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Snapshots of Maine's Arts & Cultural Sector

Caroline Noblet

Kathryn Hunt

Thomas Allen

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Snapshots of Maine's Arts & Cultural Sector



Prepared by
Margaret Chase Smith Policy Center
University of Maine

Funded by
Maine Arts Commission

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INTRODUCTION

The Maine Arts Commission, through its Discovery Research Program, has had a long and successful history of providing support to groups seeking to identify and catalog the arts and cultural experiences of communities throughout Maine. Since the program's inception, some 30 communities—geographic as well as cultural—have produced rich knowledge about the size and composition of Maine's arts and cultural sector and, in many instances, path breaking Discovery Research projects have shed new light on the breadth and quality of the state's many fine arts and cultural traditions. However, while shining a spotlight on some communities, the resulting mosaic of localized efforts does not cover all regions or artistic communities across Maine.

To fill the gaps, the Maine Arts Commission contracted with the Margaret Chase Smith Policy Center at the University of Maine to expand upon its original analysis of the state's Arts and Cultural Sector, which was carried out at the behest of Maine's Creative Economy Council (see *Maine's Creative Economy: Connecting Creativity, Commerce & Community*, 2005). The overarching goal was to develop a more comprehensive statewide directory of Maine's Arts and Cultural Sector. As discussion between the two partners ensued, a second, complementary goal was established: to collect information about the characteristics and needs of the individual artists, cultural organizations and private firms in the sector. In short, the Maine Arts Commission not only sought to expand its directory of the state's Arts and Cultural Sector, but also to sharpen its array of technical and support services with first-hand knowledge from potential recipients.

The project was implemented over the summer and fall of 2007. Following an overview of how the project was carried out, the results are divided into three main sections: (a) what we learned about artists; (b) what we learned about non-profit arts and cultural organizations; and, (c) what we learned about small businesses in the sector. The report ends with conclusions and recommendations.

HOW THE PROJECT WAS CARRIED OUT

Unlike other Discovery Research projects, which combine modest grant funds with substantial “on-the-ground” volunteer work, this project was unable to employ the same locally driven, “bottom-up” method of identifying artists and cultural experiences. Resources did not permit this type of intensive field work on a statewide basis. Accordingly, the project team (comprised of research staff at the Margaret Chase Smith Policy Center and program staff at the Maine Arts Commission) developed creative approaches to achieving the main goals.

First, we reached out to 14 arts/cultural trade organizations in Maine to ask whether they would permit us to contact their memberships for the purposes of finding out more about them and to invite them to join the Maine Arts Commission’s statewide creative economy directory. One of the organizations we reached had become defunct and a second declined to become a partner, but the remaining 12 agreed to participate. In two cases, organizations turned over their membership lists to us, and the other 10 organizations agreed to disseminate our invitation via internal newsletters and listserves. We are extremely grateful to the many executive directors of these organizations for their assistance in promoting this effort to their memberships.

Participating Maine Arts and Cultural Organizations

- Center for Maine Contemporary Arts
- Dance Resource, Inc.
- Maine Alliance for Arts Education
- Maine Crafts Association / Maine Highlands Guild
- Maine Fiberarts
- Maine Film Office
- Maine Folklife Center
- Maine Writers & Publishers Alliance
- Union of Maine Visual Artists
- United Maine Craftsmen
- VSA Arts of Maine
- Watershed Ceramic Arts

Second, we purchased from *infoUSA* an extensive list of Maine-based arts and cultural businesses, including sole proprietors. *infoUSA* is a sales lead and mailing list company that compiles its information from self-reported data on federal income tax forms where businesses and individuals are asked to write in their type of business activity. In this case, we purchased a list comprised of all businesses and individuals that fell under a set of federal Standard Industrial Classifications identified by the New England Foundation for the Arts as comprising the Arts and Cultural Sector (see Appendix A).

Ideally, this approach would serve as an efficient, time-saving method of creating a statewide directory of Maine's creative economy. However, three limitations apply:

First, some arts and cultural businesses and individuals self-report their type of business activity in categories other than those under which one would logically expect to find them. For example, a fiber artist who sells handmade clothing may report s/he is in textile manufacturing. Therefore, this person would not fall under the cluster of classifications we used to define the Arts and Cultural Sector, and there is no way, short of knowing about the business or individual firsthand, to correct this misrepresentation.

Second, individuals who earn secondary or tertiary incomes from their artistic or cultural activity most likely will identify their business activity as relating to their primary income, which may not be arts or culturally related. "Part-timers" represent a vital component of the Arts and Cultural Sector. Yet short of reaching them via their memberships in trade organizations or via local Discovery Research projects, there is no systematic method for identifying those who earn secondary or lesser incomes from their artistic activities.

Third, the terms under which one can purchase a list from *infoUSA* (or any other such firm) restrict certain uses. We had permission to contact businesses and individuals on the list, but not permission to add them wholesale to an existing directory. In order to "add" them to the Maine Arts Commission directory, we needed to contact them directly and invite them to do so. Not surprisingly, some took us up on the invitation to register, and some did not.

Finally, in an effort to glean information from its existing directory and to assist in updating its own files, we reached out to 4,800 of the Maine Arts Commission's existing members.

The table below summarizes how many contacts we attempted to make in order to achieve the project's main goals.

Contacts	Number
10 trade organizations' memberships	unknown
2 trade organizations' memberships	1,776
<i>infoUSA</i>	1,447
Maine Arts Commission directory	4,800
Total Known Contacts:	8,023

With at least 8,023 potential contacts, we embarked on phase 2 of the project: developing and administering a tool to gather information and entice participants to join the Maine Arts Commission's directory.

