

Los Angeles Artist Census



Los Angeles Artist Census, Volume 1, Summer 2022



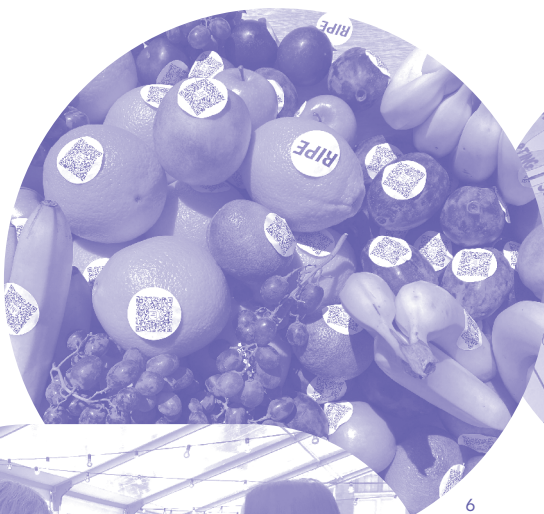
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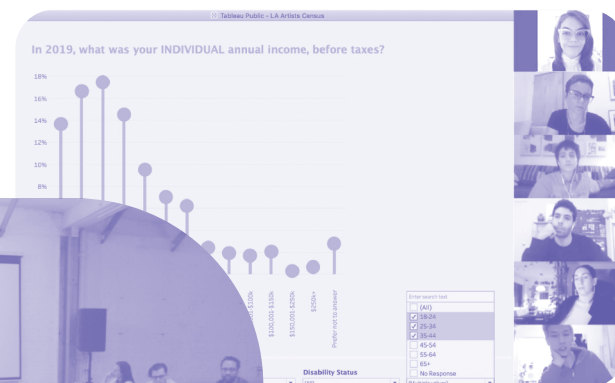
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Ian Byers-Gamber, The Los Angeles County Museum on Fire (after Ruscha), 2020

About This Census

The Los Angeles Artist Census (LAAC) is a socially-engaged research initiative for artists, by artists. We gather and publish data about the lives, practices, and experiences of visual artists based in Los Angeles County.

In 2020, through a grassroots effort that included dozens of artists and almost thirty local arts organizations, we successfully conducted our first artist census in Los Angeles County. Our inaugural survey, which was designed and pilot-tested with local visual artists, covers topics such as affordable housing, income security, debt, education, and healthcare. Focusing on these topics, we examined how gender, sexuality, ability, and race relate to disparities in the quality of life and professional development of local visual artists. The LAAC survey was launched on February 10, 2020, and remained open through March 31, 2020.

One month after launching the survey, the COVID-19 pandemic made its way to the United States. Both the virus and subsequent mandates have illuminated the precarity many people across the country already faced—including artists—and that the pandemic exacerbated those conditions.

By providing visual artists with the opportunity to participate in and direct our research process, we gather and publish data often overlooked or misinterpreted by institutions that ordinarily conduct this type of research.

LAAC is the first quality-of-life survey conducted on artists in Los Angeles County and is unique among research done on artists in the United States.

On the one hand, truth is produced, induced, and extended according to the regime in power. On the other, truth lies in between all regimes of truth.

— Trinh T. Minh-ha,
"Documentary Is/Not a Name,"
October, vol. 52: 76–98

Introduction

The Los Angeles Artist Census (LAAC) began in 2018 on the heels of bar-fund—an artist-run grant building initiative in which Los Angeles-based artists fund-raised and distributed unrestricted grants to one another. That year, fourteen of us read through almost 200 bar-fund grant applications. As an artist myself, I was not surprised at how commonplace stories of financial, healthcare, and housing precarity were among applicants. Some of the applicants had shown at museums; some had gallery representation, art degrees, and other forms of cultural validation. These validations are by no means qualifications for being an artist but their presence among these stories demonstrated the lack of infrastructure in place for supporting visual artists, regardless of how they engage in the art ecosystem. Coinciding with our review process, an article in the Los Angeles Times exuberantly reported on the hundreds of millions of dollars that had been recently donated to the county's cultural institutions. While the vast disparities between participants in the art ecosystem (artists, arts institutions, galleries, etc) are not new, these observations became the catalyst for an initiative that documented artists' experiences from the ground, with artists. The aim of this publication is to present LAAC's findings in terms that are legible to arts organizations, funders, and public policy makers while additionally being accessible to artists themselves.

I began organizing both bar-fund and the LAAC as socially engaged art projects responding to the rising cost of living, and lack of resources available to the rapidly expanding community of artists in Los Angeles County. LAAC is inspired by Donna Haraway's essay *Situated Knowledges*, Catherine D'Ignazio's and Lauren Klein's book *Data Feminism*, W.E.B. Du Bois's data portraits of Black Americans at the 1900 World's Fair, LA County Department of Arts and Culture's Arts Datathon, and the work of Trinh T. Minh-ha, among others. As such, LAAC adopts data research as a creative medium, critically considering traditional research methodologies and the hierarchies prevalent in the field of knowledge production.

Like all data research, LAAC's research is far from perfect. We have work to do gathering a sample that is more representative of the diversity of artists in the county. Contingent on funding, we hope to conduct another survey that will allow us to do this work. A subsequent census will also provide an opportunity to lay the groundwork for a longitudinal study, explore more creative data visualization, and expand the census to include artists in other creative industries such as dance and theater.

This newspaper is our first printed publication of LAAC data. Alongside the boxiness of quantitative data it includes local artists' reflections, feelings, and personal experiences as it relates to this data. In addition to being a public record and tool for artist advocacy, this publication also questions the limitations of data research through commissioned works by local artists. Its cover, a symbolically charged still-life photograph by Angel Alvarado, speaks to themes that resonate within the report. Ian Byers-Gamber contributed documentary photos of LA's art infrastructure from the time of this study and portraits of local artists taken from his car during the early days of pandemic quarantine. York Chang continues his work investigating the distortion of truth and meaning in the dissemination of information. Theoretical quotes regarding power and knowledge production sourced from Trinh T. Minh-ha's work are also included.

— Tatiana Vahan

There is always a tendency to identify historical breaks and to say, "this began there, this ends here," while the scene keeps recurring as unchangeable as change itself.

