COVID-19 Artist Continuing Impact Survey

PARTNERS: CITY OF ATLANTA, DEKALB FILM COMMISSION, AND MIDAMERICA ALLIANCE
Survey Instrument

This survey is modeled off of another survey by MidAmerica Arts Alliance of midwestern arts organizations. We had previously used their survey as a model in order to compare data between our two regions in our initial survey in April. After they released a follow up survey to their initial COVID-19 Impact survey, we utilized their model for our own follow up in order to compare. In addition to releasing our findings publicly, C4 Atlanta shared our data with MidAmerica Arts Alliance in order to compare trends nationally in COVID-19 impact.

**Total response** = 464 responses total. 454 artists from across Georgia and 10 from other states

**Gender:** 59.48% women, 35.99% men, 2.81% identified as another gender identity and 1.72% preferred not to respond

**Ethnicity:** 65.73% White, 18.1% Black, 0.22% Pacific Islander/Hawaiian Native, 5.6% Latinx, 0.43% Native American or Alaska Native, 1.72% Asian, 4.53% Other races including multiracial, and 3.66% preferred not to respond

**Disciplines:** From all sorts of disciplines but the largest sectors represented were 37.5% theatre or acting, 15.09% visual arts, 13.58% music, 7.54% film production, 7.11% arts administration, with other disciplines accounting for 19.18%

**Length of time as a working artist:** 42.46% have worked in the arts for 21+ years. 26.08% have worked in the arts for 11-20 years. 17.89% have worked in the arts for 6-10 years. 13.58% have worked in the arts for 5 years or less.
Methodology

| Collection method: online survey distributed throughout the state of Georgia. | Survey was open from April 6, 2020 – August 14, 2020. 22 days. | Sample Size: 464 arts workers |

Survey collection data
Methodology

- Survey numbers were delivered on **August 14. Responses are current up to this date.**
- Respondents could estimate into the future, but this data only represents the losses they were aware of at this time. Any future losses since are unaccounted for.
Findings Snapshot

All findings are as of August 14, 2020, the date our survey initially closed.

Our April survey focused primarily on financial losses. This survey focused more on aid received, future needs.
Q1: Age Distribution:

By age distribution, the survey captured artists fairly evenly.
Location of respondents in Metro Atlanta (Q2-Q4)

Note: Only Metro Atlanta area respondents are reflected in this map. There are respondents from outside Georgia and outside Atlanta metro not reflected here. Where numbers are indicated, the number reflects the number of respondents in this area, as there are too many to indicate individually.
Q5: Gender Identity

Q5 Please identify your gender. *

- Male: 59.48%
- Female: 35.99%
- Transgender: 0.22%
- Queer: 0.22%
- Genderfluid: 0.22%
- Non-Binary: 1.08%
- Two-Spirit: 0.65%
- Gender-Fluid: 0.22%
- Other/Unlisted: 0.22%
- Prefer Not to Say: 1.72%
Q6: What is your race/ethnicity? *

- White, non-Hispanic: 65.73%
- Black or African American: 18.10%
- Hawaiian/Pacific Islander: 5.60%
- Hispanic/Latino: 0.43%
- Native American or Alaskan Native: 1.72%
- Asian: 4.53%
- Other races, including: 3.68%
- Prefer not to respond: 0.22%
Q7: What is your primary artistic discipline? (Choose one item from the dropdown list that best describes your main art form.)
Q8: How long have you been an adult practicing artist?

- 21+ years: 42.46% (197)
- 11-20 years: 26.08% (121)
- 6-10 years: 17.89% (83)
- 0-5 years: 13.58% (63)
Q9: How has COVID-19 impacted your livelihood as an artist to date? (Check all that apply.)
Q10: Types of Support Needed

Q10: What types of support do you need right now? (Check all that apply.)

- Childcare
- Cleaning Equipment/Services
- Dental Care
- Medical Healthcare
- Mental Healthcare
- Mortgage
- Salaries/Incomes
- Supplemental Food/Meals/Access
- Studio Access
- Transportation
- Studio Access
- Do not need support right now
- Other (please specify)
Q11: How has the COVID-19 pandemic impacted your creative output?