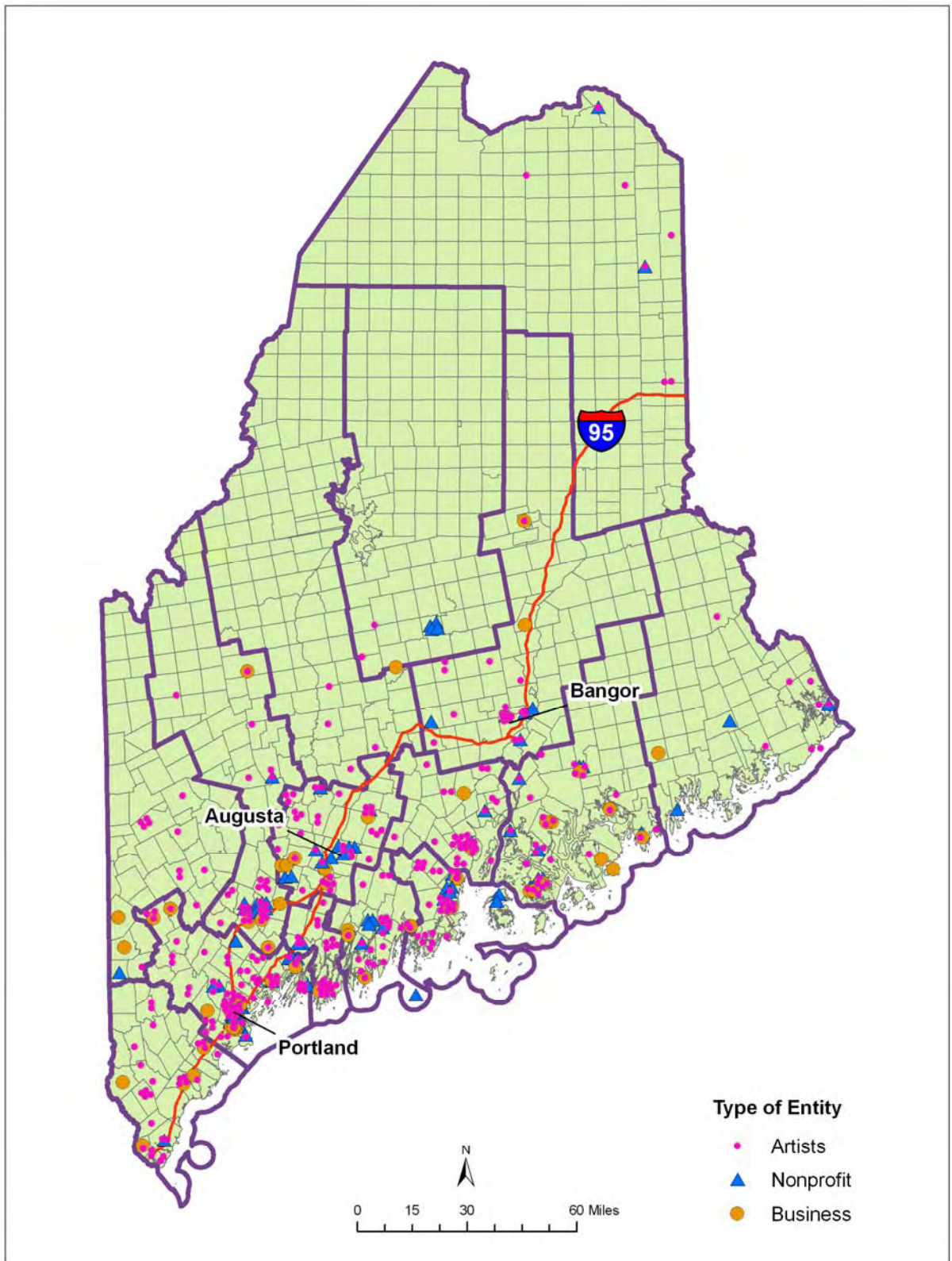
During the spring of 2007 we developed an online questionnaire hosted by the Internet-survey company, Vovici; created a postcard invitation to be mailed to those for whom we had physical mailing addresses; and drafted an online version of the same invitation for our partners to send out to their memberships (see Appendix B). The survey was administered between June 4th and August 17, 2007. Although we have no way of knowing how many successful contacts we achieved through our partner organizations, only 5 postcards were returned as undeliverable, suggesting we had up-to-date contact information from *infoUSA* and the Maine Arts Commission.

It's important to note as we turn to the next section of this report that we did not administer the questionnaire to a random sample. Because we reached out to potential respondents through trade organizations with confidential memberships, we have no way of knowing, ultimately, who we reached. Therefore, we can report on the 617 participants who responded to our questionnaire, but caution the reader not to assume that what we learned about them can be generalized to the larger arts and cultural community of Maine.

Moreover, we did not have a means of determining how many of these 617 (or how many among those who chose not to complete our questionnaire) chose to register with the Maine Arts Commission as a result of hearing from us. The last question we asked respondents was whether they would like to add their name to the Maine Arts Commission's statewide Arts/Cultural Business Directory. Seventy-two percent answered "yes"; 21% answered "no"; and, 7% didn't answer the

question. We know from receiving their phone calls, however, that at least some who answered “yes” found the process of online registration cumbersome and, consequently, changed their mind about joining the directory.

Given these cautionary notes, however, we gained valuable information from those who responded to our invitation. In total, 617 individuals completed the online questionnaire. Of those, 443 identified themselves as artists; 99 answered on behalf of the nonprofit with which they are associated; and 75 identified themselves as owning or operating a commercial business. The map on the next page shows that our respondents came from all over Maine with larger clusters in areas of greater population.