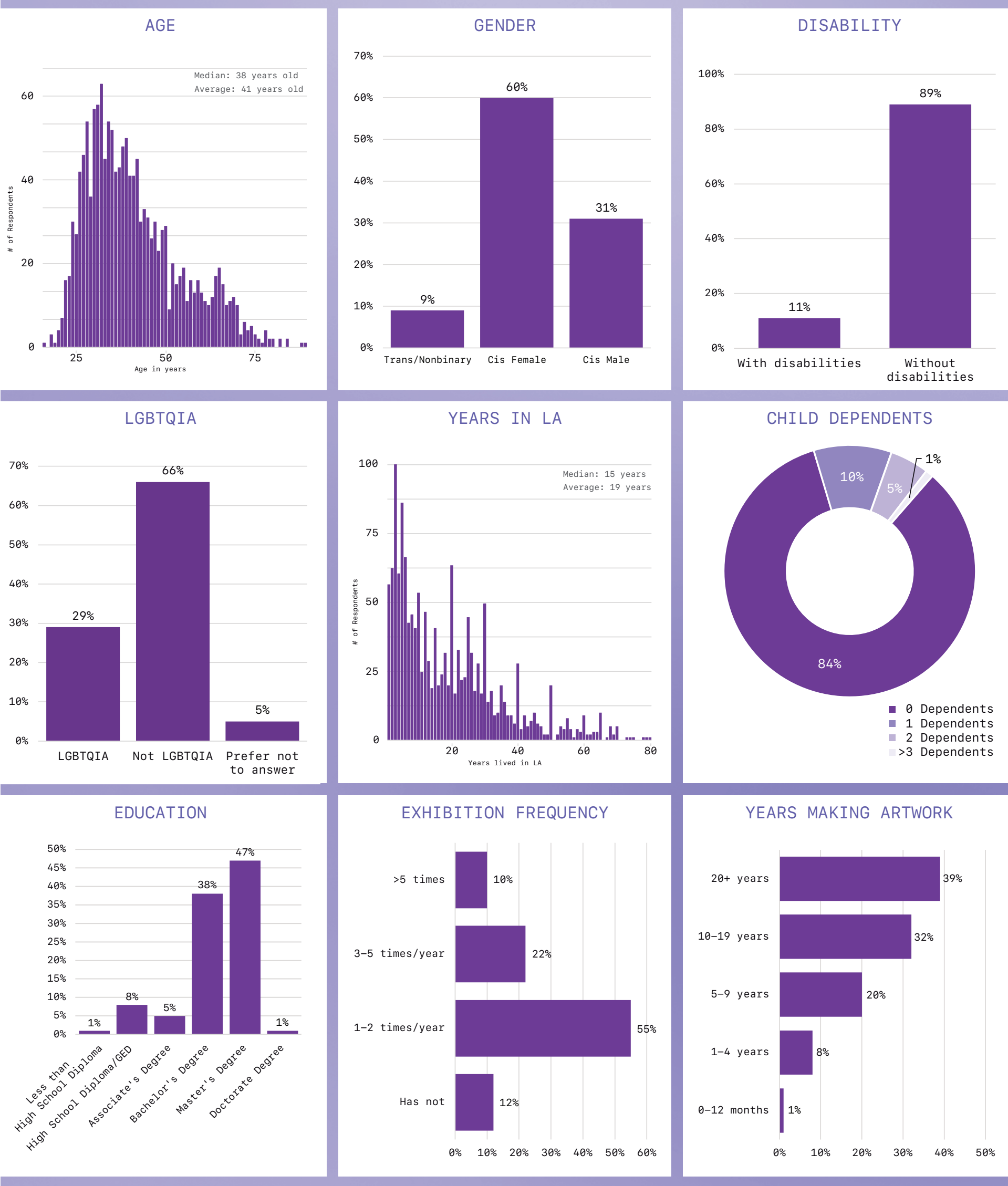
— Trinh T. Minh-ha,
"Surname Viet, Given Name Nam"
Women Make Movies (Film)

Who is This Report About?

A total of 2,371 artists responded to our survey. The term “artist” was qualified by the following criteria: anyone who identifies as a visual artist and lives in Los Angeles County for at least six months of the year.

The term visual artist is not commonly used by artists themselves because of the limitations it implies. Visual artists often work with sound, movement, and experience beyond the visual. However, we wanted to distinguish this group of artists from those who work in other creative industries, such as musicians, actors, designers, and filmmakers.

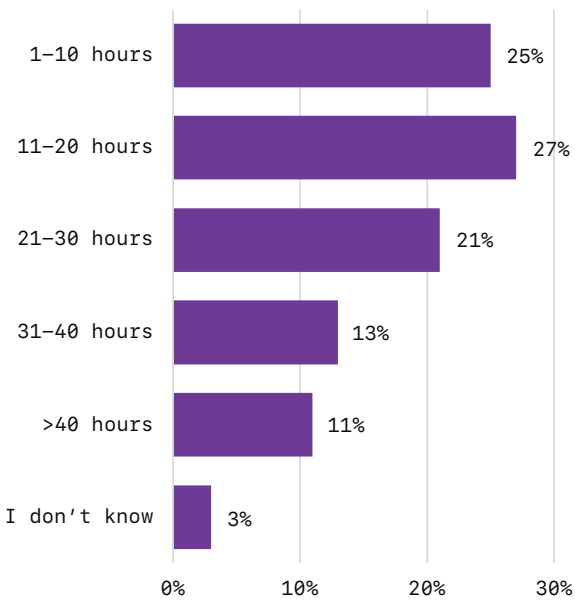
After removing partial responses, we worked with a sample of 1,525 visual artists. Not all of the figures in our analysis total 1,525 since we allowed respondents to skip questions.



“Despite all our desperate, eternal attempts to separate, contain and mend, categories always leak.”

-Trinh T. Minh-ha, Woman, Native, Other: Writing Postcoloniality and Feminism.

HOURS SPENT ON ART PRACTICE



REPRESENTED BY A GALLERY



A Note About Race

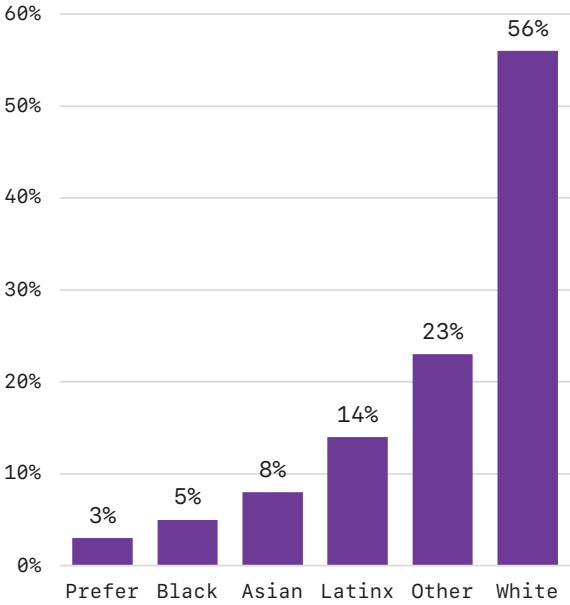
When asked about their race, respondents could select multiple racial categories. Data from

respondents who selected more than one racial category was included in each category they selected, with the exception of respondents who chose white among their racial categories, they were not included in the white category. As a result, data from some respondents was counted more than once. This method maximized our sample size of each racial category, which increased the breadth of our analysis. All race-related analysis in this report is based on this approach and the racial data in this chart.