- Decreased: 69.18%
- Remained the same: 14.66%
- Increased: 16.16%
Q12 Are there specific impacts on your creative output you would like to share? For example, are you making work specifically in response to the situation? Have you taken a break from making/creating?

way situation put really auditions still artistic since space depressed difficult workshop people audiences due videos lack share lot Covid good film produce without N NA find time create live impact writing production now home new stressed shows pandemic trying taken break creating also classes online events taken creative output making play time cancelled
work m create creative work creative will art mental health able money taken break part projects paying feel studio opportunities want need things less don t theatre content perform experiences focus lost much means ve decreased energy anything hard unable challenging requires make work work home artists use move rather music given longer future person income

Q12: Reflections on impact to creation

This word cloud reflects the language used in the comments received.
## Q12: Top Ten Words Used in Comments on Impact to Creating

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<th>Count</th>
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<tr>
<td>time</td>
<td>13.79%</td>
<td>64</td>
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<tr>
<td>create</td>
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<td>making</td>
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<td>taken</td>
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<td>34</td>
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<tr>
<td>art</td>
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<td>28</td>
</tr>
<tr>
<td>online</td>
<td>5.39%</td>
<td>25</td>
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<tr>
<td>taken break</td>
<td>5.17%</td>
<td>24</td>
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<tr>
<td>also</td>
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<td>24</td>
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</table>
Q12: Impact to Art Making

Some indicative individual comments:

“I feel I need to pursue another career in order to have stability. I am pursuing more education, which has taken time and money.”

“Creativity fluctuates between taking breaks and getting inspired. I have made work specifically as a response to the situation”

“Clients have no gigs, therefore have no money and can't spend it on studio time. Trying to work when it's available.”

“It’s hard to focus on creating anything when you are simply trying to survive.”

“I'M CREATING WORK THAT I HAVEN'T BEEN ABLE TO COMMIT TO DUE TO A EXTREMELY BUSY SCHEDULE.”
Q13: Types of lost revenue

In what ways have you lost individual income to date due to COVID-19?
*(Check all that apply.)*

- I have not lost any income to date.
- Loss of anticipated sales of artworks
- Loss of anticipated sales of non-art related products or services
- Loss of anticipated sales of self-employed paid gigu/performances
- Loss of performance-based employment (i.e. theatre, opera, symphony)
- Loss of anticipated sales of non-art related products or services
- Loss of art-related employment (excluding teaching)
- Loss of art-related teaching in a community arts venue
- Loss of art-related teaching in a K-12 institution
- Loss of art-related teaching in higher education
- Loss of anticipated art-related contract work
- Loss of employment in non-art industries
Q14: Loss of Future Income

In what ways are you concerned you may lose future income due to COVID-19? *(Check all that apply.)*
Q15: Portion of Total Income Lost to Date

Q15 What portion of your total individual income have you lost since March 11, 2020?

- No income loss to date: 11.21%
- 1% to 25%: 19.61%
- 26% to 50%: 20.26%
- 51% to 75%: 17.03%
- 76% to 99%: 14.22%
- 100% of income lost to date: 13.36%
- Prefer not to respond: 4.31%
Q16: Confidence to meet financial obligations

Over time respondents feel more uncertainty about their ability to meet their basic financial obligations, indicated by a rising number of “I don’t know/maybe” answers in later months.
Q17: New Employment

Q17 Have you taken on any new employment since the onset of COVID-19?*

- Yes, I have started a position in an "essential" industry: 7.11%
- Yes, I have started a position in an industry not deemed essential: 10.56%
- No, I have not started any new employment: 82.33%
In the following slides, note that Questions 19 – 25 were only asked of respondents who answered “YES” to Question 18.

Questions 26 – 27 were only asked of respondents who answer “NO” to Question 18.
Emergency Funding Slides

One of the outcomes we intended to measure through this survey was the number of artists who needed/wanted aid, but had not yet received it.

