

**Working Paper Series, 12**



**STUDIES OF ARTISTS:  
An Annotated Directory**

**Donnell Butler  
Working Paper #12, Summer 2000**

**Center for Arts and Cultural Policy Studies**  
[artspol@princeton.edu](mailto:artspol@princeton.edu)  
**609-258-5180**

Support for the preparation of this directory from the Pew Charitable Trusts and the National Endowment for the Arts, Research Division is gratefully acknowledged.

## Foreword

*Paul DiMaggio, Research Coordinator  
Princeton Center for Arts and Cultural Policy Studies*

A central mission of the Princeton University Center for Arts and Cultural Policy Studies is to lower the barriers to entry to the field of research on arts and cultural policy by gathering and disseminating information about available resources. Another central mission is to stimulate work on methodological issues that bear on the effectiveness of such research. The Center's first working paper described and evaluated data resources for research on arts organizations (*Data on Arts Organizations* by Deborah Kaple, Hugh Louch, Lori Morris, Sigmund Rivkin-Fish and Paul DiMaggio). The second working paper was an annotated guide to publicly available data sets on people's attitudes toward and participation in the arts (*Resources For Studying Public Participation In The Arts: An Inventory and Review of Available Survey Data* by Becky Pettit).

It seems appropriate, then, that one of the Center's first working papers of the new millenium addresses the third major field of arts policy research (in addition to research on arts organizations and individual arts participation) --- research on artists. The purpose of this annotated directory, created by Center Research Affiliate Donnell Butler, is first to make it easy for students and other researchers to get into the literature on artists and to learn quickly what it has shown and, second, to explore the range of ways in which scholars have defined "artists" and, having defined them, have gone about locating them. As Mr. Butler demonstrates in his Introduction to the directory, the approaches have been numerous, and the approach one takes has significant implications for the population one studies and, in turn, for the results one reports.

I suspect that most readers, even those with much experience in the field, will be surprised at the number of studies that Mr. Butler unearthed in the course of his research. Even so, rather than seek closure in a single directory, we aspire to creating a living resource that will grow in size and inclusiveness over time. This working paper will appear on the Center's web site ([www.princeton.edu/~artspol](http://www.princeton.edu/~artspol)), where it can be easily augmented with new entries, or with more detailed information on entries already included (especially those for which primary documents were not available as this directory was being prepared).<sup>\*</sup> I hope that authors aware of additional materials will send them to the Center so that they may be added (with full credit to the correspondent who provides them) to the on-line version of this resource.

Many people were helpful in preparing this directory. Special thanks are due Professor Joan Jeffri, Director of Columbia University's Research Center for Arts and Culture, which has been in the vanguard of research on artists for well over a decade; and Mr. Tom Bradshaw, Director of the Research Division of the National Endowment for the Arts, which has likewise since its inception worked to improve the quality of data and the scale of research activity in this field.

---

<sup>\*</sup> Indeed, it has been expanded since this introduction was written and the first edition circulated.

# ***Introduction***

*Donnell Butler, Princeton University*

In recent years, several researchers have written papers or chapters addressing the methodological problems involved in defining and identifying who is an artist (Frey and Pommerehne 1989: 146-49, Mitchell and Karttunen 1992, Wassall and Alper 1992, Karttunen 1998). Definitions of artists often entail definitions of art, or value judgments, such as the amount of effort that makes someone deserve the title of artist. What is art and who should be considered an artist? It seems reasonable to classify painters, sculptors, and photographers as artists. Do house painters, architects, or newspaper photographers qualify as artists? Many researchers have studied ballet dancers, musicians, and actors. These same studies have rarely defined their subject broadly enough to include topless dancers, lounge singers, and comedians. General studies of artists have often ignored art forms such as culinary artists (i.e., chefs and cooks), acrobats, or cartoonists. The point is this: There are many ways to define an artist. Moreover, how one defines an artist will invariably affect how one identifies the population from which a sample is drawn.

In contrast to defining the artist, identifying artists is less a philosophical issue than a technical challenge. The problem lies in the unknown size and boundaries of the population. Not all research on groups sharing an activity-based characteristic has this problem. For example, professional status in some occupations (e.g., doctors and lawyers) is defined by a certification process, which produces a known and bounded sampling frame. The ambiguous nature of artists as a population makes it difficult to identify a population of artists from which to draw a sample. In the last decade, innovative researchers have implemented a multitude of identification methods to obtain samples of artists that are generalizable to a larger population of artists.

The purpose of this introduction is to describe these varying identification methods and definitions. The directory that follows will describe specific studies that have used these approaches. The next section describes the advantages and disadvantages of the approaches that are commonly used to identify populations of artists.

## ***Common Methods of Population Identification***

Frey and Pommerehne (1989: 146-47) provide a concise review of ways to identify populations of artists. They enumerated eight methods, which they suggested should be employed based on data availability and research questions:

1. amount of time devoted to artistic work
2. earnings from artistic work;
3. reputation among the general public;
4. recognition among other artists;
5. quality of artistic work;
6. membership in a professional artists' group or association;

7. professional qualifications (especially educational credentials);
8. subjective self-identification as an artist.

The investigators responsible for the studies described in this annotated directory used all of these approaches to identifying populations of artists *except* artistic quality, and added a ninth: presence in a directory of artists. Many studies use multiple methods to identify the population. For example a researcher using an art school alumni directory will employ a survey response (self-identification) as a screening device, in order to filter out art school alumni who have given up art for other fields. The rest of this section will discuss each of the six commonly used identification methods and their strengths and weaknesses. The methods are discussed in order of frequency, the parenthetical reference in each heading referring to the percentage of studies reviewed that used that particular identification method.\*

#### Membership in a Professional Artist Group or Association (32 percent)

The most common method for identifying a population of artists is the use of membership lists obtained from professional artist groups or associations. The advantage of membership lists as a tool for identifying artists is that the data are easily obtainable at a low cost. Membership lists from large organizations are more likely than other methods to provide a significant numbers of artists, thus a better representation of the population as a whole.

The disadvantages of membership lists are that they can easily represent a distinctive population; members of a particular organization may not be comparable to members of another organization; and they exclude artists who do not belong to any artist group or association and who may be altogether different from those who are members of artist organizations. Researchers have to be aware of how associations grant membership, because this may affect the type of population identified, and therefore the study's results.

#### The Amount of Paid Time Devoted to Artistic Work (24 percent )

This method encompasses collection of data from employed artists in theatre, dance, film, music, architecture, and related fields. Major federal data bases, including most occupational studies of the Bureau of the Census and the Bureau of Labor Statistics, use this criterion. The advantage of identifying the artist based on paid employment is that it defines the artist in a consistent manner. Unfortunately, the advantage can also be disadvantageous because it may significantly narrow the definition of an artist. Many people consider themselves artists who would not pass an income or time criteria (for example, the actors waiting tables in New York). Because opportunities for employment are greater in some arts fields than in others, this biases such studies towards artists in disciplines with relatively low unemployment rates.

There are excellent advantages to federal data bases: the costs have already been paid for by statistical agencies, population sizes are large enough to make

---

\* Because this directory is being constantly expanded, this introduction refers to fewer studies than those included in editions of this directory dated later than March, 2000.

a strong case for representation, and trend data are available. However, ongoing surveys by federal agencies often do not address specific arts-related issues such as working conditions and training. Finally, as noted previously, some researchers might find it constraining to identify artists solely based on time or income criteria.

#### Professional Qualifications (14 percent )

Frey and Pommerehne (Karttunen 1998) defined professional qualifications simply as graduation from an art school. Others have defined artist populations on the basis of such professional qualifications as having been published as a writer, or having exhibited materials as a visual artist. While broader than Frey and Pommerehne's definition, these criteria better represent professional qualification for artistic endeavors not requiring specialized educational degrees. Information about professional qualifications can be obtained from survey responses, interviews with gallery owners, reference resources, and student-alumni lists from art schools.

The advantages of using art program and art school alumni lists is similar to that of membership lists: information on a significant numbers of artists can be obtained quickly and at low cost. The disadvantage is that this approach excludes artists who are self taught, learned through apprenticeship, or took arts courses at educational institutions other than specialized art schools.

Researchers on writers and visual artists often use indicators of professional success, such as published works and exhibitions. The advantage of this method is that, similar to identifying the artist based on paid employment, it provides an objective standard for inclusion. But specific criteria may be somewhat arbitrary. For example, does a published short story make one a writer or must one have published a book? If the latter, must the book have to be fiction or can non-fiction also count? And what exactly qualifies as an exhibition or showing? The researcher who chooses to use professional qualifications of this nature needs to have a clear definition of the artist lest his or her identified population entail a definition that is poorly suited to the study's research question.

#### Reputation and Recognition (10.5 percent )

The reputation of an artist among the general public and/or recognition among other artists is often a tool used for identifying the hidden or weakly institutionalized groups of artists. The best example of this is Richard Lachman's (1988) research on graffiti artists. Artists were located through recognition and reputation from a variety of sources: school teachers, gang leaders, graffiti art gallery proprietors, dealers, collectors, patrons, and fellow graffiti artists. The disadvantage of this method is that one could fail to obtain a representative sample due to the bias inherent in artists' social networks. Moreover, a reputation criterion often leads to bias toward the most visible and esteemed artists within the networks from which data are secured.

Another way to use recognition as a criterion is to study award winners. The advantage of this method is that the definition of artist has already been ascertained by what the researcher may consider to be a more qualified judges.

However, this population consists only of grant recipients or prize winners. Such populations do not yield representative samples of the general population of artists, because they excludes the great bulk of artists who do not win prizes or awards.

#### Self-identification (10.5 percent )

Some studies use self-identification as a criterion for constructing a population of artists. The few studies reviewed in the annotated directory that use self-identification as the primary tool fail to produce a convincingly representative sample of the population to which they aspire to generalize. Nevertheless, self-identification is the model recommended by the United Nations Educational, Scientific and Cultural Organization (UNESCO) and a number of researchers. "Many cultural economists expressly support the standard of self-assessment to avoid elitism and any 'official' designation of the arts and artists" (Karttunen 1998: 7).

The disadvantage of self-identification as a tool for identifying a population is that it absolutely avoids any attempt to create a standard and explicit definition of an artist, in effect permitting each respondent to use his or her personal definition instead. I doubt that any research question can be confidently addressed with a sample of such unknown and unlimited boundaries.

#### Directories (9 percent )

Directories are compiled on the basis of a variety of criteria including group membership, employment, professional qualifications, reputation and recognition, and self-identification. Directories used by studies included in the annotated directory ranged from the telephone "yellow pages" to *Who's Who Among American Women*. Because there is no one method for compiling a directory, directories may include large and relatively representative samples. However, as in the case of membership lists, researchers must understand how the directory was compiled.

### **Conclusion**

The annotated directory that follows reveals that there are numerous methods for identifying and defining artists. In many cases, the definition of the artist appears to be more a product of the identification method than the other way around. It is difficult to know for sure, because many researchers fail to discuss conceptualization (as opposed to operationalization) of the subject. The only consistent pattern is that researchers continue to develop new methods. The choice of a definition or an identification method for artists appears to be based on data availability, the research question, and the study's purpose. The best studies provide discussions indicating that they are conscious of how their chosen method may have influenced their results.

The lack of a common definition should not prevent researchers from studying the economic, working and social condition of artists. A common definition is not necessary as long as researchers remain aware (and inform the reader) of the identification method chosen, the definition of the artist being used, and the

strengths, weaknesses and consequences of that choice. Readers who are interested in pursuing studies of artists are urged to read more detailed discussions on these issues (Karttunen 1998, Mitchell and Karttunen 1992, Wassall and Alper 1992, and Frey and Pommerehne 1989).

The process for compiling the initial list of studies of artists began with a keyword search of Econlit, PsychInfo, the Social Science Citation Index, and Sociological Abstracts.<sup>1</sup> The list was supplemented by publications produced in association with the National Endowment of the Arts (NEA). These publications were found through Internet pages published by the NEA and the Educational Resources Information Center. A narrower version of the previous keyword search was used on a number of Internet Search Engines, which resulted in only a few useful studies. Most of the studies found using this method resulted in unscientific net polls lacking methodological information or any serious effort to assess the generalizability of the non-random samples. Bibliographies of available publications were also reviewed to find other studies. Finally, key informants provided guidance and their own personal reference lists.<sup>2</sup> The final list was reduced to include only studies that attempted to generalize a sample to a larger population of artists.

This directory documents as carefully as possible (given the sources available to the compiler) how the researcher in each instance has defined the artist and identified the population. Studies are arranged by type of artist population and, within each category, by study date. Each entry indicates, in so far as possible from available materials, the study investigator, the artist population, the way in which artists were identified, sampling procedures, number of respondents and response rates, and publications based on the study. This directory should provide researchers and other interested parties with a range of definitions, identification methods, and sampling procedures currently used in studies of artists. Interested parties are encouraged to submit any studies that could be added to the list, provide any missing information, correct any errors, and offer any suggestions for further updates. At the very least, I hope this directory will be a useful reference for researchers interested in undertaking their own studies of artists.

---

<sup>1</sup> The following keywords were searched with a special request made for derivatives or extensions of the words: artist, musician, composer, playwright, poet, novelist, dancer, painter, sculptor, culinary, chef, photographer, architect, actor, actress, and director.

<sup>2</sup> Paul DiMaggio, Research Coordinator Princeton Center for Arts and Cultural Policy Studies; Joan Jeffri, Director of Columbia University's Research Center for Arts and Culture; and Tom Bradshaw, Director of the Research Division of the National Endowment for the Arts.