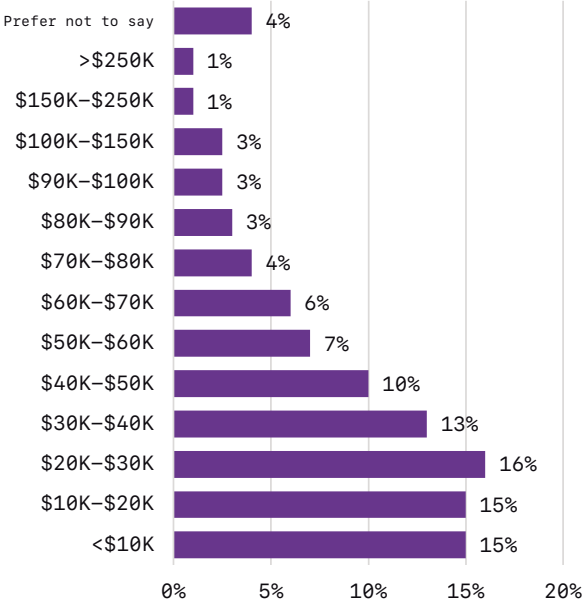
The “other” racial category was created by combining multiple racial categories where the sample was small enough to limit our analysis. These include: Middle Eastern, Native American, Pacific Islander, Mixed Ancestry, and other. We acknowledge the experiences of these combined cultural groups are quite different. Still, we did not want to lose the opportunity to begin to try to understand some of the disparities that exist between these groups. We hope in future data collection efforts to gather larger samples of these racial groups.

While reading this report, please keep in mind that there are substantial differences in the number of respondents within each racial category.

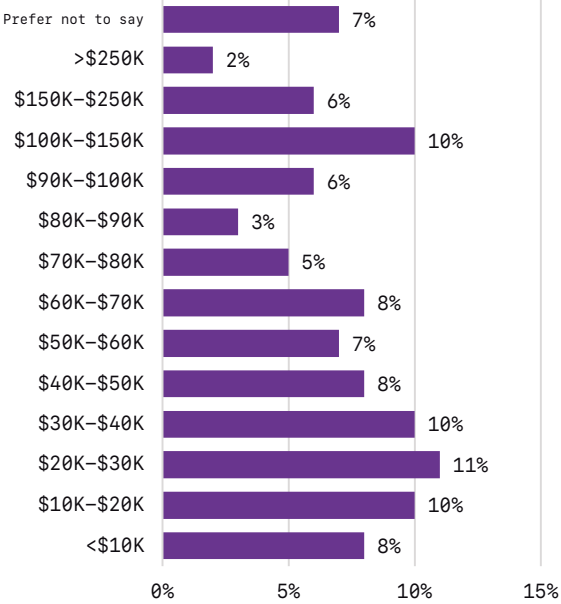
RACE



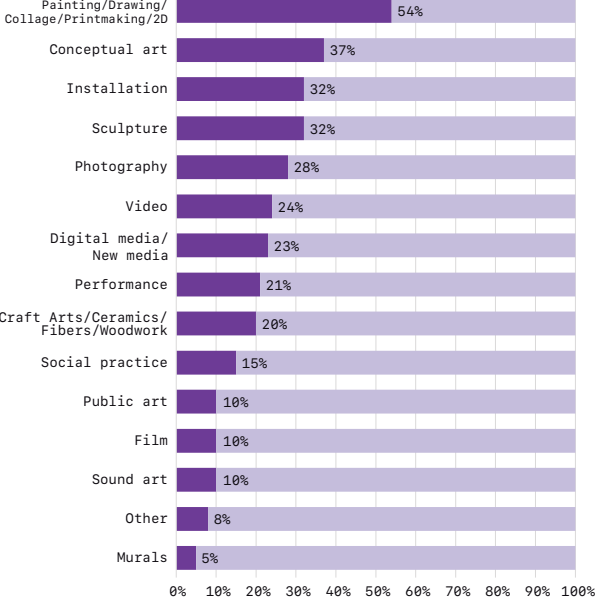
2019 INDIVIDUAL INCOME



2019 HOUSEHOLD INCOME



ARTISTIC DISCIPLINE





ALISON



ARCHIE, ODEYA AND TAIGA



AUDREY



AURORA



BOB



CURT



DIEGO



KELL



KNUTH



LOUIS



LOVEPREET



MARCUS



P. STAFF



PAUL



PAU



SAMEERA AND ANDREW



WHITNEY



ZUT

1. BASIC NECESSITIES

Have any LA artists gone without basic necessities due to a lack of funds?

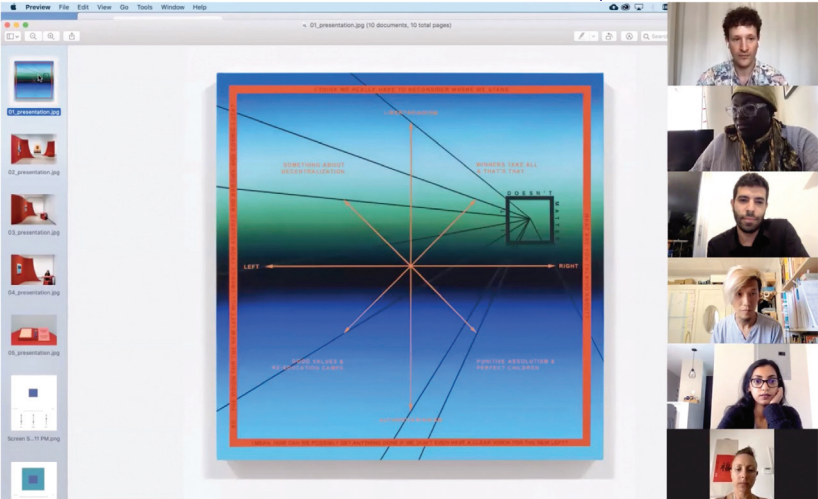
Data Dispatch Highlights

Between April and December 2021, the LAAC launched Data Dispatch: a series of concise, topical reports distributed via our email and Instagram accounts. The reports consisted of data we collected in our 2020 Artist Census. The archive of these reports can be found on the Los Angeles Artist Census website: losangelesartistcensus.com.

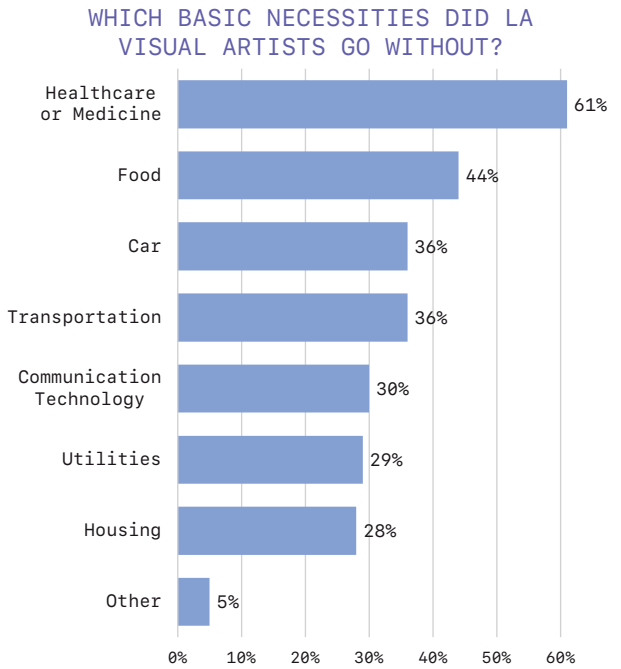
The following depicts the data included in these reports, alongside artists' commentary collected through the LAAC email, Instagram, and interviews we conducted.