In an attempt to help identify these groups in the following slides, we have highlighted the groups for each question who indicated they had attempted to apply for aid but had not (yet) received it, or would definitely apply for this aid if they had the needed documentation.

For our purposes, in these highlighted groups include: artists who applied and were denied, artists who have applied but not yet received aid or have not received a decision about aid, artists who attempted to apply but were unable to access a call center or help to complete the process, artists who wanted to apply but did not have needed documentation, artists who attempted to apply but programs ran out of funds before their application was processed, and artists who could not find a bank to work with them on their request for aid.

We hope this helps to identify what needs still exist and how successful artists were at accessing specific aid programs.
Q19: Traditional Unemployment

Have you applied for and received traditional unemployment assistance through your state of employment? *Please select the option that best represents your situation.

The slices circled in red represent artists who have applied for Traditional Unemployment aid, but not received it as of August 14.
Q20: Pandemic Unemployment Assistance (PUA)

The slices with highlighted text indicated artists who have applied and not received PUA or would definitely like to apply for PUA if they had documentation to access the process.

Have you applied for and received Pandemic Unemployment benefits through your state of residency? *Pandemic Unemployment Assistance (PUA) provides up to 39 weeks of unemployment benefits to individuals who are unable to work because of a COVID-19-related

- I have applied for and received pandemic unemployment.
- I have applied for but I have not yet been approved to receive pandemic unemployment.
- I have attempted to apply for but have been unable to access my state’s pandemic unemployment website or call-in center to date.
- I have applied for but I have been denied pandemic unemployment.
- I want to apply for pandemic unemployment benefits, but do not have the needed documentation to do so.
- My state’s pandemic unemployment benefits system is not yet operational.
- I have not applied for pandemic unemployment benefits yet, but may do so in the future.
- I have not applied for pandemic unemployment benefits, and do not anticipate doing so in the future.
- I did not know pandemic unemployment benefits were available.
Q21: PPP Loans

Have you applied for and received a Small Business Administration Paycheck Protection Program (PPP) forgivable loan? *The Paycheck Protection Program is a loan designed to provide a direct incentive for small businesses to keep their workers on the payroll.

- 14.17% Applied and received
- 7.29% Applied but have not yet been approved
- 2.02% Cannot find a bank to work with to apply
- 0.81% Applied and denied pandemic unemployment. (Added in error)
- 2.83% Want to apply, but do not have the needed documentation
- 3.64% Applied for but I have been denied a PPP forgivable loan.
- 2.02% Applied or want to apply but the program is out of funds.
- 1.62% No self-employment income/ineligible
- 7.29% Did not know the PPP loans were available for self-employed artists.
- 17.41% Have not applied, but may do so in the future.
- 17.81% Have not applied, and do not intend to
- 7.29% Prefer not to respond
Q22: EIDL Loans

Have you applied for and received an Economic Injury Disaster Loan (EIDL)? *In response to the Coronavirus (COVID-19) pandemic, small business owners in all US states, Washington DC, and territories are eligible to apply for an Economic Injury Disaster Loan.

- 4.47%: I have applied for and received an EIDL.
- 20.73%: I have applied for but I have not yet been approved to receive an EIDL.
- 6.50%: I want to apply for an EIDL, but do not have the needed documentation to do so.
- 6.50%: I have applied for but I have been denied an EIDL.
- 0.81%: I have applied or want to apply for an EIDL, but the program is out of funds.
- 3.25%: I do not have self-employment income, and, therefore, am ineligible for an EIDL.
- 0.81%: I did not know EIDLs were available for self-employed artists.
- 21.95%: I have not applied for an EIDL yet, but may do so in the future, if funding is available.
- 10.57%: I have not applied for an EIDL, and do not intend to do so in the future.
- 24.39%: Prefer not to respond.
Have you applied for and received any art-related relief grants?* Please select the option that best represents your situation.

