

The Status of Artists in Kansas City

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EXECUTIVE SUMMARY

An active, healthy and growing community of artists can make an enormous difference in the livability and the prosperity of a community. Kansas City's recent emergence as a burgeoning center for arts and culture in the Midwest has become increasingly apparent to the public, with high levels of financial commitment, support to arts institutions and the construction of half a dozen major new capital arts projects. These projects have been embraced by residents, community leaders and arts funders, who see their importance and want to see them succeed. The rapid growth of the arts community is seen by many to be a catalyst for important change, including its impact on the major urban renaissance in downtown Kansas City, Missouri.

Despite the contributions of the arts community, we know comparatively little about the individual artists whose talents, creativity and passion for their work have provided a foundation for this success. National work on the "Artistic Dividend" by Ann Markusen and Greg Schrock¹ has shown a per capita concentration of visual artists in the Kansas City metropolitan area well beyond what one would expect for a region of its size, ranking seventh out of the twenty-nine most populous Metropolitan Statistical Areas (MSAs). The rise of the Crossroads Arts District (referred as the "Midwest Soho" by the New York Times²) is just one indication of the vibrant energy created by this concentration. Yet local research on the arts to date has focused almost exclusively on non-profit arts organizations. There has been no corresponding work or attention devoted specifically to individual artists living and working in Kansas City, examining closely the issues and challenges they face.

The Arts Council of Metropolitan Kansas City and The Charlotte Street Foundation commissioned a new study³ as part of the KC Artist LINC⁴ program to examine the demographic and household conditions of artists in Kansas City in order to better understand the relative state of artists' living and working conditions in the metropolitan area. Using data from the 1990 and 2000 US Census and other sources, the study confirms that Kansas City has become a mid-continent center for artists, where artists have the opportunity to raise families, buy houses and participate as fully-invested members of the community to a degree that they may not be able to elsewhere.

More than 6,000 artists live in the KC metro region, with a combined household income of over \$400 million dollars; more than 5,000 are employed in multiple disciplines and by multiple sectors of the local economy. In addition to the highest concentration of visual artists of any major city between the coasts, there are significant concentrations of artists working in other disciplines, including musicians, composers, actors and performers, writers and authors,

¹ Ann Markusen and Greg Schrock. 2006. "The Artistic Dividend." *Urban Studies*. Volume 43, Number 10, September 2006, pp. 1661-1686(26)

² Hope Glassberg. 2005. "Artists Feel the Squeeze in a Midwest SOHO." *New York Times*. Arts Section, November 29. accessed Jan 2008 at

http://www.nytimes.com/2005/11/29/arts/design/29kayc.html?_r=1&scp=2&sq=Midwest+Soho&st=nyt&oref=slogin

³ Dr. Michael Frisch, AICP and Darren Bohrer. 2008. "The Status of Artists in Kansas City." Kansas City, MO: Arts Council of Metropolitan Kansas City.

⁴ LINC stands for Leveraging Investments in Creativity, a national initiative funded in part by the Ford Foundation. LINC is one of several funders supporting a planning phase for KC Artist LINC.

photographers, and film and multi-media workers. Arts-related occupations such as architecture and design are also well represented in Kansas City.

Among the key findings of the study are the following:

1. **Artists are a significant part of the local economy.** Visual artists alone in 1999 earned almost \$100,000,000, and artist households in 1999 had over \$400,000,000 in income. Artists in Kansas City are much less likely to live in poverty than artists in the rest of the United States. However, income by artist discipline varies in Kansas City just as it does nationally. Visual artists in Kansas City make more than the national average, while performing artists make less. Writers and musicians in Kansas City earn about the national average. Artists in Kansas City are much more likely to be employed by the private sector than artists in the rest of the country.
2. **Artists have a high quality of life in Kansas City.** The median income for artist households in Kansas City is about the same as the national average, but Kansas City's relative low cost of living means that their income goes farther. Most artist households in Kansas City spend significantly less on housing than artist households nationally spend. Kansas City artists are more likely to own their home and have two vehicles available in their household. Compared to artists nationally, Kansas City artists are much more likely to live in a single-family home and to live in a new structure. From 1995-2000, more artists moved into the Kansas City region than moved away.
3. **It is hard to be self-employed as an artist in Kansas City.** Kansas City lags behind the nation in the number of self-employed artists in most of the disciplines. Income for self-employed artists is less in Kansas City than it is in the rest of the United States. Self-employed artist renters face a similar economic squeeze to that faced by self-employed artist renters across the United States.
4. **Kansas City is a place where artists can raise families.** Artists in Kansas City are more likely to be married and have children. Kansas City has proportionately more women represented in artist occupations. Artists with families move to Kansas City from other places.
5. **Within the region, artists are concentrated in Kansas City, MO, south of the river; however, the number of artists living in Johnson County, KS is increasing.** Artists and employees in art-related occupations tend to concentrate in the city of Kansas City, MO, south of the river. However, artists moved to Johnson County during the 1990s at an increasing rate. Significant numbers of artists now live in Johnson County, KS.
6. **Arts occupations are keeping up with the Kansas City economy.** Analysis of the numbers of artists back to 1990 and ahead to the latest data available for 2006 show that artists continue to be an important part of the local economy. Arts occupations tend to grow at rates similar to the economy as a whole.

7. **Kansas City lags in terms of artists with graduate degrees.** Kansas City artists are more likely than artists nationally to have graduated high school and college. However, the region lags in terms of artists with graduate degrees. Migration data shows that Kansas City loses a significant number of young artists.
8. **Different generations and disciplines of artists have different characteristics and face different challenges.** Demographic characteristics of artists can vary significantly among artists of different ages and disciplines. For example, Kansas City artists from ages 25 to 34 are almost 50% more likely to be married than their counterparts nationally. Half of Kansas City's musicians are employed by religious organizations, a much higher proportion than the national average. Performing artists in Kansas City tend to make less money than those working in these disciplines nationally, while writers and authors tend to make more.

The report primarily analyzed raw data from the 1990 and 2000 decennial census of population and housing, as well as data on artists from other published reports. The method used by the analysis in the report captures hard data on artists who report their employment as artists. The report does not represent results from artists who have another primary occupation. A copy of the complete report can be found on the Arts Council website at www.ArtsKC.org.

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Introduction

The arts play an essential role in the life of a metropolitan region. Urban communities thrive as centers for the arts because they bring people together at densities great enough to allow cultural development (Wirth 1938). Without at least a minimum of population spatially concentrated, it is hard to get the type of specialization that leads to artistic development in many forms of mediums such as: modern dance, a symphony orchestra, ceramics and textiles, or multimedia experiences. A synergy develops whereby residents consume and produce arts programming leading to organizations instituting new arts programs followed by new artists answering the call for cultural production. The arts then enliven the life of the region by providing experiences that increase cultural interaction; spur innovation by suggesting new ways to observe, to hear and to think about life; and add pleasure to people's lives (McCarthy et. al.. 2004).

While all metropolitan regions will have some arts programming, the extent and depth of arts practice will vary from region to region. Every region has its own history and heritage. To some degree, arts practice is connected to the culture of the practitioners and its location may be due to historical events (MacKaye 1928). For example, Kansas City's rich jazz culture may have been partially the product of having railroad connections to the City of New Orleans thus facilitating evacuation and dislocation after a major hurricane in the 1920s (Wagner 2006). Some arts programming follows the consumers of arts. Many tourist locations become centers of arts production because seeing art and participating in culture leads to relaxation and reconnection—processes that make for good vacations (McCarthy et. al. 2004). Arts practices remain in a region, as long as opportunities exist that allow for artists to practice and to expand their own horizons. Recent work has identified crucial “dimensions” of the support structure for

artists: validation, economic market, material support, professional development, communities of practitioners, and information (Jackson et. al 2003). Policies to develop these dimensions may increase the opportunities for artistic practice in a region.

One part of deepening opportunities for artists in Kansas City is figuring out where we stand as a region. How do artists in Kansas City differ from artists in other parts of the country? Do we have a greater share of artists in some media and do we lag in other media? Creating a baseline on artist status in Kansas City will allow us to see if new programs creating and enhancing support structures for artists are having an impact. A baseline allows for evaluation. Study of the current status of artists should also provide information on locally specific policies that can be achieved that will reach existing artists and expand opportunities to fill in gaps in our cultural offerings. This report to the Kansas City Leveraging Investments in Creativity program (a project of the Arts Council of Metropolitan Kansas City and the Charlotte Street Foundation) will try to establish the condition of artists in Kansas City today.

Several methods will be used to determine the status of artists. First, the literature will be reviewed to find significant reports and studies on Kansas City artists. Information on Kansas City artists may be gleaned from several national reports from projects related to this report (Jackson et. al. 2006, Markusen et. al. 2004, Markusen and Schrock 2006). Then, using a method pioneered by Markusen and Schrock (2004) and using new data produced by them and by the writers of this report for this study, we more deeply analyze data on artists available from the Public Use Microdata Files of the US Census as formatted by the IPUMS project out of the University of Minnesota. (Ruggles 2004). These data allow us to examine the status of artists who defined themselves as artists in the 2000 US Census.

Defining the Arts and Artists.

Urbanization is a process of increasing specialization as humans live in close proximity to each other (Childe 1950). This specialization then allows for new cultural practices to develop. While many of these might be thought of solely in economic terms (construction of housing, development of city infrastructure, manufacture of products), the arts arise as distinctive markers of civilization. The arts then may be defined as cultural practices of production and performance that add meaning and beauty to our lives (McCarthy et. al., 2004). Measuring these cultural practices becomes hard since they happen within multiple spheres of life. Some art may be created informally and not shared publicly, while other art is performed and the recording of the performances might be mass produced and globally shared. Some products have artistic content, while others scream for redesign. Classification of terms will be necessary then to begin to develop concepts and measurements. At the same time any classification means determining boundaries, and by definition some practices will be excluded.

For this report, the arts are defined as a set of cultural practices in the defined mediums of fine art, music, film, theatre, dance and writing. The arts express components of human relationships to each other and the world, notions of beauty and aesthetics, and aspects of individual personality. They exist in their own right within fluid boundaries of community acceptance and patronage. They differ from craft production only in this sense of utility. A woodworker might produce great cabinetry, but the individual piece might not stand on its own as art. These boundaries are subjective.

Art may also be the result of design. For this report, a design is a “concept.” Art has design content. New designs lead to new products, new crafts and new arts. Training in the arts almost always requires training in creativity: the process of coming up with new designs. Design

links the arts with processes of innovation that have increasing importance in today's global economy.

These definitions of “art”, “craft”, and “design” are behind choices made in classifying activities for this reports. An artist is someone who engages in creative practice, has some recognized skill in the practice, and derives some income from creative practice. Not all of the people who fit this definition of artists will be captured in government developed data on occupations, establishments and demographic characteristics. For example, someone may define themselves as an artist first, but make 90% of their income as a teacher. Information on artists gleaned from secondary sources such as most government surveys then will miss a broad category of artists. *Artists themselves must be surveyed to capture artists whose job is different than the work of being an artist. This work remains to be done in the Kansas City area.* Without doing our own primary data collection, we must then rely on these government surveys for data about artists.