30%

of survey respondents reported that in 2018/2019 they went without a basic necessity due to lack of funds.



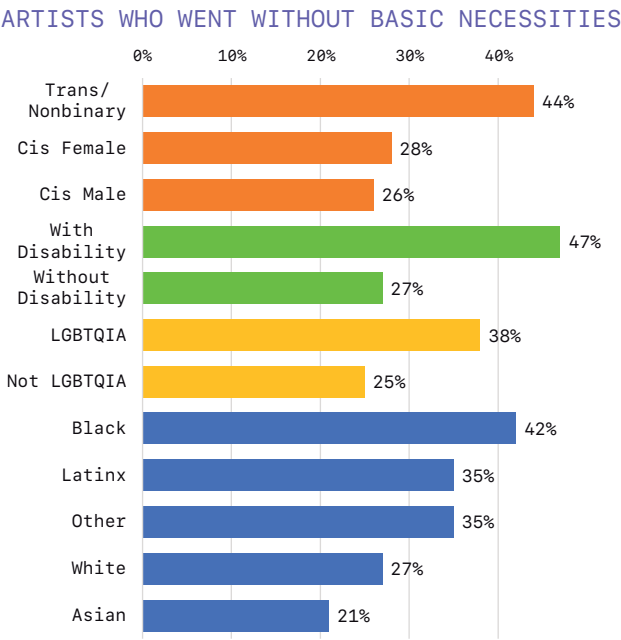
Nicolas Grenier's work at LAAC Art + Data Club gathering



Respondents who went without a basic necessity due to lack of funds selected each of the basic necessities they went without.

- More than half of respondents who went without a basic necessity went without HEALTHCARE, the highest percentage of respondents over any other category.
- FOOD was the second most experienced basic necessity that artists reported going without.

Basic Necessities x Demographics



The lack of basic necessities was not experienced equally throughout visual artist communities in Los Angeles.

- Nearly twice as many TRANS/NONBINARY respondents went without a basic necessity in 2018/2019 than CIS FEMALE and CIS MALE identifying respondents.
- Nearly twice as many respondents WITH DISABILITIES reported going without a basic necessity in 2018/2019 due to lack of funds than respondents WITHOUT DISABILITIES.
- A larger portion of LGBTQIA identifying respondents reported going without a basic necessity in 2018/2019 due to lack of funds, than respondents who did not identify as LGBTQIA.
- BLACK respondents had the highest rate of going without a basic necessity in 2018/2019, followed by LATINX, OTHER, WHITE, and ASIAN respondents.

2. ART PRACTICE EARNINGS × EXPENSES

How much did artists earn from their art practice? How much did artists spend on their art practice?

“I got into art making [knowing] I’m not going to earn back what I put into it. I get money from [my job] and put what I can into [my art practice]. I don’t expect any real earnings at this point from my art, especially now.”

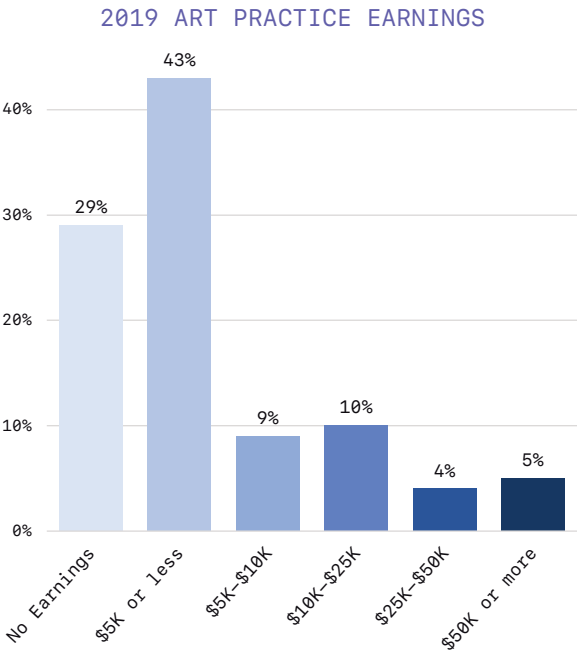


“Yeah, business is a bit slow, but in the end one does these art fairs for the exposure.”

Pablo Helguera cartoon

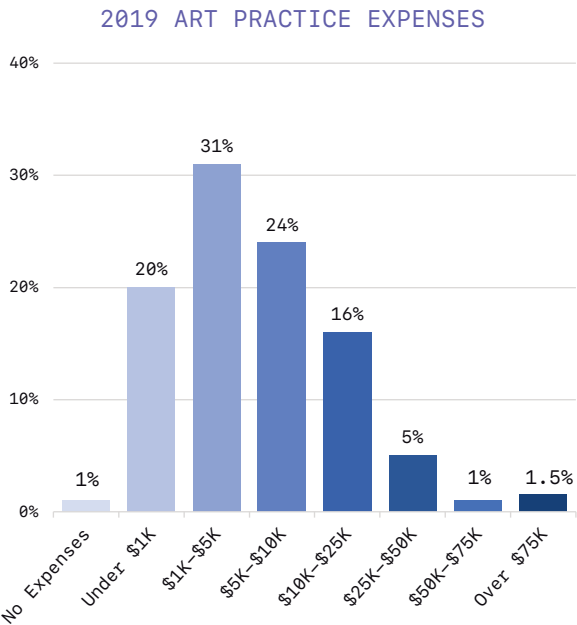
“I have never been able to predict anything like sales/ exhibitions. It regularly feels like a crapshoot.”

Earnings



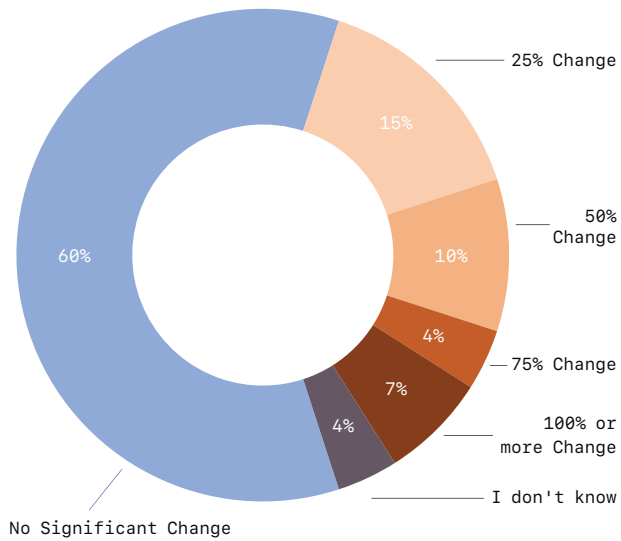
- Roughly 95% of respondents earned less than the Los Angeles County living wage through their art practice. The living wage in Los Angeles County for a single adult with no children is \$19.35 per hour or \$40,248 annually (MIT Living Wage Calculator, 2019).
- This suggests that earning a living wage from an art practice in Los Angeles is uncommon and raises questions about how artists earn additional income to cover their living.
- This data along with our findings of LA artists going without basic necessities are both evidence of economic barriers that exist for those who attempt to pursue an art practice and the economic risks that are commonly associated with having such a practice.

