

# **The Artists Training and Career Project: Painters**

Report Prepared for  
The Research Center for Arts and Culture  
Columbia University

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# Acknowledgment

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# Introduction

- ☞ Competition, for artists, should be a search for ideas, a search for originality.
- ☞ There is no loyalty by painters to each other because of the small pie of the marketplace.
- ☞ There is a societal pressure that says, “What makes you think you can dabble in your interest when ninety-five percent of the world has to make a living?...And why do you think that because you’re committed to pursuing your dream that somebody should support you?”
- ☞ Painting is not something I want to do. It’s something I *have* to do.
- ☞ The world doesn’t care if you’re in the room...So if you care, *stay* in the room.

...observations and comments during the study

**THE ARTISTS TRAINING AND CAREER PROJECT (ATC)** is a study of the training and career choices and patterns of painters, craftspeople and actors; the second phase of the project focuses on painters. Artists themselves are at the heart of this study, for they have been asked to describe, in systematic ways, the impact of these choices on their work, their requirements for doing their work over time, and their career development and satisfaction. This study examines artists’ responses to institutions, society and culture by using two distinct and complementary methodologies—first, a series of personal narrative interviews with thirty-five artists and fifteen “related experts” in each field, followed by a national survey of a sampling of artists in each discipline. The areas of investigation have been developed through the creation of a seven-stage “validation sequence” from early childhood through mature careers.

By eliciting information about the kinds of validations as well as the kinds of resistances the artist meets, the **RESEARCH CENTER FOR ARTS AND CULTURE (RCAC)** will be able to begin to describe the training and career development of painters, craftspeople and actors; it will also contribute to a growing literature on careers that includes research in the scientific, legal, medical, and police professions, and is sadly lacking in the arts. It will provide important information for advocates and funders, and will give training institutions a better idea of the points of greatest need for training, and arts service organizations information about appropriate assistance for artists and when such assistance is most helpful. Finally, it will document the position of the artist as an integral member of society.

## ***Background***

In order to develop an analytic model of the training and career development of artists that was comparable to that of other professions and which simultaneously would have relevance for those involved in the artist’s world, the Research Center conducted a literature review, developed a working bibliography of sources, studied interview literature and technique, and did substantial research on the sociology of work.

The Center also broke out relevant data concerning painters and craftspeople from its previous study, **INFORMATION ON ARTISTS (IOA)**, which explored the work-related human and social service needs of artists in ten United States locations: Boston, Cape Cod, Chicago, Dallas, Los Angeles, Minneapolis/St.

Paul, New York City, Philadelphia, San Francisco, and Western Massachusetts.<sup>1</sup> Information on training and career development, income, and art-related expenditures of craftspeople and painters was broken out for further comparison with the current study. The information on actors was analyzed as a separate study, thanks to the cooperation of Actors' Equity Association.

During this time, the Research Center also commissioned three separate essays on the history and development of the painter, the craftsperson, and the actor in the United States, from colonial times to the present day. These essays provided an important context for our work, and a common reference point for the artists and related experts who offered advice and help through various forums sponsored by the Research Center during the formative stages of this study. Finally, these essays serve as the introduction to a volume of artist interviews in each of the fields.

## ***Personal Narrative Interviews***

A list of approximately 200 painters and 60 related experts (people whose work deals closely with the work of painters, but who are not necessarily painters themselves) was created through personal knowledge of the Research Center staff, discussions and “think tanks” with painters and related experts, contact with contemporary art centers and museums, profit and non-profit gallery directors, people from artist networks, artist spaces and cooperatives, arts council and foundation administrators, curators, teachers, publishers, and others. Additional research was carried out by reviewing art publications and media-specific magazines and journals. We chose 35 painters and 15 “related experts” to interview. (See Appendix 1 for list of people interviewed.)

**Demographic balance:** For all the personal narratives, attempts were made to insure geographic representation from all over the country, ethnic diversity, different ages, males and females, and people who were trained in a variety of ways.

**Career stages:** Three broad career stages were chosen to categorize artists—emerging, established, and mature. This was not a distinction defined by age, but by recognition, years of serious work in the field, and the body of work accomplished. Related experts were chosen to deepen the profile of artists; while we were interested in their career stages, we were also very interested in their intersection with artists' lives both at the time of the interview and throughout their careers.

## ***Think Tanks***

As we developed lines of inquiry according to the seven-stage career model we had created, we asked the field to assist us in making certain the investigation was relevant to the real, working lives of painters, and that they would help us communicate the importance of our work and disseminate the results of our findings to the arts community. To these ends in November 1990, we invited a group of six related expert advisers to meet with us after they had read the proposed work plan and the essay on the history of the painter in the United States.

In February 1991, we met in similar fashion with three artist advisers. In both sessions we discussed the project and its components and also raised questions about finding artists outside the mainstream, as well as criteria for choosing artists and related experts for the personal narratives, how to target lists of painters for the 2,000-person survey, and ideas for dissemination of the personal narratives (in book form) and the survey results.

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<sup>1</sup> The INFORMATION ON ARTISTS PROJECT was a 1989 Research Center survey that was sent to 10,000 artists (visual, performing, and literary), covering work-related, human, and social service needs in areas of health, pension, legal, financial, and space requirements. Important demographic information was included as well as the beginning of our exploration into issues of professionalism. Further information is available from the Research Center.

## ***Interview Questions***

A complete set of interview questions was compiled, one for artists and one for related experts, and these were reviewed and shaped with the help of staff of Columbia's Oral History Collection. The Oral History staff helped us to learn how to ask questions and to get the most out of the subject of the interview.

## ***Selection of Interviews for Publication***

All fifty interviews were taped; the budget allowed for twenty-five of them to be transcribed. Interviewees were sent release forms for the tapes and transcripts to be housed at the Oral History Collection, and for possible publication. In 1993, *The Painter Speaks*, a volume of twelve of our painter interviews was published by Greenwood Press. Each interview is accompanied by brief biographical information, a list of the permanent collections in which the painter's work resides, our history of the painter in the United States, and a brief bibliography.