**TABLE OF CONTENTS:  
ANNOTATED DIRECTORY OF STUDIES OF ARTISTS**

STUDIES OF MULTIPLE ARTIST TYPES:.....	3
Columbia University Research Center for Arts and Culture:.....	3
Information On Artists–II: Study One (1997).....	3
Information On Artists–II: Study Two (1997).....	3
Artist Training and Career Project (1990).....	4
Information on Artists (1988) .....	5
Artists Work-Related, Human and Social Services Questionnaire (1986) .....	5
Federal Statistics:.....	6
Current Population Survey (ongoing).....	6
Census and Public Use Microdata Samples from the Census (ongoing) .....	7
Survey of Income and Education (1976) .....	8
Other Multiple Artist Studies:.....	9
Survey of Young Artists (c. 1993).....	9
Australian Practicing Professional Artists (1993).....	10
Cultural Labour Force Survey, Statistics Canada 1993).....	10
Polish Study of Creative and Noncreative Persons (c. 1992) .....	11
Health-Care Needs of American Artists (1991) .....	11
Australian Practicing Professional Artists (1988) .....	13
Australian Practicing Professional Artists (1983).....	12
Study of Creativity among Artists and Writers (1983).....	13
Artists in the New England Labor Market (1980-1982) .....	14
Study of Female Artists (c. 1978) .....	15
Survey of Polish Folk Artists (1976).....	15
Personality Characteristics of Women of Distinction (1975) .....	16
The Artists Enquette (1974).....	16
Survey of Free-lance Artists in the Soviet Republic (1969).....	17
ARCHITECTS:.....	17
Study of Hungarian Architects (c. 1987).....	17
Survey of Midwest American Institute of Architect Members (1982).....	17
Survey of Manhattan Architects (1974) .....	18
CULINARY ARTISTS: .....	18
Study of Creativity among Chefs (1983).....	18
Study of British Cooks and Chefs (1970) .....	19
DANCERS: .....	19
Dancemakers (c. 1993) .....	19
Study of Los Angeles Dancers and Choreographers (c. 1993).....	20
Study of Female Exotic Dancers (1993).....	20
Finnish Study of Theatre Artists (1993).....	21
Study of Female Topless Bar Dancers (1991) .....	21
Study of Retired Dancers (c. 1990) .....	22
Survey of Professional Dancers in Quebec (c. 1988) .....	22
Contemporary Modern Dancer Interviews (1980-1984).....	22
Survey of Dance Oriented Occupational Group (1977).....	23
Survey of Taxi Dancers in Los Angeles (c. 1977) .....	23
Survey of Professional Ballet Dancers (1967).....	24
MUSICIANS AND COMPOSERS: .....	24
Media Usage in the American Folk Music Community (1996) .....	24
Study of Boundaries among Popular Quebec Musicians (1992).....	25
Survey of Orchestra Musicians (1991) .....	25
Survey of Chamber Musicians (c. 1991) .....	26
Study of Freelance Musicians in Washington D.C. (c. 1988).....	26
Study of Concert Musicians in New York and Chicago (c. 1988).....	27
Study of Local-Area Musicians (1987-1989) .....	27

Stereotypes Concerning Musicians within Symphony Orchestras (1986) .....	28
Study of French Composers (1980).....	28
Study of Country Music Songwriters (1979-1980).....	29
Study of Recording Artists (1980).....	29
Study of Cocktail Lounge Entertainers (c. 1979) .....	30
Economics of Creative Artists: The Case of the Composer (1974).....	30
Survey of Members of A Symphony Orchestra (Pre 1974) .....	31
American Music Center Survey (1961).....	31
THEATER AND FILM ARTISTS:.....	32
Study of French actors (1994) .....	32
Study of Soviet Actors (1987 and 1988).....	32
Survey of Soviet Theater Directors and Producers (c. 1988).....	33
Study of Italian Cinema Actresses (c. 1982) .....	33
Broadway Playwrights Survey (1964).....	33
National Survey of the Author's League (1957).....	34
VISUAL AND CRAFT ARTISTS:.....	34
Study of Visual Artist Depictions of Space (c. 1998) .....	34
Research on the Importance of Art Media Skills (1997).....	35
Study of Australian Landscape Artists (c. 1994).....	35
Panel Study of Chicago Art Institute Students (c. 1989) .....	36
Study of Photographer Social Networks (c. 1988).....	36
Survey of Award Winning Visual Artists (1987).....	37
Research on Graffiti Artists (1984) .....	37
Study of Artists in a Maximum Security Prison (1981) .....	38
Research on Married Craft Artists (1981).....	38
National Survey of Craft Artists (1980-1981).....	39
Appalachian Center for Crafts Study (1980-1981) .....	39
Study of Artist-Run Galleries (c. 1979).....	39
Personality Assessment of Creative Artists (1977) .....	40
Visual Artists in Houston, Minneapolis, Washington, and San Francisco: Earnings and Exhibition Opportunities (1976-1978) .....	40
Visual Artists in New Orleans (1976).....	41
WRITERS: .....	42
Longitudinal Study of Screenwriters (1992).....	42
Study of Writers and Literati in Cologne, Germany (1991).....	42
Survey of Nigerian Novelists (1990) .....	43
Study of Professional Writers in a Midwestern City (c. 1988) .....	43
Survey of Contemporary American Writers (1980).....	44
Survey of Canadian Freelance Writers (1979) .....	44
BIBLIOGRAPHY OF OTHER RESOURCES: .....	45
Artist Definition, Methodology and Review Sources – General Discussion: .....	45
Unreviewed studies:.....	46
Bulgarian .....	46
English.....	46
Finnish.....	47
French .....	48
Norwegian .....	48
Swedish.....	48
Other Resources on the Study of Artists .....	48

## STUDIES OF MULTIPLE ARTIST TYPES:

Columbia University Research Center for Arts and Culture:

### ***Information On Artists–II: Study One (1997)***

*Investigator:* Joan Jeffri, Columbia University Research Center for Arts and Culture

*Population:* Artists (All disciplines as identified by organizations providing population from which the sample was drawn).

*Identification method:* Artists in four U.S. locations (Los Angeles, Minneapolis/St. Paul, New York City, and San Francisco) were identified from lists provided by local, regional and national organizations. The organizations that provided lists identified the artists in different ways: self-definition, distribution, review, and receipt of financial help or services. 89 percent of respondents confirmed that they were artists on survey.

*Sampling procedure:* Random samples selected by location from complete lists and merged with already-random sample lists provided by some organizations (e.g., Actor's Equity), also by location.

*N and Response rate:* 31 percent (1,254 of 4,000)

*Publication:* Jeffri, J. 1998. *Information on Artists II*. New York: Research Center for Arts and Culture/Columbia University.

*Summary:* Information on Artists II (study one) provides a comparative benchmark on the artist's condition in the U.S. from 1988 to 1997. The survey instrument was the same as that used by *Information on Artist* (1988) with several questions added on community, technology, and professional status.

### ***Information On Artists–II: Study Two (1997)***

*Investigator:* Joan Jeffri, Columbia University Research Center for Arts and Culture

*Population:* Artists. (All disciplines as identified by organizations providing population from which the sample was drawn).

*Identification method:* Artists in four U.S. locations (Los Angeles, Minneapolis/St. Paul, New York City, and San Francisco) were identified from new lists provided by organizations that represent artists of color.

*Sampling procedure:* Random samples selected by location from complete lists.

*N and Response rate:* 28 percent (1,021 of 3,700)

*Publication:* Jeffri, J. 1998. *Information on Artists II*. New York: Research Center for Arts and Culture/Columbia University.

*Summary:* "Information on Artists II (study two) attempts to address the limitation of Study One and other surveys that do not reflect the cultural diversity of the population being studied. This parallel study followed the same general procedure with the same survey instrument, but made a more active effort to obtain artist lists from organizations that were more likely to serve artists of color. The data are reported in the same document, but separately from study one because of the differing methodologies used" (Jeffri 1998).

### **Artists Training and Career Project (1990)**

*Investigator:* Joan Jeffri, Columbia University Research Center for Arts and Culture

*Population:* Actors, painters, and craftspersons

*Identification method:* Nationwide population identified from lists provided by local, regional and national agencies that served actors, painters, and/or craftspersons.

*Sampling procedure:* The sampling frame for craftspersons and painters was developed from directories obtained from local, regional, and national agencies. A random sample of 4,195 craftspersons was selected from the 41,705 names gathered. A random sample of 2,000 painters was selected from 18,329 names generated. Actor's names were obtained through Actor's Equity (4,133), and other membership lists (3,200). Actor's Equity provided random sample, so the entire sample was used. The Non-Actor's Equity membership lists were reduced to 2,000. Names were merged and purged to avoid duplication. 6,133 were chosen after further adjustments and questionnaires were mailed.

*N and Response rate:* Craftspersons, 33 percent; Painters, 48 percent; and Actors, 30 percent (31 percent from Actor's Equity Members and 26 percent from other lists).

*Publication:* Jeffri, J. 1994. *The Actor Speaks*. Westport, CT.: Greenwood Press.

Jeffri, J. and D. Throsby. 1994. "Professionalism and the Visual Artist." *European Journal of Cultural Policy* 1: 99-108.

Jeffri, J. 1993. *The Painter Speaks*. Westport, CT.: Greenwood Press.

Montgomery, S.S. and M.D. Robinson. 1993. "Visual Artists in New York: What's Special About Person and Place?" *Journal of Cultural Economics*, 17(2): 17-40.

Jeffri, J. 1992. *The Craftsperson Speaks*. Westport, CT.: Greenwood Press.

Jeffri, J. 1990. *The Artists Training and Career Project*. New York: Research Center for Arts and Culture/Columbia University.

*Summary:* Using a survey and 150 oral histories, this study investigated the training and career development patterns of actors, painters, and craftspersons.

***Information on Artists (1988)***

*Investigator:* Joan Jeffri, Columbia University Research Center for Arts and Culture

*Population:* Artists. (All disciplines as identified by organizations providing population from which the sample was drawn).

*Identification method:* Artists in ten U.S. locations (Boston, Cape Cod, Chicago, Dallas, Los Angeles, Minneapolis/St. Paul, New York City, Philadelphia, San Francisco and Western Massachusetts) were identified from lists provided by local, regional and national organizations.

*Sampling procedure:* Random samples selected by location from complete lists and merged with already-random sample lists by location provided by some organizations (e.g., Actors Equity). Investigator notes confidence that the sample provides a parallel portrait to that portrayed by the U.S. Census.

*N and Response rate:* 42 percent (4,146 of 9,870)

*Publications:* Jeffri, J. 1989. *Information on Artists*. New York: Research Center for Arts and Culture/Columbia University.

Jeffri, J. 1991. "The Artist in an Integrated Society." Pp. 96-117 in S. Benedict ed., *Public Money and The Muse: Essays on Government Funding for the Arts*. New York: Norton.

*Summary:* Information on Artists is a study of artists' work-related human and social service needs: health care, pension, welfare, credit, live/work space, and legal and financial needs. This study would be duplicated in 1997 (See Information on Artists II).

***Artists Work-Related, Human and Social Services Questionnaire (1986)***

*Investigator:* Joan Jeffri, Columbia University Research Center for Arts and Culture

*Population:* Artists who applied to a particular fellowship program. Sample is biased toward visual artists.

*Identification method:* Population identified from statewide applicants to the 1986 Artist's Fellowship Program run by the New York Foundation for the Arts.

*Sampling procedure:* 900 artists randomly selected from 5,636 statewide applicants to the 1986 Artists' Fellowship Program.

*N and Response rate:* 62 percent (561 of 900)

*Publication:* Alper, Neil O., et al. 1996. *Artists in the Work Force: Employment and Earnings, 1970-1990*. Washington, D.C.: National Endowment for the Arts, Research Report 37. Santa Ana, CA: Seven Locks Press.

Jeffri, J. and R. Greenblatt. 1989. "Between Extremities: The Artists Described". *Journal of Arts Management and Law*, 19(1): 5-14.

Jeffri, J., R.Greenblatt, and J. Hosie. 1987. "The Artists alone: Work-Related, Human and Social Service Needs." *Journal of Arts Management and Law*, 17(3): 5-22.

*Summary:* This study served as the model for *Information on Artists (1988)*. The questionnaire was commissioned by the New York Foundation for the Arts to gather information about the artists that the Foundation serves.

## Federal Statistics:

### **Current Population Survey**

*Investigators:* Bureau of Labor Statistics and Bureau of the Census.

*Population:* Artists (as defined by the Standard Occupational Classification (SOC) system). For more information, see: [http://stats.bls.gov/soc/soc\\_i0a0.htm](http://stats.bls.gov/soc/soc_i0a0.htm).

*Identification method:* Survey respondents who spent most of their paid working hours in the past week in an artistic occupation are classified as artists and related workers per the SOC.

*Sampling procedure:* Rotating stratified random sample of 50,000 households each month. See: <http://www.bls.census.gov/cps/bsampdes.htm>

*N and Response rate:* 93 percent through a mix of personal visits and telephone interviews.

*Publication:* Horowitz, Harold. 1993. "The Status of Artists in the USA." *Journal of Cultural Economics*, 17(1): 29-48. (Uses 1991 data)

National Endowment for the Arts. 1986. "Artist Employment in 1986." *Journal of Cultural Economics*, 12(1): 81-86. (Uses 1986 data)

National Endowment for the Arts. 1982. *Artist Employment and Unemployment, 1971-1980*. Washington D.C.: National Endowment for the Arts, Research Division Report 16. Washington D.C.: U.S. Government Printing Office. (Uses 1971-1980 data)

National Endowment for the Arts. 1976. *Employment and Unemployment of Artists: 1970-1975*. Washington D.C.: National Endowment for the Arts, Research Division Report 1. Washington D.C.: U.S. Government Printing Office. (Uses 1971-1975 CPS data and 1970 Census data)

*Summary:* Horowitz (1993) used the 1991 CPS data to analyze earnings and employment rates of artists in comparison to those in other occupations. The

NEA has released Research Division Notes for many years based on the Current Population Survey data. Recent notes are available via the Internet at: <http://www.arts.endow.gov/pub/ResearchNotes.html>.

### ***Census and Public Use Microdata Samples from the Census***

*Investigator:* Bureau of the Census

*Population:* Artists (as defined by the Standard Occupational Classification (SOC) system). For more information see: [http://stats.bls.gov/soc/soc\\_i0a0.htm](http://stats.bls.gov/soc/soc_i0a0.htm).

*Identification method:* Survey respondents that spent most of their paid working hours in the past week in an artistic occupation are classified as artists and related workers per the SOC.

*Sampling procedure:* Multiple efforts are made to survey all persons residing in the United States; thus no sample method is applicable.

*N and Response rate:* 100 percent, by definition and mandate. However, Census Bureau research demonstrates that the Census falls short of this ideal.