RESPONDENT CHARACTERISTICS: ARTISTS

The 443 artists we heard from ranged in age from 20-92 years, however, over three-quarters fell between the ages of 40 and 70 years. Two-thirds were women and 96% told us they were year-round residents of Maine. We had hoped to hear from summer residents of Maine (and purposely conducted the project through the summer months to enable their participation), but heard from very few. Although we cannot know for sure, it's likely that we failed to reach them via any of the data sources we relied on for this project.

A majority of the artists we heard from told us they lived in Maine because of the state's environmental quality and landscape and one-quarter said the state's recreational opportunities were among the reasons they lived in Maine. Just over a third said family ties keep them in Maine. One quarter also cited support for the artistic community as a reason why they live in Maine. Many artists wrote in their reasons for living in Maine, which ranged from a simple love for the state to their family's heritage here to the pace and quality of life as compared to where they lived previously. Some followed spouses or partners or career opportunities. Many cited Maine's affordability and "small town sense of community." Quite a few referred to Maine's liberal, "blue-state" culture. One artist summed up her love for Maine by sharing, "my heart sings and my fingers dance here."

Just over three quarters of those we heard from hold at least a four-year college degree and 41% hold graduate or professional degrees; 19% told us they had some college experience or hold an associate's degree; of the remaining 5%, 19 said they had finished high school and 1 had between 0-11 years of education.

When asked to identify their creative discipline, more selected Visual Arts than any other category (page 8).

Creative Discipline	Number	Percent
• Visual Arts	175	39.5%
• Literature	72	16.3%
• Crafts	60	13.5%
• Music	27	6.1%
• Photography	25	5.6%
• Film	20	4.5%
• Theatre	19	4.3%
• Multi-Disciplinary	18	4.1%
• Folk or Traditional Arts	12	2.7%
• Dance	7	1.6%
• Design Arts or Architecture	5	1.1%
• Humanities	3	0.7%
• Opera or Musical Theatre	0	0.0%

Artists had the opportunity to tell us about the principal mediums in which they created.

Accordingly, here are a few additional interesting facts about the visual artists, writers, and craft persons who completed the questionnaire:

- Among the 175 visual artists we heard from, 133 categorized themselves as painters; 60 as sculptors; and 38 as graphic artists (questionnaire respondents could pick as many sub-specialties as applied to their work so the numbers tally to greater than 175).
- Among those who said their creative discipline was literature, 49 indicated they write fiction; 48, nonfiction; and 38, poetry. Only 2 writers told us they wrote plays.
- Over half (32) of craft persons we heard from said they work with fiber or fabric. The next most widely used mediums were metal, paper or wood, and ceramics. Only 8 said they made furniture.

Generally, the artists' experience level was quite high. The table on the next page shows that most had been pursuing their creative discipline for over 20 years, whether or not it was their primary occupation. The number of hours spent each week in creative pursuit varied just as one would expect: most full-time artists told us they spend 31 to 40 hours or more weekly; and most part-time artists told us they spend somewhere in the range of 5-30 hours weekly.

Years Pursuing Creative Discipline	Full-time Artists	Part-time Artists
Less than 1 year	1	1
1 to 4 years	20	20
5 to 9 years	35	30
10 to 20 years	64	50
More than 20 years	134	85

Close to two-thirds of the artists we heard from indicated their creative discipline was their primary occupation and just under one-third indicated it was not. Of those who said their creative discipline was not their primary occupation, 82% of them said they were employed either full-time or part-time in another profession—most frequently, in “Education, Library, Arts, Entertainment or Media”—a broad federally defined category of employment. The remaining 33 artists told us they are either unemployed or retired.

Among the artists who told us their creative discipline was their primary occupation, just under 5% told us they derived zero income from their discipline and fully 26% earn less than \$5,000 per year. The table below shows income derived each year from the artists’ creative disciplines.

Income Derived from Art	Full-time Artists (n=255)	Part-time Artists (n=186)
No income	4.6%	22.4%
Less than \$5K	26.5%	55.2%
\$5K - \$10K	15.3%	16.9%
\$11K - \$20K	22.7%	3.3%
\$21K - \$30K	8.3%	2.2%
\$31K - \$50K	12.4%	0.0%
\$51K - \$75K	5.0%	0.0%
\$76K - \$100K	2.5%	0.0%
More than \$100K	2.9%	0.0%

We also asked artists to tell us whether they provided or sold art from their homes, through a distributor, via the Internet or whether they provided arts education or performed art for public audiences. Artists could check as many categories of activities as applied. The table below shows that artists are using multiple means of reaching the marketplace and audiences.

Modes of Reaching The Marketplace	All Artists (n=441)	Full-time Artists (n=255)	Part-time Artists (n=186)
Provides or sells art from home	39.1%	59.6%	47.9%
Provides art to a seller or distributor	31.4%	50.2%	35.5%
Provides or sells art on the Internet	20.5%	32.5%	23.7%
Provides art education	25.0%	36.5%	32.8%
Performs art to public audiences	14.3%	18.8%	22.4%

We were also interested in where artists create. Almost two-thirds said they own or rent a studio in order to pursue their discipline and just over one-third said they did not. Of those who do own or rent space, 159 said this space was within their own home; 74 said their studio or workspace was in a separate building on their property; 31 owned or rented space within 10 miles of their home; and 11 traveled more than 10 miles from home to their studio.

Forty artists told us what they paid in monthly mortgage or rent payments. Payments ranged from \$0 to \$1,500 monthly. The average monthly payment was \$408 and the median (the payment that fell halfway between the lowest and highest payment) was \$300. In general, most do not appear to pay exorbitant prices for mortgage or rent. However, we did not ask the artists with studios at home (who were the majority) whether they would prefer a studio elsewhere and whether price was a deciding factor in their decision to create at home.