## ***Identifying Painters for the Survey***

Research Center staff compiled a list inventory of organizations around the country with painter-members. These ranged from highly visible national service organizations to local organizations. Again, the RCAC sought to identify lists that would represent a wide geographic dispersion (national, regional, and local), profit as well as non-profit venues (fairs, galleries, exhibitions, magazines, societies, arts councils, art schools, and their alumni), and ethnic variety. The RCAC contacted each organization on the list to determine:

- name of organization, address, phone number
- person to contact
- kind of organization: service, membership, art center, school, arts council, publication, etc.
- arts disciplines represented
- national, regional, state, local members
- number of people on list, number of artists on list, and whether they could be separated from other entries
- list currency, date last cleaned
- requirements for getting included on list
- form of list: computer disc, labels, etc.
- permission to use list
- cost of list

## ***Problems Encountered in Collecting Lists of Painters***

Aside from the normal and always frustrating problems of initial and follow-up phone calls, different time zones and telephone tag, as well as the need on the part of the responding organization to trust the Research Center's assurance of anonymity for all survey respondents, and our commitment to use the list only to send the original questionnaire and a reminder post-card, there were other difficulties in getting some organizations to participate. Reasons included:

- Some organizations never sell or give their lists out, no matter what the reason or how worthy the cause.
- Some organizations have not cleaned their lists in such a long a period of time, or have organized or recorded their lists in such a way that they were not usable by the Research

Center. In many instances, we paid to have the names and addresses entered on a format compatible with our computer system.

- Some organizations had no listed phone number.
- Some organizations had disbanded.
- Some were in the process of putting their lists on computer and no total usable list was ready in time for our own deadlines.
- Stipulations that the questionnaire be mailed through an organization's own mailing house could not be accommodated, as duplications might occur, thereby compromising the total sample picked.
- Painters were lumped together with other visual artists under the heading "Visual Artists" on many lists and could not be separated from other types of visual artists

A problem which we were able to turn to our advantage was the need by many organizations for information about the project in writing before they would agree to even discuss their lists. This need for more information was less a result of suspicion and more a desire on the part of the organizations a) to understand the project, and b) to have some appropriate information for their boards of directors, since many needed board approval. There were consistently interested responses to the project, pleasure that we were doing this much needed research, and inquiries as to how to find out about the results.

### ***Questionnaire Development***

During the entire first part of the project, the questionnaire that would go to the 2,000 painters was developed. Advice that emerged from think tanks, from informal discussions with members of the field, and from our research, allowed us to continue to refine the survey instrument over a period of six months.

Our basic schema for investigation was a seven-stage career model which had been created after in-depth research into sociological career models and, in the arts, an investigation of the few models that existed in other arts careers, such as orchestra musicians. A pilot study had also been conducted for the Music Assistance Fund, which entailed doing personal narratives of black symphony orchestra musicians across the United States, focusing on training and career development.

The seven stages are: Initial Influences; Training and Preparation; Professional Institutions; Peer Influences; Marketplace Judgments; Critical Evaluation, and Late Careers.

The questionnaire was finalized and included the following sections:

- Important Background Information
- Initial Influences
- Education, Training and Preparation
- Career Entry
- Peers and Colleagues
- Marketplace Judgments
- Critical Evaluation and Public Response
- Career Satisfaction and Maturity
- Current Activity
- Comments

A cover letter was written to accompany this 150-question questionnaire which assured the respondent anonymity, and gave a list of arts agencies and organizations that had helped us in the study. A postage-paid return envelope was also included. A reminder postcard was sent ten days after the

questionnaire, to increase the rate of response.

## **Representation**

Our intention was to have a very broad spectrum from which to choose a sample, using lists that a) were geographically different, representing all parts of the country; b) had different constituencies: national, regional, state, and local; c) were from different types of organizations: arts centers, membership organizations, galleries, magazines, art fairs, art councils, organizations, schools, granting agencies and d) covered different ages, gender, and ethnic background.<sup>2</sup>

There were 20,035 names submitted to us. When merged and purged to avoid duplicates the sample was 18,329. In terms of distribution of coverage, the number of names submitted broke down in the following way:

National:	2,738
Regional:	15,023
Local:	568

Out of the 18,329, a random sample of 2,000 was chosen. In April 1991, 2,000 questionnaires were mailed; postcards reminding painters to fill out the survey were sent approximately ten days later.

## **Response**

**There was a total return of 46%**, with two additional percent arriving long after data entry; 13% of the returns were bad addresses. 46% is a very high rate of return, especially for a questionnaire as long and detailed as this one, requiring well over 30 minutes of time and a high degree of reflective thought and response. In addition, more than half (56%) of the respondents provided additional commentary concerning issues of particular concern to them, issues they felt to be insufficiently dealt with in the questionnaire, and other matters under the final “Comments” section.

# **General Demographics**

**The median age of respondents was 41, and the mean age was 44**, with the oldest respondent age 88. 58% of the respondents are female, and 42% are male.<sup>3</sup> 54% of the respondents are married, 24% are

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<sup>2</sup> Our attempts to get lists of painters from art book clubs and commercial art supply stores were unsuccessful. Among the many organizations that participated in the development and distribution of our survey were:

A.I.R. Gallery, Adolph & Esther Gottlieb Foundation, Afro-American Historical and Cultural Museum, African American Arts Alliance, American Indian Contemporary Arts, Arizona Commission on the Arts, Art Source, Great Flint Arts Council, Artemisia Gallery, Artists Space, Artists Alliance, Arts Midwest, Arts Council of New Orleans, Artworks Gallery, Asian American Arts Center, Association of Hawaii Artists, Bronx River Art Center and Gallery, C.N. Gorman Museum, Chicago Society of Artists, Chicago Artists' Coalition, Chinese American Arts Council, Cintas Program administered by Arts International, Colorado Artists Registry, The Detroit Institute of Arts, Eastern Shore Art Center, Hampton University Museum, Harrison Museum of African American Culture, Heritage Center, Red Cloud Indian School, Hispanic Cultural Arts Committee of Rhode Island, Hispanic Cultural Society, Hyde Park Art Center, IBA - Arte y Cultura, Illinois Arts Council, Louisiana Division of the Arts, The Massachusetts Artist Fellowship Program, Memphis College of Art, Metro-Dade Cultural Resource Center, Mid-Atlantic Arts Foundation, Minnesota State Arts Board, Museum of African American Life and Culture, New Mexico Arts Division, New York Foundation for the Arts, North Carolina Arts Council, Oregon Arts Commission, Philadelphia Art Now, The Pollock-Krasner Foundation, Inc., Pratt Institute, Rhode Island School of Design, Ringling School of Art and Design, Sacred Circle Gallery of American Indian Art, Southern Arts Foundation, Southwest Association on Indian Affairs-Indian Market, The Space, Studio Gallery, Visual Arts Center of Alaska, Volcano Art Center, Walker Art Center, Washington State Arts Commission

<sup>3</sup> Percentages are generally rounded to the nearest number, which may result in totals exceeding 100%. Percentages may also add up to more than 100%, since some questions asked for an answer that included as many choices as applied; occasionally

single, with the remaining 22% divorced, widowed, or other. This compares with the 1988 general population figures of 68% married, 22% single, and 15% other. The range of dependents for respondents is one to fourteen, with a median of 2.