Accessing government data requires defining which classifications cover artists. The Bureau of Labor Statistics of the US Department of Labor classifies occupations based upon a cascading set of questions regarding different aspects of the job including the type of work (is it hands-on or in front of a computer?), the amount of supervisory activity, and the skills involved (US BLS 2007b). Information on occupational employment is collected through an Occupational Employment Survey sent to hundreds of thousands of employers once every three years. These occupational categories are linked then to classifications of firms and establishments in the economy as codified in the North American Industry Classification System (NAICS) (US OMB 2007). Data on total employment by firm and establishment by industry are collected through the unemployment insurance program (ES 202) and these data are used to

provide snapshots of regional economic health (US BLS 2007c). Linking data to firms and establishments in industries allows estimation of occupational employment in general categories every year. Generally artists who fit in the KC LINC definition are included in Category 27: Arts, Design, Entertainment, Sports and Media Occupations. Tables 1a and 1b summarize the most recent data for Kansas City for this category. The location quotient compares the relative concentration of employment in the Kansas City metropolitan area to the United States as a whole.⁵ Kansas City has ten percent more employment in this category than the United States. (Insert Table 1a here)

While these numbers show that Kansas City has a concentration in this broad occupational category, there are problems with this type of analysis. First, the category is too broad. Both non creative occupations (such as athletes and coaches) and occupations that are less directly artistic (such as designers and media equipment operators) are included in this occupational category. Second, self-employed workers are not included in the survey and according to the US BLS Employment Outlook Handbook more than 60% of visual artists, 50% of musicians and photographers, 33% of writers, 25% of actors, 20% of dancers, are self employed (US BLS 2007b). More detailed categories are necessary to describe the conditions of artists.

The 2006 American Community Survey provides another source for recent data (US Bureau of the Census 2007). Using similar occupational code breakdowns as the Occupational Employment Survey, the results from this survey shows that the Kansas City Metropolitan Area has an estimated 20,200 employees in the arts, design, entertainment, sports and media occupations as shown in Table 1a. This produces a location quotient of 1.09, a value very close

⁵ A location quotient of 1 means the local area has the same proportion of employment as the nation. A value greater than 1 means the sub-category has a higher proportion of employment in the region than the nation, and a value less than one means that the sub-category has a lower proportion.

to the OES data. This survey gives a little more occupational detail. The broad occupational category is broken into three parts: arts and design workers, entertainment and sports workers, and media workers. The problem with this occupational breakdown in the present reporting is that each of these categories may contain workers who fit the KC LINC definition of an artist. Table 1b also shows the results for these occupational subcategories.

(Insert Table 1b around here)

Using the Standard Occupational Codes, Table 2 describes the standard occupational codes for the LINC definition of an artist as defined by LINC. These definitions are the same as the definitions used by other LINC communities and were defined by Markusen and Schrock (2006) in their analysis of the regional differences in artistic employment. Note that craft artists are included in this category, but that these artists are just artists who work in media such as textiles. From here on throughout this report, artists refers to the broad artist definition including visual artists, musicians, performers and writers, while visual artists refer to just visual artists. Occupations that are directly related to the arts are classified as Creatives in this report. Table 3 lists the occupational codes for this category.

(insert Tables 2 and 3 here)

The Arts in Kansas City: How do we rank?

Two recent studies have compared the status of the arts in the Kansas City region to other regions across the country. The Urban Institute has developed seven indicators of cultural vitality based upon what they call “Tier-One” data. Tier one data consists of data that is publicly available, regularly collected and allows for comparisons of one area to another (Jackson et. al 2006: 35). Table 4 summarizes their rankings of Kansas City and compares Kansas City to other mid continent regions. The rank of the metropolitan area by population is given as a reference

point for the other rankings. When a Kansas City vitality indicator is higher than the population rank then the vitality indicator shows that Kansas City is doing better than average. The second row of Table 4 summarizes the ranks. Kansas City ranks higher in more than half of the indicators, but does not do as well as the Indianapolis, Minneapolis, and Denver MSAs — all which have ranks higher on more than 5 arts indicators. St. Louis lags far behind all of the other MSAs in Table 4. These rankings show that Kansas City has some room for improvement in terms of cultural vitality.

(insert Table 4 here).

These rankings suffer from some of the same issues that we faced in analyzing data from the Occupational Employment Survey (see Table 1). The rankings are measuring the activities of arts organizations, arts consumers and arts employment. County Business Pattern data counts establishments, and arts businesses. Employment in these establishments may or may not be art related. Arts nonprofits are an important part of the mix of community institutions necessary for artists, but the quality of the nonprofit also matters. Finally, the artist jobs ranking is based on the same data as shown in Table 1a. As Markusen and Schrock point out, these data suffer from non-inclusion of self-employed artists (2006: 1679-1680). While these indicators cover some of the environment of artists, their application directly to artists is more limited.

The Markusen and Schrock (2006) study more successfully compares the concentration of artists in Kansas City region to other mid-continent regions. This comparison is summarized with location quotient based concentration ratios in Table 5. Minneapolis has a higher concentration of Artists than Kansas City, St. Louis or Denver. Kansas City has a higher concentration of visual artists than any of these three cities. Kansas City has a higher location quotient for this category of artists than any other mid-continent city (out of the 29 largest

MSAs) including Chicago, Atlanta, and Dallas (Markusen and Schrock 2006: 1667). Kansas City and St. Louis both significantly lag in terms of the performing arts category, with location quotients of .59 and .51 respectively. This result is a little surprising given the reputation of the Kansas City as a theatre community, with several successful professional companies and a strong theatre department out of the University of Missouri-Kansas City. In terms of musicians and writers, Table 5 shows how far ahead Minneapolis-St. Paul is compared to Kansas City, St. Louis and Denver.

(insert Table 5 about here)

Analysis of IPUMS Census Data about Artists in Kansas City

The results shown in Table 5 point the direction forward for the analysis of artists in Kansas City. Markusen and Schrock (2006) used the sample data available from the Public Use Microdata Sample (PUMS) files from the 2000 Census (Ruggles et.al. 2004). These files provide samples of long forms collected in the census. While every household is supposed to fill a census form, one in six households fills a long form asking much more detailed questions than in a census short form. The PUMS files are samples culled from the set of census long forms. Due to the smaller sample size, differences of 3-5% or less may not be significant, although sampling error may differ depending on the variable and geography being measured (ref statistical guide). Remember, as the group population total being examined gets smaller, the sampling error will get larger.

The Minnesota Population Center makes the PUMS dataset available to the public with only a small stipulation that you give them credit when using the data (MPC 2007). The IPUMS datasets allow for detailed analysis of regions, yet the sampling is not large enough to represent areas smaller than 100,000 people. The Bureau of the Census has defined its own geography

then for the areas within the dataset called PUMAs – public use microdata areas. For the purposes of this report, Markusen, Schrock and Thompson created a dataset of 2000 data arranged around a set of PUMAs that captures most of the Kansas City metropolitan area. These PUMAs are listed in Table 6. Analysis of data at the level of an individual PUMA usually produces a dataset too small for effective analysis of artists. However, these PUMAs can be aggregated to a larger geography.

(insert Table 6 about here)

Data tables in the next section are based on the dataset generated by Markusen, Schrock and Thompson for the Kansas City LINC project. Additional analysis has been done by compiling data from the same IPUMS source used by the Markusen group (Bohrer and Frisch 2007). The combination of data sources has allowed for an extensive set of analyses about artists in Kansas City.

How Many Artists Are There and in What Disciplines Do They Work?

According to IPUMS dataset, *there are 6,268 artists in the Kansas City metropolitan area* who fit the occupationally-based artist definition. This includes more than 1,100 artists who were either not employed or not in the labor force at the time of the census, a category that includes retirees, those unemployed and adults doing homemaking and childcare for their household. This leaves more than 5,160 employed artists in Kansas City. Of these employed artists, 53% are visual artists, 14% are performing artists, 17% are musicians, and 16% are writers. Table 7 shows the detailed number of artists by arts discipline by civilian labor force status. Kansas City has a higher concentration of only one Artist category: visual artists. Kansas City lags behind in the other three arts disciplines within the Artist definition. These results are sample results and must be treated as estimates. Subcategories of less than 600 will have large

rates of sampling error. Finally, our definition of the Kansas City metropolitan area is smaller than that used in Markusen and Schrock (2006), leading to higher location quotients shown in Table 7 than those reported in Table 5.

(insert Table 7 here)

The Kansas City Metropolitan Area has significant concentrations in creative occupations related to art. These occupations, were previously defined as “creatives” as listed in Table 3. Table 8 shows that *there are 12,294 creative workers*. The IPUMS data show that 10,725 creatives were employed in 2000, leaving 1,569 creatives in the not working category which includes retirees, homemakers, and unemployed workers. For this category as a whole, Kansas City has 7% more Creative employees than the national average. Designers make up the largest share of employed workers in this category, accounting for 48.4% of employed creatives, with media and communications workers second at 25% and architects third at 17.8%. In terms of concentrations of employees, architects lead with a LQ (location quotient) of 1.52 followed by archivists with 1.30 and designers at 1.1. Kansas City is a mid-continent center of business services such as architecture, engineering, design and advertising and these numbers correspond to these specialties.

(insert Table 8 here)

Where in Kansas City Do Artists Live?

While the dataset is too small to show where employees in specific occupations live within particular subareas in Kansas City, some summary comments may be made based on the data shown in Table 9. Given the margin of error with this dataset, *artists are equally likely to live in either Kansas City, MO, or Johnson County, KS* with 32.1% and 32.0% respectively of employed artist residences. Kansas City, MO still has a slightly higher concentration of Artists,

but that is as much a factor of the lower employment per capita rate in Kansas City, MO. Creatives disproportionately live in Johnson County, KS at a higher rate than Artists. Kansas City, MO, still has a concentration in LINC Creative. Other parts of the Kansas City metropolitan area lag in terms of employed Artists and Creatives residences. Fast growing areas of the Northland and Lees Summit, MO may shift this distribution by the time of the 2010 Census.

(Insert Table 9 here)

Age and Gender Characteristics of Employed Artists

Age and gender characteristics reveal generational differences within a population group. Think of the Baby-Boom generation as the age group of 35-54 year olds in the year 2000 (those born from 1946 to 1965) and Generation X as the group 25-34. The distribution of employed Artists and all employed workers by age category is shown for Kansas City and the US in Table 10. ***Kansas City lags in terms of Generation X employed artists and we have a concentration of Baby-Boom artists.*** This generational difference will be addressed in more detail later.

(Insert Table 10 about here)

Differences in employment by gender may reveal cultural attitudes about labor force participation and family responsibilities. Employees in artist occupations are disproportionately male as shown in Table 11. Men account for 56.3% of employees in artist occupations nationally. In Kansas City, artists are split almost evenly, with men accounting for 50.1% and women accounting for 49.9%. A closer examination of gender by discipline is shown in Table 12. ***The majority of visual artists in Kansas City are women, whereas men make up a majority of this occupational category across the nation.*** The biggest gender difference between Kansas City and the nation by discipline is found among musicians and composers. Women make up

the majority of these employees in Kansas City, while they only account for 37% of these employees nationally.