Finally, the availability and affordability of health insurance is a dire issue facing many Maine residents and small businesses. Accordingly, we were interested in whether respondents had health insurance. Overall, far more told us they did have health insurance than did not, 356 versus 84 artists respectively. Among those with health insurance, one-third said they purchased healthcare

themselves; one-third said it was provided through their employer; and, one-third said it was provided through a spouse's employer.

Among the full-time artists in our sample, close to 50% with health insurance pay for it themselves, and another third are provided health insurance through their spouse's employer. This differs from the part-time artists in our sample: one-quarter pay for health insurance themselves; and over 50% are insured through their employer. See the table below.

	Part-time Artists	Full-time Artists
Pays for Healthcare on Own	36	88
Healthcare Provided through Employer	84	36
Healthcare Provided through Spouse's Employer	29	78

We asked artists to disclose their total household income (in a separate question from the one asking about what they earned from their creative discipline). The table below gives a summary of what the artists told us:

Total Household Income	Overall	Overall Percentage	Full-time Artists	Part-time Artists
Less than \$25K	71	17.4%	37	34
\$25K - \$49,999	134	33.2%	69	65
\$50K - \$74,999	93	23.1%	62	31
\$75K - \$99,999	46	11.3%	24	22
\$100K - \$150K	48	11.8%	28	20
More than \$150K	13	3.2%	9	4

RESPONDENT CHARACTERISTICS: NONPROFIT ORGANIZATIONS

We heard from 99 arts and cultural nonprofits in Maine. By and large they identified themselves as “multidisciplinary,” meaning, focused on more than one form of artistic expression (see table below).

Primary Focus	Number
Multi-disciplinary	28
Visual Arts	13
Music	13
Theatre	10
Crafts	7
Folk or Traditional Arts	6
Humanities	6
Film	5
Dance	4
Literature	4
Opera or Musical Theatre	1

Notably, 41 of the organizations we heard from were established prior to 1980 with the oldest a veteran of the Civil War era and 7 more founded during the Progressive Era. Overall, 8 organizations were founded prior to 1930; 17 between 1943 - 1969; 16 in the 1970s; 14 in the 1980s; 20 in the 1990s; and 19—relative newcomers—were founded in 2000 or later.

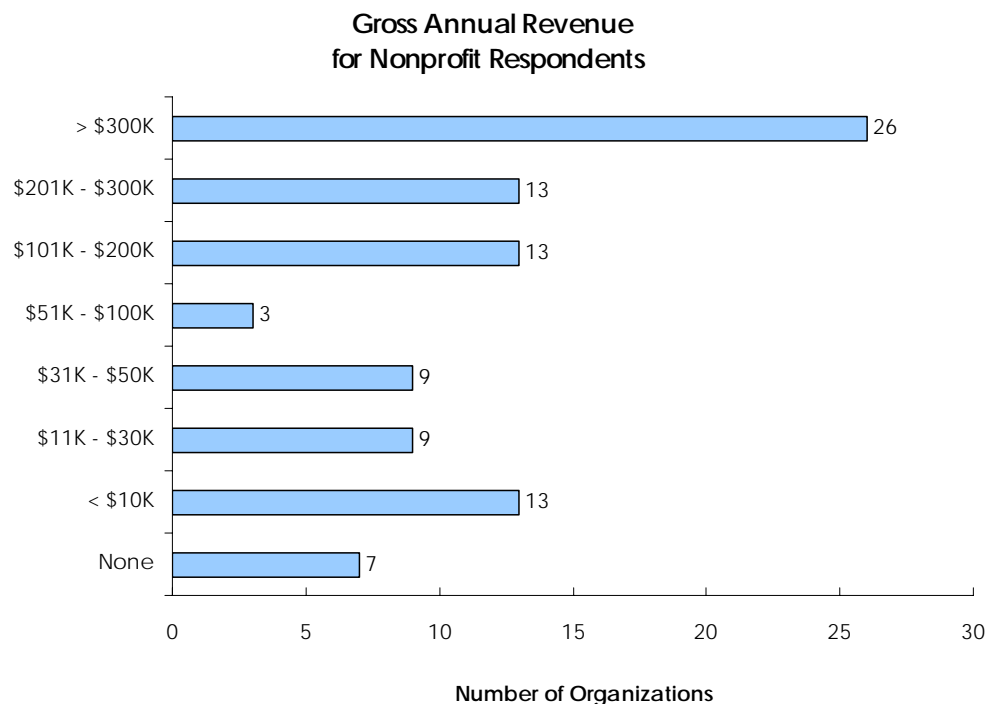
The majority said they were year-round as opposed to seasonal organizations (85 versus 12 respectively). Over three-quarters employ 5 or fewer employees.

	Number of Employees			
	0	1-5	6-10	>10
Year-round/Full-time	23	43	10	10
Year-round/Part-time	21	45	4	5
Seasonal/Full-time	31	8	4	5
Seasonal/Part-time	22	14	10	6

One of the key issues we were interested in was whether Maine's arts and cultural organizations are able to offer health insurance to their employees, particularly those that employ at least one year-round, full-time person. We found among our respondents that size matters. Among the 32 nonprofits employing between 1-3 full-time, year-round people, 69% said they offer health insurance; but among nonprofits employing more than 3 full-time, year-round people, all said they offer health insurance. These were much higher percentages than we expected; moreover, they differ greatly from what commercial businesses told us.

Year-round/Full-time Employees	Nonprofit Offers Health Insurance
1-3	68.8% (n=32)
>3	100% (n=31)

Finally, we asked organizations to estimate their gross annual revenues for the past year. The table below shows that overall we heard from relatively large and relatively small nonprofits, but heard from fewer mid-sized nonprofits.