This population is slightly older than the respondents for our previous study, INFORMATION ON ARTISTS. There, the median age was 37, and the mean age 39; 57% of the respondents were female, 43% male. 42% were married, 42% were single, and 18% “other.” The largest percentage (54%) had only a single dependent, counting themselves, 26% had 2 dependents, and 18% 3-4 dependents.

Geographic distribution: 40 out of the 50 states were represented in the study, plus Puerto Rico. (See Appendix 2 for distribution by state.) A great effort was made to have broad geographic representation in the original sample. As is evidenced by our results, some areas had more respondents than others.

The respondents are predominantly of white, non-Hispanic backgrounds, (86%). 3% indicated “Black”, 2% “Hispanic”, 2% indicated “American Indian/Alaskan Native,” under 2% selected “Asian/Pacific Islander,” and 5% selected “other” or “specify further” as their response. A great effort was made to include lists provided by ethnic specific arts organizations to gather the greatest ethnically diverse sample possible. This compares to the ethnic breakdown found in the INFORMATION ON ARTISTS PROJECT, which included visual, literary, and performing artists, which was: 89% white non-Hispanic, 4% black or African-American, 2% Hispanic, 2% Asian or Pacific Islanders, 1% other, and less than 1% American Indian or Alaskan native.

	White	Amer Ind	Asian	Black	Hispanic	other/ specify
ATC	86%	>2%	<2%	3%	>2%	5%
IOA	89%	<1%	2%	4%	2%	1%

ATC: ARTISTS TRAINING AND CAREER PROJECT

IOA: INFORMATION ON ARTISTS PROJECT, general

It is interesting to note that when we broke out painters from the INFORMATION ON ARTISTS study, (painter respondents numbered 1,049 to this question), 89% were non-Hispanic white, very near our current study’s figure of 86%.<sup>4</sup>

Gathering lists of people of color was challenging. Although there are organizations devoted to people of color, they were not well represented in larger lists we were able to gather.

Therefore, we made a concerted effort to obtain ethnically specific lists and our response of 14% who answered that their ethnic background was other than white/non-hispanic was good for studies of this kind. (One mandate of the Research Center’s work is how to make that percentage even higher.)

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people answered with several choices per question, even when instructed otherwise. The margin for error is plus or minus 3%, and in certain selected questions, plus or minus .5%.

<sup>4</sup> For comparative purposes, throughout this report we make reference to the results of our previous study, INFORMATION ON ARTISTS. Where possible, we have broken out the data that apply exclusively to the painters surveyed in that study, for whom there were approximately 1096 respondents. The comparisons are important because each study targets populations of painters, the studies are three years apart in timing, and many of the questions were asked in exactly the same way both times.

# Professionalism

The issue of professionalism has provided an ongoing area of inquiry for the Research Center throughout its studies of artists, and is especially relevant for painters, **as 91% of the respondents consider themselves to be professionals.** Although the word professionalism has various meanings, it seems that several separate and distinct definitions are constantly being meshed, confused, or used interchangeably. First, a common definition of professionalism relies on standard occupational measures such as hours per week worked and major income derived; it is quite common in the arts that artists' major work, their art, is not their major source of income, nor necessarily what they spend the largest percentage of their time in doing for payment. Second, there is a definition of professionalism that relies on official credentialing as a result of examination—attorneys take the state bar exam, for example. Finally, when people use the word “professional” as a descriptor they often refer to the quality of the work and of production, rather than the credentials of the producer. Rather than create yet another definition which we feel would be neither better nor worse than existing ones, the Research Center is constantly asking artists themselves to define professionalism.

These overlapping and confusing concepts of professionalism affect the painter in several ways. First, one of the issues mentioned frequently by painters is that they, and their work, like the work of many other visual and performing artists, are insufficiently appreciated by society. This may be due in part to the fact that painters often consider themselves artists because they define themselves as such, not because they fulfill the measurable characteristics found in other fields. Second, art is the **major source of income** for just 26%, but less than one quarter (14%) of the respondents **support themselves entirely from their art work**, so they fail one of the standard marketplace criteria. Third, the standard for success in the art world is the ability to sell work, so those who are not successful in the marketplace are not taken seriously by experts in the field.

## ***Definitions: Self***

If we look at the respondents' own views as to how they define “professional painter,” we gain some clues as to how these respondents defined “professional” both for themselves and for others.

Respondents were asked to indicate their first three choices of definition, out of 13 possible choices, which included marketplace definitions (earning or intending to earn money from one's art), definition by education or association, and self definition. **Highest ranking for the first choice were “inner drive to make art” (40%),** a self-definition as well as “I consider myself to be a painter” (19%). It is interesting to note that in a later question in the survey asking for identification of the most important factor influencing respondents to pursue their careers in arts, the “inner drive to make art” choice received the highest percentage (39%), with “higher calling sense of purpose” second highest (20%).

Time spent and inner drive along with peer recognition ranked highest for respondents' second choices, with “spend a substantial amount of time working on my art” (22%), “inner drive to make art” (17%), “recognized by peers as a painter” (13%) and “have a special talent” (12%), along with the same “consider myself to be a painter” (12%).

The third choices added “recognized by peers as a painter” (16%), “receive some public recognition for my art” (15%).

Similarly, the majority of painters in the IOA study chose statements indicating self-definition as a painter to be most important, well above definitions by the market or by peers.

## ***Definitions: Someone Else***

The respondents were also asked what three factors they considered most important in defining

*someone else* as a professional. In this case **once again the self definition of “inner drive to make art” was the first ranked choice of 38% of the respondents**, while 13% gave “considers himself to be a painter” first ranking, and 13% gave “spends a substantial amount of time working at art.”

Their second choices also reflected the attitude toward self definition: 25% chose “substantial amount of time working at art” 17% chose “inner drive to make art,” and 13% chose “considers himself to be a painter” and “recognized by his/her peers as a painter.”

As a third choice, 18% chose “has formal education in the arts,” 17% chose “considers self a painter,” and 12% each chose “inner drive to make art,” and “has special talent.”