(Insert Table 11 and Table 12 about here)

Race and Hispanic Origin Characteristics of Artists

Employed artist occupations nationally lag in terms of most racial and hispanic origin categories as shown in Table 13. Nationally, hispanic employed Artists account for 5.4% of the total and black employed Artists make up only 5.2%. These rates are approximately one-half the rate these groups are represented in the employed labor force as a whole. Apart from the “white, non-hispanic” category, only the “other and multi-racial category” has a higher representation within Artist occupations than in the work force generally. Kansas City reflects these same patterns but to a lesser degree. *While still lagging, blacks and hispanics have higher rates of representation in artist occupations in Kansas City than in the US.* For example, hispanic artists in Kansas City make up 3.1% of the total employed artists whereas hispanic employees make up 4.7% of the total employees for a representation rate of 66%. In the United States as a whole, hispanic artists make up 5.4% of the employed artists, but 10.3% of the employed work force leading to a representation rate of 52%. Efforts to increase employment of Artists from underrepresented backgrounds should continue and new programs might be considered.

(Insert Table 13 around here)

Educational Status of Employed Artists

The census measures educational attainment by asking people over 25 what their highest degree and years of schooling were. Table 14 compares the educational attainment of employed artists in Kansas City to the nation. Employed artists as an occupational group have higher rates of education than total employees nationally and locally. More than 40% nationally and 36%

locally of all employees have either a high school diploma or less. Yet, only 15.8 % of artists nationally and 11.8% locally have this same low level of education. *Artistic jobs require highly educated workers with the majority of workers both nationally and locally having at least a college degree.* Kansas City is ahead of the nation in terms of artists with Associates Degrees and Bachelors Degrees. *Kansas City lags behind the nation in terms of employed artists with graduate degrees.* This lag is especially apparent against the slightly higher rate of graduate degrees in the work force overall for Kansas City.

(Table 14 around here)

Income Status of Employed Artist Households.

This analysis of the status of artists in Kansas City so far has addressed individual characteristics of mostly employed artists. In addressing economic status, it is important to examine not only what artists earn, but also their income within their unit of consumption. In this next section, artists' individual income is addressed first and then put into context of artists' households and families which better determine artist status relative to the cost of living and to the housing market. A household consists of everyone living within a particular housing unit. A family consists of people directly related by blood or marriage living within the same housing unit. Therefore there are more households than families since non-family households consisting of people living alone (singles) and non-married people sharing a housing unit must be added to the number of family households to get the total number of households.

Personal income as an economic measure covers wages from work, but also income from sales, interest and dividend income from investments, and transfer payment from various government social programs. The decennial census asks about income in the year prior to the year of the census. Table 15 details the median personal income in 1999 by the four detailed

occupational categories within the artist definition. ***Visual artists in Kansas City have a median personal income that is 44% higher than the national median personal income for visual artists. Visual artists alone made almost \$100,000,000 in 1999.*** The median income for performing artists and musicians is less in Kansas City than it is for the nation. Writers and authors make 10% more in Kansas City than they do nationally.

(Table 15 around here).

Table 16 compares the 1999 median personal income of employed artists as a whole in Kansas City to the results for the nation as a whole. Employed artists nationally and in Kansas City have higher median incomes than the median incomes calculated for all employees nationally and in Kansas City. This result is not unexpected given the high rates of educational attainment shown in Table 14. Employed artists in Kansas City have a higher median income than both Artists in the U.S. and total employees in Kansas City. The median personal income of Artists nationally is 5.7% higher than the median personal income for all employees in the US. The median income for artists is 11.7% higher in Kansas City than the median personal income of all employees in Kansas City. Therefore, ***employed artists do relatively better in Kansas City than in the nation.*** Employed artists in Kansas City earned around \$175 million dollars in 1999.⁶

When employed artists are considered within households and families, their economic advantage does not appear to be so great. Table 16 shows that the median household income for artists is higher in the nation than it is in Kansas City. Other workers in employed artists' households in Kansas City then must make less in Kansas City than they do in the nation. Median household income for employed artists in Kansas City is about the same as median household income for households of all workers in Kansas City. Nationally artist households

⁶ Dollars are in 1999 terms. These figures would be higher if presented in 2008 dollar terms.

have a significantly higher median household income when compared to the households of all workers. Median income in artist households in Kansas City slightly trails artist household median income nationwide. *Artist households account for \$413 million in income in Kansas City. Artists and creatives bring in more than \$1.245 billion in income to the region.*

(Table 16 about here)

While employed artists themselves make more in Kansas City, an analysis of family incomes allows for a comparison of employed artist family economic status to the poverty rate. Economists define the poverty rate as the amount of income it takes to provide a minimal standard of living based on family size. Table 17 shows that more than 62% of Kansas City artists make a family income that is four times the poverty rate. Only 56% of artists nationally make a family income in this upper category. Similarly, Table 17 shows fewer Kansas City artists living within the lower income ranges near the poverty level. Only 7.9% of artists' families were living at an income level around or under the poverty rate. 17.4% of artists nationally were living at these low income levels. *Fewer employed artist families in Kansas City are living in or near poverty than is typical for the United States.*

(Table 17 about here)

Where Do Employed Artists Work in Kansas City?

Employed artists may be self-employed, they might as an artist work for a non-profit organization such as a performing arts group or they might work for an industry that relies on artistic talent such as the entertainment industry or the greeting card industry. Cities with diverse artistic opportunities probably create larger artistic communities (Scott 1997). Such diversity allows more flexibility and greater transitions in career paths for artists. The IPUMS data source allows identification of artists by class of worker (private, non-private versus public sector) and

by industry classification. As the economy changes, these various industrial sectors also change. By knowing where artists are working within these industry classifications, we may begin to project how changes in the region's economy by industry might impact some artists.

Table 18 shows the distribution of employment by class of worker status. As a whole Table 18 shows that Kansas City employment trends generally follow the national breakdown with slightly smaller proportions of workers self-employed and working for government and a higher proportion working for the private sector. ***Artists in Kansas City are disproportionately employed by the private sector.*** 54% of employed artists in Kansas City work for private sector employers. Only 42% of artists work for the private sector nationally. Typically, the private sector provides more stable employment than self-employment or the non-profit sector. This higher rate of private sector employment for artists in Kansas City might explain the higher income results previously reported. ***Fewer artists in Kansas City are self-employed.*** 26% of artists in Kansas City were self-employed in 2000 compared to almost 40% of artists nationally. (insert Table 18 here)

An analysis of which industries employ artists by discipline allows for a more detailed assessment of the economic health of the arts. On a more local scale there is more detailed information regularly collected and published on establishments and employment by industry. Knowing that artists are concentrated within a particular industry sector also reveals information about businesses that may have a large stake in artists, arts institutions and arts training. Economists and business analysts use the North American Industrial Classification Codes (US OMB 2007) to classify industries. One of these industries is a sector entitled "independent artists." Artists work for a variety of industrial sectors. Table 19 shows the top industrial sectors employing each artistic occupation for the Kansas City region and the United States as a whole.

Visual artists in Kansas City are less likely to be independent artists. Artists in Kansas City are much more likely to work in the printing and publishing industries. This result is expected since Kansas City is the home of several publishing firms as well as the corporate headquarters and center of operations for Hallmark. These estimated percentages in Table 19 become much more speculative when working with occupational categories where we estimate less than 1,000 employees per occupation. A 15% difference in occupation distribution is still within the sampling error for these occupations. Performing artists appear to be more likely to work in radio and television as well as working as being self employed. They are less likely to work in motion pictures yet these differences may not be significant. We have a higher than average concentration of musicians and composers working in religious organizations. We have fewer writers and authors working independently in town.

(insert Table 19 around here).

Self Employed Artists in Kansas City

A traditional view of artists is that of a self-employed worker. We tend to think of artists as lone iconoclasts. Artists in Kansas City are proportionately not self-employed when compared to the national rate of self employment as shown in Table 20. This confirms the industrial sector analysis shown in Table 19. *Kansas City artists disproportionately work for private employers.* Visual artists, musicians and composers, and writers and authors all show lower than expected rates of self employment. Once again, only substantial differences should be read as significant when reading Table 20. Therefore, the reported level of performing artists as self-employed is not that different from the national level. Self-employed workers may have trouble maintaining health insurance and other types of employee benefits. The lower levels of self-employment may mean that Kansas City artists and cultural workers will have greater access

to health insurance and retirement programs than artists elsewhere. Yet, working for someone else may conceivably reduce artistic freedom and self-expression.

(insert Table 20 around here)

We conducted an analysis of artists and creatives in the Independent Artist category in order to explore more deeply some of these questions about self-employed artists. First, we examined incomes levels of employed workers in the independent artists industry who fit into the artist or creative occupational categories. These results are shown in Table 21. While we previously reported higher income for artists as a whole in Kansas City when compared to the nation, workers in the independent artist industry in Kansas City make less. *These results suggest that self-employed artists make less in Kansas City than in other places in the nation.*

We then examined the results by housing tenure for these workers. Kansas City is known to be a low cost housing area in the United States. Table 22 shows a comparison of the income characteristics of workers in the “independent artist” category who own. We find that independent artist sector workers who own in Kansas City make less money (28%) than their national counterparts; their median home values are 36% less. This figure can read two ways. Kansas City workers spend less on home ownership costs, making up for the income lost by living here. However, the lower median housing value is also a measure of wealth that may indicate lower status for these workers. The status of these workers who rent in Kansas City appears even worse as shown in Table 23. Not only do these workers earn less than workers nationally in the same industry and occupational categories, they pay a higher percentage of their income for housing. *Artists need better rental housing opportunities here in Kansas City.*

(insert Tables 21, 22, and 23 here)

Housing Characteristics of Employed Artists in Kansas City.

There has been a lot of attention on the impact of artists on neighborhood development (see Frisch 2007). Other reports for the LINC program have studied ways to increase the availability of artist housing and artist workspace (Jackson et al 2007; Walker 2007). Finally, the previous analysis of housing costs shows that workers in the independent artist category pay more for rent in Kansas City. Therefore, an analysis of housing characteristics of employed artists may identify areas where the needs of artists might be met through new and expanded programs and services. First, ***employed artists in Kansas City are more likely than artists nationally to own their home*** as shown in Table 24. 69% of artists in Kansas City own their home as opposed to 64% nationally. While fewer artists in Kansas City own than the totals for all employed workers in Kansas City, this difference is not large enough to be significantly different.