RESPONDENT CHARACTERISTICS: COMMERCIAL BUSINESSES

We heard from 75 commercial businesses. The largest category of respondents described the primary focus of their business as the Visual Arts, suggesting we heard from the owners of art galleries. The second largest category was Design Arts or Architecture, a primary focus not selected by any of the nonprofits in our sample. The table below gives a breakdown of the types of businesses we heard from.

Primary Focus	Number
Visual Arts	17
Design Arts or Architecture	15
Film	13
Crafts	12
Photography	7
Multi-disciplinary	2
Music	2
Literature	2
Folk or Traditional Arts	2
Humanities	1

Only 19 of the businesses we heard from were established prior to 1990 with the oldest business founded in 1952. The other 55 were established in 1990 or later, with 17 founded in the last five years (since 2003).

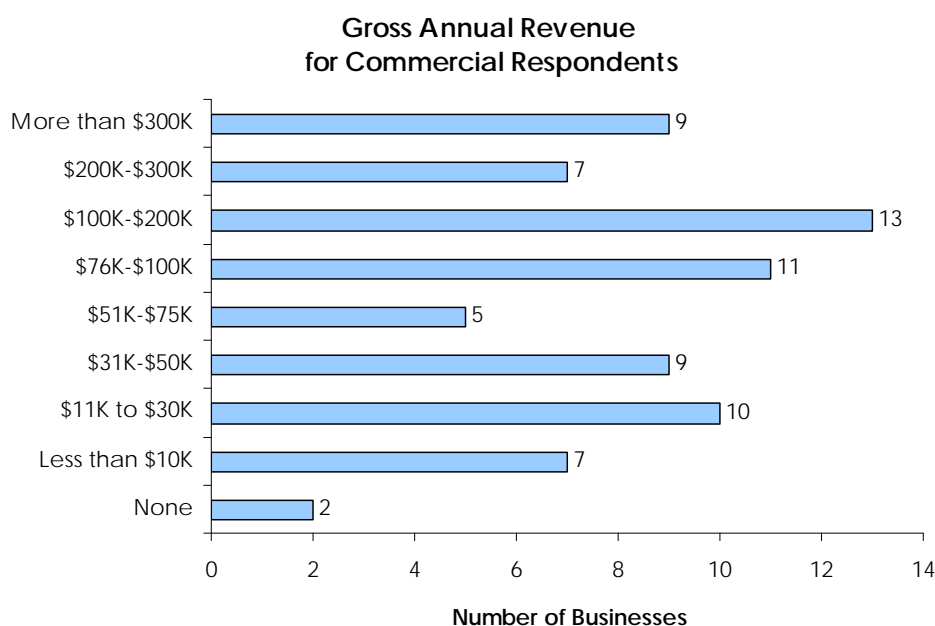
Most reported they operated year-round as opposed to seasonal businesses (69 versus 6 respectively). True to Maine's identity as a small-business state, only 6 of the businesses reported having 5 or more full-time, year-round employees. Interestingly, 10 respondents told us they don't employ any full-time, year-round employees, suggesting they rely solely on part-time and seasonal employees. Thirty-one respondents told us they employ 1 full-time, year-round person (or they are owner-operators). Another 13 respondents said their business employees 2 full-time, year-round persons. Overall, 72.0% of the commercial business operators we heard from employ between 0-2 full-time, year-round people. In this way our non-random sample is consistent with the commercial side of Maine's arts and cultural sector as a whole, which is dominated by sole proprietorships and micro-enterprises (see *Maine's Creative Economy—Connecting Creativity, Commerce and Community*, 2005). The table on the next page gives the full breakdown of employment by category.

	Number of Employees			
	0	1-5	6-10	>10
Year-round/Full-time	10	54	3	3
Year-round/Part-time	20	21	1	1
Seasonal/Full-time	19	11	0	0
Seasonal/Part-time	19	10	0	0

Again, we were interested in learning more about whether arts and cultural businesses offer health insurance to their employees. Here, the picture is quite different than it is among our nonprofit respondents. As shown below, employee health insurance increases as the number of year-round, full-time workers increases but, comparatively, the percentages were much lower for the sole proprietors and very small businesses in our sample.

Year-round/Full-time Employees	Business Offers Health Insurance
1	9.7% (n=31)
2-10	46.2% (n=26)
>10	100% (n=3)

Finally, only 9 of the arts and cultural businesses we heard from generated gross annual revenues in the past year of more than \$300K, reinforcing the fact that we heard from a sample of very small arts and cultural businesses in Maine.



CONCLUSIONS AND RECOMMENDATIONS

We set out to accomplish two objectives in this project: to expand the Maine Arts Commission's online directory of the state's creative economy; and to learn more about the characteristics and needs of the state's artists, cultural organizations, and businesses.

Unfortunately, we have no way of knowing the degree to which this massive outreach effort translated into new registrations with the Maine Arts Commission. As we mentioned earlier, some of those we reached may have bypassed the questionnaire but registered independently with the Maine Arts Commission. This would be a good outcome, but not one we can measure.

On the other hand, 21% of those we did hear from indicated they did not want to register with the Maine Arts Commission. We also received phone calls from a handful of respondents who told us they found the online registration process confusing and opted not to complete it. When administering questionnaires, it's common practice to provide a contact name and number for respondents with questions about the process. It's fair to assume that only the most conscientious call; it's far simpler to abort the survey. So, the fact that we received multiple phone calls from respondents, all of whom expressed the same comment, suggests the Maine Arts Commission's online registration process could, and perhaps should, be simplified. We would strongly recommend that the process of registration be re-examined. Potentially, a few focus groups may help to learn more about what is turning off (and might turn on) potential registrants.