Expenses



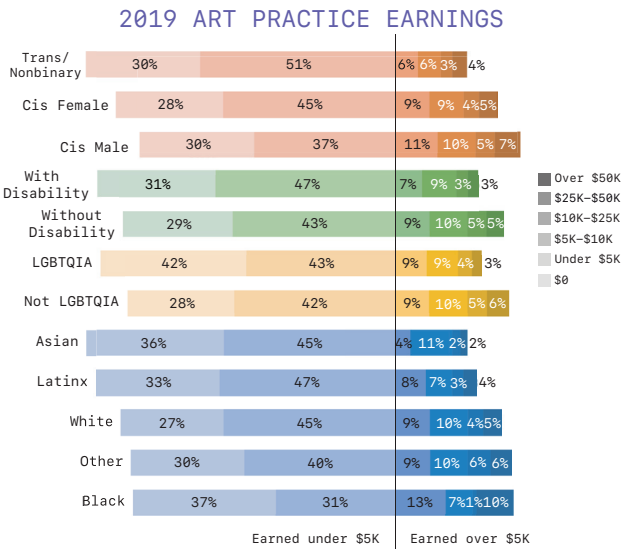
Volatility

HOW DID 2019 ART EARNINGS COMPARE TO 2018?



- Respondents reported substantial changes in their art practice earnings, suggesting that income volatility is not uncommon. Thirty-six percent of respondents reported a change of 25% or more in their art earnings from 2018 to 2019. According to Pew, “an income change of 25 percent or more is considered volatile.”
- Pew also finds that people who “experience income volatility—whether a gain or loss—report lower financial well-being and less savings than those with stable income.” (“How Income Volatility Interacts With American Families’ Financial Security,” Pewtrusts.org, March 9, 2017)

Earnings × Demographics



- TRANS/NONBINARY respondents more commonly experienced lower earnings from their art practice than CIS FEMALE and CIS MALE artists with 81% earning under \$5,000 or nothing at all.
- Slightly more respondents WITH DISABILITIES reported earning between \$0 to \$5,000 on their art practice than respondents WITHOUT DISABILITIES.
- Slightly more LGBTQIA identifying respondents reported earning less than \$5,000 on their art practice than respondents who do not identify as LGBTQIA.
- As you read the following data about earnings and race, please keep in mind there are substantial differences in the number of respondents within each racial category, as indicated in the chart. BLACK and ASIAN respondents had the highest rate of \$0 earnings, LATINX, ASIAN, and WHITE respondents had the highest rate of earning Under \$5K, BLACK and OTHER respondents had the highest rate of earnings over \$5K.

My identity as a parent impacts my ability to earn money as an artist just because you can't put in that time. The art world is a lot about connections . . . that's how you learn about opportunities . . . It's totally been a struggle because I can't get out to those events because I have a kid to take care of. I have a family to look after.

[In 2019] I had just enough money to pay for my housing, my utilities, my communication stuff. Food was a priority. I would hope that I didn't have to go to the doctor. In fact, one time I got mono and my friends paid for me to go to urgent care because I couldn't afford to go.

I'm currently blessed to have healthcare with the job I have right now, but it definitely feels like an exception to the rule. To work within art is to make a compromise with yourself that many of the basic necessities you wish to have will be scarce if not available to you at all.

I've had people make extremely transphobic and racist comments directly to my face because they didn't know that I'm trans or identified that way, and that has caused a number of problems. I also feel like it's much harder to get work if you are publicly identified as trans . . . So I think that [explains] a lot [about where the disparities in arts practice earnings by gender] come from.

I think it's important to define what "living wage" means.

The term is commonly used by policymakers as a goal for poor people, but they fail to acknowledge that "living wage" only allows for survival. There is no room for simple luxuries like dining out, buying yourself something nice, or a short vacation, or how emergency expenditures like unexpected medical bills, mechanics, etc. can completely destabilize you for years. I'd hardly call it "living" when you can barely keep your head above water.

I feel totally stuck. It's like I can't make any money or progress on my career until certain (invisible) people decide my art is worth paying attention to. But on the flip side, the Art World looks down upon artists' public efforts to make money from their work (Instagram shops, for example). So, it's a waiting game that only some can afford to play.

I don't need to be rich, or even to make my full living from my art practice. But sales are our capitalist society's way of saying "Someone believes in what you're doing. Keep working." And that's important.

[The year] 2019 was the first [year] that I had gotten any money for my [art] work, it wasn't much, \$450 in total. I was so happy because it had never happened to me before. . .

I was really proud that I made something.

3. STUDIO

How much do local artists spend on their studios? What types of studios do they have? How does their income compare to their studio cost?

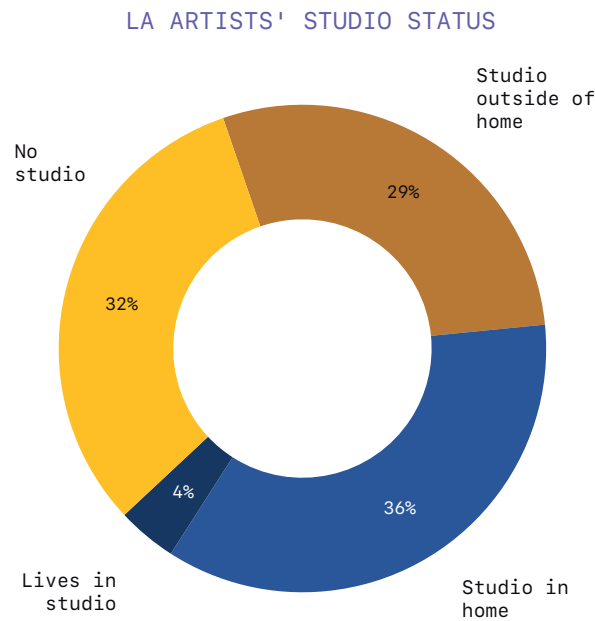
Through exploring our data, we found correlations between artists who had studio space and artists who had higher art earnings, more time spent on making work, and greater exhibition frequency. While these variables are positively correlated, this does not necessarily indicate a causal relationship between them. We also found that this impact differed according to studio type—of respondents who had a studio, those with a studio at home had the least positive impact on these measures. We acknowledge that the selected measures may not align with all artists’ ideas of “success.” That being said, we believe these findings offer consistent evidence of the substantial benefits of studio access for artists.

“If [artists] know they are assured long-term, affordable workspace, [they] can plan for the future, establishing roots in a community.”

— “(Re)Inventing the Dream: Policies and Practices for Keeping Artists in Los Angeles,” Allison Agsten, published by Arts for LA, November 2019

“In LA, you have to have multiple streams of income to afford living-space rent, let alone studio-space rent.”

Studio Status



- One-third of respondents did not have a studio.
- The most common workspace for artists is where they live, with 40% having a studio in their home or living in their studio space.