Such choices may be interpreted as indicating that painters are no more willing to accept a marketplace definition of professionalism than artists at large, and do not use such definitions easily. It could also mean that fewer of them make a living at their art, and therefore do not accept it as a primary definition, as we see below. It is also important to note the consistent need for peer and public recognition as an affirmation of one’s professional status.

## **Occupation**

It should be noted here that respondents seem to have differing perceptions of their “occupations” versus their “careers.” This was first brought to our attention in the advisory meetings with both painters and related experts. While this survey cannot detail the nature of these perceptions, it was noted that, in the world of the arts at least, the concept of a “career,” along with the concept of professionalism as applied to artists, may be a relatively recent phenomenon, occurring within the last few decades.

**87% of the respondents felt that being painters was the most important occupation to them, whether or not it was their primary source of income.** While we have not investigated whether these respondents are the same as the 91% who responded that they considered themselves to be professional painters, the two figures are close enough, and each includes such a large number of the respondents, it is likely that there is substantial crossover. 72%, however, chose the word “painter” to describe their career, while 10% chose “teacher.”

It is also interesting to compare these figures with those of the IOA study, in which 82% of all respondents, and 94% of the painter respondents, considered their career as artist to be most important to them, and 89% of all respondents, and 93% of painter respondents considered themselves “professional artists.”

## ***Art Earnings***

Earning major income from one's work is one of several indications of professionalism. **88% of the respondents indicated that they did earn money from their artwork, and for 49% of the respondents, this money covered their art-related costs.** However, in answering whether the respondent was supported entirely from his artwork, only 14% indicated that they supported themselves entirely from their artwork. 26% of the respondents earned their *major* income from their work as a painter, and 42% earned theirs from various art related occupations (21% from an assortment of other occupations such as architecture, sales of art supplies, curatorial work, 19% from teaching art, and 2% from arts administration or management.)

In the IOA study, 93% of the painter respondents earned money from their art, and in comparison, only 23% earned a living from their work as artists, 17% as art instructors, 7% as commercial artists, 3% as arts managers or administrators, and 15% in other art-related occupations.

## ***Time Spent on Art***

40% of the respondents spent 31 or more hours on their art and art-related activities, and for 23% of these, over 40 hours were spent. This is a contrast to the 37% of the IOA painter respondents who spent 31 or more hours on their art and art-related activities, with 19% spending more than 40 hours.

## ***Relationship to Other Employment***

26% of the respondents spent no time on *other* employment, while 44% spend more than 21 hours per week at other employment. When asked to define the relationship between their art work and their other employment, **46% felt that their other employment pays to support their artwork, 20% felt that their art and their other employment reinforce each other, and 18% felt that their other employment and their art bore no relation to each other.** 16% felt the two kinds of work were intertwined.

In comparison, 53% of the IOA painter respondents spent more than 20 hours on outside employment, with 16% spending 10-20 hours, and 22% spending 0-10 hours.

## ***Life and Art***

In response to a question concerning the relationship between their art work and their *lives*, rather than their art and non-related art employment, **89% of the respondents indicated that their art work and life are intertwined,** while only 9% indicated that they clearly separate the two.

## ***Years Spent as Painter***

When asked "How long have you been a painter?" 42% answered "more than 20 years," and 35% answered for 11-20 years. 19% had been at it between 5-10 years, leaving only a small per cent (4%) who had been involved less than 5 years.

The respondents have been serious about their work, 37% have considered their current career their primary one for over 11 years, and for 26% of them, all their lives.

## ***Five Year Goals***

Another way of looking at the painter's idea of professionalism is to look at his or her goals for the next five years, as goal setting indicates a certain dedication and sense of purpose. Despite the fact that 59% of the respondents said they had not previously set professional benchmarks during their careers, almost all of the respondents indicated that they did in fact have goals. The first choice (46%) and second choice (20%) were "reaching a higher level of artistic expression/achievement," a goal indicating that art-

making is a central concern. The third choice (18%) was to “participate in a major exhibition.”

## Marketplace

We must recognize that the nonprofit world is as much of a marketplace as the profit sector. Thus, in discussing marketplace issues, we need to look at the kind of work produced, the income and costs related to the production of the work, the venues for its distribution, the business activities and practices that provide a context for its production, and the grants and awards systems as they are available to and used by painters.

In dealing with the issues of how the painter relates to the marketplace, it should be mentioned first that there is **no single definition of that arts marketplace**. The process sounds simple enough: the painter creates work, an object is then sold to a buyer. However, painters employ a large variety of venues, including sales to individual clients, sales through galleries, arts fairs, juried shows, corporate and museum collections, etc. They also make public art, work on commission and barter their work.

Their relationship to the marketplace also depends on their career stage and may be influenced by their geographic location and their attitudes towards selling their work.

In our interviews, a recurring theme was painting as an intellectual discipline concerned with problem-solving which has a tangible visual object as its product.

### ***The Work***

52% of the respondents never created work to meet the demands of the market, 39% sometimes did and another 9% indicated that they often did so.

57% indicated that they had received money for their art work from both the profit and nonprofit worlds; 30% indicated that they had not; 14% did not know.

### ***Income***

While 88% of the respondents indicated that they earned money from their artwork, and 49% of those indicated that their earnings covered their art-related costs, the majority of the gross individual income levels produced by art work did not go above \$20,000:

- 73% earned \$7,000 or less
- 10% earned between \$7,001-12,000
- 8% earned between \$12,001-20,000
- ***a total of 91% earning less than \$20,000***
- 6% earned between \$20,001-\$40,000
- 2% earned between \$40,001 - \$60,000
- 2% earned over \$60,000

Gross Indiv Income	\$1-500	\$501-3000	\$3001-7000	\$7001-12000	\$12001-20000	\$20001-40000	40000-60000	\$60000+
ATC indiv gross from art 1990	28%	29%	16%	10%	8%	6%	2%	2%
IOA indiv gross from art 1988	28%	31%	14%	9%	6%	5%	3%	na

Looking at gross income for individual painters, including all sources:

- 29% had incomes of less than \$10,000
- 26% had incomes between \$10,001-\$20,000
- 20% had incomes between \$20,001-\$30,000
- 12% had incomes between \$30,001-\$40,000
- 11% had incomes between \$40,001-\$60,000
- 1% had incomes of over \$60,001