*Publication:* Ellis, D and J. Beresford. 1994. *Trends in Artist Occupations: 1970-1990*. Washington D.C.: National Endowment for the Arts, Research Division Report 29. Washington D.C.: U.S. Government Printing Office. (Uses 1990, 1980, 1970 data)

Filer, R.K. 1990. "Arts and Academe: The Effect of Education on Earnings of Artists." *Journal of Cultural Economics*, 14(2): 15-38. (Uses 1980 data)

National Endowment for the Arts. *Where Artists Live: 1980*. Washington D.C.: National Endowment for the Arts, Research Division Report 19. Washington D.C.: U.S. Government Printing Office. (Uses 1980 data)

Filer, R.K. 1986. "The Starving Artists – Myth or Reality? Earnings of Artists in the United States." *Journal of Political Economy*, 94(1): 175-185. (Uses 1980 data)

Filer, R.K. 1989. "The Economic Condition of Artists in America." In D.V. Shaw et al. eds., *Cultural Economics 88: An American Perspective*. Akron, Ohio: Association for Cultural Economics. (Uses 1980 data)

Heilbrun, J. 1987. "Growth and geographic distribution of the arts in the U.S." In D.V. Shaw et al. eds., *Artists and Cultural Consumers*. Akron, Ohio: Association for Cultural Economics. (Uses 1980 data)

Blau, Judith et al. 1983. Why Did John Updike Live in Ipswich? American Sociological Association Paper. (Uses 1970 data)

National Endowment for the Arts. 1981. *Artists Compared by Age, Sex and Earnings in 1970 and 1976*. National Endowment for the Arts Research Division Report 12. New York: Publishing Center for Cultural Resources. (Uses 1970 data)

Waits, C.R. and McNertney, E.M. 1980. "Uncertainty and investment in human capital in the arts." In W.S. Hendon et al. eds., *Economic Policy for the Arts*. Cambridge: Abt Associates. (Uses 1970 data)

National Endowment for the Arts. 1980. *Artists Compared by Age, Sex, and Earnings in 1970 and 1976*. . Washington D.C.: National Endowment for the Arts, Research Division Report 12. Washington D.C.: U.S. Government Printing Office. (Uses 1970 census data along with 1976 survey of income and education data.)

Beresford, J and D. Ellis. 1979. *Minorities and Women in the Arts: 1970*. Washington D.C.: National Endowment for the Arts, Research Division Report #7. Washington D.C.: U.S. Government Printing Office. (Uses 1970 data)

National Endowment for the Arts. 1978. *Selected Characteristics of Artists: 1970: Self-Employment, Migration, Household and Family*. Washington D.C.: National Endowment for the Arts, Research Division Report 10. Washington D.C.: U.S. Government Printing Office. (Uses 1970 data)

Ellis, D. 1977. *Where Artists Live: 1970*. Washington D.C.: National Endowment for the Arts, Research Division Report 5. Washington D.C.: U.S. Government Printing Office. (Uses 1970 data)

National Endowment for the Arts. 1976. *Employment and Unemployment of Artists: 1970-1975*. Washington D.C.: National Endowment for the Arts, Research Division Report 1. Washington D.C.: U.S. Government Printing Office. (Uses 1971-1975 CPS data and 1970 Census data)

Santos, F.P. 1976. "Risk, Uncertainty and the Performing Artist." In M. Blaug ed., *The Economics of the Arts*. Boulder, Co.: Westview Press. (Uses 1970 data.)

Baumol, William and William Bowen. 1966. "The Performer, The Composer, the Playwright and the Choreographer." Chapter 5 (pp. 99-135) in *The Performing Arts: The Economic Dilemma*. New York: The 20<sup>th</sup> Century Fund. (Uses 1960 data)

*Summary:* Ellis and Beresford (1994) present a trend report and data analysis using 1970, 1980, and 1990 U.S. Censuses of Population and Housing. For their study, all artists disciplines were investigating, including rarely studied disciplines (e.g., announcers, architects, and designers). The authors provide and excellent discussion regarding the uses of primary data collection, membership surveys, and secondary data collected by Federal agencies.

### ***Survey of Income and Education (1976)***

*Investigator:* Bureau of the Census. ICPSR number: 7634

*Population:* Artists (as defined by the Standard Occupational Classification (SOC) system) for more information see: [http://stats.bls.gov/soc/soc\\_i0a0.htm](http://stats.bls.gov/soc/soc_i0a0.htm).

*Identification method:* Survey respondents that spent the most paid working hours in the past week in an artistic occupation are classified as artists and related workers per the SOC.

*Sampling procedure:* Unavailable in works reviewed.

*N and Response rate:* N=158,500. Response rate information was unavailable in works reviewed.

*Publication:* Waits, C.R. and McNertney, E.M. 1980. "Uncertainty and Investment In Human Capital in the Arts." In W.S. Hendon et al. eds., *Economic Policy for the Arts*. Cambridge: Abt Associates.

National Endowment for the Arts. 1980. *Artists Compared by Age, Sex, and Earnings in 1970 and 1976*. . Washington D.C.: National Endowment for the Arts, Research Division Report 12. Washington D.C.: U.S. Government Printing Office. (Uses 1970 census data along with 1976 survey of income and education data.)

*Summary:* This data set contains information from the Survey of Income and Education (SIE) conducted during the months of April through July of 1976 by the Census Bureau for the Department of Health, Education, and Welfare. The survey served as a supplement to the yearly Current Population Survey and was conducted to obtain reliable state-by-state data on the numbers of children in local areas with family incomes below the federal poverty level.

### Other Studies of Multiple Artist Populations:

#### ***Survey of Young Artists (c. 1993)***

*Investigator:* Unavailable in secondary source reviewed (Sociological Abstracts: AN9405797).

*Population:* Visual artists, performers, musicians, craftsmen, architects, and writers

*Identification method:* Artists participating at The Biannual Convention of Young Artists from Mediterranean Europe

*Sampling procedure:* Unavailable in secondary source reviewed.

*N and Response rate:* N=382. Response rate is unavailable in secondary source reviewed.

*Publication:* Cristante, Stefano. 1993. "Identita Produttiva dei Giovani Artisti". *Critica Sociologica*, 106: 77-97.

*Summary:* This study gathered interview data at the Biannual Convention of Young Artists from Mediterranean Europe. The participants, two-thirds of whom were men under thirty, worked in twenty different artistic disciplines. The study investigated the relationship between artistic production and theoretically related characteristics, such as motivations, talent, inspiration, and schooling.

### **Canadian Cultural Labour Force Survey (1993)**

*Investigator:* Statistics Canada

*Population:* Paid and unpaid "career-oriented people working as artists, administrators, professionals and technicians" in visual arts, crafts, literature, dance, theatre, music, film and video, broadcasting, sound recording, book publishing, magazine publishing, public libraries and "heritage institutions."

*Identification method:* Membership lists provided by cultural-sector professional associations and unions, publishers, recording companies, public libraries and heritage institutions, with less complete data on workers in design, cultural education and private libraries. Approximately 1000 lists in all.

*Sampling procedure:* Sampled from lists; further information unavailable in works reviewed.

*N and Response rate:* Unavailable in works reviewed.

*Publications:* Statistics Canada, *Focus on Culture* 7, 3 (1994)

Jeffrey Frank, "Canada's Cultural Labour Force." *Canadian Social Trends*, Summer 1996.

*Summary:* The most ambitious survey of artists in Canada, the Cultural Labour Force Survey interviewed a wide range of artists, as well as individuals working for cultural organizations in managerial, technical and related jobs. Commissioned by Canada's Human Resources Development Ministry the study was undertaken by the Culture Statistics Program of Statistics Canada. It focussed on demographic characteristics, labor market status, employment patterns and income. Artists for whom artistic work was not a primary source of income and artists dependent upon freelance or other contingent work may be underrepresented.

### **Australian Practicing Professional Artists (1993)**

*Investigator:* David Throsby

*Population:* Writers, craftspeople, visual artists, composers, directors/designers, actors/puppeteers, dancers, choreographers, musicians, singers, and community artists.

*Identification method:* Artists drawn from extensive pooling of membership lists of associations and unions with information from grant applicant data base of the Australia Council.

*Sampling procedure:* Stratified sample frame based on the number of artists of different kinds appearing among persons identified as artists, with estimates for different fields checked against Australian Census data.

*N and Response rate:* N=950; response rate unavailable in works reviewed.

*Publications:* Throsby, D. 1996. "Disaggregated Earnings Functions for Artists." In V.A. Ginsburgh and P.M. Menger (eds.), *Economics of the Arts –Selected Essays*. Amsterdam: Elsevier Science B.V.

Throsby, D. 1994. "A Work-Preference Model of Artist Behaviour." Pp. 69-80 in A. Peacock and I. Rizzo (eds.), *Cultural Economics and Cultural Policies*. Boston: Kluwer Academic.

Throsby, D. and Thompson, B. 1994. *But What Do You Do for A Living? A New Economic Study of Australian Artists*. Sydney: Australia Council.

Throsby, D. and Thompson, B. 1995. *The Artist at Work*. Sydney: Australia Council.

*Summary:* Australian survey of practicing professional artists across disciplines. This survey is very similar to that performed by Throsby ten years prior (see *Australian Practicing Professional Artists [1983]*).

### ***Polish Study of Creative and Noncreative Persons (1991)***

*Investigator:* Irena Pufal-Struzik

*Population:* Painters, poets, writers and film directors

*Identification method:* Unavailable in work reviewed.

*Sampling procedure:* Unavailable in work reviewed.

*N and Response rate:* Artists N=177. Response rate unavailable in work reviewed.

*Publication:* Pufal-Struzik, Irena. 1992. "Differences in Personality and Self-Knowledge of Creative Persons at Different Ages: A Comparative Analysis." *Gerontology and Geriatrics Education*, 13(1-2): 71-90.

*Summary:* A psychological study of painters, poets, writers, and film directors, and non-artists' personalities, and views of the aging process, and of the role of creative activity in their lives. Published work did not provide detailed information in the methodological section related to identification method, sampling procedure or response rate.

### ***Health-Care Needs of American Artists (1991)***

*Investigators:* Monnie Peters (researcher) and Sarah Foote Cohen (project director).

*Population:* Artists. (All disciplines as identified by organizations providing population from which the sample was drawn). The population included: choreographers, composers, craftpersons, designers, graphic artists, librettists, painters, playwrights and other writers, photographers and other visual artists such as filmmakers and video artists, sculptors, and creative innovators in other art forms.

*Identification method:* From each state arts agency, American Council of the Arts requested a list of originating artists that, as much as possible, would reflect the state's geographic and arts disciplinary diversity. Thus the question of who was an artist was determined by the state agency. In addition, each recipient of a questionnaire was asked directly, "are you an originating artist?" If the answer was no, the recipient was instructed not to complete the questionnaire.

*Sampling procedure:* The total number of names, after elimination of obviously unrelated titles, was approximately 80,000 from 51 lists (states and the District of Columbia). The size of the state lists varied markedly. The smallest contained 57 names and the largest 10,651 names. To ensure adequate representation from each state, it was decided to draw a sample from each of the 51 lists individually rather than taken as a whole. Each list contributed to the total sample in proportion to its size, but no list contributed fewer than 10 names or more than 82 names. The Sample selected was 1,866 names (anticipating follow-up difficulties based on lack of phone numbers with an intended sample size of 1200).

*N and Response rate:* 68 percent of net eligible. The goal of the survey was 50 percent response rate from each state, and 70 percent response rate overall. In 19 states it was necessary to replace names to meet the 50 percent goal. The total number of completed questionnaires was 992. Response rate varied by state from 46 percent to 82 percent. The total number of completed questionnaires was 992.

*Publication:* Peters, M. and S.F. Cohen. 1991. *Study of the Health Coverage and Health-Care Needs of Originating Artists in the United States*. New York: American Council of the Arts.

*Summary:* American Arts Council research study of health coverage and health-care needs of active artists in the United States. One of the main goals was to access the need and interest in a national artists health plan. Peters and Cohen (1991) provide an excellent discussion of the difficulties in deriving a population generalizable to the entire population of originating artists.

### ***Australian Practicing Professional Artists (1988)***

*Investigator:* David Throsby

*Population:* Australian professional artists: writers, craftspeople, visual artists, composers, directors/designers, actors/puppeteers, dancers, choreographers, musicians, singers, and community artists.

*Identification method:* Artists drawn from extensive pooling of membership lists of associations and unions with information from grant applicant data base of the Australia Council.

*Sampling procedure:* Stratified sample frame based on the number of artists of different kinds appearing among persons identified as artists, with estimates for different fields checked against Australian Census occupational data.

*N and Response rate:* N=800. Response rate unavailable in works reviewed.

*Publications:* Throsby, D.

Throsby, D. and D. Mills. 1989. *When Are You Going To Get A Real Job? An Economic Study of Australian Artists*. Sydney: Australia Council.

Throsby, D. and Beverley Thompson. 1995. *The Artist at Work: some further results from the 1988 survey of individual artists*. Sydney: Australia Council.

*Summary:* Australian nationwide survey of practicing professional artists across disciplines, including information on the composition, education and training, working conditions and employment, financial circumstances, and career development of the artists' population. (See also *Australian Practicing Professional Artists* [1983 and 1993]).

### ***Australian Practicing Professional Artists (1983)***

*Investigator:* David Throsby

*Population:* writers, craftspeople, visual artists, composers, directors/designers, actors/puppeteers, dancers, choreographers, musicians, singers, and community artists.

*Identification method:* Artists drawn from extensive pooling of membership lists of associations and unions with information from grant applicant data base of the Australia Council.

*Sampling procedure:* Stratified sample frame based on the number of artists of different kinds appearing among persons identified as artists, with estimates for different fields checked against Australian Census occupational data.

*N and Response rate:* N>709. Additional information unavailable in works reviewed.

*Publications:* Throsby, D. 1992. "Artists as Workers." Pp. 201-208 in R. Towse and A. Khakee (eds.), *Cultural Economics*, Berlin: Springer.

Australia Council. 1983. *The Artist in Australia Today*. Sydney: Australia Council.

Throsby, D. 1986. *Occupational and Employment Characteristics of Artists*. Sydney: Australia Council.

*Summary:* Australian nationwide survey of practicing professional artists across disciplines. This survey would be duplicated in 1993 (see *Australian Practicing Professional Artists* [1993]).

### ***Study of Creativity among Artists and Writers (1983)***

*Investigators:* Laura Birg and Yen Peterson

*Population:* Self-identified artists and writers belonging to Chicago membership organizations.