(insert Table 24 here)

Employed artists in Kansas City generally live in housing stock similar to the national average. Table 25 shows the characteristics of the housing stock (including age of structure, number of rooms, numbers of units in structure and number of bedrooms) for employed artist households in Kansas City compared to the nation. ***Kansas City artists are more likely to live in single family structures than artists nationally.*** Most Americans live in single family homes, and while this is true of artists nationally as well (65%), in Kansas City 79% of artists live in such structures. These structures tend to be found in suburban style neighborhoods planned and developed after 1940. Therefore, it is not surprising that Table 25 also shows that employed artists in Kansas City are more likely to live in housing units developed after 1940. Few significant differences between Kansas City artists and artists nationally were found in the number of rooms or bedrooms in artists' housing in Kansas City. Both the bedroom category

and the room category may not effectively represent housing units with more flexible live/work structures such as artist lofts. Artist lofts usually are in buildings with other artist lofts and would then be classified as being in buildings with more than one housing unit in the structure.

Finally, Table 25 shows that housing for employed artists nationally differs from housing for all employees nationally. Artists nationally are more likely to live in older buildings. This finding reflects the stereotype of artists as the first mover in a gentrifying community (Frisch 2007). Artists are more likely to live in housing units with 4-7 rooms. This difference illustrates the need for space. Nationally artists have a lower tendency to live in single family homes as stated previously. Finally, artists are more likely to live in housing with just 0-1 bedroom. This statistic nationally might capture the trend toward loft space, where sleeping quarters are less defined.

(Table 25 about here)

Demographic Cohort Analysis

We analyzed the social characteristics of employed artists by the demographic cohorts of age 25-34 (Generation X'ers born between 1965 and 1975), age 35-54 (Baby Boomers born between 1945 and 1964) and those age 55 and older. These generational breakdowns correspond somewhat to changes in the lifecycle that influence patterns of work and consumption. For example, people in their late twenties will be forming families, having children and settling down. Middle-aged people will be raising school-aged children and will select neighborhoods based on school characteristics. By age 55, many people have become empty nesters, as their children have gone off to college. Older workers may be more willing to move than middle-aged workers, while younger workers may be the most mobile. Needs for

housing and transportation differ at each of these stages of the lifecycle. Analysis of the characteristics of artists within these cohorts may reveal specific areas for policy intervention.

Generation X artists (age 25-34) in Kansas City differ from Generation X artists nationally on some key indicators as shown in Table 26. First, the gender breakdown is roughly the same in Kansas City as it is nationally. Almost 60% of employed artists in this group are male. This gender proportion is different than the breakdown for all age groups in Kansas City. ***The majority of Generation X employed artists in Kansas City are married***, whereas the majority of artists in this age group nationally are single, never married. More Kansas City artists in this cohort have children as well. These differences are striking and significant. Generally, the education patterns of Generation X artists locally follow the national pattern with a couple of exceptions. ***Kansas City Generation X artists lag in terms of both school enrollment and graduate education attainment in 2000***. One way to address this lag is to develop and expand graduate education program in the arts at colleges and universities in the Kansas City area.

(Table 26 about here)

Employed Baby-Boomer artists (age 35-54) in Kansas City generally reflect similar social characteristics as artists nationally as shown in Table 27. ***Baby-Boomer artists are much more likely to be women in Kansas City***. Unlike the Generation X artists, Baby-Boomer artists in Kansas City match rates of marriage, divorce and child-rearing. These artists in Kansas City are more likely to be college graduates. A lag in graduate education also shows up in this age demographic, however the difference between Kansas City and the nation may not be significant. The median household income for employed baby-boomer artists is higher in Kansas City than it is nationally. This difference might reflect a couple of factors. First, artists in this age cohort

might make more money. Second, men still make more money than women in general; with the majority of artists being women, their partners may make more than the partners of artists nationally.

(Table 27 about here)

Employed older artists in Kansas City (age 55+) also generally reflect the social characteristics of artists nationally as shown in Table 28. The majority of employed artists in this age group are men both nationally and in Kansas City. Few single, never married artists were counted in this category. ***Older Kansas City artist households are more likely to still house a child.*** The prevalence of children in artist households in Kansas City reflects a potential need for child care options among Kansas City artists. These artists in Kansas City have lower levels of educational attainment than artists nationally. Fewer of these artists were college graduates. Median household income for these older artists also trailed the national level of household income for artists in this age cohort.

(Table 28 about here)

Migration of Artists and Creatives to and from Kansas City

Does Kansas City attract creative and artistic people? Data from Census questions asking about residence 5 years ago may be used to calculate migration ratios. A migration ratio is the number of people moving in divided by the number of people moving out. A ratio greater than 1 shows that more people are moving in. Table 29 presents migration data for artists for the period 1995-2000. Table 29 shows a migration ratio for artists of 1.17; for every hundred artists moving out, 117 are moving in to the metro area. ***More artists are migrating into Kansas City than are migrating out.*** Artists new to Kansas City during the previous five years accounted for 22% of the total artists in the labor force.

(insert Table 29 around here)

What are the characteristics of artists moving in and moving out? Because our data source is based upon sample data, we do not have enough artist movers to and from Kansas City to say much. However, if we broaden the pool to include movers in artistic **and** creative occupations (see Tables 2 and 3); the sample becomes large enough to examine detailed social characteristics of movers. Table 30 shows the geographic and social characteristics of artists and creatives who moved in and out of Kansas City 1995-2000. First, ***Kansas City attracts artists and creatives from rural areas and other Kansas and Missouri metropolitan areas, especially St. Louis.*** Note that artists and creatives from St. Louis made up more than 6.7% of the incoming movers and only 3.4% of the outgoing movers. Kansas City has a migration ratio of 2.4 for artists and creatives with the St. Louis metropolitan area. For every ten artists or creatives we lose to St. Louis, we gain 24 back. We lose artists and creatives to the Chicago, IL metropolitan area. Our migration ratio with Chicago is .6 meaning that for every ten artists and creatives that go to Chicago, we only get 6 back. We lose artists and creatives to a wide spectrum of metropolitan areas. It is also interesting to note that certain art and creative centers did not show up more strongly in this analysis. New York, Minneapolis, Atlanta and San Francisco are not represented in a significant way. We do lose a few artists and creatives to Los Angeles. Second, ***Kansas City loses only the youngest artists and creatives. Kansas City gains artists and creatives in all age cohorts for 25 and older.*** While Baby Boomer artists make up a larger proportion of the artists and creatives moving out than moving in (as shown in Table 30), their migration ratio is 1.03 showing a few more in-movers than out-movers. The gains in Generation X artists and creatives and older artists and creatives are much higher. ***Kansas City attracts married artists and creatives*** as shown in Table 30. The majority of in-movers to

Kansas City were married, while the majority of artists and creatives moving away were either single, never married or divorced. More single artists and creatives move away from Kansas City than move into Kansas City. Marriages may tend to bind people to a place as household decisions must be made by two parties rather than one. There are little or no differences in the number of children in the households of movers. Generally, movers did not have kids. Finally, the region loses artists and creatives with just some college, but without a college degree. Perhaps more artists and creatives move away to continue their education. This loss could indicate that the region offers fewer opportunities for art and creative occupation education than other parts of the country.

(insert Table 30 about here)

The Status of Artists in Kansas City in 1990.

Using the same method described earlier, data on the status of artists may be collected and analyzed for 1990. There are a few changes that impact the analysis of the 1990 data. First, occupational code definitions changed between 1990 and 2000. When examining older occupational data, analysts must note that some occupations are greatly impacted by technological change. Remember that the internet was in its infancy in 1990 and the cold war had just ended. A large employer of artists and creative workers, Hallmark, had to make the transition to the internet and to computerized design tools (Mann 2000). In this next section, the number of employed artists is estimated and changes in numbers and social characteristics are noted. Estimates of change give us some idea if things are getting better for artists or if they are just staying the same.

Table 31 shows the counts of the number of employed artists by discipline for 1990. *The number of employed artists in Kansas City stayed about the same between 1990 and 2000.* The

analysis of detailed occupations shows some wide swings in counts by discipline. Note that even these total counts of employment by discipline are subject to wide errors due to small sample sizes. Table 31 shows a loss in performing artists from 1990 to 2000. While several stages that used to put on local shows closed or converted to national productions (Trussell 1992, 1994), preliminary discussions with people in the theatre community invalidate this finding (Tyler 2007).

(insert Table 31 about here)

Social characteristics were also estimated for all artists (employed, unemployed and not in the labor force) for 1990 (Table 32) and 2000 (Table 33) in the nation and in Kansas City. These tables illustrate changes in social characteristics of artists in Kansas City compared to the nation. These changes are summarized in Table 34. Sampling problems show up in terms of having large enough pools of subcategories to make fair estimates of change in the decade. Only net changes of around 300 or so as reported in Table 34 are large enough to count as significant changes. Net changes of less than 300, may be due to sampling error, rather than real changes in the population characteristics of artists.

(Insert Table 32 and Table 33 around here)

In 1990, the age breakdown by cohort of Kansas City Artists followed the national pattern. By 2000, Kansas City had a higher than average concentration of baby boomer artists (age 35-54). In 1990, there was just a slightly higher concentration of women artists in Kansas City and by 2000 this gender difference grew, due to the reduction in male artists and the gain in female artists. The difference in married and single artists in Kansas City compared to the nation was less pronounced in 1990. Table 34 shows that *Kansas City lost single artists between 1990 and 2000 while gaining slightly in married artists*. The number of single artists grew faster than

the number of married artists in the rest of the nation during the same time period. *The number of artist households with 2 or more children increased in Kansas City between 1990 and 2000 while they declined nationally.* This increase in artist households with 2 or more children in Kansas City seems to align with the increase in married artists. Change in artists by class of worker is hard to measure. Between 1990 and 2000, there must have been changes in definition of the various subcategories that make the data hard to interpret. Changes in the number of Kansas City artists by race probably are not great enough to be significant. Finally, Table 34 shows that *Kansas City's advantage in artists with graduate degrees in 1990 reversed to a lag by the year 2000.* Kansas City lost almost a third of artists with graduate degrees while nationally the artists with graduate degrees category grew by 30% as shown in Tables 32, 33 and 34.

(insert Table 34 around here).

While the geographic distribution of employed artists was not available for just Kansas City in the 1990 data, we were able to estimate the Johnson County data. Employed artists living in Johnson County, KS, accounted for 17.7% of the total Kansas City employed artists in 1990. For 2000, we found that Johnson County, KS, accounted for 32% of the total employed artists. *Artist residence in Johnson County grew at a faster pace than total population growth in Johnson County in the 1990s.* As more artists move to Johnson County, this means that the rest of the Kansas City area lost artists.

Transportation.

Kansas City has among the lowest rates of mass transit usage in the country. Our relatively low density and extensive highway network allows automobile commuters to travel

relatively long distances in short times. How does transportation impact artists' lives and households?

Table 35 examines the means of transportation to work taken by artists in 2000. ***Kansas City artists are 22% more likely to drive to work than artists nationally.*** Yet, a lower proportion of employed KC artists drive to work than the average for all Kansas City employees. Given that many artists are self-employed, ***many Kansas City artists work at home.*** Roughly 3% of the Kansas City and US workforce work at home, compared to 20% of artists nationally and 17% of artists in Kansas City. Artists in both Kansas City and in the U.S. are 50% more likely to walk or bike to work than the average employed worker in each area. ***No employed Kansas City artists in our dataset took mass transit to work.*** This result is not surprising given that Kansas City, Orlando, Indianapolis and Oklahoma City are urbanized areas with the lowest rates of mass transit usage in the nation (US Bureau of the Census 2008).