As the national average for disposable personal income per capita in 1987 was \$14,107,<sup>5</sup> it sounds somewhat favorable at first glance that 44% of the respondents made \$20,000 or above. It must be noted, however, that a large part of the working population receives income as salary, and does not take the expense of running a business and buying art supplies out of that salary. These figures would look quite different if cross-tabulated with expenses, resulting in a net amount for living expenses similar to those covered by a regular salary; **we suspect that for many individual painters “disposable” income is less than for other segments of the population.**

While we chose different income categories than those used by the Bureau of Labor, we can make a few comparisons of a general nature. **4% of the respondents had income from their artwork over \$40,000, and 12% had individual gross income over \$40,000, while 20% of the general working population had individual income over \$35,000.**

In looking at *total gross household income*:

- 12% had incomes of less than \$10,000
- 15% had incomes between \$10,001-\$20,000
- 19% had incomes between \$20,001-\$30,000
- 17% had incomes between \$30,001-\$40,000
- 37% had incomes over \$40,000

<sup>5</sup> The following figures for the population at large are from the *National Data Book: Statistical Abstract of the United States*, US Department of Commerce and the Bureau of the Census, 1990, Charts 716, 726, and 734.

Total Gross Income	\$0-5000	5001-10000	10001-20000	20001-30000	30001-40000	40001-60000	60000-80000	80000+
ATC total indiv 1989	14%	15%	26%	20%	12%	11%	1%	na
ATC total hsehold 1989	4%	8%	15%	19%	17%	20%	8%	9%

**37% of the respondents had gross household income over \$40,000, while 36% of the general population had gross household income over \$35,000.** This indicates that for the most part painters' households fell only slightly above the range of household income for the general population.

It is also notable that 55% of the respondents sometimes barter their skills and work in exchange for necessities or services, and 14% often do so.

## Costs

**The largest percentage (51%) had art-related costs of under \$5000**, 23% had costs between \$2500-\$5000, 22% had costs between \$500-\$2500, and only 5% had costs over \$20,000. In all categories, materials, labor, marketing, insurance and other, the majority of respondents said **costs had increased since their early careers**. The cost of materials has taken the biggest jump, seconded by the increased cost of marketing, which may be attributable to the increased investment in marketing practices which have developed in the last twenty years, as much as the increased cost of the marketing itself.

## Venues of Representation

One of the major issues for many painters is that of representation. Working alone in a studio is consonant with the inner drive to make art, and implies devotion to the process of creating, but answers neither the need for income nor the need for recognition from the outside world. These issues of exhibition and sale of work present different challenges, complicated by the fact that art by its very nature is always in the process of creating its own demand: there is rarely a call for specific artwork until that artwork has been made public enough for demand to develop. However, in our survey, **85% of the respondents stated that they had exhibited within the past 12 months**.

Once the needs both for sale of work and for public attention are recognized, and representation is acknowledged as a tool for both, there remains the question of the most effective means of representation.

In response to a question asking painters who represents them

- 67% of the respondents represented themselves
- 56% were represented by a gallery
- 16% were represented by an agent
- 5% were represented by a spouse, denoting a variety of kinds of representation occurring simultaneously

## Age First Represented

The respondents got started in the marketplace relatively early: the largest percentage (36%) indicated that they were first represented in the market between the ages of 18-25, and 32% indicated the

ages of 26-35. The third largest group (12%) entered the marketplace when they were under 18.

## ***Exhibitions***

Another way of looking at the ways in which painters deal with the marketplace is to find out the degree of participation in the certain activities (art fairs, group competition exhibits, group-invited exhibitions, juried events, one-person exhibitions, unjuried community events, juried community events) during the last twelve months. Out of respondents, 65% had participated in group-invited exhibitions, 52% had participated in group competition exhibits, 50% had one person shows and 49% had participated in juried events.

## ***Business Practices***

Looking at the business practices in which they engage also helps us get a picture of their relation to the marketplace. **70% of the respondents got involved in the business side of their art work before the age of 35** (38% between the ages of 26-35, and 28% between the ages of 18-25, and 4% under the age of 18). 48% of the respondents talked about managing the production of artwork as a small business. The median number of years for such a business was 8, the mean 10 years, with a maximum of 67 years and a minimum of 1 year. 35% of 352 responses said they were incorporated as a profit business. 61% were not incorporated at all.

67% of the respondents indicated that they have been involved in setting prices for their own work for their entire career in arts; and 17% indicated that it had been for *almost* their entire career. Another indication of business practices is the establishment of separate studio space. While 73% of the respondents had their production facility in their home, 23% maintained a separate studio, workshop or private facility.

## ***Grants and Awards***

One of the major marketplace issues for painters is that of grants, as an additional source of income to support the creation of their art, either a specific piece or project, or to enable them to spend time doing exploration and research. Although the question of grants as artistic validation was not included in the survey questionnaire, it was frequently referred to in the interviews with painters as less important than the marketplace.

41% (316) of the respondents to this question, or 36% of our total sample, indicated they had received art-related grants. 51% had received grants from 2 to 4 times, 36% of those receiving grants had only received one, and 13% had received 5 or more such grants.

Although in the above question, only 316 respondents said they had received art-related grants, when asked if the *number of grants* received had increased or decreased with the progression of their career, 599 responded. 14% received the same number, 11% of those received an increased number of grants, and 12% have received fewer grants.

When asked if the *financial amount* of individual grants or fellowship awards changed with the progression of their career, 12% of the 591 respondents said that the amount of grants had increased, 11% said they had stayed the same, and 8% said the amounts had decreased.

## ***Sources of Grants***

When asked for the sources of the grants, 343 responded; grants were received from the following sources:

- 45% from educational institutions
- 36% from foundations
- 36% from state agencies
- 19% from local agencies
- 17% from “other” sources
- 13% from the National Endowment for the Arts
- 8% from regional organizations
- 8% from the G.I. bill
- 6% from other federal agencies.

**The median grant amount was \$800, and the mode (the figure that appeared most often) was \$500.** Since only 131 respondents answered this question, the figures should be viewed with caution.

# **Education and Training**

In looking at the educational training that painters have received we began with an examination of the initial influences during childhood, continued with elementary and high school preparation, college, graduate work and other continuing education programs.

## **INITIAL INFLUENCES**

### ***Home, Parents, Art***

It is interesting that, as might be expected, **73% of the respondents participated in their first art experiences at home, and 66% at school.** (Respondents were asked to circle as many answers as applied for this question, so percentages add up to more than 100%.) 16% at had their first experiences at art centers, with friends, relatives and camp each receiving less than 10% as being the location of first art experiences.

