeller Foundation) seeks to promote greater racial and ethnic diversity in New York City’s arts and cultural workforce. Cultural Corps places CUNY undergraduate and graduate students in paid (\$15/hour) part-time positions at arts and cultural organizations across the city and provides professional development opportunities. Novak-Leonard et al.,

“Informing a Contemporary Jobs-Infrastructure for Artists,” 39. See also “CUNY Cultural Corps,” <https://www1.cuny.edu/sites/culturalcorps/>. LA County’s paid internship program reserves a portion of its internships for students from the community college system as part of the county’s effort to increase cultural equity. “About Arts Internship Program (for Students),” Los Angeles County Department of Arts and Culture, <https://www.lacountyarts.org/opportunities/arts-internship-program-students/about-arts-internship-program-students>. Other state arts agency apprenticeships focus on folk and traditional arts; for example, the Mass Cultural Council’s “Traditional Arts Apprenticeships,” <https://massculturalcouncil.org/artists-art/traditional-arts-apprenticeships/>.

82. Jackson et al., *Investing in Creativity*, show how prizes provide not only material support to artists but also recognition that helps build careers.

83. Ford Foundation, “FAQs: America’s Cultural Treasures,” <https://www.fordfoundation.org/the-latest/news-additional-pages/faqs-america-s-cultural-treasures/>.

84. Novak-Leonard et al., “Informing a Contemporary Jobs-Infrastructure for Artists.”

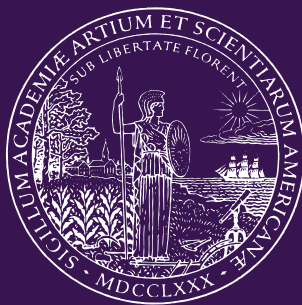
85. Members of the Get Creative Workers Working coalition are identified at <https://www.creativeworkers.net/the-coalition>.

86. Leveraging Investments in Creativity, <http://www.lincnet.net/>.

87. National Assembly of State Arts Agencies, <https://nasaa-arts.org>; Americans for the Arts, <https://www.americansforthearts.org>; and National Collaborative for Creative Work, <https://herbergerinstitute.asu.edu/national-collaborative>.



THE challenges for the
arts and creative workforce
are great and so must be
the solutions.



AMERICAN ACADEMY
OF ARTS & SCIENCES

 @americanacad

www.amacad.org