- Yes, I have applied for and received one or more art-related relief grants.
- Yes, I have applied for one or more art-related relief grants but have not yet been awarded funds.
- I do not know where to find information or applications for art-related relief grants.
- I do not qualify for any art-related relief grants I have seen.
- I have not applied for any art-related relief grants yet, but may do so in the future.
- I have not applied for any art-related relief grants, and do not intend to do so in the future.
- Prefer not to respond
Q24: Art-related Relief Grants/Funds

**Question:** If you have applied for any art-related relief grants, for which grants have you applied?

56 different Art-related Relief Funds/Grants Mentioned

12 artists mentioned having applied for funds but not remembering the names of the funds they had applied to.
Q24: Art-related Relief Grants/Funds

Named Funds that Atlanta Artists Applied To:

<table>
<thead>
<tr>
<th>Fund</th>
<th>C4 Atlanta</th>
<th>Fulton County</th>
<th>Pillars Fund</th>
<th>Georgia Council for the Arts</th>
<th>Artist Relief Fund</th>
<th>MusicCares</th>
<th>SAGAFTRA (through Actors Fund)</th>
<th>Community Foundation for Greater Atlanta</th>
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</thead>
<tbody>
<tr>
<td>National Endowment for the Arts</td>
<td>Artist + Activist Relief Fund</td>
<td>City of Atlanta Mayor's Office of Cultural Affairs</td>
<td>3e Arts Fund</td>
<td>Red Bull Arts Microgrant</td>
<td>Creative Capital</td>
<td>LISC</td>
<td>National Black Arts Festival</td>
<td>TILA Above 4 Fund</td>
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<td>Artist + Activist Relief Fund</td>
<td>Atlanta Artist Relief Fund</td>
<td>Power2Give</td>
<td>Aux Creative Fund</td>
<td>Alice</td>
<td>Alternate Roots</td>
<td>Arts Leaders of Color</td>
<td>Artadia</td>
<td>South Arts</td>
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<td>Equal Sound</td>
<td>Fractured Atlas</td>
<td>Black Artist Fund</td>
<td>HOUSING Grant</td>
<td>Black Communities Fund</td>
<td>Burnaway Writers of Color</td>
<td>Relief Fund for Black &amp; Indigenous LGBTQ2S+ Artists</td>
<td>Joan Mitchell Foundation</td>
<td>Artist Relief Tree</td>
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<td>PEN America</td>
<td>Robert Rauchenberg Grant</td>
<td>Resiliency Grant</td>
<td>Southern Documentary Fund</td>
<td>Southern Fried Queer Pride</td>
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<td>Yours Create Dunwoody</td>
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</table>
Q25: Experiences Applying for Funding (Word Cloud)

Q25 Is there any additional information you would like to share about your experiences in applying for emergency relief funding?
Q25: Experiences Applying for Funding

Common Themes:

- Frustration
- Trouble Applying for Process
- More Funds Needed, Struggle
- Inability to Access Help
- Difficulty Qualifying for Available Aid
- Process is Cumbersome
- Lack of Transparency for Who Received Funds and Who Didn’t
- Still Waiting on Funds That Were Approved
- Still Waiting (often Months) for Approval
- Applying for Loan or Unforgiveable Aid Seems Like A Bad Idea in Such Uncertain Times
Q25: Experiences Applying for Funding

Some indicative individual comments:

“I can’t see the wisdom in applying for a loan that won’t be forgiven. That just seems like adding fuel to the fire. The only one to benefit would be the banks.”

“[S]ome applications are too broad (artist relief.org), some are too strict (invest Atlanta), and some simply don’t provide enough assistance”

“The people who create the applications are not people who have had to fill them out - the questions are convoluted and it’s hard to figure out whether to say "yes" or "no" (would depend on question meaning) and sometimes the actual answer isn’t available among the choices.”

“We as artists are really struggling to support ourselves and our families at the same time. There is simply not enough funding to take care of us all and it is truly terrifying. I’ve worked very hard to establish a career in music and now there are no gigs. Please help us.”

“giant pain in the butt, for small amounts of money usually, or maybe no money. There’s a big ol' chase.”

“Process was very confusing and the amount of money they said I was qualified for would not have covered actual costs.”