**54% of the respondents indicated that the members of the household in which they grew up were supportive** of their explorations in art, 33% indicated “yes and no,” and 13% indicated that there was no support.

This seems to be in line with the finding that mothers were selected as the most supportive (52%) of 766 responses, although we have no information on a particular period of time during which mothers were most supportive. This is consonant with research done in other art forms, most notably the work of Donald Shetler of the Eastman School of Music, who carried out a study of symphony orchestra musicians in the late 1970s, and found a high incidence of support from the mother (63%).

29% indicated that their childhood households had viewed art as of average importance, while 26% viewed it as important, and 16% viewed it as very important. 29% viewed it as unimportant, or of no

importance at all.

A surprising 63% of the respondents indicated that no one worked in art at home, 16% indicated that the mother had done such work, 12% that the father had done so, and 25% indicated that other friends or relatives within the household had done so.

### ***Father's Primary Occupation***

Of the occupations written in by the respondents, 44% fell into the first category of the Standard Occupational Codes listed by the Bureau of Labor, that of Executive, Administrative, and Managerial occupations. Of those, 7% were engineers, surveyors and architects, 7% in the Writers, Artists, Entertainers, and Athletes category, 6% were in management or administrative positions, 2% natural scientists/mathematicians, 4% were teachers/social workers, lawyers or clergy. In the second category, 19% worked in technical, clerical and sales related jobs, of these 12% working in sales. In the third category of services, 11% of those worked in blue collar construction, precision production and fabrication and operation jobs, 5% worked in jobs that were private service oriented. It should be noted that some of the listings were difficult or impossible to categorize from the one or two word description, so the figures should be viewed with caution.

### ***Mother's Primary Occupation***

62% listed their mother's primary occupation as centered in the home, (Mother, Housewife, Homemaker, Mom, Domestic Engineer,). followed by secretaries (6%), service professions 6%, while 5% of the mothers were teachers, artists (5%), and health care workers (2%). Again, some occupations listed could not be categorized.

## **EARLY EDUCATION AND TRAINING**

### ***Elementary School***

56% said that they had a few art classes in school; only 20% said they had many art classes. 44% said they had visits to museums, and galleries, and 28% said they had after school or weekend classes. It is notable that 12% said they had no exposure at all.

### ***High School***

By high school the percentage of those indicating that they had a few art classes in school dropped to 28%, and rose to 36% for those who had many art classes. 18% indicated that they had no art classes, 16% had one or more semesters of art.

### ***Early Validation***

99% of the total number of respondents answered the question asking what educational experiences had provided "early validation." There was no further clarification of "early," which could be interpreted as either youth or early career. The choices of validation offered fell into two groups: validation from a specific person or persons, and validation by some form of public acclaim, either sales or exhibition opportunities or awards. While it could be argued that sales or exhibition opportunities are not "educational experiences," they are clear indications of approbation, and they do provide knowledge not available in other ways. It is possible that the recognition from people rather than public acclaim could be interpreted to be more relevant to accomplishments during youth, while the latter might be perceived as being more relevant at beginning career stages.

**Validation by teachers received 61% response, peer approval 50%, competitions (37%), winning awards (36%), and family attention 32%. Sale of work was 23%, closely followed by validation from mentors (20%), and influence by another artist was 17%.**

### ***Early Resistances***

The number of respondents dropped significantly to 661 (75%) in discussing early educational experiences that had provided resistance. Again, it could be argued that the following choices are not all specific educational experiences, but they are included here in order to group and compare early negative experiences. Generally the lower response indicates a positive rather than negative attitude, which was supported by remarks added in the Comment section, in which the positive far outweighed the negative. **33% cited lack of financial support, followed by lack of or negative family attention (26%), and no sale of work (24%).** A large percent (23%) selected “other,” which included an assortment of written responses, including the statement that there had been no resistances.

### ***Peers***

Given the importance of peers in providing validation, we should note who they were. 85% indicated that their peers in high school were friends, 14% indicated artists, and 13% indicated “others outside school”.

## **LATER TRAINING**

Artists in our survey **began artistic training in their mid-to-late teens**, the median age being 14, the mean age, 16; the median age was 15 for painters in the IOA study, and the mean age 14. Consistent with other profiles of artists, they have a **high degree of formal education**, 39% with college degrees, compared with 42% for painters in the IOA study, and another 41% with graduate degrees, compared with 39% for IOA.

In addition to the above statistics on formal degrees, we found that **76% indicated that they had a formal degree in the arts**, as compared with 67% in IOA. 32% had studied with one or more private teachers, 22% had studied at a conservatory or professional school, 13% had studied in a certificate program, and 5% had studied in a technical or vocational program. Some respondents had received training in all these areas.

Other educational experiences respondents had in preparation for their work in arts included the following:

- 61% were self taught
- 60% had attended an arts school
- 34% had worked with a mentor or Master Painter
- 22% had community-based arts experience
- 18% had alternative schooling experience
- 11% had experience as an apprentice
- 8% had summer camp experience

Among the post-high school age experiences considered most important to career development, respondents cited university/college (54%) followed by 36% who felt that the self-teaching was most important. Art schools received 35% and both mentors and workshops (11%).

A very high 89% of the respondents had been exposed to professional painters in their training.

**54% of the respondents selected one or more reasons why their educational training did not adequately prepare them for a career as a painter.** For their first choice, 50% chose “little or no preparation for the real world,” for their second choice, 26% cited too little advisement, and 6% inadequate facilities or materials. An additional 13% selected “other” as a response, and specified a variety of reasons for their dissatisfaction, among which were lack of business training, being in a different field of study, and not yet being interested or sufficiently mature.

Many received additional preparation outside the formal system:

- 60% from the “school of hard knocks”
- 43% from peers
- 35% from friends
- 22% from mentors
- 18% from gallery owners
- 12% each from art fairs and parents
- 6% from agents

26% of the respondents indicated that they actively continued outside training in their artistic discipline, of these 34% attended weekly classes, on a sporadic basis (31%) attended some kind of outside training. 15% participated on an annual basis, 12% participated semi-annually, and 8% monthly. While the question did not specify how many hours per week of study took place, we did ask how many weeks of training were pursued on an annual basis. 35% of the respondents indicated that study more than 12 weeks annually. While 34% received between one and four weeks, 18% studied for more than five weeks, such as a summer program or full semester, and 13% received less than one week. 42% indicated that they planned to seek additional training in arts or arts-related disciplines.