The experience of working at home is often different from working in a dedicated workspace outside of the home. One way these experiences are different is reflected in a quote from a previous series of interviews we conducted with LAAC survey respondents, in May 2021:

I had my desk in the living room, and this was when my daughter was really young. The living room also had the play kitchen and the little gated-in play yard and a whole bunch of toys. And the dining space wasn’t separated, so we also had the dining table there. So it was really hard to carve out anything like time, psychological, or emotional space.

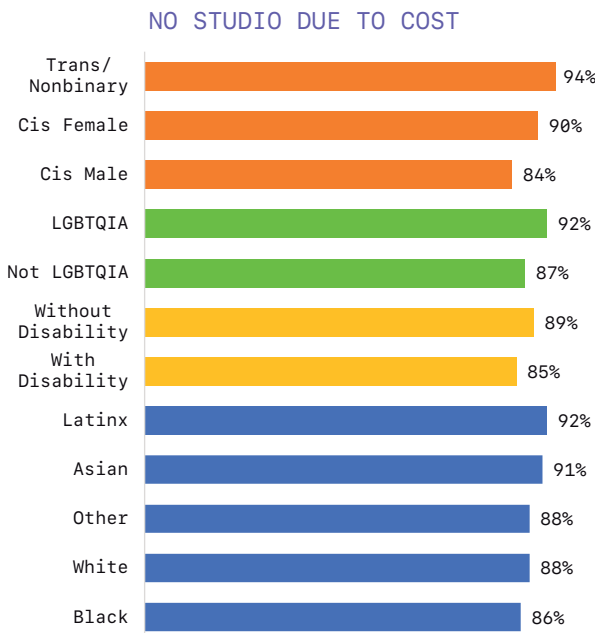
Studio Cost

\$623.70

was the average monthly studio payment for L.A. County visual artists, at the beginning of 2020.

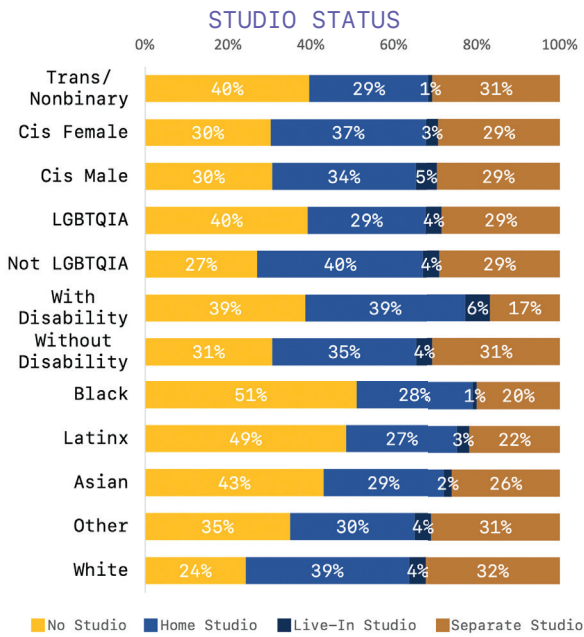
- The average monthly studio payment is \$623.70, which is nearly \$7,500 annually.
- Considering that 72% of respondents earned under \$5,000 from their art practice in 2019, this indicates that the majority of respondents would be unable to sustain the cost associated with their workspace based solely on their art practice income, which is substantially lower than this cost.
- This highlights that many artists may depend on other income to fund their working space, which poses a barrier for artists with less access to such funds.

Studio Affordability x Demographics



- The vast majority of respondents who did not have a studio reported the reason was related to cost (89%).
- The percentage of respondents who did not have a studio due to cost was similar across all demographic categories.
- The largest gap among demographic categories is between TRANS/NONBINARY respondents and CIS MALE respondents, with a 10% difference

Studio Status x Demographics



- For respondents who have NO STUDIO, the biggest gap was between BLACK (51%) and WHITE respondents (24%). This was the largest disparity across all studio types and demographic groups.
- For respondents who have a STUDIO AT HOME, the biggest gap was between LATINX (27%) and WHITE (39%), as well as LGBTQIA (29%) and NOT LGBTQIA (40%).
- For respondents who have a SEPARATE STUDIO outside of their homes, the biggest gap was between respondents WITH DISABILITIES (17%) and WITHOUT DISABILITIES (31%), as well as BLACK (20%) and WHITE (32%).
- There were significantly lower rates within our sample of respondents who have LIVE-IN STUDIOS.

4. HEALTHCARE

The 2020 Los Angeles Artist Census was conducted in February 2020, in the weeks leading to the COVID-19 pandemic.

The following data gives us the opportunity to look at what Los Angeles County artists’ healthcare situations were like going into this global health crisis and considers health insurance coverage, the quality of coverage, as well as mental healthcare needs

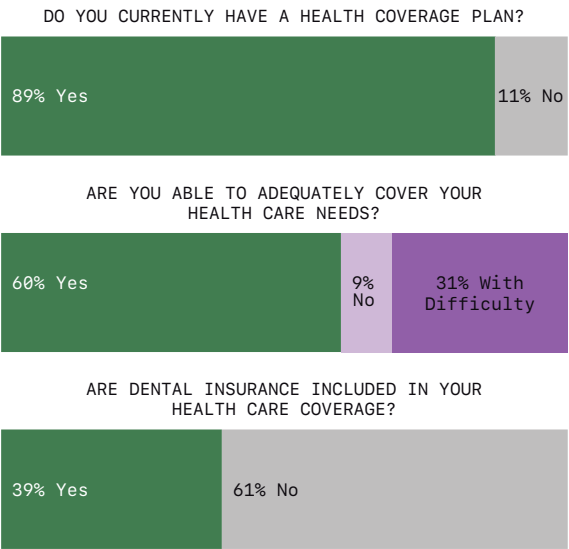
“I’m currently blessed to have healthcare with the job I have right now, but it definitely feels like an exception to the rule.”

“Sadly it didn’t occur to me to consider healthcare a basic necessity. I’ve gone without it for so long.”



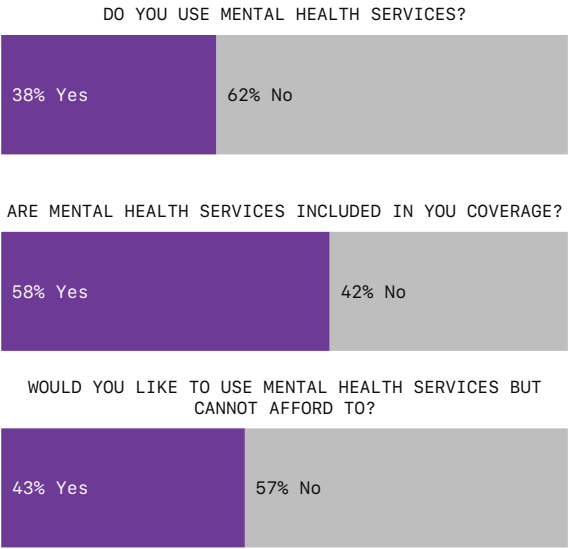
LAAC Open House at Art in the Park

Access to Healthcare



- In alignment with the sharp increase in health coverage across the country with the passing of the Affordable Care Act, (“Los Angeles: Vast and Varied Health Care Market Inches Toward Consolidation,” California Health Care Foundation, January 2021) 89% of respondents to the LAAC had either health insurance or a health coverage plan.
- Regardless of health coverage, 31% of respondents had difficulty accessing and/or affording healthcare. This is consistent with our finding that healthcare or medicine was the most common basic necessity that Los Angeles artists went without.
- The LAAC survey also included questions about the inclusion of dental services in order to gauge the quality of respondents’ healthcare (Elizabeth A. Mertz, “The Dental Medical Divide,” Health Affairs Journal, Oral Health Overview, December 1, 2016). According to our survey, 39% of respondents have dental services included in their healthcare coverage plan.