PUA and FPUC are keeping me afloat right now, but I started the process of applying in March and didn't receive funds until JUNE... I can only imagine how difficult it must be for other folk who applied after March, and who haven't seen any benefits yet. If it weren't for help from the PUA volunteers from the Atlanta Artist Relief Fund, I might still not have my benefits.

Do not know how long my family can survive without the $600 a week PUA

It was very confusing given the nontraditional irregular nature of my income. Without the advice of a legal aid attorney and the help of a career coach, I'm not sure I could have completed the process.

The websites have all had problems loading or timing out. It's taken hours to try to apply to some of the relief funding.
Artists Who Did Not Apply for Relief Aid

Questions 26 -27 were only asked of artists who indicated in Q.19 that they did not apply for relief aid of any kind.

185 Artists responded to these questions.
Q26: Why Did You Not Apply?

Q26 Why have you not applied for any form of emergency relief? *
Q27: “Other” Comments (Did Not Apply)

Q27: “If you answered "Other" to the previous question, please explain your answer.”

The most common answers: Still working in the arts, other financial resources such as savings or non-arts work, didn’t qualify for aid, difficulty/frustration with application processes, or able to retain jobs/wages through emergency organizational funding.

Some indicative answers:

“It's to complicated to get any assistance from the government”

“Age 72. Retired from work (a non-artist career) in 2014. Have Social Security, pension, retirement savings. Own my home. Feel extremely fortunate.”

“I’m not sure how to go about applying for it. Not sure I need it more than others yet. Waiting to see how things go.”

“I have a side job as an essential worker and have been able to meet my essential financial obligations through that, with decreased spending.”

“We have applied for various relief programs for the theatre that I run.”
Q28: Environment for Making A Livelihood

An overwhelming majority of artists find this environment to be difficult to work in, with 26.57% finding it completely untenable for making a living.

Q28 Please rate the current environment for making your livelihood as an artist. *
Q29: Additional Comments About COVID-19 Impact as an Artist

Q29: “Please share any additional comments or information you would like to provide relative to COVID-19 and its impact on you as an artist.”

The comments overall reflect a sense of unease, uncertainty, fear, discomfort, frustration and sacrifice to save the industry and maintain safety. Some also reflected on how the interconnectivity of the arts in general was having a negative impact on their businesses (i.e. their work was dependent on other artists who were not able to work).

A few artists did express hopefulness, usually about trying to make the best of their circumstances or about feeling fortunate that they had the means to care for themselves since others could not.

One noteworthy point: There were far fewer comments about having time to create and trying to take advantage in this survey vs. our last survey when asking this question. Overall the answers showed that uncertainty had only grown as social distancing continued.
Indicative Comments:

“It’s almost entirely wiped out both industries that I work in. Any opportunities I might have seem almost pointless to pursue, though I have connected with some industry folk who have more time available, which could be fruitful down the line.”

“Covid-19 has taken my job, my money, and, in these coming months, my ability to create because I won’t have enough money to buy supplies.”

“There is so much uncertainty. I cannot figure out a way to earn income as a dancer with social distancing in place and not live events happening.”

“I feel thankful that the movie industry is not going to collapse and disappear. I’m very nervous about how long we will be shut down and what work will be like when we go back. A movie set cannot be made COVID safe in any meaningful way.”

“I am a parent of a toddler. Having zero time and space outside of the home to work on creative projects leads to a lack of creative work. There are constant interruptions, my “dance space” at home is on a concrete subfloor and has absolutely made an impact on my joints.”

“Because live performance is unsafe, we cannot work right now. I am livid at the companies attempting to perform and not protecting their comap[a]ny members, and only focusing on. their audience.”

“I wish I were more inspired by the circumstances. I’m more depressed.”

“I am extremely concerned that museums and galleries are going to disappear.”
Indicative Comments:

“I MISS PERFORMING LIVE AND IN PERSON. AS A PERFORMER WHO IS A MEMBER OF THE UNION I'M NOT ABLE TO TAKE PART IN THE SHOWS THAT ARE CURRENTLY HAPPENING ALTHOUGH I WOULD LIKE TO”

“Zoom theatre sucks. But we have to find a way to adapt or else the entire art form will die.”
Q30: Future Environment for Making a Living As an Artist

The farther artists project into the future, the more hopeful they are that the work environment will improve.