## ***Assistantships***

Approximately 15% (132 respondents) had served as assistants, for periods of less than 6 months to three or more years. 41% had worked for between six months and two years, and 21% had worked for two or more years. The median age was 24; the mean 25 and the mode 23.

For those who did work as assistants, 47% worked between ten and thirty hours, 32% worked 0-10 hours, and 21% worked more than 30 hours per week.

47% of the respondents who had assistantships felt that the most valuable aspect of their assistantship was technical knowledge gained, and 29% felt that it was the opportunity to work with a master.

# **Career**

## ***Career Entry***

While a number of artists have remarked that “career” is a very modern notion when applied to artists, respondents were asked to identify both the step marking their career entry, and their first professional recognition. While these two are very similar, the former is a specific event, while the latter implies a perception of acceptance that may or may not be accompanied by one specific action. For the step marking career entry, 29% identified showing in an exhibition, 19% as ending formal training, and

18% as selling their first piece of work.

In identifying the venue of their first professional recognition,

- 34%—a gallery show
- 33%—an award or honor
- 28%—first sale of their work
- 17%—winning a competition

The median age for becoming an artist was 17 and the mean 18. This echoes the responses of painters from the IOA study in which the median age is 21, the mean was 19. The median age when painters began their professional careers was 25 and the mean age 28.

In identifying a specific person who had been most helpful during the career entry period, 38% said a teacher, 34% their mothers, an additional 26% other artists, and 25% indicated their spouse. Only 81% of the respondents answered a question about people barring their way to a career, and of those, 57% stated that no one had barred the way, 14% stated that their fathers barred the way.

## ***Competitions***

85% of respondents entered competitions, at a median age of 22; respondents first won competitions at a median age of 23.

## ***Peers***

86% of the respondents answered questions concerning peers. As noted earlier, during high school, peers were 85% friends, 14% other artists and 13% others outside school. During the early career stage, 58% defined their peers as artists working in the same medium, and 51% as artists working in different media. 71% of the respondents found their peers very important or somewhat important in their early careers. After high school age, peers served functions of friendship for 79% of the respondents, information exchange for 53%, and as a support group for 46%. The function of healthy criticism received 44%, and “mutual education” 39%.

## ***Job Other than Artwork, Early Career***

89% of the respondents said they had held a job other than their art work to support their art work, and 53% of those respondents indicated that **their other employment paid to support their artwork**. An additional 15% felt that their other work reinforced their artwork, and 12% felt that their other work intertwined with their artwork. Only 20% felt that their other work had no relationship at all to their artwork.

Many respondents taught art at the beginning of their artistic careers, 22% at the college level, 16% in workshops, and the others in assorted locations. Their major motivation for teaching was money (59%), followed by “staying in touch with people and ideas” (27%).

# CURRENT CAREER

## *Peers*

74% of the respondents describe their current peer group as artists in different media, 62% as painters working in their own medium, a complete reversal of order from the early career stage, 42% as friends from adulthood, and 34% as colleagues, and 30% as people outside the art world

Although only 28% rely on their peers for validation of their work, 47% rely on them for critical review. Peer groups were divided among local, regional and national groups, with local peers higher than the others (44%), followed by regional (29%). In addition, 25% of the respondents defined their peer groups as national and 17% as international.

## *The Public*

While the general public has been the most involved audience for our respondents, both in their early and current careers, when evaluating critical review, **49% chose themselves as their most important critics**, followed by peers and then friends. These choices overrode magazine and newspaper critics, mentors, teachers, gallery representatives and collectors. Additional information concerning critical review was gained in our interviews with artists, most of whom said that real critical review in the art field was sadly lacking. In our survey, however, 73% of those who had had some kind of critical review felt that it had helped their work.

## *Career Satisfaction*

While 71% used the word “painter” to describe their career, 10% called themselves teachers, 6% were in other art related occupations. The four highest choices of reasons for the respondents to pursue the arts, however, were “inner drive to make art” (39%), “higher calling/sense of purpose” (20%), “personal expression” (16%), and “source of great personal satisfaction (15%).

**52% said they were satisfied or very satisfied with their careers and 87% said they would choose the same career if they had it to do over again.** The following table gives a range of satisfactions and dissatisfactions about different aspects of our respondents in relation to their careers:

	very satisfied	moderately satisfied	moderately dissatisfied	very dissatisfied
critical review	14%	31%	32%	22%
doing the work	51%	34%	10%	5%
money	4%	14%	35%	46%
buyers	13%	31%	32%	25%
personal satisfaction w work	50%	39%	8%	3%
public recogn	11%	32%	37%	20%
status/prestige	10%	36%	35%	19%

### ***Satisfactions and Disappointments***

The last two questions on the questionnaire asked respondents to describe the moment of greatest disappointment and the moment of greatest satisfaction in their careers. As with the crafts portion of our study, the greatest disappointments centered around money and acceptance, specifically acceptance in the form of critical review.

**Not being able to make a living from art, being turned down for grants, fellowships and scholarships, not being able to afford gallery space, materials and no or low sales were prime concerns.**

An equally important area of disappointment was nonexistent or negative critical review of the work, as well as negative feedback from instructors, rejection from juried exhibits, school, loss of competitions and commissions.

The unfairness of the market and of market competition became an issue, as well as a category generally defined as “politics,” as well as the difficulty of the job market--in art and in teaching.

**The greatest satisfaction, garnering 16% of the respondents who wrote comments, was the making and/or completion of the work itself, followed by self-satisfaction with the work (9%).** Selling of work, in particular the first sale, brought the greatest satisfaction for many, followed by winning an award. After these came solo exhibitions, getting grants, fellowships and scholarships and critical recognition. Public admiration and appreciation, peer recognition, exhibitions at museums came after these.

This pattern of self-sale-show-grants-critical review reinforces a view of the painter engaged first, with his own satisfaction regarding his work, and after, with a variety of marketplaces.

# Comments

The COMMENTS section provided some important insights for us, especially since a staggering **56% of the respondents added comments after completing a 150-question, eight-page questionnaire!**

While quite a few painters thanked us for the questionnaire, several comments revealed a real discomfort with the economic aspects of it—including the financial questions, the emphasis on that area of inquiry—as well as a plea for an assessment of artists’ income taken from a several year period, the old income-averaging technique used for so long by the Internal Revenue Service.