*Identification:* Artists and writers, whose primary identity and self-concept was that of artist or writer, were included. Artists engaged in painting, sculpting, or both. Writers were involved in fiction and non-fiction.

*Sampling procedure:* Part of a larger study in the Chicago metropolitan area from November 1981 to March 1983. Questionnaires with 47 closed-end and 10 open-end items were completed by both groups, and depth interviews averaging 3 hours were conducted with 35 artists and 10 writers. Writers were members of the Independent Writers of Chicago or on their mailing list. Some were members of the freelance section of Chicago Women in Publishing. The fine artists were obtained through the Fine Arts listing in the Chicago telephone directory. Other contacts were facilitated by the School of the Chicago Art Institute, the Chicago Coalition of Artists, the Contemporary Arts Workshop, and Beverly Arts Center of Chicago. Artists were also included from two all-female cooperatives.

*N and Response rate:* Writers: N=124, Artists: N=100. Response rate unavailable in work reviewed.

*Publication:* Birg, L. and Peterson, Y. 1985. "Creativity as Sentiment: A Definition by Artists and Writers." *Free Inquiry in Creative Sociology*, 13(1): 39-42.

*Summary:* An investigation of the differing definitions of creativity among writers and artists, based on questionnaire and interview data. The study used content analysis to examine responses to an open-ended question concerning definitions.

### ***Artists in the New England Labor Market (1980-1982)***

*Investigators:* Gregory Wassall, Neil Alper and Rebecca Davison

*Population:* Artists (All major disciplines as identified by organizations providing population from which the sample was drawn, with the exception of "peripheral" artists such as architects, announcers, or acrobats)

*Identification method:* Names of artists in six U.S. states (Connecticut, Maine, Massachusetts, New Hampshire, Rhode Island and Vermont) were obtained for sampling through a variety of techniques: lists provided by local, regional and national organizations, alumni lists from major New England arts training institutions, and library resources including artist directories. A primary source was a computerized mailing list provided by the New England Foundation for the Arts, prepared with the assistance of the New England states art commissions and councils.

*Sampling procedure:* Various sampling procedures by state and artist disciplines from various lists.

*N and Response rate:* 17 percent (3,027 of 17,483)

*Publications:* Wassall, G., et al. 1983. *Art Work: Artists in the New England Labor Market*. Cambridge, MA: The New England Foundation for the Arts.

Wassall, G. and N. Alper. 1984. "Determinants of Artists' Earnings" in Hendon et al., *The Economics of Cultural Industries*. Akron, Ohio: Association for Cultural Economics.

Wassall, G. and N. Alper. 1985. "Occupational Characteristics of Artists: A Statistical Analysis." *Journal of Cultural Economics*, 9(1): 13-34.

Wassall, G. and N. Alper. 1992. "Toward A Unified Theory of the Determinants of the Earnings of Artists" in R. Towse and A. Khakee (eds.), *Cultural Economics*, 187-200. Berlin: Springer.

*Summary:* Comprehensive regional study of the labor-market experiences of individual artists.

### ***Study of Female Artists (c. 1978)***

*Investigator:* Michal McCall

*Population:* Female artists

*Identification method:* Women with bachelor of fine arts degrees, nonfaculty masters of fine arts (MFAs), faculty MFAs, and "semi-picture painters" as defined by artists.

*Sampling procedure:* Data from personal, cohort, and colleague interviews, and participatory and documentary data. Non-random convenience sample.

*N and Response rate:* Unavailable in work reviewed.

*Publication:* McCall, Michal. 1978. "The Sociology of Female Artists." *Studies in Symbolic Interaction*, 1: 289-318.

*Summary:* Investigator interviewed a non-random convenience sample of women to assess determinants of artistic status.

### ***Survey of Polish Folk Artists (1976)***

*Investigator:* Unavailable in secondary source reviewed (Sociological Abstracts: AN82M0404).

*Population:* Visual artists and writers (folk)

*Identification method:* Members of the Polish Folk Art Association

*Sampling procedure:* Biographical data were solicited and questionnaires were administered to the entire organization membership.

*N and Response rate:* N=598 visual artists, N=150 writers. Response rate unavailable in work reviewed. (Information from secondary source.)

*Publication:* Chodkowska, Maria. 1977. "Tworczość ludowa i tworca ludowy w świetle badań socjologicznych." *Kultura i Społeczeństwo*, 21(4): 181-190.

*Summary:* The study investigated the internal structure of folk culture and its position within Poland's national culture, and to study attitudes of and toward folk artists.

### ***Personality Characteristics of Women of Distinction (1975)***

*Investigator:* Louise Bachtold

*Population:* Female Artists and Writers (as defined by a reference directory)

*Identification method:* Artist and writer's population identified and compiled from two sources: *Who's Who In America* and *Who's Who Among American Women*.

*Sampling procedure:* No sampling procedure. Entire population from defined sampling frame was mailed a questionnaire.

*N and Response rate:* Artists, N=132; writers, N=107; psychologists, N=375; natural scientist, N=146; politicians, N=103. Response rate: 55 percent for all occupations.

*Publication:* Bachtold, L. 1976. "Personality Characteristics of Women of Distinction." *Psychology of Women Quarterly*, 1(1): 70-78.

*Summary:* Research study aimed to ascertain differences between occupational groups for women based on results from a 16 Personality Factor questionnaire.

### ***The Artists Enquete (1974)***

*Investigators:* The 'Institute fur Projektstudien' by order of Germany's Federal Ministry of Labor and Social Affairs.

*Population:* Artists as defined by the Federal Ministry of Labor and Social Affairs. Musicians, and performing and visual artists were considered 'professionals' if they earned more than 50 percent of their living through art-related activities.

*Identification method:* Unavailable in secondary source reviewed. (Sociological Abstracts AN81L2272 and AN81L2273.)

*Sampling procedure:* Unavailable in secondary source reviewed.

*N and Response rate:* N=3000+. Response rate unavailable in works reviewed.

*Publication:* Fohrbeck, Karla and Andreas J. Wiesand. 1974. "Zum Berufsbild der Kulturberufe. Vorergebnisse der Kunstler-Enquete". *Kolner Zeitschrift fur Soziologie und Sozialpsychologie*. Special issue 17, 309-325.

Fohrbeck, Karla and Andreas J. Wiesand. 1974. "Zur beruflichen Situation von Autoren aus den Ergebnissen der Autoren-Enquete." Special issue 17, 45-67.

*Summary:* The 'Artists' Enquete' was designed to cover a wide field of vocational and social problems of the cultural professions in Germany. The Enquete was a

multistage research project, based mainly on personal interviews with over 100 questions asked during interviews lasting about 1.5 hours.

***Survey of Free-lance Artists in the Soviet Republic (1969)***

*Investigator:* Unavailable in secondary source reviewed. (Sociological Abstracts AN73G4365.)

*Population:* Free-lance artists

*Identification method:* Unavailable in secondary source reviewed.

*Sampling procedure:* Unavailable in secondary source reviewed.

*N and Response rate:* N=436. Response rate unavailable in secondary source reviewed.

*Publication:* Pavicevic, Svetislav. 1968. Prednosti I Nedostaci Statusa Slobodnog Umetnika. *Socioloski Pregled*, 3(3): 200-215.

*Summary:* Study carried out in 1969 using surveys and interviews. The investigation sought to understand the professional and social characteristics of free-lance artists. Findings focused on the choice between creativity and employment-related problems.

## ARCHITECTS:

***Study of Hungarian Architects (c. 1987)***

*Investigator:* Unavailable in secondary source reviewed (Sociological Abstracts: AN88T2118).

*Population:* Architects

*Identification method:* Unavailable in secondary source reviewed.

*Sampling procedure:* Unavailable in secondary source reviewed.

*N and Response rate:* N=58. Response rate unavailable in secondary source reviewed.

*Publication:* Vari Szilagyi, Ibolya. 1987. "A Study of Professional Attitudes amongst Architects." *European Journal of Social Psychology*, 17(1): 33-43.

*Summary:* Using longitudinal scale data, the study explored changes in attitudes and professional identification of young Hungarian architects.

***Survey of Midwest American Institute of Architect Members (1982)***

*Investigator:* Educational Liaison Committee of the Kansas Society of Architects

*Population:* Architects

*Identification method:* Members of the American Institute of Architect Members in Nebraska, Kansas City, Iowa and St. Louis.

*Sampling Procedure:* Questionnaires mailed to all 2,000 AIA chapter members.

*N and Response rate:* 29.75 percent (595 of 2000)

*Publication:* Spreckelmeyer, K.F., et al. 1985. "Measuring Curricular Orientation in Architectural Education." *Journal of Architectural and Planning Research*, 2(2): 99-114.

*Summary:* The purpose of the study was to discover the degree of educational satisfaction among architects and to generate data that could be used to enhance the architectural schooling process.

### ***Surveys of Manhattan Architects (1974 and 1979)***

*Investigator:* Judith Blau

*Population:* Architects

*Sampling procedure:* 1974 Survey of architects employed by approximately two thirds of a random sample of 152 architecture firms listed in the Manhattan telephone directory whose principals gave permission. Reinterviews with architects employed by surviving firms in 1979.

*N and Response rate:* Response rate: 50 percent (400 of 800 from 152 Manhattan firms)

*Publications:* Blau, J. 1993. "What Buildings Mean and Architects Say: Economy and Theory of Architecture At A Moment of Crisis." *Current Research on Occupations and Professions*, 8: 77-99.

Blau, J. 1984. *Architects and Firms: A Sociological Perspective on Architectural Practice*. Cambridge, MA: The MIT Press.

Blau, J. and H. Silver. 1977. "Architectural Ideologies and Their Organizational Context." *Quarterly Journal of Ideology*, 1(4): 16-30.

*Summary:* A study of the ways social context influences professional practice in Manhattan architectural firms.

## **CULINARY ARTISTS:**

### ***Study of Creativity among Chefs (1983)***

*Investigators:* Yen Peterson and Laura Birg

*Population:* Culinary Artists (i.e., chefs and cooks).

*Identification method:* Chefs identified by their organizational affiliation (Chef de Cuisine). Within the sample, chefs were employed by hotels (14 percent),

restaurants (29 percent), country clubs (23 percent), corporations (16 percent) and other organizations.

*Sampling procedure:* In-depth interviews with six executive chefs and then questionnaires sent to 120 chefs belonging to Chef de Cuisine in the Chicago area, a professional organization of primarily established executive chefs.

*N and Response rate:* N=62; response rate=51 percent.

*Publication:* Peterson, Y. and Birg, L. 1988. "Top Hat: The Chef as Creative Occupation." *Free Inquiry in Creative Sociology*, 16(1): 67-72.

*Summary:* "Investigation of the theory that the vocational self-concept of the executive chef is intricately linked to artistry and creativity. The goal was to understand perceptions of creativity and the chef's relationship to art consumers are explored. Results were compared and contrasted to data from unrelated studies of free-lance writers and visual artists" (Peterson and Birg, 1983).

### ***Study of British Cooks and Chefs (1970)***

*Investigator:* Terence Chivers

*Population:* Culinary Artists (i.e., chefs and cooks)

*Identification method:* Population identified by chefs and cooks employed with hotels, restaurants and clubs in London and West Midlands.

*Sampling procedure:* The survey of employee chefs and cooks was based on a random sample of their places of employment. The Hotel and Catering Industry Training Board made a grant towards the cost of the survey, which was undertaken by the writer. The Board was not involved in the survey, findings or interpretation.

*N and Response rate:* N=629. Additional information was unavailable in work reviewed.

*Publication:* Chivers, T.S. 1973. "The Proletarianisation of a Service Worker." *Sociological Review*, 21(4): 633-656.

*Summary:* "Empirical evidence of class-consciousness, as evidenced by tendencies toward embourgeoisement and proletarianization, respectively, among chefs and cooks is compared to the background of the occupation's historical development" (Sociological Abstracts AN:75H1746).

## **DANCERS:**

### ***Dancemakers (c. 1993)***

*Investigators:* Dick Netzer and Elle Parker

*Population:* Choreographers

*Identification method:* Unavailable in secondary source reviewed (Educational Resources Information Center : ED379243).

*Sampling procedure:* Unavailable in secondary source reviewed.

*N and Response rate:* N>500. Response rate unavailable in secondary source reviewed.

*Publication:* Netzer, D. and E. Parker. *Dancemakers*. Research Division Report, National Endowment for the Arts #28. Washington: U.S. Government Printing Office.

*Summary:* "A study of working conditions, financial status, performance opportunities, funding, and work practices of choreographers in New York City, Chicago, San Francisco and Washington, D.C. The database consisted of completed mail questionnaires from more than 500 choreographers and telephone interviews with over 200 more." (Educational Resources Information Center : ED379243)

### ***Study of Los Angeles Dancers and Choreographers (c. 1993)***

*Investigator:* Samuel Gilmore

*Population:* Dancers and choreographers in Los Angeles, California

*Identification method:* Unavailable in secondary source reviewed (Sociological Abstracts AN9412579).

*Sampling procedure:* Unavailable in secondary source reviewed.

*N and Response rate:* N=24. Response rate unavailable in secondary source reviewed.

*Publication:* Gilmore, Samuel. 1993. "Search and Attraction in an Artistic Social Matching Process." *Current Research on Occupations and Professions*, 8: 277-298.

*Summary:* "Study analyzes how dancers and choreographers in the dance marketplace use structural resources and corresponding social matching strategies to organize artistic coalitions" (Sociological Abstracts AN9412579).

### ***Study of Female Exotic Dancers (1993)***

*Investigator:* Scott Reid

*Population:* Exotic Dancers

*Identification method:* Exotic Dancers identified as those currently working as paid employees at strip clubs.

*Sampling procedure:* Non-random convenience sample drawn from twelve strip clubs in northeastern Ohio. 250 surveys distributed to 14 clubs.

*N and Response rate:* 17 percent (41 of 250). Two clubs refused to distribute survey to their employees.

*Publication:* Reid, S.A., et al. 1994. "Role Identity in a Devalued Occupation: The Case of Female Exotic Dancers." *Sociological Focus*, 27(1): 1-16.

*Summary:* Study uses identity theory to examine the behavior, and role salience of female exotic dancers.