Q30 Please complete this statement for each of the following time periods: Compared to now, I expect the environment for making my livelihood as an artist to be: *

[Bar chart showing trends over time]
Q31: Questions for City of Atlanta Artists

Question 31 relates to the following slides. Questions 32-36 were questions that the City of Atlanta was specifically interested in asking artists. Therefore only artists who answered “Yes” to being a resident of the City of Atlanta were asked to respond.

232 Atlanta artists responded to the following questions.

Q31 The last questions are only for arts workers who live inside the City of Atlanta (live inside the Atlanta city limits). Are you a resident of the City of Atlanta?

![Bar chart showing the response to Q31. 179 artists answered Yes, and 232 artists answered No.](chart.png)
Q32: Should the City provide tools to open safely?

Q32 Should the City of Atlanta provide tools for creative and cultural public spaces to open safely (e.g., kits, written guidance, PPE)?
Q33: Is Digital Training Needed?

Q33 Is digital training needed, such as digital training for creatives to support artistic practice and earnings, during COVID?
Q34: Interest in participating in employment programs with small business

Q34 Would you be interested in participating in employment programs that would pay artists to work with recovering and/or reopening small businesses?

Yes: 72.00%
No: 28.00%
Q35: If you answered yes to Q 34, how could you use or repurpose your creative skills to work with a small business?

The answers below represent both areas where artists could help as well as skills they could use.

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<th>architecture</th>
<th>arts administration</th>
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<th>brand ambassador</th>
<th>campaign/commercials</th>
<th>community connection</th>
<th>construction/making</th>
<th>creative problem solving</th>
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<td>digital art</td>
<td>employee experience</td>
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<td>general labor/manpower</td>
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<td>public speaking instruction</td>
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<td>Set/environment management</td>
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<td>wiring/electric</td>
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Q36: Resources City of Atlanta Could Help Provide for the Arts
Differences by Age: Impact of COVID

All age groups were equally likely to report high levels of cancelled gigs/jobs (range of 76-89%), lost wages (range of 69-85%) and social distancing (47-63%)

Overall, older artists report experiencing less impact from COVID-19 than younger artists.

Need for support also correlates directly to age. As age increased, more artists reported not needing support.

Age correlated to how likely artists would be to report impact to mental health. As age rose, rates of mental health impact lowered. In the 18-24 age group, 80% reported impact to mental health while only 28% of artists age 65+ reported mental health impact.

Artists 25-45 and 55-65 are experiencing lost teaching work at a slightly higher rate than their peers in other age groups.

Artists under 35 were much more likely to report losing access to their studios.
Differences by Age: Needs for support

 Artists over 65 were far more likely to report not needing support than other age groups. 55% reported no need for additional support.

Need for support also correlates directly to age. As age increased, more artists reported not needing support.

**Wages/Salary was the biggest need for support for every age group.**

Artists ages 25-45 have the greatest need for mortgage/rent support.

**Access to a studio was a much bigger need for folks under 25 than folks over 25.**

Artists under 45 were more likely to have lost art-related contract work than their peers.
Differences by Age: Loss of Future Work and Percentage of Income Lost

Artists under 45 were more likely to have lost art-related contract work than their peers.

Overall, over 65 age group reports smaller percentages losing higher percentages of their overall income due to COVID related causes. However, they have a similar rate of artists who have lost 100% of their income.

Otherwise the percentages lost by age group aren’t that
Differences by Race: COVID Impact

We tried to compare differences across racial demographics, given that COVID-19 has impacted Latinx and Black communities much more severely than white communities.

**When looking across racial demographics, there were a few key differences to note.**

Black and White artists reported lower rates of food insecurity compared to artists of all other races (7% and 9%, compared with 26%)

Black artists lost a slightly higher rate of teaching work in both schools and community settings that white artists.

Black artists had greater levels of application for Art-related Relief Grants, while other artists had rates more similar to white artists.