One artist shared his views this way:

*As for the financial aspect of being an artist, I am clearly not an expert. However, I do have some strong feelings about this matter. First, I am philosophically opposed to grants. The process of applying molds the artist’s thoughts toward certain institutionalized norms. Here again we confront dogma accompanied by money. A sale is worth ten times a grant.*

There was a cry for more business education for artists. One artist said:

*In my personal opinion, a terrible crime is being committed against the untold number of young adults who are entering college to obtain art majors. In general, the non-artistic public holds the opinion that artists are temperamental, emotional, irrational and sensitive. From my own vantage point, I’ve seen this consensus is fairly accurate, but simultaneously wonder if this general opinion begins with trashed-out art major graduates who have not been prepared to work in the real world...most of these graduates will end up in low paying jobs standing elbow to elbow with self-trained artists who are also trying to peddle their works via art fairs, arts in the parks, etc. Art related educators don’t tell their students, or their parents, about this reality!*

One artist summed everything up by ending with this:

*The “art” of America is business!!*

This same artist also told us that “Art is not a career, it’s a love affair.”

The comments delved deeper into the nature of restrictions on painters and included pleas for pension plans, health insurance, financial aid for older artists, lack of money and time to make art. Again, unfair market competition surfaced, as well as particular difficulties faced by women.

The whole role of the painter in society came into question, with one 66-year old Charlotte, North Carolina painter commenting:

*Perhaps a moment of greatest disappointment was when I realized that my concept of what an artist/painter should be, was all wrong. Unfortunately, this happened after I had devoted many years to the task of being an artist. It was, after all, necessary for a painter to be also a salesman, an entertainer who can hold his liquor, a raconteur, a filler-out of forms and applications, a beggar, a flirt, a politician...I probably forgot to mention something...And, he (she) best have social and business connections, friends - preferably in high places, perhaps a marriage of convenience? For me, it was none of the above... I realized that my education and my talents had some enormous loopholes.*

The topic of the artist's isolation came up constantly. Said one painter:

*Lately, I have been lamenting the loss of the mentor in the American art world. As an artist approaching mid-career, I feel that my attempts to maintain connections with older artists have routinely met with apathy. This is, no doubt, just a part of the isolationism within the art world. I would stress to a student intending to become an artist that he should expect to work in a vacuum, that his teachers will abandon him and that his colleagues will rarely be open to honest discourse.*

*...Art is, at best, a material affirmation of self and substance, the process of creation arises from the affinity of self and for substance. This is an antidote for alienation.*

One artist returned the questionnaire with a watercolor painting on the back of the envelope and one gave us the kind of comment that always keeps us on our toes:

*How do you know we're all not lying to you? Artists lie a lot you know.*

# Appendix 1

List of people interviewed for THE ARTISTS TRAINING AND CAREER PROJECT, Research Center for Arts and Culture, 1991.

## Painters

Jose Andreu  
Rick Bartow  
Lea Bradovich  
Maggi Brown  
Russell Chatham  
Chuck Close  
Jim Dine  
Jeff Donaldson  
Lucy Blake Elahi  
Sam Gilliam  
Winifred Godfrey  
Elizabeth Hahn  
Sally Haley  
Peter Halley  
Al Held  
Ruyell Ho  
Keiko Hosokawa  
Kit Keung Kan  
Habib Kheradyar  
Roy Lichtenstein  
Pauline Lim  
Gloria Lomas  
Corinne Mitchell  
Carl Morris  
Dan Namingha  
Joan Nelson  
Barbara Noah  
Anthony Ortega  
Elias Rivera  
George Schmidt  
Dan Smajo-Ramirez  
Eleanor Spiess-Ferris  
Emmi Whitehorse  
Debra Yoo  
Lisa Young

## Related Experts

Luis Cancel, Executive Director, Bronx Museum of the Arts  
Karen Chait, Career Counselor  
Tom Chavarria, New Mexico Division of the Arts  
Jeffrey Deitch, Art Consultant  
Veshakha Desai, Director of the Galleries, Asia Society  
Peter Frank, Critic  
Martin Friedman, Former Director, Walker Art Center  
June Kelly, June Kelly Gallery  
Richard Koshalek, Director, Museum of Contemporary Art, Los Angeles  
Barbara Krakow, Barbara Krakow Gallery  
Robert Lue, Collector  
David Mendoza, Executive Director, Artist Trust  
Lynne Sowder, Corporate Art Consultant  
Shirley Trusty Corey, Executive Director, Arts Council of New Orleans  
Marcia Tucker, Director, New Museum of Contemporary Art

# Appendix 2

ATC Questionnaire: Distribution of Painter respondents by state.

## Northeast

### New England

Connecticut	5	
Maine	2	
Massachusetts	39	
New Hampshire	0	
Rhode Island	5	
Vermont	0	
<b>Total:</b>	<u>51</u>	6%

### Mid Atlantic

New Jersey	36	
New York	180	
Pennsylvania	20	
<b>Total:</b>	<u>236</u>	28%

## North Central

### East North Central

Illinois	91	
Indiana	2	
Michigan	12	
Ohio	28	
Wisconsin	5	
<b>Total:</b>	<u>138</u>	16%

### West North Central

Iowa	5	
Kansas	0	
Minnesota	43	
Missouri	3	
Nebraska	0	
North Dakota	0	
South Dakota	2	
<b>Total:</b>	<u>53</u>	6%

## South

### South Atlantic

Delaware	6	
DC	13	
Florida	27	
Georgia	9	
Maryland	44	
North Carolina	70	
Puerto Rico	2	
South Carolina	5	
Virginia	27	
West Virginia	11	
<b>Total:</b>	<u>214</u>	25%

### East South Central

Alabama	4	
Kentucky	2	
Mississippi	3	
Tennessee	3	
<b>Total:</b>	<u>12</u>	1%

### West South Central

Arkansas	1	
Louisiana	16	
Oklahoma	3	
Texas	5	
<b>Total:</b>	<u>25</u>	3%

## West

### Mountain

Arizona	15	
Colorado	46	
Idaho	0	
Montana	0	
Nevada	0	
New Mexico	2	
Utah	0	
Wyoming	0	
<b>Total:</b>	<u>63</u>	7%

### Pacific

Alaska	1	
California	14	
Hawaii	12	
Oregon	1	
Washington	46	
<b>Total:</b>	<u>74</u>	9%

**GRAND TOTAL** 866 100%

The missing 19 responses in identification of zip code were responses in which zip code was not filled out.