### ***Finnish Study of Theatre Artists (1993)***

*Investigator:* Paula Karhunen, Research and Information Unit of the Arts Council of Finland

*Population:* Theatre artists (actors, directors, dramaturgists, light and sound designers, and dancers)

*Identification method:* Graduates of the Finnish Theatre Academy between 1979 and 1992 and the actor's Training Department at University of Tampere between 1977-1991.

*Sampling procedure:* Unavailable in works reviewed.

*N and Response rate:* 54 percent (388 of 718)

*Publications:* Karhunen, P. 1996. "The Interaction between Artists' Professional Training and Employment in the Field of Finnish Theatre." *Journal of Cultural Economics* 20: 165-175.

Karhunen, P. 1993. *Nayttamotaieteilija Suomessa*. (The Position of Artists in the Field of Theatre). Helsinki: Painatuskeskus.

*Summary:* The survey objective was to investigate employment issues of artists (e.g. how they get their jobs, what is their employment status, whether art work is their main occupation, and related topics).

### ***Study of Female Topless Bar Dancers (1991)***

*Investigators:* William Thompson and Jackie Harred

*Population:* Exotic Dancers

*Identification method:* Exotic Dancers identified as those currently working as paid employees at topless bars.

*Sampling procedure:* Non-random convenience sample. Data obtained via participant observation and structured interviews with dancers as well as waitresses, club managers, and bartenders, at seven topless bars in a major southwestern city

*N and Response rate:* N=60. Additional information was unavailable in works reviewed.

*Publication:* Thompson, William E. and Harred, Jackie L. 1992. "Topless Dancers: Managing Stigma in a Deviant Occupation." *Deviant Behavior*, 13(3): 291-311.

*Summary:* Study investigates techniques used by topless dancers manage the stigma of their deviant occupation.

### **Study of Retired Dancers (c. 1990)**

*Investigator:* Ellen Wallach.

*Population:* Dancers, as defined by professional dance organization membership.

*Identification method:* Sampling frame compiled from information provided by many dance organizations.

*Sampling procedure:* Only sampling procedure discussed is that the sample is a "non-scientific random sample."

*N and Response rate:* approximately 37 percent (300 of 800): 110 retired ballet dancers, 103 retired modern dancers. Response rates were better for women and modern dancers than men and ballet dancers.

*Publication:* Sussman, Leila 1990. "Recruitment Patterns: Their Impact on Ballet and Modern Dance." *Dance Research Journal*, 22(1): 21-28.

*Summary:* Sussman (1990) uses this study along with her own data (see Contemporary Modern Dancers Interviews) to investigate differences in social origins and education between modern and ballet dancers.

### **Survey of Professional Dancers in Quebec (c. 1988)**

*Investigator:* Unavailable in secondary source reviewed (Sociological Abstracts AN90V4155).

*Population:* Professional Dancers

*Identification method:* Unavailable in secondary source reviewed.

*Sampling procedure:* Unavailable in secondary source reviewed.

*N and Response rate:* N=80. Response rate unavailable in secondary source reviewed.

*Publication:* Perreault, Michel. 1988. "La Passion et le corps comme objets de la sociologie: la danse comme carrière." *Sociologie et Societes*, 20(2): 177-186.

*Summary:* A study of principal social and economic aspects of professional motivation, conducted among professional dancers in Quebec.

### **Contemporary Modern Dancer Interviews (1980-1984)**

*Investigator:* Leila Sussman

*Population:* Ballet and Modern Dancers

*Identification method:* Dancers working for professional companies in New York or Boston.

*Sampling procedure:* Non-random convenience sample. Investigator noted that the sample included dancers across a wide range of companies based on styles and popularity.

*N and Response rate:* N=55. Additional information was unavailable in works reviewed.

*Publication:* Sussman, L. 1990. Recruitment Patterns: Their Impact on Ballet and Modern Dance. *Dance Research Journal*, 22(1): 21-28.

*Summary:* Sussman (1990) investigates differences in social origins and education between modern and ballet dancers.

### ***Survey of Dance Oriented Occupational Group (1977)***

*Investigator:* Anne Ingram

*Population:* Dancers

*Identification method:* Population identified by the Modern Dance Council of Washington, D.C. The organization comprises dancers, dance teachers, choreographers, artists in related fields, and persons interested in expanding the role of dance.

*Sampling method:* Questionnaire mailed out to 220 members of the Modern Dance Council of Washington, D.C. (There is no mention of whether this represents a sample or all members)

*N and Response rate:* 26 percent (58 of 220)

*Publication:* Ingram, A. 1978. "Dance and Sport." *International Review of Sport Sociology*, 13(1): 85-97.

*Summary:* The main objective of the study was to investigate any differences between the elements of dance and of sport. Dancers responded to questions ranging from perceived motivations as to why people dance to beliefs concerning differences between dance and sport.

### ***Survey of Taxi Dancers in Los Angeles (c. 1977)***

*Investigator:* Unavailable in secondary source reviewed (Sociological Abstracts AN78J2333).

*Population:* Taxi Dancers

*Identification method:* Unavailable in secondary source reviewed.

*Sampling procedure:* Unavailable in secondary source reviewed.

*N and Response rate:* N=70. Response rate unavailable in secondary source reviewed.

*Publication:* Hong, Lawrence K. and Robert W. Duff. 1977. "Becoming a Taxi-Dancer." *Sociology of Work and Occupations*, 4(3): 327-342.

*Summary:* The study was conducted to measure the frequency and forms of explanations used by taxi dancers to support their occupational activities. Researchers observed and interviewed 70 dance hostesses in Los Angeles over the course of four years. (Sociological Abstracts AN78J2333)

### ***Survey of Professional Ballet Dancers (1967)***

*Investigator:* Ronald Federico

*Population:* Ballet Dancers

*Identification method:* Dancers employed in the ten professional ballet companies existing in the United States in 1966-1967.

*Sampling procedure:* Non random stratified (by sex and company position) sample of dancers was approached for personal interviews based on availability.

*N and Response rate:* 97 percent (146 of 150). Author reports approaching for interviews only dancers he believed likely to be willing.

*Publication:* Federico, Ronald C. 1974. "Recruitment, Training and Performance: The Case of Ballet." Pp. 249-261 in Phyllis L. Steward and Muriel G. Cantor eds., *Varieties of Work Experience: The Social Control of Occupational Groups and Roles*. New York: John Wiley and Sons.

*Summary:* A study of the recruitment and training process among ballet dancers.

## **MUSICIANS:**

### ***Media Usage in the American Folk Music Community (1996)***

*Investigator:* Maryl Neff

*Population:* Folk Musicians

*Identification method:* Population identified from the Folk Alliance membership list and from a folk artist mailing list: Heyman's Mailing Service of Baltimore Maryland.

*Sampling procedure:* The researcher took a systematic sample with a random start from the 350 names provided by the Heymans to get 250 names. The other 250 names were taken by the same means from the Folk Alliance membership list. The total sample size was reduced to 471 because postal returns were not considered.

*N and Response rate:* 57.5 percent (271 of 471)

*Publication:* <http://www.coe.ufl.edu/courses/EdTech/Vault/Folk/Home.htm>

*Summary:* Study investigates the salience, strength, and extent of the folk music network. Moreover, Neff (1996) analyzes the network ties in relation to media usage within the American folk music community.

### ***Study of Boundaries among Popular Quebec Musicians (1992)***

*Investigator:* Michele Ollivier

*Population:* Musicians, Record Producers, and Art Critics

*Identification method:* Musicians (102) with at least one album recorded between 1985 and 1991. Record producers were presidents or directors of major companies (26) involved in the production and distribution of popular music created by the 102 artists sampled. Media art critics (6) from three major newspapers and one weekly magazine.

*Sampling Procedure:* Letters were sent and phone calls were made to all 102 artists in the sample.

*N and Response rate:* 20 percent (21 of 102) artists

*Publication:* Ollivier, M. 1997. "Measuring Symbolic Boundaries among Artists." *Poetics*, 24(5): 299-328.

*Summary:* "Study used a variety of methods to measure the nature, location, and salience of symbolic boundaries between musicians" (Ollivier, 1997).

### ***Survey of Orchestra Musicians (1991)***

*Investigator:* Jutta Allmendinger and Richard Hackman.

*Population:* Symphony orchestra musicians in Germany, the U.K., and the U.S.

*Identification method:* Unavailable in secondary source reviewed (Sociological Abstracts AN9413687).

*Sampling procedure:* Unavailable in secondary source reviewed.

*N and Response rate:* N=992. Response rate unavailable in secondary source reviewed.

*Publications:* Allmendinger, Jutta and Richard Hackman. 1994. "Akzeptanz oder Abwehr? Die Integration von Frauen in professionelle Organisationen." *Kolner Zeitschrift fur Soziologie und Sozialpsychologie*, 46(2): 238-258.

Allmendinger, Jutta, J. Richard Hackman and Erin Lehman. 1994. *Life and Work in Symphony Orchestras*. Harvard Business School, Report 7.

Allmendinger, Jutta and J. Richard Hackman. 1995. "The More, the Better? A Four-nation Study of the Inclusion of Women in Symphony Orchestras." *Social Forces* 74: 423-60.

Allmendinger, Jutta and J. Richard Hackman. 1996. "Organizations in Changing Environments: The Case of East German Orchestras." *Administrative Science Quarterly* 41: 337-69.

Allmendinger, Jutta, J. Richard Hackman, and Erin V. Lehman. 1996. "Life and Work in Symphony Orchestras." *The Musical Quarterly* 80: 194-219.

*Summary:* "A comparative multivariate study of musicians in 78 symphony orchestras in the US and Europe. The study examined the effects of gender composition and national gender culture on individual motivation and satisfaction, the quality of relationships between musicians, and the functioning of the orchestras" (Sociological Abstracts AN9413687).

### ***Survey of Chamber Musicians (c. 1991)***

*Investigator:* Unavailable in secondary source reviewed (Sociological Abstracts AN 92Y2999).

*Population:* String quartet musicians

*Identification method:* Musicians from 20 professional string quartets in Great Britain.

*Sampling procedure:* Unavailable in secondary source reviewed.

*N and Response rate:* N=80. Response rate unavailable in secondary source reviewed.

*Publication:* Murnighan, J. Keith and Donald E. Conlon. 1991. "The Dynamics of Intense Work Groups: A Study of British String Quartets." *Administrative Science Quarterly*, 3(2): 165-186.

*Summary:* This case study of professional string quartets in Great Britain examined the relationship between the internal dynamics and success of intense work groups.

### ***Study of Freelance Musicians in Washington D.C. (c. 1988)***

*Investigators:* Jon Frederickson and James Rooney

*Population:* Free-lance musicians defined as those professionally trained artists who lack permanent membership in any musical organization.

*Identification method:* Unavailable in work and secondary source reviewed (Sociological Abstracts AN 88U0128).

*Sampling procedure:* Unavailable in work and secondary source reviewed.

*N and Response rate:* Unavailable in work and secondary source reviewed.

*Publication:* Frederickson, Jon and James Rooney. 1988. "The Free-Lance Musician as a Type of Non-Person: An Extension of the Concept of Non-Personhood." *Sociological Quarterly*, 29(2): 221-239.

*Summary:* The study examined characteristics and experiences of free-lance musicians in order to determine whether Erving Goffman's conception of 'nonpersonhood' can occur among more than just occupations of limited skill.

### ***Study of Concert Musicians in New York and Chicago (c. 1988)***

*Investigator:* Samuel Gilmore

*Population:* Musicians

*Identification method:* Unavailable in works and secondary sources reviewed (Sociological Abstracts AN88U0130 and AN88T6146).

*Sampling procedure:* Unavailable in works and secondary source reviewed.

*N and Response rate:* Chicago, N=30; New York, N=67. Response rate unavailable in works and secondary source reviewed.

*Publication:* Gilmore, Samuel. 1988. "Schools of Activity and Innovation." *Sociological Quarterly*, 29(2): 203-219.

Gilmore, Samuel. 1987. "Coordination and Convention: The Organization of the Concert World." *Symbolic Interaction*; 1987, 10, 2, fall, 209-227.

*Summary:* Gilmore (1988) focused on organizational processes in the production of concert music. Gilmore (1987) examined collaborative work organized through the interdependent activities of composition and performance that are routinely coordinated to produce concerts.

### ***Study of Local-Area Musicians (1987-1989)***

*Investigator:* Stephen Groce

*Population:* Musicians

*Identification method:* Musicians identified as performing at local area bars and clubs via participant observation as band member in local music scene.

*Sampling procedure:* Sample derived from investigator's rock and roll band members and band members of those performing in the same locations as the investigator's band. Sample consists of 35 musicians from 17 bands, which all originated from the southeastern or south central states.

*N and Response rate:* N=35. Response rate unavailable in works reviewed.

*Publications:* Groce, Stephen. 1991. "What's the Buzz?: Rethinking the Meanings and Uses of Alcohol and Other Drugs among Small-Time Rock 'n' Roll Musicians." *Deviant Behavior*, 12(4): 361-384.

Groce, Stephen. 1989. "Occupational Rhetoric and Ideology: A Comparison of Copy and Original Music Performers." *Qualitative Sociology*, 12(4): 391-410.

*Summary:* Groce (1991) investigated the usage of alcohol and other drugs, and the meaning attached to such usage among local-level musicians. Groce (1989) examined the creation and maintenance of occupational ideologies among local-level musicians.

### ***Stereotypes Concerning Musicians within Symphony Orchestras (1986)***

*Investigator:* Jack Lipton

*Population:* Orchestra musicians.

*Identification method:* Population identified from 16 major orchestras throughout the United States and Canada.

*Sampling procedure:* All musicians from cooperating orchestras were provided questionnaire. Publications reviewed make no mention of how orchestras were selected.

*N and Response rate:* N=227. Within each orchestra and within each orchestral section, response rates varied from about 10 percent to 60 percent. Forty orchestras declined to be distribute questionnaires to their performers.

*Publication:* Lipton, J. 1987. "Stereotypes Concerning Musicians within Symphony Orchestras." *Journal of Psychology*, 121(1): 85-93.

*Summary:* This study investigates differences in stereotypes and personality traits attributed to the four major orchestral sections (strings, woodwinds, brass, and percussion).