We were much more successful in fulfilling our second main objective. Although we did not sample randomly from Maine's population of artists, cultural organizations and businesses, we did hear from respondents all across Maine and in sizeable number. Here are a few broad conclusions:

The respondents who self-identified themselves as artists are, generally speaking, much more highly educated than Maine's general population. Many have been pursuing their creative discipline for a long time. However, even those who describe themselves as full-time artists do not earn much from selling or otherwise disseminating their creative expressions. It's possible there is unmet demand for workshops and other forms of outreach to give artists more resources for scaling up. This doesn't necessarily imply selling more in terms of quantity, but may mean additional opportunities for consults on market-rate pricing, cooperative marketing, and new venues for display.

Most respondents said they had a studio within their home or on their property. Far fewer of the artists we heard from travel a distance to a studio, and the average rents they pay do not appear exorbitant. It would be interesting to find out whether high rents are a factor in why so many artists work at home. Perhaps they prefer the convenience of home. Setting is such an important aspect of the creative process that it would be important to explore this issue further among home-bound artists and among artists renting studio space, particularly those seeking out newly re-furbished mills and other cooperative spaces that are rapidly expanding in number throughout Maine.

Most of the nonprofit organizations we heard from describe themselves as multi-disciplinary. They are also in organizational terms quite old, suggesting they have achieved some level of stability and sustainability. However, many are also quite small, employing 5 or fewer full-time, year-round workers. The commercial businesses we heard from were younger in comparison, but also quite small. This finding confirms what we know from previous research, which is that Maine's arts and cultural sector is dominated by very small entities.

The availability of health insurance is a key issue for any sector of the economy that is dominated by small entities. Accordingly, we were surprised to learn that four-fifths of the artists we heard from do have health insurance. However, close to half of the full-time artists we heard from pay for health insurance independently, which raises a question about the quality and cost of their individual health plans. Being under-insured may provide a safety net in the event of catastrophe but may drain short-term cash reserves.

We were similarly surprised by the extent to which health insurance was provided among the nonprofits from which we heard. Close to 70% in our sample with 1-3 full-time, year-round employees offer health insurance and 100% of those with 3 or more full-time, year-round employees do so. Because this finding cannot be generalized, we recommend exploring the issue further, particularly among very small nonprofits. It's certainly possible that our sample was unrepresentative of arts and cultural nonprofits overall, or that the nonprofit side of Maine's arts and cultural sector is faring relatively well when it comes to offering health insurance. From this survey, we simply don't know which conclusion is valid.

The percentage of commercial businesses offering health insurance is much lower. Indeed, less than 10% of the sole proprietors we heard from offer health insurance. Although our sample was

not representative, this result does fit with other data about Maine's economy. It's not too much of a stretch to suggest that the availability of affordable health insurance continues to be a critical issue for many arts and cultural businesses in Maine.

Where to next? This project began with the hope that we could reach and bring into sharper focus a much wider array of Maine's arts and cultural sector. Although we reached many, it does not appear they responded in large numbers to our invitation to join the Maine Arts Commission's online directory. There are many possible explanations for this outcome: we may not have employed the best method for reaching our audience; potential respondents may not feel a personal affiliation for the Maine Arts Commission and, therefore, not perceive any value to registering; or they may simply prefer to remain a quiet presence on Maine's landscape. Most likely, a combination of factors explain the outcome. And, quite probably, a combination of ongoing actions make sense.

Certainly, we didn't learn anything to suggest the Maine Arts Commission should discontinue any of its workshops, networking opportunities or award-winning grant programs that currently serve Maine's arts and cultural sector.

If anything, the 617 respondents we did hear from suggest the Maine Arts Commission could, and probably should, expand upon its array of services and programs, with a focus on continuing to assist artists professionalize their market interactions, and on helping sole proprietors and micro-enterprises with critical issues such as health insurance.

It also seems logical to suggest the Maine Arts Commission continue its assertive, statewide marketing and communications campaign to increase awareness of its services and value. In addition, targeted market research may help reach particular audiences, such as summer residents.

APPENDIX A

infoUSA

infoUSA is a private, national firm that compiles and sells lists of businesses and individuals for the purposes of direct-mail marketing and other commercial purposes. Researchers often purchase these lists to obtain survey samples and to measure participation in various aspects of the economy.

infoUSA derives its lists from federal income tax forms which include self-reported data on types of business activity. These data are organized under the federal Standard Industrial Classification (SIC) system, which is used to organize and report on business activity in the United States. (Although the federal government has updated this system and it is now called the North American Industrial Classification System (NAICS), most private firms such as *infoUSA* continue to use the SIC codes.)

Standard Industrial Classification codes range in specificity from 2 digits to 6 digits becoming progressively more specific about the type of business activity. For example, 73 indicates "Business Services." Under this 2-digit code falls a range of business activities organized to greater degrees of specificity, for example: 733 "Mailing, Reproduction and Commercial Art"; 7336, "Commercial Art and Graphic Design"; and so on.

The highest degree of specificity available for purchase from *InfoUSA* is the 4-digit level. Using industrial classifications previously identified through research on the creative economy at the New England Foundation for the Arts, we purchased 5,233 "business leads."

We "hand-sorted" these 5,233 business leads by their 6-digit classifications and, subsequently, removed 3,786 business leads from our database because they did not fall under the arts and cultural classifications used by the New England Foundation for the Arts.

Our final database of business leads from *infoUSA* consisted of 1,447 contacts. See next page for further detail.

