

# *Changing the Beat*

## A Study of the Worklife of Jazz Musicians

VOLUME III:  
RESPONDENT-DRIVEN SAMPLING

A Study by Joan Jeffri



NEA Research Division Report #43

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# Introduction

## Purpose

Deemed a national treasure by the United States Congress, jazz is a unique American art form, and its musicians, the keepers and producers of this treasure, are recognized the world over as America's cultural ambassadors. Yet artists who make a living as jazz musicians face numerous challenges. Despite high-profile projects and activities, such as *Jazz at Lincoln Center's Essentially Ellington* high school band competition, the Monterey and other jazz festivals, or the *Jazz* documentary by Ken Burns, jazz music does not reach as vast an audience as other music forms, making it challenging to maintain and continue this treasure.

Recognizing the importance of jazz and its artists, the National Endowment for the Arts (NEA) in 2000 commissioned a study of jazz musicians in four U.S. metropolitan areas—Detroit, New Orleans, New York, and San Francisco. The statistical information gathered in the study will be used to help devise strategic ways to further the work of jazz artists. These four cities were chosen for their geographic diversity and their historical and current relationships with jazz. The NEA had two purposes:

- To understand the environment for jazz in each of the study cities by documenting both the jazz artists and their resources and support systems.
- To develop a detailed needs assessment from jazz artists themselves by collecting data documenting their professional lives and most pressing needs.

This study provided an opportunity to examine the working lives of jazz musicians in a systematic way and to produce quantitative and qualitative information about the jazz community, the professional lives of jazz musicians, and jazz's place in the music industry.

Jazz musician and educator Dr. Billy Taylor formed and chaired an advisory board to guide the project as it developed. The study also created a focus group of artists, managers, and educators, and numerous jazz practitioners generously gave their time to help advise this project. The study was conducted in two parts: a survey of musicians belonging to the American Federation of Musicians (AFM) and a Respondent-Driven Sampling (RDS)

survey of jazz musicians. This volume focuses on the RDS survey of jazz musicians in three cities. The results of the AFM survey can be found in Volume II, which focuses on jazz musicians in all four study cities.

This study aims to support the continuing growth and development of jazz and the musicians who create it. Jazz musicians as a group, however, do not constitute an easy subject for formal study. Indeed, the word “jazz” itself proves difficult to define. “It cannot safely be categorized as folk, popular or art music,” states the New Grove Dictionary of Jazz, “though it shares aspects of all three.” This study relied on the musicians themselves to indicate that they played jazz music.

To study jazz musicians, it is important to understand the idiosyncratic nature of the music. As A.B. Spellman indicated in his introduction to the NEA publication, *American Jazz Masters Fellowships 1982-2002*, jazz was “built on the discipline of collective improvisation...which allowed for maximum expression of the individual within the context of the group.” The group, however, is often an ever-changing one. Unlike classical music, with orchestral members staying together for decades, or even rock, where more often than not musicians make their music as a group, jazz musicians often look for jams or gigs as individuals rather than in groups. Indeed, a jazz group like the Modern Jazz Quartet is remarkable for its longevity as much as its music.

Working as an individual musician can be more trying financially, in many ways, than working as a group. This seems especially true in a musical form that, while critically acclaimed as a national treasure, does not sell many tickets or CDs. In fact, jazz accounts for only four percent of annual recording sales in the United States. It can be even more difficult for emerging jazz artists to make a living with their music; reissues of classic jazz recordings have consistently outsold all but the most popular contemporary jazz artists. Even that amount is somewhat inflated by the inclusion of pop artists in the jazz category.

Institutional support for jazz exists but is small. A few state and regional arts agencies and some

nonprofit foundations offer grants to individual musicians, but often at low amounts; in this study, of the musicians who received grants, more than 90 percent received \$5,000 or less. The Lila Wallace-Readers Digest Fund and the Doris Duke Charitable Foundation have shored up institutions and endowments of jazz presenters, created networks in the jazz community, and provided venues for jazz performance. The National Endowment for the Arts has assisted these organizations with some of their programs—such as the joint program with the Doris Duke Charitable Foundation called JazzNet, which furthers jazz creation, presentation, and education with 14 regional jazz presenters. This program ended in 1996, when Congress prohibited awarding direct grants to individual artists, except for creative writing and honorary awards in the folk and traditional arts and jazz. The honorary award in jazz, the American Jazz Masters Fellowship, specifically sponsors jazz musicians who are established and have achieved mastery of their art. Emerging artists have little access to such support.

The data obtained through this study are crucial

to a better understanding of the environment in which jazz musicians operate. By presenting a clearer picture of the working life of the jazz artist, this study will help the NEA develop and fund programs that address the concerns and challenges jazz musicians face in creating and playing their music.

## Musicians' Response

The total of 733 responses yielded 300 in San Francisco, 264 in New York, 110 in New Orleans and 59 in Detroit. The Detroit figures were too small to analyze here, but a companion volume (Volume II) reports on a parallel survey of 1,963 jazz musicians in the musicians union in all four metro areas. Also, in Volume I, the Executive Summary, only three cities are analyzed: New Orleans, New York and San Francisco.