### ***Study of French Composers (1980)***

*Investigator:* Pierre-Michel Menger

*Population:* French composers of "serious" music

*Identification method:* Population consisted of French composers who had received grants intended for the support of serious music at least once from SACEM (French composers' association), including both "symphonistes" and composers of occasional "serious" works.

*Sampling procedure:* All eligible composers received a survey.

*N and Response rate:* N=950. 600 received a mailed survey to which 296 responded. Data on 290 additional composers were gathered from the association and from various public sources yielding an N of 586 composers, of whom 154 were exclusively and 432 were occasionally composers of "serious" music.

*Publication.* Pierre-Michel Menger. *Le Paradoxe du Musicien: Le Compositeur, Le Mélomane et L'état dans la Société Contemporaine.* Paris: Flammarion, 1983.

*Summary.* This is a wide-ranging study of the social position of and social influences on composers of "serious music" (from a constructionist perspective) in France around 1980. The author draws on documentary records, public information, and responses to a survey of composers that requested information about marital status, parental occupation, influences, aesthetic principles, and musical training.

### ***Study of Country Music Songwriters (1979-1980)***

*Investigators:* Richard A. Peterson and John Ryan

*Population:* Songwriters (country music)

*Identification method:* Unavailable in secondary source reviewed (Sociological Abstracts AN84N8014).

*Sampling procedure:* Unavailable in secondary source reviewed.

*N and Response rate:* Unavailable in secondary source reviewed.

*Publication:* Peterson, Richard A. and John Ryan. 1983. "Success, Failure, and Anomie in Arts and Crafts Work: Breaking into Commercial Country Music Songwriting." *Research in the Sociology of Work*, 2: 301-323.

*Summary:* The study investigates the characteristics of occupational entry in country music songwriting based on personal experience, participant observation, interviews, and data on 360 songs listed in *Billboard* in 4 issues published at 6-month intervals. The study focussed on the frequency of hit songs by novice songwriters, with the interviews supplementing chart data.

### ***Study of Recording Artists (1980)***

*Investigators:* Serge Denisoff and John Bridges

*Population:* Musicians

*Identification method:* Musicians identified as those with available public biographies obtained from record companies.

*Sampling method:* No surveys sent. Data were derived from available public biographies. Authors noted that a major portion of the sample was not comprised of super stars.

*N and Response rate:* N/A (N=667)

*Publication:* Denisoff, S. and Bridges, J. 1982. "Popular Music: Who Are the Recording Artists?" *Journal of Communication*, 32 (1): 132-142.

*Summary:* The study investigated the social characteristics of recording artists, covering a ten-year span based on biographies made available by recording

companies. Denisoff and Bridges (1982) provide an interesting discussion of the sampling difficulties inherent in the project. They found that record companies had little archival information, print media had badly tainted information, the American Federation of Music files are unorganized and not open to full examination, and recording artists have historically poor response rates.

***Study of Cocktail Lounge Entertainers (c. 1979)***

*Investigator:* Carlton E. Munson

*Population:* Cocktail lounge entertainers

*Identification method:* Cocktail lounge entertainers employed at establishments along what is referred to as the "Westheimer Strip" in Houston, Texas

*Sampling procedure:* A random sample was selected of 30 performers working on the "Westheimer Strip."

*N and Response rate:* Unavailable in secondary source reviewed (Sociological Abstracts AN79S10275).

*Publication:* Munson, Carlton E. 1979. "Lifestyles of Cocktail Lounge Entertainers." Southwestern Sociological Association (SWSA) paper.

*Summary:* Study examines lifestyle and problems of cocktail lounge entertainers. Each performer was interviewed through use of an eight-page structured questionnaire that contained closed and open-ended questions. The questions covered four major areas: work milieu, relationship with management, perception of professional self, and demographics.

***Economics of the Creative Artists: The Case of the Composer (1974)***

*Investigator:* Marianne Victorious Felton

*Population:* Composers

*Identification method:* Population list compiled from four main sources: American Music Center (a composer organization) membership file, College Music Society directory of composition teachers at U.S. colleges and conservatories, Schwann record catalogue, Eagon's Catalog of Published Concert Music by American Composers.

*Sampling procedure:* No sampling performed. Questionnaire sent to all composers with available address compiled from four source documents.

*N and Response rate:* 36.2 percent (494 of 1,363). The evidence indicates that the respondent group and the non-respondent group were not significantly different based on the characteristics of "fame" or number of compositions published.

*Publication:* Felton, M.V. 1978. "The Economics of the Creative Arts: The Case of the Composer." *Journal of Cultural Economics*, 2(1): 41-61.

*Summary:* The objectives of this study were to obtain information about the professional activities of composers, to use the information to identify major problems facing composers, and to try to formulate policy suggestions.

### ***Survey of Members of A Symphony Orchestra (Pre 1974)***

*Investigator:* Robert R. Faulkner

*Population:* Orchestra musicians

*Identification Method:* Members of one of the top fifteen symphony orchestras in the country.

*Sampling Procedure:* Unavailable in work reviewed.

*N and Response rate:* N=40. Additional information was unavailable in work reviewed.

*Publications:* Faulkner, R.R. 1974. "Making Us Sound Bad: Performer Compliance and Interaction in the Symphony Orchestra." Pp. 238-248 in Phyllis L. Steward and Muriel G. Cantor eds., *Varieties of Work Experience: The Social Control of Occupational Group sand Roles*. New York: John Wiley and Sons.

*Summary:* The study provides an empirical view of compliance in the orchestra as a work organization.

### ***American Music Center Survey (1961)***

*Investigator:* Lester Trimble, American Music Center

*Population:* Composers

*Identification Method:* Unavailable in work reviewed.

*Sampling Procedure:* Unavailable in work reviewed.

*N and Response rate:* 36.7 percent (430 of 1,171)

*Publications:* Baumol, William and William Bowen. 1966. "The Performer, The Composer, the Playwright and the Choreographer." Chapter 5 (pp. 99-135) in *The Performing Arts: The Economic Dilemma*. New York: The 20<sup>th</sup> Century Fund. (Historical)

*Summary:* The study is based on data on amounts and sources of income obtained from composers through an American Music Center mailed questionnaire.

## THEATER AND FILM ARTISTS:

### ***Study of French Actors (1994)***

*Investigator:* Pierre-Michel Menger, Centre de Sociologie des Arts, for the French Ministry of Culture and Communication's Department of Research and Planning.

*Population:* Professional actors working in France.

*Identification method:* Names of 11,849 actors were received from la Caisse des congés spectacles, an employers' organization.

*Sampling procedure:* The employers' organization contacted the actors to explain the study and request their participation. A representative sample of 993 was selected from among those who agreed to participate.

*N and Response rate:* N=993; response rate not readily calculable from information available.

*Publication:* Menger, Pierre-Michel. *La Profession de Comédien: Formations, activités et carrières dans la démultiplication de soi*. Paris: Ministère de la Culture et de la Communication, DAG, Département des études et de la prospective, 1997.

### ***Study of Soviet Actors (1987 and 1988)***

*Investigator:* Unavailable in secondary source reviewed (Sociological Abstracts AN90V6279).

*Population:* Actors

*Identification method:* Actors defined as those working in professional theaters. 1987: actors in major theaters in 6 nonmetropolitan regions of the Republic of Russia. 1988: interviews conducted with 600 actors in 17 theaters.

*Sampling procedure:* Unavailable in secondary source reviewed.

*N and Response rate:* 1987, N>600. Response rate unavailable in secondary source reviewed.

*Publication:* Klyavina, Tatyana Alekseevna and Sofya Petrovna Khrshtanovskaya. 1989. "Eksperimentalnye dekoratsii na starykh podmostkakh." *Sotsiologicheskie Issledovaniya*, 16(5): 53-59.

*Summary:* A study of the effects of theater reform in the USSR on the self-evaluation process of actors.

***Survey of Soviet Theater Directors and Producers (c. 1988)***

*Investigator:* Unavailable in secondary source reviewed (Sociological Abstracts AN89U4531).

*Population:* Theater directors and producers

*Identification method:* Unavailable in secondary source reviewed.

*Sampling procedure:* Unavailable in secondary source reviewed.

*N and Response rate:* N=282. Response rate unavailable in secondary source reviewed.

*Publication:* Klyavina, Tatyana Alekseevna and Sofya Petrovna Khrshanovskaya. 1988. "V poiskakh zritelya (itogi oprosa rukovoditeley teatrov RSFSR)." *Sotsiologicheskie Issledovaniya*, 15(3): 47-53.

*Summary:* To investigate trends in Soviet theater, questionnaire data were obtained from directors and producers from leading theaters in the USSR, excluding metropolitan Moscow and Leningrad.

***Study of Italian Cinema Actresses (c. 1982)***

*Investigator:* Michela Carrano

*Population:* Actresses

*Identification method:* Actresses defined as members of the Societa attori italiani (Italian Actors' Society).

*Sampling procedure:* Unavailable in secondary source reviewed (Sociological Abstracts AN83M9296).

*N and Response rate:* Unavailable in secondary source reviewed.

*Publication:* Carrano, Michela. 1982. "Illusione e delusione nel lavoro creativo: il caso delle attrici di cinema." *Sociologia del Lavoro*, 5(15-16): 247-260.

*Summary:* A 93-item questionnaire was administered to 50 Italian cinema actresses to assess the relation between work motivation and actual work conditions. This study was undertaken in part to assess the impact of a financial crisis in the Italian film industry.

***Broadway Playwrights Survey (1964)***

*Investigator:* Thomas B. Moore

*Population:* Playwrights

*Identification method:* Playwrights who had at least two presentations produced on Broadway between 1959 and 1963.

*Sampling procedure:* All playwrights identified were included.

*N and Response rate:* 70.2 percent (33 of 47)

*Publication:* Baumol, William and William Bowen. 1966. "The Performer, The Composer, the Playwright and the Choreographer." Chapter 5 (pp. 99-135) in *The Performing Arts: The Economic Dilemma*. New York: The 20<sup>th</sup> Century Fund.

*Summary:* This study examined the earnings of playwrights.

### ***National Survey of the Author's League (1957)***

*Investigator:* William J. Lord, Author's League of America

*Population:* Playwrights

*Identification method:* Members of the Author's League.

*Sampling procedure:* All active members identified, and a little more than half of the inactive members were sampled.

*N and Response rate:* 18 percent (405 of 2,250)

*Publication:* Baumol, William and William Bowen. 1966. "The Performer, The Composer, the Playwright and the Choreographer." Chapter 5 (pp. 99-135) in *The Performing Arts: The Economic Dilemma*. New York: The 20<sup>th</sup> Century Fund.

*Summary:* This study examined the earnings of playwrights.

## **VISUAL AND CRAFT ARTISTS:**

### ***Study of Visual Artists Depictions of Space (c. 1998)***

*Investigator:* Judith J. Friedman

*Population:* Visual artists

*Identification method:* Unavailable in secondary source reviewed (Sociological abstracts AN98S34341).

*Sampling procedure:* Unavailable in secondary source reviewed.

*N and Response rate:* N=66. Response rate unavailable in secondary source reviewed.

*Publication:* Friedman, Judith J. 1998. "Do Men and Women Live in Different Suburbs?" International Sociological Association (ISA) Paper.

*Summary:* The study used interview data from visual artists to investigate gender differences in the spaces depicted in their work, and work practices.

**Research on the Importance of Art Media Skills (1997)**

*Investigator:* Anne Morrison

*Population:* Graphic and commercial artists

*Identification method:* Artists information gathered from companies that employ graphic and commercial artists. Companies involved with the graphic arts industry were selected from the 1997 Southwestern Bell Greater Houston Area Yellow Pages (Swabyp's).

*Sampling procedure:* Participants were selected randomly by choosing numbers from a column cup and an order listed cup. Numbers were placed in the column cup according to the number of columns in that Swabyp's category: (a) Advertising Agencies and Counselors (9 columns), (b) Artists - Commercial (1 column), (c) Computer Graphics (3 columns), (d) Desktop Publishing Services (4 columns), (e) Graphic Designers (6 columns), (f) Graphics Services (1 column), and (g) Printers (18 columns). Numbers from 1 - 65 were constant in the order listed cup. No columns had more than 65 listings, if a non existing number was chosen for a particular column, another number was chosen until there was a listing in that column for that number. Random selection continued until there were 40 responses. Equal numbers of calls were placed in each category listed in Swabyp's. Reasons for excluding participants were: not a working number, no answer, recorded message, refusal to participate, no graphic arts department, and not reached after three call backs.

*N and Response rate:* One hundred and five calls were placed to obtain data for 40 cases. Additional information was unavailable in works reviewed.

*Publication:* Morrison, Anne. 1999. "Action Research to Determine the Importance of Traditional and Electronic Art Media Skills as Rated by Professionals in Companies with Differing Primary Function, Size, and Platform." Internet address: <http://home.earthlink.net/~ahmorrison/research.html#survey>.

*Summary:* Morrison's (1999) purpose is to help identify practical approaches to art curricula. The main objective is to obtain information from professionals in the field of graphic design in order to determine the importance of electronic and traditional skills in the graphic arts field.

**Study of Australian Landscape Artists (c. 1994)**

*Investigator:* Malcolm Drysdale

*Population:* Landscape artists

*Identification method:* Unavailable in secondary source reviewed (Sociological Abstracts AN94S27961).

*Sampling procedure:* Unavailable in secondary source reviewed.

*N and Response rate:* N=40. Response rate unavailable in secondary source reviewed.

*Publication:* Drysdale, Malcolm S. 1994. "The Relationship between Aesthetics and Ecology: Particularly in Reference to Land." International Sociological Association (ISA) Paper.

*Summary:* Drysdale (1994) used in-depth interviews, supplemented by ethnographic fieldwork, with 40 landscape artists from South Australia, Victoria, and Tasmania (Australia). The study examined conceptions of aesthetic experience used in the perception of the environment, and how these conceptions are used by social agents in assessing environments.

### ***Panel Study of Chicago Art Institute Students (c. 1989)***

*Investigator:* Joanne Stohs

*Population:* Fine artists

*Identification method:* Artists identified as students at the Art Institute of Chicago.

*Sampling procedure:* Sample of students at the Arts Institute of Chicago, originally gathered 18 years prior. Publication reviewed does not describe sampling procedure.

*N and Response rate:* 76 percent.