Since Kansas City artists are more likely to drive a car to work, the number of vehicles available per household may explain more about artist household expenditures. Table 36 examines the number of vehicles available for employed artists' households in Kansas City and the U.S. and compares it to the number vehicles available to the households of all employed workers. ***Kansas City artists are more than 20% likely to own two cars than artists nationally.*** Artists nationally differ from all US employees in having a higher rate of households with no vehicles available. ***Kansas City artists and all employees in Kansas City have higher rates of car ownership than the national average.*** In terms of impact on household budgets, Kansas City artists probably pay more for transportation and less for housing than artists elsewhere.

Conclusion: Policy Implications for Kansas City LINC

This profile of artists in Kansas City provides a strategic starting place for KC Artist LINC to develop policies to support artists in Kansas City. It illustrates some of the reasons *why* Kansas City is a good region for art. Artists make money in Kansas City, and jobs in artistic occupations are available in the private sector. The region has strong concentrations in the creative occupations such as architecture and design that have significant amounts of art content. Kansas City must have a high quality of family life since the region attracts more than its share of married artists and artists with children. Artists in Kansas City are well represented in suburban areas and are housed in single family structures. The gap between income and housing value is not as great here as it is elsewhere for artists who own their own housing. All of these indicators point to positive conditions for artists in Kansas City.

There are some significant issues found through this analysis. First, given the proportion of artists with families in Kansas City, are there ways that the community can better support family life for artists? Organizing artist-based child care cooperatives might be one approach. Another idea might be a cooperative ride-service, since a good portion of parents' life in Kansas City is spent chauffeuring kids from one event to another.

Second, this work shows that while artists do well in Kansas City, it is harder to be a self-employed artist in Kansas City. The region needs to look at developing low cost rental housing for artists just starting out (see Frisch 2007 for ideas). Other projects that increase artist recognition and market will also positively impact self-employed artists (Frisch 2005). Remember that this profile of artists is based on census 2000 data and that there has been growth in local galleries and curatorial opportunities in Kansas City since the year 2000. The work of the Charlotte Street Foundation and others probably has had a positive impact on artists captured by the secondary data analyzed in this report. KC Artist LINC needs to follow-up with some

surveys of self-employed artists to find out better ways to improve Kansas City as place for arts-based entrepreneurship.

This analysis identifies a need for graduate education opportunities in the arts and design fields here in the Kansas City region. The region has very low rates of school enrollment in the cohort analysis of artists (see Tables 26, 27 and 28). This report shows high rates of artists with college educations, but we are falling behind in terms of graduate education. This analysis also raises some important questions for further analysis. Why does Kansas City lag in terms of some of the artistic categories (musicians and composers, writers and authors)? What really happened in the 1990s? Did Kansas City lose performing artists in this decade (see Trussell 1992, 1994)? How does the region make sure that artists employed in religious organizations are fairly represented within artist organizations and cultural programs? Many questions about how to increase the profile of artists have already been raised by members of the Visual Arts Consortium (Frisch 2005).

A caveat should also be raised about the use of this dataset alone to develop policies to pursue within KC Artist LINC. Analysis of secondary data tends to reveal averages. The average may be due to a distribution of data around a particular value but it also could be due to the mid point between separate clusters representing two or more distinct groups. For example, different artists will have different views about the role of community and neighborhood to their work. Some artists work best alone in a relative vacuum. Most artists work within a broader community of creative practitioners who provide important critical impact at strategic points. While to some degree this community is formed organically, perhaps venues or grants could be set up to facilitate interaction between different types of artists. Finally, local policymakers need to look at artists as key individuals performing catalyst functions in the region as shown in the

“Crossover” study done in California (Markusen et. al. 2006). Artists strategically connect different groups of people who would not otherwise interact within a region. KC Artist LINC could survey artists about their interactions and activities in the various neighborhoods and how they form a link between different arts groups and non-arts groups.

This study examined a broad cross-section of issues about artist’s lives. It validates the selection of Kansas City as a creative community within the Leveraging Investment in Creativity (LINC) project. Artists succeed here, yet there is still room for improvement.

Table 1a

Kansas City Arts Occupational Employment as of May 2006.

OCCUPATION (STANDARD OCCUPATIONAL CATEGORY CODE)	UNITED STATES	PERCENT IN UNITED STATES	KANSAS CITY METROPOLITAN AREA	PERCENT IN KANSAS CITY METROPOLITAN AREA
All Occupations	132,604,980		976,360	
Arts, Design, Entertainment, Sports, and Media Occupations(270000)	1,727,380	1.30	13,930	1.43
Location Quotient				1.10

Source: US BLS 2007a.

Table 1b
How Does Kansas City Compare in 2006 to Other Mid-American Cities?
Analysis of Arts Occupational Employment Estimates.

	United States	Kansas City MSA	St. Louis MSA	Indianapolis MSA	Minneapolis St. Paul MSA	Denver MSA
Total	141,501,434	1,003,297	1,355,135	834,303	1,711,461	1,251,031
Arts, design, entertainment, sports, and media occupations:	2,616,106	20,241	19,659	14,523	37,873	25,481
Art and design workers	981,730	9,053	8,004	5,263	14,856	8,896
Entertainers and performers, sports, and related workers	622,172	3,689	3,894	2,692	7,360	5,299
Media and communication equipment workers	1,012,204	7,499	7,761	6,568	15,657	11,286
Concentration Ratios (Location Quotients)						
Arts, design, entertainment, sports, and media occupations:	SOC Code Group:					
	ALL 27	1.09	0.78	0.94	1.20	1.10
Art and design workers	27.1	1.30	0.85	0.91	1.25	1.02
Entertainers and performers, sports, and related workers	27.2	0.84	0.65	0.73	0.98	0.96
Media and communication equipment workers	27.3	1.04	0.80	1.10	1.28	1.26

Source: US Bureau of the Census 2007c.

Note: SOC refers to Standard Occupational Code, All 27 refers to all employees in art, design, entertainment, performance, sports and media occupations.

Table 2
Definitions of “Artists” by Detailed Standard Occupational Codes

OCCUPATION	STANDARD OCCUPATIONAL CODE	VISUAL ARTISTS	ARTISTS
Artists and Related Workers	27-1011 Art Directors 27-1012 Craft Artists 27-1013 Fine Artists, Including Painters, Sculptors, and Illustrators 27-1014 Multi-Media Artists and Animators 27-1019 Artists and Related Workers, All Other	X	X
Performing Artists	27-2011 Actors 27-2012 Producers and Directors 27-2031 Dancers 27-2032 Choreographers		X
Musicians and Composers	27-2041 Music Directors and Composers 27-2042 Musicians and Singers		X
Writers and Authors	27-3043 Writers and Authors		X

Source: Markusen and Schrock 2006, US BLS 2007c

Table 3
Definition of “Creative” Occupational Category by Standard Occupational Codes

OCCUPATION	STANDARD OCCUPATIONAL CODES AND DESCRIPTION
Architects	17-1011 Architects, Except Landscape and Naval 17-1012 Landscape Architects
Archivists, Curators and Conservators	25-4011 Archivists 25-4012 Curators 25-4013 Museum Technicians and Conservators
Designers	27-1021 Commercial and Industrial Designers 27-1022 Fashion Designers 27-1023 Floral Designers 27-1024 Graphic Designers 27-1025 Interior Designers 27-1026 Merchandise Displayers and Window Trimmers 27-1027 Set and Exhibit Designers 27-1029 Designers, All Other
Other Performing Artists	27-2099 Entertainers and Performers, Sports and Related Workers, All Other
Media and Communications Workers	27-3011 Radio and Television Announcers 27-3012 Public Address System and Other Announcers 27-3021 Broadcast News Analysts 27-3022 Reporters and Correspondents 27-3041 Editors 27-3042 Technical Writers 27-3091 Interpreters and Translators 27-3099 Media and Communication Workers, All Other
Media Equipment Operators	27-4011 Audio and Video Equipment Technicians 27-4012 Broadcast Technicians 27-4013 Radio Operators 27-4014 Sound Engineering Technicians 27-4031 Camera Operators, Television, Video, and Motion Picture 27-4032 Film and Video Editors 27-4099 Media and Communication Equipment Workers, All Other

Source: Markusen and Schrock 2006 and BLS 2007c.

Table 4
Cultural Vitality Ranks of 5 Mid-Continent Metropolitan Areas
(Ranks are based on MSAs with a population greater than 1,000,000)

Indicator of Cultural Vitality	Kansas City MSA	St. Louis MSA	Indianapolis MSA	Minneapolis St. Paul MSA	Denver MSA	Source (Survey Data Source)
Population (2000)	28	17	36	13	25	1 (Census Bureau)
Number of Arts Indicators MSA Ranks Higher than Population	4	1	5	6	6	
Arts Establishments	37	39	36	8	17	2 (County Business Patterns)
Employment in Arts Establishments	25	43	11	4	16	2 (County Business Patterns)
Arts Nonprofits	24	43	34	6	16	2 (National Center for Charitable Statistics)
Nonprofit Community Celebrations, Festivals, Fairs, Parades	3	16	52	27	28	2 (National Center for Charitable Statistics)
Nonprofit Arts Expenses	33	45	12	5	11	2 (National Center for Charitable Statistics)
Nonprofit Arts Contributions	31	36	20	4	11	2 (National Center for Charitable Statistics)
Artist Jobs	21	30	28	7	12	2 (US BLS 2007a)

Sources: 1=KnowledgePlex 2007, 2 = Jackson et. al. 2006

Table 5
How Does Kansas City Compare to Other Mid-Continent Metropolitan Areas?
Concentration Ratios (Location Quotients) by Artist Occupational Categories.

	Kansas City MSA	St. Louis MSA	Minneapolis St. Paul MSA	Denver MSA
Total Artists	0.90	0.71	1.16	0.90
Visual Artists	1.16	0.79	1.10	0.82
Performing Artists	0.59	0.52	1.12	1.08
Musicians	0.76	0.80	1.16	0.79
Authors	0.82	0.67	1.33	0.98

Source: Markusen and Schrock 2006.

Table 6
Definition of the Kansas City Metropolitan Area by PUMAs within KC LINC Dataset

PUMA	PLACES INCLUDED
500	Kansas City (KS), Bonner Springs, and Edwardsville, KS
601	Shawnee, Merriam, DeSoto, KS
602	Prairie Village, Mission, Fairway, Mission Hills, Roeland Park and parts of Overland Park and Leawood that are north of I-435.
603	Olathe, Lenexa and Gardner, and parts of Overland Park west of Antioch Rd, KS
604	Parts of Overland Park, and Leawood KS south of I-435, the very eastern part of Olathe
800	Liberty, Parkville, North Kansas City, Gladstone, Weston, Platte City, Kearney, Smithville, Plattsburg, Excelsior Springs and all areas north of the river not in Kansas City.
901	Raytown, Blue Springs, Grain Valley, Oak Grove, Lexington and Richmond, MO and more rural areas east and northeast
902	Lees Summit, Grandview, Belton, Raymore and Harrisonville
1001	City of Kansas City, MO north of the river
1002	City of Kansas City MO from the river to 39 th Street including Downtown, Old Northeast and the Crossroads
1003	City of Kansas City, MO from 39 th Street south to 75 th Street including the Plaza, Brush Creek Corridor and Brookside
1004	City of Kansas City, MO south of 75 th St including Waldo, Hickman Mills, area east of Raytown, Bannister Rd, and Martin City.
1100	City of Independence, MO

Source: Extrapolated from maps of 5% PUMAs US Bureau of the Census.