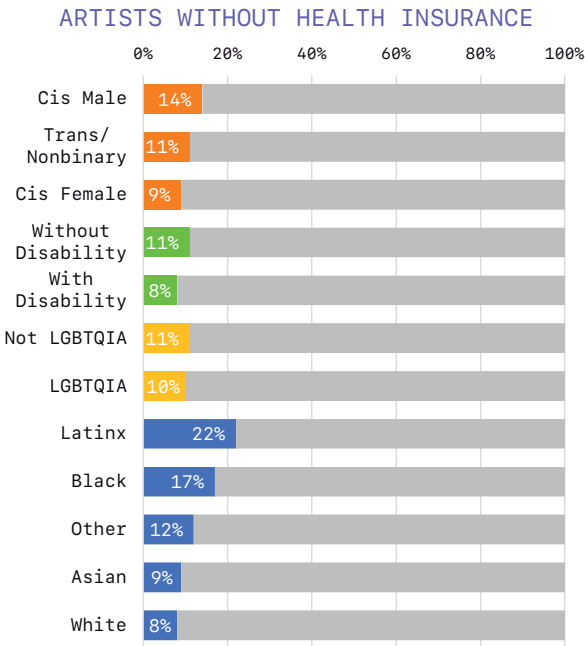
Access to Mental Health Care



- Thirty-eight percent of all respondents reported using mental health services (whether insured or not).
- Nearly half of respondents with health insurance (42%) reported that mental health services were not included in their coverage.
- Nearly half of respondents who reported not using mental health services indicated they would like to have such access but could not afford it.

Health Insurance Coverage

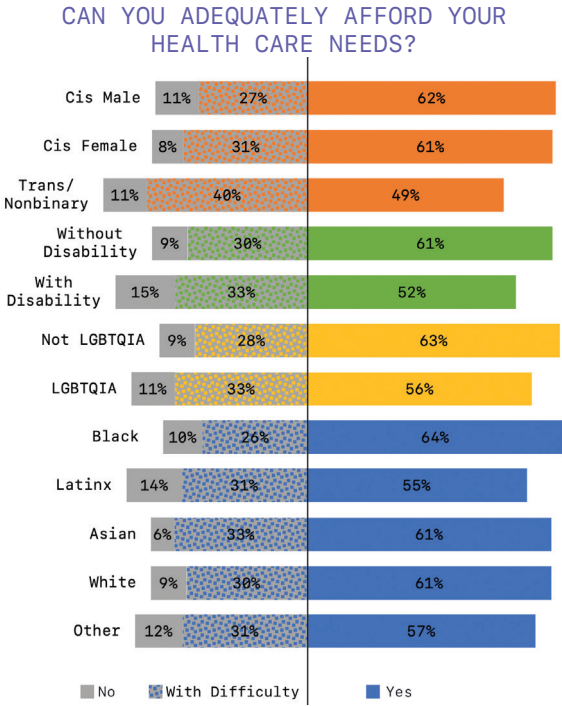
× Demographics



- Among all demographic groups, we found the largest percentage of those going without health insurance were LATINX and BLACK respondents.

Healthcare Affordability

× Demographics



- Although a vast majority of respondents had health insurance, we wanted to consider the complexities and barriers that exist when attempting to access healthcare even when one has insurance.
- Of all demographic groups, respondents WITH DISABILITIES had the highest rate of not having access to the healthcare they need (15%), compared to the average rate of 10% among all respondents.
 - Of all GENDER categories, TRANS/NONBINARY respondents had the least access to healthcare, with half of those respondents indicating they either had difficulty affording or did not have access to healthcare.
 - Artists who identified as LATINX and OTHER had the highest rate of respondents who do not have access to the healthcare they need, followed by BLACK, WHITE, then ASIAN respondents.

5. ARTISTS DONATIONS

Artists often support a variety of causes through the donations of their artwork to fundraisers. The following data celebrates artists' contributions, including data about how often respondents have been asked to donate artwork to nonprofit organization fundraisers and the value of their donations.



LAAC at Other Places art fair (OPaf)

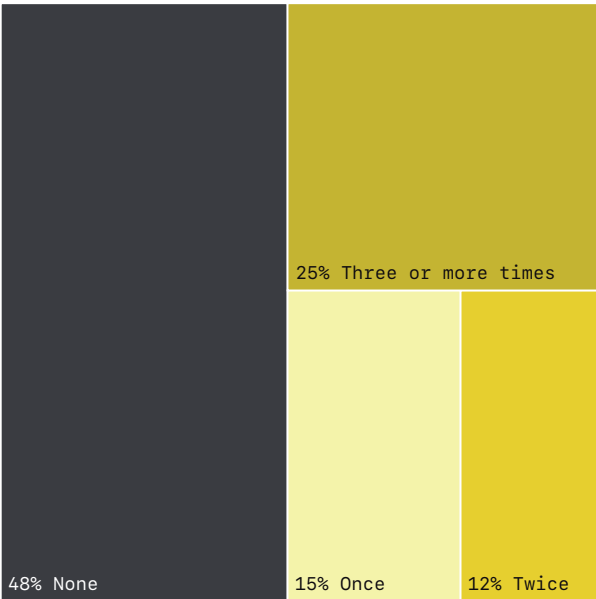
“I do feel like artists talk about [artwork donations] often, especially in terms of what a [collector] can write off versus what the artist can write off, but honestly, I wish I was well-known enough in the city to even be asked.”

554 local artists
donated an estimated

\$3,076,359

in artwork to
nonprofit fundraisers
in 2018 / 2019.

NUMBER OF TIMES LA ARTISTS WERE ASKED
TO DONATE TO NONPROFIT FUNDRAISERS IN
2018/2019



- Fifty-two percent of respondents were asked to donate artwork to a nonprofit organization for a fundraiser in 2018/2019.
- The total estimated market value of artwork donations to nonprofit fundraisers in 2018/2019, reported by a sample of 554 local artists, amounted to \$3,076,359.
- For each respondent who donated artwork to these fundraisers, the estimated total market value was most commonly \$2,000.
- According to our data, 72% of respondents earned \$5,000 or less from their art practice. This means that a donation worth \$2,000, while significant in itself, is also a substantial contribution for most artists relative to their art income.

\$2,000

was the most common
estimated market value of
artwork donation/s made
by individual LA-based
artists in 2018 / 2019.