*Publications:* Stohs, Joanne M. 1991. "Young Adult Predictors and Midlife Outcomes of "Starving Artists" Careers: A Longitudinal Study of Male Fine Artists." *Journal of Creative Behavior*, 25(2): 92-105.

Stohs, Joanne M. 1989. "Factors Affecting the Career Patterns of Male Fine and Applied Artists." *Journal of Social Behavior and Personality*, 4(4): 327-346.

*Summary:* Stohs (1991) explored whether a group of fine artists subsist on a series of unrelated, lower-status jobs, consistent with the sociocultural images of starving artists. Data were gathered using questionnaire, scale, and job history data. Stohs (1989) compared fine and applied art students to determine if there are within-group career pattern differences and whether these are associated with personality or other factors.

### ***Study of Photographer Social Networks (c. 1988)***

*Investigator:* Katherine A. Giuffre

*Population:* Photographers

*Identification method:* The artist population analyzed comprises 159 contemporary fine art photographers who received National Endowment for the Arts photography grants in 1986 and 1988, plus those who had solo shows in New York City in 1988.

*Sampling procedure:* Unavailable in secondary source reviewed (Sociological Abstracts 98S36973).

*N and Response rate:* Unavailable in secondary source reviewed.

*Publication:* Giuffre, Katherine A. 1999. "Sandpiles of Opportunity: Success in the Art World." *Social Forces* 77 (3): 832.

*Summary:* Giuffre (1999) uses network analysis to examine the correspondence between artists' positions in a structure of social relations and the critics' conceptions of their work.

### ***Survey of Award Winning Visual Artists (1987)***

*Investigator:* Catherine T. Harris

*Population:* Visual artists

*Identification Method:* Artists nominated for the National Awards in Visual Arts (AVA) fellowships from 1982-1986.

*Sampling Procedure:* The entire population of nominated artists was sent a questionnaire.

*N and Response rate:* 31.03 percent (544 of 1,753)

*Publication:* Earle, J., et al. 1991. "Artists and Scientists: An Analysis of Marital Status and Stability." *Empirical Studies of the Arts*, 9(2): 165-173.

Harris, C.T., et al. 1988. "The Artist and Androgyny: A Study of Gender Identity in Visual Artists." *Empirical Studies of the Arts*, 6(1): 67-78.

*Summary:* Harris (1998) examined the hypothesis that women artists are gender-stereotyped by other artists and by themselves. Earle (1991) examined gender differences in role ambivalence among United States artists and scientists.

### ***Research on Graffiti Artists (1984)***

*Investigator:* Richard Lachman

*Population:* Graffiti Artists (as defined by others, selves and investigator)

*Identification method:* Artists identified as those specializing in graffiti art. Artists located through recognition and reputation from a variety of sources: school teachers, gang leaders, graffiti art gallery proprietors, dealers, collectors, and patrons.

*Sampling procedure:* All artists identified by various sources were asked to participate. Snowball sampling was used among artists identified to yield other artists for the sample.

*N and Response rate:* N=25. Additional information was not available in works reviewed.

*Publication:* Lachman, Richard. 1988. "Graffiti as Career and Ideology." *American Journal of Sociology*, 94(2): 229-250.

*Summary:* An ethnographic analysis and interview data designed to join the sociological literatures on subcultures, deviant careers, and art worlds.

### ***Study of Artists in a Maximum Security Prison (1981)***

*Investigators:* Cynthia Baroody-Hart and Michael P. Farrell

*Population:* Visual artists

*Identification method:* Artists as defined by self and others.

*Sampling procedure:* Data were collected using semi-structured interviews and direct observation on a "snowball sample" of artists initially gathered from guards and other artists.

*N and Response rate:* Unavailable in work reviewed.

*Publication:* Baroody Hart, Cynthia and Michael P. Farrell. 1987. "The Subculture of Serious Artists in a Maximum Security Prison." *Urban Life*, 15(3-4): 421-448.

*Summary:* An ethnographic study of the art world of "serious artists" in a maximum security prison in the United States, based on extensive interviews with inmate-artists and guards, both alone and in groups, and direct observation of the settings in which inmates "do art."

### ***Research on Married Craft Artists (1981)***

*Investigators:* Leslie Lieberman and Leonard Liebermnan

*Population:* Craftpersons

*Identification method:* Artists identified through interviews and observations at craft fairs.

*Sampling procedure:* Respondents identified at Forty outdoor fairs in Florida Spring 1981. Non-random convenience sample. The publication reviewed does not provide information to ascertain whether all identified artists were interviewed.

*N and Response rate:* N=68. Response rate unavailable in work reviewed.

*Publication:* Lieberman, Leslie and Lieberman, Leonard. 1986. "Husband-Wife Interaction in Second Careers." *Journal of Family Issues*, 7(2): 215-229.

*Summary:* A typology of husband-wife interaction was developed from open-ended interviews with currently married artists aged 50 and over who were engaged in art and craft fairs as a second career.

**National Survey of Craft Artists (1980-1981)**

*Investigator:* Mathematica Policy Research (MPR) for the National Endowment for the Arts

*Population:* Craftpersons

*Identification method:* Unavailable in work reviewed

*Sampling procedure:* Authors note that MPR used rigorous sampling procedures (undefined in published document) to insure a representative sample of craft-artists in the United States.

*N and Response rate:* 73.6 percent (N=2,664)

*Publication:* Ethridge, F.M. and J. Neapolitan. 1985. "Amateur Craft-Artists: Marginal Leisure Roles in a Marginal Art World." *Sociological Spectrum*, 5(1-2): 53-76.

*Summary:* The study investigated the boundaries between work and leisure for craft artists.

**Appalachian Center for Crafts Study (1980-1981)**

*Investigators:* Maurice Ethridge and Jerome Neapolitan, Appalachian Center for Crafts

*Population:* Craftpersons

*Identification method:* Participants in Appalachian Center's programs (which began in 1979), and persons on the Center's mailing list.

*Sample procedure:* Population identified from two sources: a list of all artists that had participated in one or more of the Appalachian Center's programs (which began in 1979), and a sample of other artist's on the Center's mailing list.

*N and Response rate:* 40 percent (101) for participants and 26 percent from non-participant (96) mailing list.

*Publication:* Ethridge, F.M. and J. Neapolitan. 1985. "Amateur Craft-Artists: Marginal Leisure Roles in a Marginal Art World." *Sociological Spectrum*, 5(1-2): 53-76.

*Summary:* Amateurism is an important but marginal leisure role, in which the boundaries between work and leisure are blurred. Robert A. Stebbins's conceptualization of amateurism was used as a model to analyze data. As a self-identified category of craft-artists, amateurs were found to be statistically marginal between professionals and dabblers.

**Study of Artist-Run Galleries (c. 1979)**

*Investigator:* Batia Sharon

*Population:* Artists, who own art galleries

*Identification method:* Interview and questionnaire data were collected from 40 individuals and organizations in the San Francisco and Santa Cruz regions. Additional information unavailable in works reviewed.

*Sampling procedure:* Unavailable in work reviewed.

*N and Response rate:* Unavailable in work reviewed.

*Publication:* Sharon, B. 1979. "Artist-Run Galleries-A Contemporary Institutional Change in the Visual Arts." *Qualitative Sociology*, 2(1): 3-28.

*Summary:* Sharon (1979) examined the phenomenon of artists who, because of social and institutional changes in the organization of the visual arts, decided to operate their own galleries, manage their own exposure, and reestablish direct contact with their audiences and communities.

### ***Personality Assessment of Creative Artists (1977)***

*Investigator:* Stephen Amos

*Population:* Visual Artists

*Identification method:* Creative artists defined as individuals whose specific areas of creative endeavor were painting, printmaking, drawing or sculpting. Criteria for inclusion in study based on point system with points awarded based on training, exhibited output, and income from works sold. Participants sought by contacting artists affiliated with art associations, art galleries, museums, or universities within the San Francisco Bay Area.

*Sampling procedure:* All willing participants were screened for inclusion in the data set, based on point system.

*N and Response rate:* N=120. Response rate unavailable in works reviewed.

*Publication:* Amos, S. 1978. "Personality Differences between Established and Less-Established Male and Female Creative Artists." *Journal of Personality Assessment*, 42(4): 374-377.

*Summary:* This psychological study examined gender differences in creativity. Personality variables were described using the California Psychological Inventory for 60 male and 60 female creative artists.

### ***Visual Artists in Houston, Minneapolis, Washington, and San Francisco: Earnings and Exhibition Opportunities (1976-1978)***

*Investigators:* Richard J. Orend and Batia Sharon

*Population:* Local professional visual (fine) artists

*Identification method:* Population identified in four U.S. cities (Houston, Minneapolis, Washington and San Francisco) from lists obtained from exhibitors who sold or showed locally produced works of art between 1976 and 1978.

*Sampling procedure:* Two techniques were used to collect data. The first was a series of group discussions with professional artists in Washington, D.C., San Francisco, Houston, and Minneapolis/St. Paul. The second was a mail survey of the same population, which resulted in 940 completed surveys. Additional information was unavailable in works reviewed.

*N and Response rate:* Unavailable in works reviewed.

*Publication:* Orend, R.J. and B. Sharon. *The Economic Conditions and Exhibition Processes of Artists in Four Cities: Final Report PO-81-1*. Washington DC: U.S. Government Printing Office.

Larson, R. 1984. *Visual Artists in Houston, Minneapolis, Washington, and San Francisco: Earnings and Exhibition Opportunities*. Washington, D.C.: National Endowment for the Arts Research Division Report 18. New York: Publishing Center for Cultural Resources.

*Summary:* Report described the economic system under which artists' function and the processes that artists use to get work exhibited, as well as the interaction of these two factors and their relationship to exhibition and sales success.

### ***Visual Artists in New Orleans (1976)***

*Investigator:* James McLain

*Population:* Visual Artists

*Identification method:* Population identified by the Artists Information Bureau of New Orleans, a local nonprofit organization devoted to the collection of and dissemination of information for, to, and about artists.

*Sampling method:* Survey mailed to all members by the Artists Information Bureau. Author McLain (1978) noted that the "Bureau represents approximately one-third of all the visual artists in the area. Moreover, because of the general services available from associations with the Bureau, the list should be accepted as the best available sample of the population of New Orleans visual artists, and one fairly free of any conceivable bias."

*N and Response rate:* 34.2 percent (219 of 639)

*Publication:* McLain, J. 1978. "The Income of Visual Artists in New Orleans." *Journal of Cultural Economics*, 2(1): 62-76.

*Summary:* An attempt to determine information about the economic condition of New Orleans visual artists (e.g., population size, total income, source of income, and other data relevant to economic status).

## WRITERS:

### ***Longitudinal Study of Screenwriters (1992)***

*Investigators:* William Bielby and Denise Bielby

*Population:* Screenwriters

*Identification method:* Writers for television and feature films, from employment and membership records of the Writers Guild of America, West, for years 1987, 1990, and 1992.

*Sampling method:* No sample: Data on all members used.

*N and Response rate:* 8,819 persons; all data included in analyses.

*Publications:* Bielby, William T. and Denise D. Bielby. *The 1998 Hollywood Writers' Report: Telling ALL Our Stories*. Los Angeles: Writers Guild of America, West. (similar reports published in 1993 and 1989).

Bielby, William T. and Denise D. Bielby. 1999. "Organizational Mediation of Project-Based Labor Markets: Talent Agencies and the Careers of Screenwriters." *American Sociological Review*, 64(1): 64-85.

Bielby, W.T. and D.D. Bielby. 1996. "Women and Men in Film: Gender Inequality among Writers in a Culture Industry." *Gender and Society*, 10(3): 248-270.

*Summary:* Bielby and Bielby (1999) used the data to examine trends in the extent to which type of agency representation affects writers' employment and earnings. In their 1996 article, they examines gender inequality in the labor market for writers of feature films.

### ***Study of Writers and Literati in Cologne, Germany (1991)***

*Investigators:* Helmut Anheier and Jurgen Gerhards

*Population:* Writers (Fiction)

*Identification method:* Population list compiled from various sources: several published and unpublished directories, publishers, critics, cultural institutions, and local writer's groups (German Writer's Association). The investigators defined writer as any producer of fictional texts.

*Sampling procedure:* No sample, total population enumerated was surveyed.

*N and Response rate:* 67.6 percent (150 of 222) personal interviews. Using secondary sources the investigators gathered information on age, sex, and number of publications. This information was used to compare the respondents to the missing cases, and no statistically significant differences were found.

*Publications:* Anheier, et al. 1995. "Forms of Capital and Social Structure in Cultural Fields." *American Journal of Sociology* 100: 859-903.

Anheier, H.K, and Gerhards, J. 1991. "Literary Myths and Social Structure." *Social Forces* 69: 811-30.

Anheier, H.K, and Gerhards, J. 1991. "The Acknowledgement of Literary Influence: A Structural Analysis of a German Literary Network." *Sociological Forum* 6: 137-55.

*Summary:* The study investigated various aspects of social life, literary influence, economic situation, and knowledge of and relation to other writers in Germany. (Anheier et al. 1995) used blockmodeling (a network analysis procedure) to identify social structure and its likely causes.

### ***Survey of Nigerian Novelists (1990)***

*Investigator:* Wendy Griswold

*Population:* Novelists

*Identification method:* Investigator identified novelists based on review of reference sources and bibliographies of Nigerian Novels.

*Sampling procedure:* The investigator identified 465 Nigerian novels produced between 1950 and 1990, by 253 novelists.

*N and Response rate:* approximately 50 percent (125 of 253)

*Publication:* Griswold, W. 1992. "The Writing on the Mud Wall: Nigerian Novels and the Imaginary Village." *American Sociological Review* 57: 709-24.

*Summary:* Study of Nigerian novelists used to investigate the commonalties and differences in the Nigerian literary system before and after independence. Griswold (1992) uses the case of village novels to illustrate the impact of global cultural production systems on aesthetic creation.

### ***Study of Professional Writers in a Midwestern City (c. 1988)***

*Investigator:* Alice Brand

*Population:* Writers

*Identification method:* Participants from large Midwestern city recruited on volunteer basis.

*Sampling procedure:* Non-random convenience sample.

*N and Response rate:* Unavailable in work reviewed.

*Publication:* "Brand, A.G. and P.A. Leckie. 1988. "The Emotions of Professional Writers." *Journal of Psychology*, 122(5): 421-439.