Table 7
Kansas City Metropolitan Area Labor Force Status by Artist Disciplines, 2000

Employment Variable	All Artists	Visual Artists	Performing Artists	Musicians & Composers	Writers & authors
Total, all employment status	6,268	3,271	928	991	1,078
In civilian labor force	5,412	2,855	764	924	869
Employed, including self-employed	5,161	2,737	720	857	847
Unemployed	251	118	44	67	22
Non-civilian labor force (e.g., military)	0	0	0	0	0
Out of labor force (e.g., retired, not working)	856	416	164	67	209
Concentration ratio (location quotient)	0.94	1.23	0.68	0.83	0.83

Source: Markusen, Schrock and Thompson 2007 based on 2000 decennial population Census data from Steven Ruggles and Matthew Sobek et al. Integrated Public Use Microdata Series: Version 3.0 Minneapolis, MN: Minnesota Population Center, 2004.

Table 8
Kansas City Metropolitan Area Labor Force Status by Creative Disciplines, 2000

Employment Variable	Total Creative Workers	Architects	Archivists, Curators, Conservators	Designers	Other Performing Artists	Media/ Communications Workers	Media Equipment Operators
Total, all employment status	12,294	2,017	388	6,093	265	2,990	541
In civilian labor force	11,115	1,913	298	5,349	228	2,808	519
Employed, including self-employed	10,725	1,913	298	5,193	116	2,686	519
Unemployed	390	0	0	156	112	122	0
Out of labor force (e.g., retired, not working)	1,179	104	90	744	37	182	22
Share of Total metro employment (%)	1.3	0.2	0.0	0.6	0.0	0.3	0.1
Share of Total US employment (%)	1.2	0.1	0.0	0.6	0.0	0.3	0.1
Concentration ratio (location quotient)	1.07	1.52	1.30	1.10	0.52	0.92	0.83

Source: Markusen, Schrock and Thompson 2007 based on 2000 decennial population Census data from Steven Ruggles and Matthew Sobek et al. Integrated Public Use Microdata Series: Version 3.0 Minneapolis, MN: Minnesota Population Center, 2004.

Table 9
Residence Distribution of Employed Artists Within the Kansas City MSA, 2000.

Occupational Category	Kansas City, MO	Johnson County, KS	Rest of Kansas City Metropolitan Area
Artists	32.1%	32.0%	35.9%
Creatives	31.8%	38.6%	29.6%
Total Employed	25.1%	29.0%	45.9%

Bohrer and Frisch 2007 summary of data from Markusen, Schrock and Thompson 2007 based on 2000 decennial population Census data from Steven Ruggles and Matthew Sobek et al. Integrated Public Use Microdata Series: Version 3.0 Minneapolis, MN: Minnesota Population Center, 2004.

Table 10
Age Distribution of Employed Artists, Kansas City vs. US, 2000.
(Numbers in percent of total)

Age Groups	Kansas City Artists	Kansas City All employed	United States Artists	United States All Employed
16-24	10.6	14.5	10.4	14.5
25-34	20.5	23.0	23.5	22.5
35-44	27.8	27.2	27.2	27.0
45-54	25.4	22.0	22.8	22.2
55-64	9.9	10.1	10.2	10.4
65 and over	5.8	3.2	6.0	3.4

Source: Markusen, Schrock and Thompson 2007 based on 2000 decennial population Census data from Steven Ruggles and Matthew Sobek et al. Integrated Public Use Microdata Series: Version 3.0 Minneapolis, MN: Minnesota Population Center, 2004.

Table 11
Employed Artists and All Employees by Gender, Kansas City vs., United States, 2000
(numbers in percent of total)

Gender	Kansas City Artists	Kansas City All employed	United States Artists	United States All employed
Male	50.1	52.4	56.3	53.3
Female	49.9	47.6	43.7	46.7

Source: Markusen, Schrock and Thompson 2007 based on 2000 decennial population Census data from Steven Ruggles and Matthew Sobek et al. Integrated Public Use Microdata Series: Version 3.0 Minneapolis, MN: Minnesota Population Center, 2004.

Table 12
Employed Artists by Gender by Discipline
(Numbers in percent of total)

Gender by arts discipline	Kansas City Male	Kansas City Female	United States Male	United States Female
Visual artists	48.8	51.2	56.2	43.8
Performing artists	57.5	42.5	57.1	42.9
Musicians and composers	46.4	53.6	62.7	37.3
Writers and authors	51.6	48.4	48.6	51.4

Source: Markusen, Schrock and Thompson 2007 based on 2000 decennial population Census data from Steven Ruggles and Matthew Sobek et al. Integrated Public Use Microdata Series: Version 3.0 Minneapolis, MN: Minnesota Population Center, 2004.

Table 13
Race and Hispanic Status of Artists and All Employees, Kansas City vs. Nation, 2000
(Numbers in percent of total)

Race/ethnicity	Kansas City Artists	Kansas City All employed	United States Artists	United States All employed
White, non-Hispanic	87.6	81.7	83.9	73.8
Black or African-American, non-Hispanic	6.6	10.0	5.2	9.9
Hispanic, all races	3.1	4.7	5.4	10.3
Asian, non-Hispanic	0.9	1.7	2.8	3.7
Other races, including multiracial	1.7	1.5	2.7	2.4

Source: Markusen, Schrock and Thompson 2007 based on 2000 decennial population Census data from Steven Ruggles and Matthew Sobek et al. Integrated Public Use Microdata Series: Version 3.0 Minneapolis, MN: Minnesota Population Center, 2004.

Table 14
Educational Attainment of Employed Artists Age 25+, Kansas City vs. Nation, 2000
(Numbers in percent of total)

Educational attainment	Kansas City Artists	Kansas City All employed	United States Artists	United States All employed
Less than high school	3.8	11.2	4.3	14.4
High school or equivalent	8.0	25.0	11.4	26.7
Some college	22.5	26.0	23.1	24.3
Associates degree	8.7	6.3	6.6	7.3
Bachelors degree	44.2	21.2	38.6	17.7
Masters degree or higher	12.8	10.2	15.9	9.7

Source: Markusen, Schrock and Thompson 2007 based on 2000 decennial population Census data from Steven Ruggles and Matthew Sobek et al. Integrated Public Use Microdata Series: Version 3.0 Minneapolis, MN: Minnesota Population Center, 2004.

Table 15
Employed Artist Personal Income by Discipline, Kansas City vs. United States, 1999
(Numbers presented as 1999 dollars)

Arts Discipline	Kansas City	United States
Visual artists	36,000	25,000
Performing artists	25,040	36,300
Musicians & composers	17,970	20,400
Writers & authors	38,880	34,900

Source: Markusen, Schrock and Thompson 2007 based on 2000 decennial population Census data from Steven Ruggles and Matthew Sobek et al. Integrated Public Use Microdata Series: Version 3.0 Minneapolis, MN: Minnesota Population Center, 2004

Table 16
Employed Artist Income by Income Category, Kansas City vs. Nation, 1999
(Numbers presented as 1999 dollars)

	Kansas City Artists	Kansas City All employed	United States Artists	United States All employed
Median personal income	33,400	29,900	28,440	26,900
Median family income	58,000	57,000	56,000	54,000
Median household income	61,870	61,000	63,000	58,000

Note: personal income accrues to an individual artist; family income accrues to artist families and household income to artist households.

Source: Markusen, Schrock and Thompson 2007 based on 2000 decennial population Census data from Steven Ruggles and Matthew Sobek et al. Integrated Public Use Microdata Series: Version 3.0 Minneapolis, MN: Minnesota Population Center, 2004.

Table 17
Employed Artist Family Income Relative to Poverty Level, Kansas City vs. Nation, 1999
(Numbers presented as percent of total)

Family income as % of poverty line.	Kansas City Artists	Kansas City All employed	United States Artists	United States All employed
500% or more	40.3	39.4	43.6	35.4
400-499%	22.3	15.2	12.4	13.5
300-399%	16.3	16.6	13.5	16.0
200-299%	13.2	15.5	13.0	16.2
100-199%	4.9	9.5	9.6	12.5
Less than 100%	3.0	3.8	7.8	6.4

Source: Markusen, Schrock and Thompson 2007 based on 2000 decennial population Census data from Steven Ruggles and Matthew Sobek et al. Integrated Public Use Microdata Series: Version 3.0 Minneapolis, MN: Minnesota Population Center, 2004.

Table 18
Distribution of Employment by Class of Worker, Kansas City vs. US, 2000
(Percent of total workers in occupational category in class of worker category)

Class of Worker Status	KC LINC Artists	KC Creative Workers	KC All Employees	US LINC Artists	US Creative Workers	US All Employees
Self-employed, unincorporated	22.2	13.9	5.6	33.2	14.8	6.6
Self-employed, incorporated	3.8	5.0	2.9	6.6	5.3	3.1
Wage and salary, private employer	54.1	69.6	71.1	42.2	68.2	68.2
Wage and salary, nonprofit	16.6	7.1	8.1	13.3	5.4	7.2
Wage and salary, public	3.4	4.0	12.1	4.3	6.0	14.6
Unpaid family worker	0.0	0.4	0.2	0.4	0.3	0.3

Source: Markusen, Schrock and Thompson 2007 based on 2000 decennial population Census data from Steven Ruggles and Matthew Sobek et al. Integrated Public Use Microdata Series: Version 3.0 Minneapolis, MN: Minnesota Population Center, 2004.

Table 19
Kansas City Employed Artists by Discipline and Industry Sectors, 2000
(Percent of all employed in occupational discipline category).

Artist Discipline Industry Description	Kansas City Metropolitan Area	United States
Visual artists		
Other professional, scientific and technical services	17.0	18.6
Printing and related support activities	15.2	2.4
Independent artists, performing arts, spectator sports, and related	13.8	27.1
Publishing, except newspapers and software	7.5	2.7
Advertising and related services	7.2	5.4
% of occupation in top 5 industries	60.6	
Performing artists		
Radio and television broadcasting and cable	37.9	26.6
Independent artists, performing arts, spectator sports, and related	35.3	21.6
Motion pictures and video industries	9.9	21.8
Employment services	4.6	1.1
Management, scientific and technical consulting services	4.2	0.3
% of occupation in top 5 industries	91.8	
Musicians and composers		
Religious organizations	52.6	34.1
Independent artists, performing arts, spectator sports, and related	30.1	45.0
Sound recording industries	4.8	2.9
Restaurants and other food services	3.5	3.4
Business, professional, political, and similar organizations	3.4	0.1
% of occupation in top 5 industries	94.4	
Writers and authors		
Publishing, except newspapers and software	15.0	8.5
Newspaper publishers	11.5	6.1
Advertising and related services	7.9	8.4
Independent artists, performing arts, spectator sports, and related	7.8	36.3
Religious organizations	7.7	0.6
% of occupation in top 5 industries	49.8	

Source: Markusen, Schrock and Thompson 2007 based on 2000 decennial population Census data from Steven Ruggles and Matthew Sobek et al. Integrated Public Use Microdata Series: Version 3.0 Minneapolis, MN: Minnesota Population Center, 2004.