Creative Category	SIC Code (4-digit)	Description
Architecture & Design Arts	3446	Architectural (suppliers)
	5199	Design Consultant (suppliers)
	7389	Interior Decorators Design & Consultants
	7810	Design Consultants (exterior)
	8712	Architects & Design Services
Crafts	2399	Sewing
	2759	Embossing
	3299	Ceramic Productions-Industrial (Mfrs)
	3446	Ornamental Metal Work (suppliers)
	3961	Manufacturers
	5094	Beads
	5199	Craft & Craft Suppliers
	5944	Craft Designers
	5949	Fabric & Quilting
Dance	5999	Wood, Wicker & Other Craft Supplies
	7922	Dance Companies
Arts & Cultural Education	8299	Arts Instruction & Schools
	8412	Art Organization and Information
Film	7812	Audio Visual & Motion Picture Production
	7819	Audio Visual Consultants
Literature	2731	Publishing & Printing
	8999	Writers & Editorial Services
Multi-Disciplinary	2741	Multimedia (Mfrs)
	7389	Arts Agents
	7929	Entertainment Bureaus
	8999	Art Restoration
Music	2741	Music Publishers
	5736	Music Dealers
	7389	Music Background & Foreground
	7922	Opera Companies
	7929	Musical Entertainers
	8999	Musical Arrangers & Composers
Photography	5999	Pictures
	7221 & 7335	Photographers
	7319	Display Designers
Theatre	7922	Theatres (Live)
Visual Art	2741	Art Publishers
	5999	Art Galleries & Dealers
	7336	Graphic Designers; Commercial Artists

APPENDIX B

INVITATION TO PARTICIPATE



The University of Maine's Margaret Chase Smith Policy Center, with support from the Maine Arts Commission, invites you to participate in a major statewide effort to gain better information about the many artists and cultural organizations comprising Maine's creative economy.

By logging on to: <http://www.umaine.edu/mcsc/creativeeconomysurvey> you can take this 5-minute survey. We need and appreciate your participation!

In addition, after completing our survey, you will have the opportunity to register with the Maine Arts Commission's statewide arts/cultural business directory. If you've never registered (or, if it's been a while since you updated your contact information), we encourage you to log on! Registering with the Maine Arts Commission will enable you to receive regular updates on workshops, grant opportunities, and networking events.

Questions?

Contact Caroline Noblet at the University of Maine:
(207) 581-3172

ONLINE QUESTIONNAIRE

Note: formatting an online survey in hardcopy is awkward. In its online format, respondents told us the survey generally took between 5-10 minutes to complete.

Maine's Creative Economy Survey

WELCOME to the largest-ever survey in Maine of artists and organizations involved in the creative economy.

The University of Maine's Margaret Chase Smith Policy Center, with support from the Maine Arts Commission, is collecting information to learn more about the many artists and organizations comprising Maine's creative economy.

The entire survey should take no more than 5 minutes to complete, and your input is important to the success of our efforts.

Why participate?

The Margaret Chase Smith Policy Center will analyze this information to create a clearer picture of our diverse creative economy. This information will help the Maine Arts Commission, as well as other arts and cultural organizations in Maine, to secure competitive grant funds and advocate for state and federal resources that recognize and support Maine artists, craftpersons and cultural entrepreneurs.

At the end of the survey, you will have an opportunity to register with the Maine Arts Commission's statewide arts/cultural business directory. If you've never registered with the Maine Arts Commission, or it's been awhile since you updated your contact information, we encourage you to log on.

Survey Instructions

Please click the "Next Page" below to begin the survey. For each question please select or fill in the answer that best describes you, and then click "Next Page" to move on to the next question.

If you have any difficulties or questions please contact Caroline Noblet at the University of Maine, (207) 581-3172.

The information you provide us will be treated in professional confidence. Your responses will not be shared with anyone outside of our university research team. We will store the data in a secure electronic database at the University of Maine for one year after which time it will be deleted. Moreover, answers to the questions that follow will never be connected directly to you. Our research team at the university will share results only in the aggregate.

Your participation is voluntary and you may choose to skip any question. Except for your time and inconvenience, there are no foreseeable risks to you participating in this survey.

Completing this survey tells us you have read and understood the information above. However, if you have any questions about your rights as a survey participant, you may contact Gayle Anderson, Assistant to the University of Maine's Protection of Human Subjects Review Board, at (207) 581-1498.

Thank you in advance for participating in this important survey!

1) Please select the category that best describes you.

I represent a non-profit organization (i.e. museum, historical society, art school/center)

I represent a commercial business (i.e. art gallery, design firm)

I am an individual artist and/or arts educator (including self employed artists)

- PLEASE SKIP TO QUESTION NINE (9) on Page 5

2) Please indicate the creative discipline that is the primary focus of your business or organization (*select only one*).

Crafts

Dance

Design Arts or Architecture

Film

Folk or Traditional Arts

Humanities

Literature

Music

Multi-Disciplinary

Opera or Musical Theatre

Photography

Theatre

Visual Arts

3) In what year was your business or organization established?

4) Does your business or organization operate year-round or seasonally?

Year Round

Seasonally

5) How many employees, including yourself, do you employ in each of the categories listed below (*if you do not employ anyone in a particular category, please enter zero*)

Year-Round, Full-Time Employees

Year-Round, Part-Time Employees

Seasonal, Full-Time Employees

Seasonal, Part-Time Employees

6) What is the zip code of your business or organization?

7) Does your business or organization provide or offer health insurance benefits to employees?

Yes

No

8) Please indicate the category that best describes your business or organization's gross annual revenues for the past year.

None
Less than \$10K
\$11K to \$30K
\$31K to \$50K
\$51K to \$75K
\$76K to \$100K
\$101K to \$200K
\$201K to \$300K
More than \$300K

PLEASE CONTINUE SURVEY AT QUESTION 39 Page 10

IF YOU ANSWERED "I am an individual artist and/or arts educator (including self employed artists)" to QUESTION 1 -- PLEASE BEGIN HERE

9) Please indicate your primary creative discipline (*select only one*).