*Summary:* Psychological scale data on how writers felt before, at a pause, and after specific writing episodes was used to examine the intensity with which they experienced 20 emotions and the frequency with which these emotions were experienced when writing in general.

### ***Survey of Contemporary American Writers (1980)***

*Investigators:* Paul Kingston and Jonathan Cole

*Population:* Writers

*Identification Method:* Living American writers invited to join the Author's Guild. Population identified from two separate lists: the membership of the Author's Guild as of fall 1979, and the guild's list of book writers who had been invited to join the guild between 1976 and 1979 but had declined. The Author's Guild invites every type of commercially published author regardless of quality of published work.

*Sampling Procedure:* Systematic Sampling from both lists to obtain 3,200 (of 5,000) from the Author's Guild membership list and 1,900 (of 4000) of contemporary invitees to the guild who had declined. The sample after undeliverable mail, etc. included 4,856 authors.

*N and Response rate:* 46 percent (2,241 of 4,856)

*Publications:* Kingston, P. and J.R. Cole. 1986. *The Wages of Writing: Per Word, Per Piece, or Perhaps*. NY: Columbia University Press.

Kingston, P. and J.R. Cole. 1985. "Authors: A Disconnected Profession." *Book Research Quarterly* 1(Fall): 47-61.

Kingston, P.W. et al. 1981. *The Columbia University Economic Survey of American Authors*. New York: Columbia University Press.

*Summary:* Survey investigated the economic and social condition of American published writers.

### ***Survey of Canadian Freelance Writers (1979)***

*Investigator:* Brian Harrison and John Thera

*Population:* Freelance Writers

*Identification method:* Freelance writer defined as having "written at least one book of fiction, non-fiction, or poetry that was published or being published in the general retail market; or written at least one script for stage, cinema, radio or television that was produced or broadcast (excluding work done as a paid employee of a producing agency); or written at least three published short stories or poems; or written ten or more articles, columns, or reviews published in a newspaper or magazine (excluding work done as a paid employee of a newspaper or magazine)."

*Sampling procedure:* The sampling frame included members of eighteen writer's unions and associations (n=4,479), who were readily identifiable from existing membership lists. The sample of writers chosen from the sampling frame was a

stratified probability sample, with stratification by region of residence and by type of writer. A sample of 2,103 writers was selected and questionnaires sent.

*N and Response rate:* 62 percent or 1,302 of 2,103. However, the returns indicated that a number of people to whom questionnaires were sent did not satisfy the definition of a freelance writer.

*Publication:* Harrison, B.R. and Thera, J.R. 1983. "Economic Status of Canadian Freelance Writers." Pp. 143-153 in W. Henderson and J. Shanahan eds., *Economics of Cultural Decisions*. Cambridge: ABT Books.

*Summary:* Survey investigated the economic and social condition of Canadian freelance writers. The ultimate purpose was to provide policy suggestions for the Canadian government on the publishing industry.

## BIBLIOGRAPHY OF OTHER RESOURCES:

### ***Artist Definition, Methodology and Review Sources – General Discussion:***

Bird, E. 1979. "Aesthetic Neutrality and the Sociology of Art." In M. Barrett et al. (eds.), *Ideology and cultural production*. London: Croom Helm.

Frey, B.S. and Pommerehne. 1989. *Muses and Markets. Explorations in the Economics of the Arts*. Oxford: Blackwell.

Heilbrun, James and Charles M. Gray. 1993. "The Arts as a Profession: Education, Training and Employment." Pp. 281-301 in *The Economics of Art and Culture: An American Perspective*. New York: Cambridge Univ. Press.

Heikkinen, Merja. 1995. "Evaluating the Effects of Direct Support on the Economic Situation of Artists." *Journal of Cultural Economics*, 19(3): 261-72. (Literature Review)

Karttunen, Sari. 1998. "How to Identify Artists? Defining the Population for 'Status-of-the-Artist Studies.'" *Poetics* 26: 1-19.

Menger, Pierre-Michel. 1999. "Artistic Labor Markets and Careers." *Annual Review of Sociology* 25: 541-74. (Integrative literature review.)

Mitchell, R. and Sari Karttunen. 1992. "Why and How to Define an Artist." Pp. 175-86 in *Cultural Economics*, edited by R. Towse and A. Khakee. Berlin: Springer.

National Endowment for the Arts. "Artists employed in 1983 revised occupational classification system now in use." *Journal of Cultural Economics*, : 86-90.

Research Center for Arts and Culture, Columbia University. 2000. "Bibliography: Research About Artists." <http://www.tc.columbia.edu/academic/rcac/>

Throsby, David. 1992. "The Economics of the Visual Arts." *Ricerche-Economiche*, 46(1-2): 111-20.

Towse, Ruth. 1992. "The Labour Market for Artists." *Ricerche-Economiche*, 46(1-2): 55-73. (Literature Review)

### ***Unreviewed studies***

The following studies were not reviewed because they were not available, because we became aware of them too late to include them, or because they were written in a language other than English.

#### **Bulgarian**

Dayanova, Liliana. 1990. Biographical Self-Evidences. International Sociological Association (ISA) Paper.

#### **Dutch**

Ijdens, Teunis. 1999. *Schots en Scheef: Artistiek Werk Tussen Markt en Organisatie*. (*Scattered and Skewed: Artistic Work between Market and Organization*.) Doctoral dissertation, Erasmus University, Rotterdam.

#### **English-language**

Brighton, A. and Pearson, N. 1985. *The Economic Situation of the Visual Artist*. London: Calouste Gulbenkian Foundation.

Cantor, Muriel and Cheryl Zollars, ed. 1993. *Creators of Culture: Occupations and Professions in Culture Industries (v. 8 of Current Research on Occupations and Professions)*. Greenwich, Connecticut: JAI Press.

Corse, Sarah M., and Victoria Alexander. "Education and Artists: Changing Patterns in the Training of Painters." *Current Research in Occupations and Professions* 8 (1993).

Csikszentmihalyi and Getzels. The 1963 Creative Vision Study of 300 students at the school of the art institute of Chicago. No bibliographical reference available. {1980, 250 of original 281 in which 208 responded.}

Faulkner, Robert R. 1971. *Hollywood Studio Musicians*. Chicago: Aldine.

Faulkner, Robert R. 1983. *Music on Demand: Composers and Careers in the Hollywood Film Industry*. New Brunswick, NJ: Transaction Books.

Fohrbeck, K. and Wiesand, A.J. 1980. *The Social Status of the Artist In The Federal Republic Of Germany*. Berlin: Inter Nationes.

ICO-UNESCO. 1977. The Status of the Artists. No bibliographical reference available.

- Jackson, C., S. Honey, J. Hillage and J. Stock. 1994. *Careers and Training in Dance and Drama*. Brighton UK: Institute of Manpower Studies.
- Moorehouse, Herbert, J. McInnes, and Angus MacGregor. 1995. *A Socio-Economic Study of Artists in Scotland*. Glasgow: Scottish Arts Council.
- Mulkay, Michael and Elizabeth Chaplin. 1982. "Aesthetics and the Artistic Career: A Study of Anomie in Fine-Art Painting." *The Sociological Quarterly* 23: 117-38.
- O'Brien, Jane and A. Feist. 1995. *Employment in the Arts and Cultural Industries: An Analysis of the 1991 Census in Great Britain*. London: Arts Council of England.
- Peacock, Allen, and R. Weir. 1975. *The Composer in the Market Place*. London: Faber.
- Plattner, Stuart. 1996. *High Art Down Home: An Economic Ethnography of a Local Art Market*. Chicago: Univ. of Chicago Press.
- Ruttenberg, F. et al. 1981. *A Survey of Employment, Unemployment, and Underemployment among Performing Artists, 1980*. Washington: Labor Institute for Human Enrichment.
- Towse, Ruth. 1996. *The Economics of Artists' Labour Markets*. ACE Research Report No 3. London: Arts Council of England.
- Wellin, C. 1993. "Careers in Art Worlds: Dilemmas of Mobility in Theater Work." Pp. 247-76 in Muriel G. Cantor and Cheryl L. Zollars, eds., *Creators of Culture: Occupations and Professions in Culture Industries*. Greenwich, CT: JAI Press.
- Woodmansee, Martha. 1994. *The Author, Art and the Market*. New York: Columbia University Press.

## **Finnish**

- Irjala, A. 1993. *Saveltaiteilijan toimeentulo*. (The economic situation of composers and musicians in Finland). Helsinki: Painatuskeskus.
- Heikkinen, M. 1989. *Tilannekuva kirjailoista*. (The social and economic position of Finnish writers in the 1980s). Helsinki: Valtion Painatuskeskus.
- Heikkinen, M. 1996. *Kuvien taitajat – taidepolitiikan marginaalit*. (The position of graphic designers, illustrators, and comic artists in the 1980s). Helsinki: Edita and Taiteen Keskustoimikunta.
- Karhunen, P. and Smolander, A. 1995. *Tanssitaiteilija lahikuvassa*. (The social and economic position of Finnish dance artists). Helsinki: Taiteen Keskustoimikunta.
- Karttunen, S. 1988. *Taide Pitka, leipa kapea*. (The social and economic position of Finnish visual artists in the 1980s). Helsinki: Valtion Painatuskeskus.
- Karttunen, S. 1993. *Valokuvataiteilijan asema*. (The position of photographic artists in Finland). Helsinki: Valtion Painatuskeskus.

Heikkinen, Merja, and Tuulikki Koskinen, eds. 1998. *Economics of Artists and Arts Policy: Selection of papers*. Helsinki: Arts Council of Finland.

## French

Bourdon, Jerome. 1993. Les Realisateurs de télévision: le déclin d'un groupe professionnel. *Sociologie-du-Travail*, 35(4): 431-445.

Menger, Pierre-Michel. 1989. "Rationalité et incertitude de la vie d'artiste." *L'année sociologique* 9:111-51.

Menger, Pierre-Michel. 1995. "Appariement, risque et capital humain: L'emploi et la carrières dans les professions artistiques. Pp. 219-38 in P.M. Menger and Jean-Claude Passeron (eds.), *L'art de la recherche, essais en l'honneur de Raymonde Moulin*. Paris: La Documentation française.

Minardi, Everardo, Mauro Bianchi, and Antonella Genersoa. 1986. Pittori e poeti: vita quotidiana e tempo artistico. *Sociologia-del-Lavoro*, 25: 109-131.

Moulin, R. et al. 1985. Les Artistes. *Essai morphologie sociale*. *Ministre de la culture*. Paris: Centre Georges Pompidou and Center de sociologie des arts.

Moulin, Raymonde, Jean-Claude Passeron, D. Pasquier and F. Porto-Vazques. 1985. *Les Artistes: Essai de Morphologie Sociale*. Paris: La documentation Française.

Observatoire de l'emploi culturel. 1998a. *L'emploi dan les professions culturelle en 1997*. Note No. 13. Paris: Ministere de la Culture.

Paradeise, C., F. Vourch, and J. Charby. 1998. *Les comediens, profession et marches du travail*. Paris: Presses universitaires de France.

## Norwegian

Elstad, J.I. and Pederson, K.R. 1996. Kustenernes økonomiske vilkar. *INAS rapport 1996, 1*. Oslo: Institut for Sosialforskning.

Elstad, Jon Ivar. 1997. "Collective Reproduction through Individual Efforts: The Location of Norwegian Artists in the Income Hierarchy." *International Journal of Cultural Policy* 3, 2.

## Swedish

*Fria kulturarbetae (independent cultural workers)*. 1981. Stockholm: Konstnarsnamnden and Sveriges Forfattarfond.

## **Other Resources for the Study of Artists**

These include studies that fell outside the guidelines for this project (for example, historical studies, ethnographic studies, theoretical or synthetic works, or studies

of units of analysis other than individuals) that nonetheless are likely to be of interest and value for readers interested in the social role of artists.

Baker, Wayne E. and Robert R. Faulkner. 1991. "Role as Resource in the Hollywood Film Industry." *American Journal of Sociology* 97: 279-309. (Study of film productions not of the artists directly)

Faulkner, Robert R. and A. B. Anderson. 1987. "Short-term Projects and Emergent Careers: Evidence from Hollywood." *American Journal of Sociology* 92: 879-909. (Study of film productions not of the artists directly)

Katovich, Michael A. and Marya S. Makowski. 1999. "Music Periods in the Rock and Post Rock Eras: The Rise of Female Performers on a Provocative Stage." *Studies in Symbolic Interaction* 22: 141-166. (Study of artists indirectly through published reviews of artists' recordings.)

Lang, Gladys Engel and Kurt Lang. 1990. *Etched in Memory: The Building and Survival of Artistic Reputation*. Chapel Hill: Univ. of North Carolina Press. (Historical)

Lang, Gladys Engel and Kurt Lang. 1988. "Gender, Chance, and Circumstance in the Survival of Artistic Reputations." American Sociological Association (ASA) Paper. (Historical)

Lang, Gladys Engel and Kurt Lang. 1988. "Recognition and Renown: The Survival of Artistic Reputation." *Am. J. of Sociology*, 94(1): 79-109. (Historical)

Montias, J. Michael. 1979. "Statistical Evidence on the Economic Status of Artists and Artisans in Delft in the 17<sup>th</sup> Century." *Journal of Cultural Economics*, 3(1): 1-29. (Historical)

Stebbins, Robert A. 1978. "Creating High Culture: The American Amateur Classical Musician." *Journal of American Culture*, 1(3): 616-631. (Historical)

Towse, Ruth. 1992. "The Earnings of Singers: An Economic Analysis." *In Cultural Economics*, ed. R. Towse and A. Khakee. Berlin: Springer-Verlag. (No Discussion of Methodology of Study. Information can likely be found in the forthcoming: Towse, R. *Singers in the Marketplace*.)

Weiss, Paul R.; Faulkner, Robert R. 1983. "Credits and Craft Production: Freelance Social Organization in the Hollywood Film Industry, 1964-1978." *Symbolic Interaction*, 6(1): 111-123. (Study of film productions not of artists.)

White, Harrison C. and Cynthia A. 1965. *Canvasses and Careers: Institutional Change in the French Painting World*. New York: Wiley. (Historical)

White, Harrison. 1993. *Careers and Creativity: Social Forces in the Arts*. Boulder, Colorado: Westview Press. (References)