Table 20
Percent of Employed Artists who are Self-Employed by Discipline, 2000

Artist Discipline	Kansas City % Self Employed	United States % Self Employed
Visual artists	34.3	49.1
Performing artists	18.8	19.5
Musicians and composers	9.1	34.7
Writers and authors	21.8	48.7

Source: Markusen, Schrock and Thompson 2007 based on 2000 decennial population Census data from Steven Ruggles and Matthew Sobek et al. Integrated Public Use Microdata Series: Version 3.0 Minneapolis, MN: Minnesota Population Center, 2004.

Table 21
Household Income Characteristics of Art and Creative Occupation Workers in the Independent Artist Industry, 1999

INDICATOR	UNITED STATES CREATIVES	KANSAS C ITY CREATIVES
Number	299,903	1,220
Mean Household Size	2.55	2.74
Median Family Income	\$ 50,000	\$ 37,700
Mean Family Income	\$ 75,600	\$ 58,600
Median Household Income	\$ 58,300	\$ 50,000
Mean Household Income	\$ 88,100	\$ 65,400
Est. per Capita Income	\$ 34,600	\$ 23,900

Source: Bohrer and Frisch 2007 based on method used by Markusen and Schrock 2006 to analyze 2000 decennial population Census data from Steven Ruggles and Matthew Sobek et al. Integrated Public Use Microdata Series: Version 3.0 Minneapolis, MN: Minnesota Population Center, 2004.

Table 22
Household Income Characteristics of Creative Occupation Workers in the Independent Artist Industry who Own their Own Homes, 1999

INDICATOR	UNITED STATES CREATIVES	KANSAS CITY CREATIVES
Number	190,932	588
Mean Household Size	2.73	2.80
Median Family Income	\$ 64,000	\$ 57,100
Mean Family Income	\$ 92,200	\$ 77,900
Median Household Income	\$ 69,700	\$ 63,700
Mean Household Income	\$ 105,500	\$ 81,000
Est. Per Capital Income	\$ 38,600	\$ 28,900
Median Value of Owner Occupied Housing Unit	\$ 187,500	\$ 137,500

Source: Bohrer and Frisch 2007 based on method used by Markusen and Schrock 2006 to analyze 000 decennial population Census data from Steven Ruggles and Matthew Sobek et al. Integrated Public Use Microdata Series: Version 3.0 Minneapolis, MN: Minnesota Population Center, 2004.

Note: Creatives include artist occupations that definitively fit LINC definitions (including Visual Artists, Performing Artists, Musicians, and Writers) and occupations tied to the arts (including: Architects, Archivists, Designers, Other Performing Artists, Media/Communication Workers and Media Equipment Operators).

Table 23
Household Income Characteristics of Creative Occupation Workers in the Independent Artist Industry who Rent their Own Homes, 1999

INDICATOR	UNITED STATES CREATIVES	KANSAS CITY CREATIVES
Number	108,971	632
Mean Household Size	2.22	2.69
Median Family Income	\$ 31,000	\$ 25,800
Mean Family Income	\$ 46,600	\$ 40,600
Median Household Income	\$ 42,000	\$ 42,300
Mean Household Income	\$ 57,700	\$ 50,900
Est. Per Capita Income	\$ 26,000	\$ 18,900
Median Gross Rent	\$ 800	\$ 618

Source: Bohrer and Frisch 2007 based on method used by Markusen and Schrock 2006 to analyze 000 decennial population Census data from Steven Ruggles and Matthew Sobek et al. Integrated Public Use Microdata Series: Version 3.0 Minneapolis, MN: Minnesota Population Center, 2004.

Note: Creatives include artist occupations that definitively fit LINC definitions (including Visual Artists, Performing Artists, Musicians, and Writers) and occupations tied to the arts (including: Architects, Archivists, Designers, Other Performing Artists, Media/Communication Workers and Media Equipment Operators).

Table 24
Housing Tenure for Employed Artists, 2000

Housing status	Kansas City Artists (%)	Kansas City All employed (%)	US Artists (%)	US All employed (%)
Homeowner	69.4	72.6	64.4	70.0
Renter	30.0	27.1	34.6	29.2
Group quarters (e.g., dormitory)	0.6	0.4	1.0	0.8

Source: Markusen, Schrock and Thompson 2007 based on 2000 decennial population Census data from Steven Ruggles and Matthew Sobek et al. Integrated Public Use Microdata Series: Version 3.0 Minneapolis, MN: Minnesota Population Center, 2004.

Table 25
Housing Characteristics of Employed Artists in Kansas City 2000.

	KC Artists Number	KC Artists Percent	KC All Employees Percent	US Artists Number	US Artists Percent	US All Employees Percent
Age of Structure						
1990 and newer	831	16.5	19.8	113,288	13.8	16.4
1970-1989	1,572	31.1	36.2	239,643	29.2	31.0
1950-1969	1,474	29.2	27.8	202,048	24.6	21.9
1940-1949	515	10.2	6.1	64,393	7.8	18.2
1939 and older	658	13.0	10.1	202,407	24.6	12.4
Number of Rooms						
3 or less	658	14.0	8.4	75,502	9.3	12.2
4 to 7	3,514	74.5	70.7	628,416	77.3	66.3
8+	542	11.5	21.0	109,078	13.4	21.6
Units in Structure						
1-family house	3,585	78.9	82.1	485,333	65.4	78.1
2-9 family building	436	9.6	10.6	125,238	16.9	12.3
10+ family building	525	11.5	7.3	132,053	17.8	9.7
Number of Bedrooms						
0 to 1	587	11.6	8.62	141,848	17.3	11.01
2 to 3	3,103	61.4	63.14	498,275	60.6	65.81
4 +	1,360	26.9	28.24	181,656	22.1	23.17

Source: Bohrer and Frisch 2007 based on method used by Markusen and Schrock 2006 to analyze 000 decennial population Census data from Steven Ruggles and Matthew Sobek et al. Integrated Public Use Microdata Series: Version 3.0 Minneapolis, MN: Minnesota Population Center, 2004

Table 26
Characteristics of Employed Artists Age 25-34 in Kansas City Compared to the Nation
(Generation X Artists)

(ALL NUMBERS IN PERCENTAGES UNLESS NOTED)	US EMPLOYED ARTISTS	KC EMPLOYED ARTISTS
Gender		
Male	58.0	59.9
Female	42.0	40.1
Marital Status		
Married, spouse present	38.8	56.0
Married, spouse absent	1.4	2.9
Divorced/Separated/Widowed	7.4	8.7
Never married/single	52.3	32.3
Number of Children in Artist Household		
0	76.1	63.5
1	11.5	12.8
2 +	12.4	23.4
Race		
White	82.8	87.3
Black	6.7	9.5
Other	10.5	3.2
Hispanic Status		
Hispanic (of any race)	8.2	11.6
School Attendance		
In School	10.6	0.8
Educational Attainment		
Less than HS	3.5	4.5
HS Graduate	9.6	12.9
Some College	26.0	26.4
College Graduate	49.9	51.3
Advanced Study	11.1	4.8
Median Household Income 1999\$	\$ 57,000.00	\$58,100.00
N (total)	202,862	1,058

Source: Source: Bohrer and Frisch 2007 using Markusen (2006) method of using 2000 decennial population Census data from Steven Ruggles and Matthew Sobek et al. Integrated Public Use Microdata Series: Version 3.0 Minneapolis, MN: Minnesota Population Center, 2004.

Table 27
Characteristics of Employed Artists Age 35-54 in Kansas City Compared to the Nation
(Baby-Boomer Artists)

(ALL NUMBERS IN PERCENTAGES UNLESS NOTED)	US EMPLOYED ARTISTS	KC EMPLOYED ARTISTS
Gender		
Male	56.8	43.1
Female	43.2	56.9
Marital Status		
Married, spouse present	62.5	62.4
Married, spouse absent	1.1	1.2
Divorced/Separated/Widowed	16.6	19.1
Never married/single	19.8	17.2
Number of Children in Artist Household		
0	52.7	49.1
1	19	18.2
2 +	28.3	32.7
Race		
White	88.1	89.4
Black	5.1	6.8
Other	6.8	3.7
Hispanic Status		
Hispanic (of any race)	4.6	0.0
School Attendance		
In School	4.5	5.6
Educational Attainment		
Less than HS	2.7	0.0
HS Graduate	9.6	6.2
Some College	29.8	26.2
College Graduate	39.5	52.3
Advanced Study	18.4	15.3
Median Household Income 1999\$	67,900	74,010
N (total)	407,436	2,748

Source: Source: Bohrer and Frisch 2007 using Markusen (2006) method of using 2000 decennial population Census data from Steven Ruggles and Matthew Sobek et al. Integrated Public Use Microdata Series: Version 3.0 Minneapolis, MN: Minnesota Population Center, 2004.

Table 28
Characteristics of Employed Artists Age 55 and Older in Kansas City Compared to the Nation

(ALL NUMBERS IN PERCENTAGES UNLESS NOTED)	US EMPLOYED ARTISTS	KC EMPLOYED ARTISTS
Gender		
Men	55.1	59.7
Women	44.9	40.3
Marital Status		
Married, spouse present	65.6	69.6
Married, spouse absent	1.4	0.0
Divorced/Separated/Widowed	25.3	29.6
Never married/single	7.8	0.8
Number of Children in Artist Household		
0	83.4	74.4
1	12.6	18.3
2 +	4.0	7.3
Race		
White	92.7	88.5
Black	3.2	6.9
Other	4.1	4.6
Hispanic Status		
Hispanic (of any race)	2.8	2.7
School Attendance		
In School	2.1	0.0
Educational Attainment		
Less than HS	5.2	5.9
HS Graduate	13.5	5.4
Some College	26.6	51.6
College Graduate	27.4	13.6
Advanced Study	27.4	23.4
Median Household Income 1999\$	60,870	47,300
N (total)	139,482	808

Source: Source: Bohrer and Frisch 2007 using Markusen (2006) method of using 2000 decennial population Census data from Steven Ruggles and Matthew Sobek et al. Integrated Public Use Microdata Series: Version 3.0 Minneapolis, MN: Minnesota Population Center, 2004.

TABLE 29
Migration of Artists to and from Kansas City 1995-2000

In-migrants (lived elsewhere in 1995)	1,193
Out-migrants (moved from metro 1995-2000)	1,021
Migration ratio	1.17
New artists as % of total	22.0

Source: Markusen, Schrock and Thompson 2007 based on 2000 decennial population Census data from Steven Ruggles and Matthew Sobek et al. Integrated Public Use Microdata Series: Version 3.0 Minneapolis, MN: Minnesota Population Center, 2004.