“What is put forth as true is often nothing more than a meaning. And what persists between the meaning of something and its truth is the interval, a break without which meaning would be fixed and truth congealed. The interval is the space between two things, many things, an interstice. A body who is not one thing but rather embodies multitudes that resist reductive categorization, resist binary laden forms and dominant modes of thinking, resist the hard boundaries between you and I, I and we, of self and other. The interval blurs to illuminate new possibilities for ideology and practice along spectra, not a single spectrum.”

Trinh T. Minh-ha. “The Voice of Multiplicity.” The Wattis Institute, California College of the Arts. 7 Nov. 2019, San Francisco, CA. Public lecture.





Reflections

It is widely recognized that substantial amounts of money are generated and circulated within the local arts ecosystem and creative economy. However, the data in this report shows that existing infrastructures for visual artists in Los Angeles County have yet to create an arts ecosystem in which most visual artists can meet their basic needs, access the medical services they require, generate a livable and stable income, and/or keep a designated working space. More often than not, our data shows that visual artists who are trans, LGBTQIA, BIPOC, and/or have a disability, experience these issues more commonly.

The goal of this research is to inform future action and improve the experiences of artists in Los Angeles County. LAAC's mission is to give artists the opportunity to participate in and shape this research. Through future programming, the LAAC will continue to work with local artist communities to translate the findings of this report into recommendations that can bring us closer to this goal.

* The below questions were gathered throughout the different stages of the LAAC programming and research process and posed by several participants.

What can arts organizations do to create an art ecosystem that is more supportive of its artists?

What responsibility does local government have towards artists who enhance the quality of life in their community but can't make ends meet?

How can this information inspire us artists to dream of a future art world?
What are our dreams?

How much do artists want to make? Is everyone trying to make \$500,000 [per year]?

What specific needs do you see from this dataset/report?

How can more artist communities be reached when gathering data about artists in Los Angeles County?

How much do artists want to save? What would make artists feel more comfortable?

What can we each learn from this data that we did not know before about our own community?

What does a
lifelong career in the
arts look like?

Are there areas of this data that peak your interest or surprise you?

Now might we apply this data towards bettering our own communities?

Now [can this]
data allow for greater
representation
and visibility?

What anomalies
[in the data]
do you see?



Ian Byers-Gamber, *Untitled (Alison Saar, Imbue)*, 2020

Methodology & Acknowledgments

We recognize that traditional research is often conducted from a position of false neutrality and has a history of sustaining social inequities. In our research, we strive to use participatory, creative, and inclusive approaches to data collection, analysis, and presentation. The following individuals and organizations played vital roles in the creation of the Los Angeles Artist Census.

Office

The LAAC Office is a space for community congregation and materializes an otherwise immaterial process. It is also a space that makes the work of the project transparent and accessible to the public, to counter the sometimes alienating, deceptive, and problematic processes of data collection. The office is both a practical and conceptual organizing space that aesthetically maps the project's research by color coding documents to corresponding categories. The office took residence at Art in the Park from February 2019 to February 2020 and at the ICA LA February 2020 to May 2020.

Research and Development

Since the inception of the Los Angeles Artist Census in fall of 2018, the following individuals have provided guidance and advice at one or more stages of the project:

Alex Glancy	LA County Department of Arts and Culture	Lise Solskin (W.A.G.E.)
Corrina Peipon	Research and Evaluation team	Liz Goetz
Cedric Tai	(Bronwyn Mauldin and Matt Agustin)	Neil Doshi
Eric Andrew Carter	Linda Essig	Rick Lowe
Evan Kleekamp		Sara Constantino
Jessica De Shazo		Umi Hsu
		Yelena Zhelezov

Survey Building

The LAAC survey was created with a group of local artists through public programming held at Navel and meetings held at Art in the Park. Artists and researchers involved with survey development:

Agnes Bolt	Emily Martinez	Matthew Lax
Brenda Colonna	Eric Andrew Carter	Sara Constantino
Catherine Azimi	Jessica DeShazo	Tatiana Vahan
Corrina Peipon	Jordan Service	Yelena Zhelezov

Pilot Testing

Survey was pilot tested by the following LA artists for feedback and editing:

Alison O'Daniel	Linda Essig	Renée Reizman
Aragna Ker	Mimi Lauter	Sofia Londoño
gloria galvez	Paul Mpagi Sepuya	Yoshie Sakai
Jason Huff		

Outreach and Distribution

The LAAC Survey was launched on February 10, 2020, and remained open through March 31, 2020. The 2020 LAAC Outreach team consisted of local artists who connected the survey with LA art spaces and artists. They also printed and distributed informational pamphlets and canvased art fairs, including Frieze LA, Felix, Art Los Angeles Contemporary (ALAC), and SPRING/BREAK Art Show. Promotional materials were designed by Apogee Graphics (Laura Owens and Asha Schechter). Identity and website were designed by Neil Doshi. The 2020 LAAC Outreach team includes:

Agnes Bolt	Debra Scacco	Micah Rey (meyekərā)
Amanda Maciel Antunes	Denisse Alanis	Monica Fernandez
Andrea Sisson	Emily Wing	Zuñiga
Andy Campbell	Jacqueline Falcone	Sasha Fishman
Celeste Voce	Janelle Ketcher	Yelena Zhelezov
Corrina Peipon	Jessica Li	

Outreach and Distribution (cont.)

The survey was distributed with the help of local arts organizations who hosted public programs and/or shared promotional materials via their social media, email lists, and/or our printed materials. Thanks to the following arts organizations and spaces for helping us circulate the survey:

Actual Size	El Segundo Museum of Art (eSMoA)	Navel
Art + Practice	ForYourArt	Now Be Here
Art in the Park	Gas	NYFA
Artists & Craftsman (downtown)	Human Resources	Other Places Art Fair (OPaF)
Artists 4 Democracy	ICA LA	OxyArts
Blue Roof Studios	LACE	SUPERCOLLIDER
Center for Cultural Innovation (CCI)	LA County Department of Arts and Culture	Self Help Graphics
Center for Business & Management of the Arts at CGU	La Plaza de Cultura y Artes	The Conversation Art Podcast
	(LACA) Los Angeles Contemporary Archive	Feminist Center for Creative Work (FCCW)
		...and more.

Analysis

Our analysis process launched with a public workshop co-hosted with the Feminist Center for Creative Work via Zoom. We invited artists and community members to view and discuss our data through interactive data visualizations created by Hassen Morad. The workshop was co-led by artists Ryat Yezbick and Tatiana Vahan. Analysis continued throughout the pandemic and included a combination of mixed research methods including thematic analysis of interviews, descriptive statistics presented according to categories, and several linear regressions to gauge relationships between collected data.

When analyzing data according to gender, sexuality, ability, queerness and race, our sample size was reduced, which can limit the statistical significance of the findings and make them less generalizable to LA-based artists who did not respond to our survey.

Analysis was conducted by:

Sara Constantino	Cobi Krieger	Tatiana Vahan	Eric Andrew Carter
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About This Report

Colophon

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To donate, visit: <https://losangelesartistcensus.com/donate>

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