Crafts (*skip to Q16*)
Dance (*skip to Q 10*)
Design Arts or Architecture (*skip to Q15*)
Film (*skip to Q17*)
Folk or Traditional Arts (*skip to Q19*)
Humanities (*skip to Q20*)
Literature (*skip to Q18*)
Music (*skip to Q11*)
Multi-Disciplinary (*skip to Q20*)
Opera or Musical Theatre (*skip to Q12*)
Photography (*skip to Q20*)
Theatre (*skip to Q13*)
Visual Arts (*skip to Q14*)

10) What type of Dance are you involved in (*select all that apply*)?

Ballet
Ethnic/Jazz
Modern

11) What type of Music are you involved in (*select all that apply*)?

Band
Chamber Music
Choral
New Music
Ethnic
Jazz
Popular
Solo
Orchestral

12) Are you involved in Opera and/or Musical Theatre (*select all that apply*)?

Opera
Musical Theatre

13) What type of Theatre are you involved in (*select all that apply*)?

General Theatre
Mime
Puppet
Theatre for Young Audiences

14) What type of Visual Arts are you involved in (*select all that apply*)?

Graphics
Painting
Sculpture

15) What type of Design Arts are you involved in (*select all that apply*)?

Architecture
Fashion
Graphic
Industrial
Landscape
Urban/Metropolitan

16) What type of Crafts are you involved in (*select all that apply*)?

Ceramics
Fiber or Fabric
Glass
Leather
Metal
Paper or Wood
Plastic
Furniture

17) What type of Film are you involved in (*select all that apply*)?

Video
Audio
Technology/Experimental
Other

18) What type of Literature do you write (*select all that apply*)?

Fiction
Nonfiction
Playwriting
Poetry

19) What type of Folk/Traditional Arts are you involved in (*select all that apply*)?

Folk/Traditional Dance
Folk/Traditional Music
Folk/Traditional Crafts and Visual Arts
Oral Traditions

20) Is your creative discipline your primary occupation?

Yes
No

21) What is your employment status outside of your creative discipline?

Employed Full-Time
Employed Part-Time
Unemployed (*skip to Q23*)
Retired (*skip to Q23*)

22) Please select the category that best describes your primary occupation.

Management, Business, Finance or Sales
Healthcare
Construction, Installation, Maintenance or Repair (including Buildings and Grounds)
Computer, Math, Architecture or Engineering
Legal, Community or Social Services
Police, Fire, Security or Personal Services
Education, Library, Arts, Entertainment or Media
Natural Resource Industries

23) Approximately how many hours per week do you spend pursuing your creative discipline?

0-4 hours
5-15 hours
16-30 hours
31-40 hours
More than 40 hours

24) How long have you been pursuing your primary creative discipline?

Less than 1 year
1 year to 4 years
5 years to 9 years
10 years to 20 years
More than 20 years

25) Please indicate which of the following activities you engage in (*check all that apply*).

- Provide or Sell Art from My Residence
- Provide Art to a Seller or Distributor
- Provide or Sell Art on the Internet
- Arts Education
- Perform Art to a Public Audience
- Other (please specify)

If you selected other please specify:

26) Do you own or rent a studio or workplace in order to pursue your creative discipline?

- Yes
- No (*skip to Q29*)

27) What is the location of your studio or workplace?

- Within Your Personal Residence
- Separate Building on Your Personal Residence
- Separate Location Within 10 Miles of Your Personal Residence
- Separate Location More than 10 Miles from Your Personal Residence

28) What is your monthly mortgage or rental payment for your studio or workplace?

29) Approximately how much income do you derive each year from your creative discipline?

- None
- Less than \$5K
- \$5K to \$10K
- \$11K to \$20K
- \$21K to \$30K
- \$31K to \$50K
- \$51K to \$75K
- \$76K to \$100K
- More than \$100K

30) Are you a year-round or seasonal resident of Maine?

- Year-Round
- Seasonal

31) What is your zip code?

32) Why do you choose to reside in Maine (*choose all that apply*)?

Low Crime Rate
Environmental Quality/Landscape
Recreational Opportunities
Support for the Artistic Community
Family Ties
Other (please specify)

If you selected other please specify:

33) Do you currently have health insurance?

Yes
No (*skip to Q35*)

34) How is your healthcare provided?

Purchase healthcare myself
It is provided through my employer
It is provided by my spouse's employer

35) What is your gender?

Male
Female

36) What is your age?

37) What is the highest level of education you have completed?

0-11 Years
12 Years (High School Diploma or GED)
Some College or Associate's Degree
College Degree (Bachelor's)
Graduate or Professional Degree

38) What is your total household income?

Less than \$25,000
\$25, 000 to \$49,999
\$50,000 to \$74,999
\$75,000 to \$99,999
\$100,000 to \$150,000
More than \$150,000

SURVEY CONTINUED ON NEXT PAGE

39) Thank you for completing the survey portion of this project! Answers to all previous questions will be stored in a confidential database at the University of Maine.

Now, you have the opportunity to link directly to the Maine Arts Commission's statewide arts/cultural business directory. If you've never registered with the Maine Arts Commission, or it's been awhile since you updated your contact information, we encourage you to click "Yes" below.

Joining the Maine Arts Commission's statewide directory will enable you to receive many benefits such as, updates on workshops, news of grant opportunities, access to many free online marketing tools and the chance to subscribe to various listservs that provide the latest news and opportunities around the state.

Would you like to add your name to the Maine Arts Commission's statewide Arts/Cultural Business directory?

Yes
No

If YES: Please visit:

<http://mainearts.maine.gov/about/welcome.shtml>

or call the Maine Arts Commission at (207) 287-2724.

And join the directory!

*When you call, be sure to mention the Creative Economy Survey

Thank you for your help!