Table 30**Migration Statistics of Artists and Creatives that Moved to the Kansas City MSA and from the Kansas City MSA in the five year period 1995-2000**

	Artists and Creatives that Moved to Kansas City MSA	Artists and Creatives that Moved Away from Kansas City MSA
Number of Movers	4,474	3,640
Metropolitan Area of Residence 5 Years Ago.		
Rural Areas (Non-MSAs)*	41.2	21.4
St. Louis, MO-IL	6.7	3.4
Wichita, KS	3.5	NA
Springfield, MO	2.7	NA
Chicago, IL-IN	2.5	5.2
Dallas-Fort Worth, TX	2.5	NA
Phoenix, AZ	2.3	NA
Los Angeles, CA	NA	5.1
Omaha, NE/IA	NA	4.0
Boston, MA	NA	3.3
Other	38.6	57.7
Age		
Under 25	19.9	24.3
25-34	44.2	38.7
35-54	29.4	35.1
55 and Older	6.4	2.0
Gender		
Men	49.8	50.2
Women	50.2	49.8
Marital Status		
Married	55.9	43.7
Divorced, Widowed, Separated	9.3	8.4
Never Married, Single	34.8	48.0
Number of Children in Artist Household		
0	72.4	71.9
1	15.0	8.9
2 +	12.5	19.2
Educational Attainment		
High Grad and Under	13.6	13.5
Some college	25.8	33.9
College Degree	46.9	41.7
Graduate Degree	13.7	10.9

Source: Source: Bohrer and Frisch 2007 using Markusen (2006) method of using 2000 decennial population Census data from Steven Ruggles and Matthew Sobek et al. Integrated Public Use Microdata Series: Version 3.0 Minneapolis, MN: Minnesota Population Center, 2004. Note: * Rural areas include areas in the US that were not in MSAs in 2000.

Table 31
Change in Employed Artists by Detailed Occupation 1990 to 2000,
Kansas City Metropolitan Area,

Occupation, 1990 basis	1990 Number	1990 Percent Of Artists	2000 Number	2000 Percent of Artists	1990-2000 Change	1990-2000 Percent Change
Visual Artists	2,727	52.2	2,737	53.0	10	0.4
Musician and Composers	553	10.6	857	16.6	304	55.0
Writers and authors	565	10.8	847	16.4	282	49.9
Performing Artists	1,384	26.5	720	14.0	-664	-48.0
Total Artists	5,229	100.0	5,161	100.0	-68	-1.3

Source: Bohrer and Frisch 2007 using Markusen (2006) method of using 1990 decennial population Census data from Steven Ruggles and Matthew Sobek et al. Integrated Public Use Microdata Series: Version 3.0 Minneapolis, MN: Minnesota Population Center, 2004.

Table 32
1990 Social Characteristics of Kansas City Artists, Regardless of Labor Force Status

VARIABLE (UNIVERSE)	KC ARTISTS NUMBER	KC ARTISTS PERCENT	US ARTISTS NUMBER	US ARTISTS PERCENT
Age (artists)				
55+	1,030	15.8	165,471	16.4
45+	2,119	32.5	297,605	29.4
35-54	2,687	41.3	436,390	43.2
24-44	3,730	57.2	575,853	56.9
25-34	2,132	32.7	303,084	30.0
Gender (artists)				
Female	3,076	47.2	458,740	45.4
Male	3,437	52.8	552,434	54.6
Marital Status (artists)				
Single	1,994	30.6	327,364	32.4
Married	3,737	57.3	554,202	54.8
Divorced /Widowed	782	12.0	129,608	12.8
Number of Children (artist households)				
No children	4,140	63.6	684,033	67.7
1 child present	1,223	18.8	139,069	13.8
2	777	11.9	116,247	11.5
3 and more	373	5.72	71,825	7.11
Class of Worker (employed artists)				
Private Sector	3,487	53.5	430,978	42.6
Non-profit	806	12.4	112,753	11.2
Government	301	4.6	78,093	7.7
Self-employed	1,912	29.4	381,227	37.7
Race (artists)				
White	5,841	89.7	903,285	89.3
Black	495	7.6	56,117	5.6
Other	177	2.7	51,772	5.1
Educational Attainment (artists age 25 and older)				
Graduate Degree	1,251	19.2	128,906	12.7
Bachelors degree	2,258	34.7	301,804	29.9
Some College	2,021	31.03	348,352	34.45
High School	899	13.8	156,450	15.5
Total (artists)	6,513	100.0	1,011,174	100.0

Source: Bohrer and Frisch 2007 using Markusen (2006) method of using 1990 decennial population Census data from Steven Ruggles and Matthew Sobek et al. Integrated Public Use Microdata Series: Version 3.0 Minneapolis, MN: Minnesota Population Center, 2004.

Table 33
2000 Social Characteristics of Kansas City Artists, Regardless of Labor Force Status

VARIABLE (UNIVERSE)	KC ARTISTS NUMBER	KC ARTISTS PERCENT	US ARTISTS NUMBER	US ARTISTS PERCENT
Age (artists)				
55+	1,182	18.9	210,850	19.2
35-54	3,165	50.5	500,083	45.7
25-34	1,113	17.8	248,668	22.7
Gender (artists)				
Female	3,218	51.3	507,013	46.3
Male	3,050	48.7	588,345	53.7
Marital Status (artists)				
Single	1,624	25.9	356,859	32.6
Married	3,768	60.1	596,982	54.5
Divorced /Widowed	855	13.6	133,516	12.2
Number of Children (artist households)				
No children	3,977	63.5	753,377	68.8
1 child present	870	13.9	154,963	14.2
2	903	14.4	128,122	11.7
3 and more	518	8.3	58,896	5.4
Class of Worker (employed artists)				
Private Sector	2,513	0.74	394,333	0.65
Non-profit	387	0.11	29,720	0.05
Government	343	0.10	132,125	0.22
Self-employed	160	0.05	52,510	0.09
Race (artists)				
White	5,596	89.3	936,797	85.5
Black	451	7.2	66,229	6.1
Other	221	3.5	92,332	8.4
Educational Attainment (artists age 25 and older)				
Graduate Degree	862	13.8	167,293	15.3
Bachelors degree	2,541	40.5	388,131	35.4
Some College	1,981	31.61	334,577	30.55
High school	559	8.9	136,425	12.5
Total (artists)	6,268		1,095,358	

Source: Bohrer and Frisch 2007 using Markusen (2006) method of using 1990 decennial population Census data from Steven Ruggles and Matthew Sobek et al. Integrated Public Use Microdata Series: Version 3.0 Minneapolis, MN: Minnesota Population Center, 2004.

Table 34
Net Change 1990 to 2000 in Social Characteristics of Kansas City Artists, Regardless of Labor Force Status

VARIABLE (UNIVERSE)	KC ARTISTS NUMBER	KC ARTISTS PERCENT	US ARTISTS NUMBER	US ARTISTS PERCENT
Age (artists)				
55+	152	14.8	45,379	27.4
45+ Cohort*	-937	-44.2	-86,755	-29.2
35-54	478	17.8	63,693	14.6
25-44 Cohort*	-565	-15.1	-75,770	-13.2
25-34	-1,019	-47.8	-54,416	-18.0
Gender (artists)				
Female	142	4.6	48,273	10.5
Male	-387	-11.3	35,911	6.5
Marital Status (artists)				
Single	-370	-18.6	29,495	9.0
Married	31	0.8	42,780	7.7
Divorced /Widowed	73	9.3	3,908	3.0
Number of Children (artist households)				
No children	-163	-3.9	69,344	10.1
1 child present	-353	-28.9	15,894	11.4
2	126	16.2	11,875	10.2
3 and more	145	38.9	-12,929	-18.0
Class of Worker (employed artists)				
Private Sector	-974	-27.9	-36,645	-8.5
Non-profit	-419	-52.0	-83,033	-73.6
Government	42	14.0	54,032	69.2
Self-employed	-1,752	-91.6	-328,717	-86.2
Race (artists)				
White	-245	-4.2	33,512	3.7
Black	-44	-8.9	10,112	18.0
Other	44	24.9	40,560	78.3
Educational Attainment (artists age 25 and older)				
Graduate Degree	-389	-31.1	38,387	29.8
Bachelors degree	283	12.5	86,327	28.6
Some College	-40	-2.0	-13,775	-4.0
High school graduate, or GED	-340	-37.8	-20,025	-12.8
TOTAL (artists)	-245	-3.8	84,184	8.3

Source: Bohrer and Frisch 2007 using Markusen (2006) method of using 1990 decennial population Census data from Steven Ruggles and Matthew Sobek et al. Integrated Public Use Microdata Series: Version 3.0 Minneapolis, MN: Minnesota Population Center, 2004.

Note: * cohort variables show attrition by cohort, for example the baby boomers were between 25 and 44 in 1990.

Table 35
Means of Transportation to Work 2000
Employed Kansas City Artists Compared to US Artists

	KANSAS CITY ALL EMPLOYED	KC ARTISTS	US ALL EMPLOYED	US ARTISTS
Worked At Home	29,531	885	4,132,542	170,652
Walk/Bike	13,062	121	4,062,768	38,227
Auto, truck or van	781,108	4,047	110,644,880	536,037
Public Transit	10,406	-	5,799,894	60,788
Other	18,459	108	3,747,014	32,158
Total	852,566	5,161	128,387,098	837,862
Percent of Total Employed Workers				
Worked At Home	3.46	17.15	3.22	20.37
Walk/Bike	1.53	2.34	3.16	4.56
Auto, truck or van	91.62	78.42	86.18	63.98
Public Transit	1.22	0.00	4.52	7.26
Other	2.17	2.09	2.92	3.84

Note: Other means of transportation includes motorcycles, taxicabs, other and those whose means of transport was left blank.

Source: Bohrer and Frisch 2007 using Markusen (2006) method of using 1990 decennial population Census data from Steven Ruggles and Matthew Sobek et al. Integrated Public Use Microdata Series: Version 3.0 Minneapolis, MN: Minnesota Population Center, 2004.

Table 36
Vehicles Available by Household 2000
Employed Kansas City Artist Holds Compared to US Artists

	KANSAS CITY ALL EMPLOYED	KC ARTISTS	US ALL EMPLOYED	US ARTISTS
0	29,046	102	7,652,966	78,582
1	183,126	1,304	29,167,776	231,532
2	405,424	2,692	56,535,175	359,679
3 or more	228,485	983	35,031,181	161,643
Percent of Total Households of Employed Workers				
0	3.43	2.01	5.96	9.45
1	21.64	25.66	22.72	27.85
2	47.92	52.98	44.03	43.26
3 or more	27.01	19.35	27.29	19.44

Source: Bohrer and Frisch 2007 using Markusen (2006) method of using 1990 decennial population Census data from Steven Ruggles and Matthew Sobek et al. Integrated Public Use Microdata Series: Version 3.0 Minneapolis, MN: Minnesota Population Center, 2004.

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