## Findings

- The top instruments played by jazz musicians are piano/keyboard, drums, bass and voice.
- 51.5 percent of the respondents earned their major income as musicians in the last 12 months and for 70 percent, this income came from work as a jazz musician in 2000.
- While 92.1 percent of the respondents played jazz for money during the last 12 months, 91.2 of the respondents earned \$40,000 or less as a musician in 2001. No one earned over \$100,000.
- 63 percent have more than one job, 24 percent of those as music teachers.
- 79.5 percent play 10 different musical jobs per month and 41.2 percent play with more than four different groups
- 37.5 percent have a college degree and another 18.3 percent have a graduate degree.
- 27.7 percent like the exposure from people downloading their music from the Internet; 24 percent think they should be paid for this.
- 69.9 percent of these respondents do not belong to the AFM; 19.4 percent of this group belonged at a previous time.
- 80.8 percent received music-related training in the city or region where they now reside. The highest was New York (83.1 percent)
- 63.3 percent have health or medical coverage; this is lower than the national average of 87 percent.
- 33.3 percent have life insurance with a high of 43.9 percent in New York.
- 43 percent have retirement plans with a high of 47.6 percent in New Orleans.
- 73.1 percent are satisfied or very satisfied with their music at this point, but only 52.5 percent feel their career aspirations have been realized.
- 80.2 percent are male; 59.8 percent are white; 27.8 percent are black.

## SURVEY BACKGROUND AND METHOD

### How to identify jazz musicians?

There are a wide variety of interpretations as to what constitutes a jazz artist. Stanley Crouch in “Blues to Be Constitutional” defined jazz artists this way:

*No matter what class or sex or religion or race or shape or height, if you can cut the mustard you should be up there playing or singing or having your compositions performed.* (In O’Meally, R., *The Jazz Cadence of American Culture*, 164-5.)

Researchers who study artists, as much as they might enjoy it, would be hard pressed to locate and identify them by the criterion of cutting the mustard. And indeed, as Paul Berliner tells us in *Thinking in Jazz*:

*Art worlds consist not only of their most seasoned and single-minded members, but of a large support system made up of individuals with different interests and varying degrees of talent and knowledge.* (p. 7)

Normally, independent studies of artists rely on information from the U.S. Census or organizational lists. The census, while it provides systematic information over time, has limitations on the ways it defines artists and, thus, is often not useful for the arts community. Neither the census nor the Current Population Survey (Bureau of Labor Statistics) can provide any breakdown of the broad category of “musicians and composers.”

Organizational lists were seen as unrealistic for the most part, since large numbers of jazz musicians do not tend to join organizations. Additionally, jazz musicians perform substantial work in the for-profit sector, perhaps more than the non-profit sector, for organizations not often willing or able to generate lists of artists.

With the help of a focus group of jazz artists, educators and managers, we created this set of definitional criteria:

Do you consider yourself a jazz musician?

Did you earn more than 50 percent of your personal income in the last six months as a jazz musician or in jazz-related activities?

Have you been engaged in your art/jazz more than 50 percent of the time during the last year?

Have you performed in/with a jazz band at least 10 times in the last year?

Have you performed with or without a jazz band for pay at least 10 times during the last year?

Have you produced a documented body of work (documented output = performances, compositions, collaborations, arrangements, recordings) that is considered (self or externally) jazz?

We also asked several different definitional questions in the body of the survey.

We used a method called respondent-driven sampling (RDS), which was created by sociologist Douglas Heckathorn from Cornell University to identify hard-to-find populations. Our study sample was composed of 733 musicians in Detroit, New Orleans, New York and San Francisco. This method requires a high contact pattern among participants, and offered a modest financial incentive for jazz musicians to recruit each other for personal, one-to-one interviews. City coordinators and their staff in the four study cities spent eight months interviewing jazz musicians, recording their answers onto questionnaires, and entering the data into a specially-created computer program. Both the questions and the survey design allowed us to learn about the network patterns of jazz musicians and answer questions about their social relationships with each other.

### Respondent Driven Sampling

Respondent driven Sampling (RDS) is a new form of chain-referral sampling developed to overcome the biases traditionally associated with this method. It has also served as the recruitment mechanism for an intervention that targets active injection drug users for HIV prevention and services, and has been adapted to a variety of other populations including young gay Latinos in Chicago and Vietnam draft dodgers in Canada. This is the first time it has been used for artists. Perhaps the greatest benefit of this method is that instead of reaching only the most visible, vocal, loudest artists, RDS gets deep into the community, like the spreading roots of a tree.

Also, RDS, by following the pattern of coupon redemption, can discover the networking aspects of jazz musicians—who hangs out with whom, and whether they do so by musical type, geography,

training, family dynasties, etc. Finally, for the first time in artist surveys, using the capture-recapture statistical analysis, we have been able to answer the question “How many artists?” in three of the four study cities. (See Appendix for the capture-recapture method used to achieve this.)

RDS is a method based on peer recruitment. In each of the four metropolitan areas. (See Appendix for metro areas), a city coordinator began the study by inviting six to eight jazz musicians to help start the project. These musicians were well-connected in the community, not necessarily famous or very visible, but with many contacts since RDS depends on a high contact pattern of the subjects studied. Each of these musicians was interviewed in person with questions on an identification sheet which included the selection criteria mentioned above, followed by a 116-question questionnaire. The interviews took place in a friendly environment sometimes donated by a jazz venue (in New York, interviews were held at Sam Ash Music; in San Francisco at SF JAZZ; in Detroit and New Orleans, at university facilities). Following the interview, each of these six to eight “seeds” was given four coupons with which to recruit additional jazz musicians. Three coupons (colored green) could be used for any jazz musician; one of the four coupons (pink) was to be used only for a female jazz musician. (We took this approach because we were concerned that too few women would be represented in the study. Any skewing was accounted for in statistical weighting when the data were analyzed. Interestingly, in New York, an organization called International Women in Jazz took advantage of this opportunity and championed the study and its recruitment efforts.)

We paid the initial “seeds” a modest \$10 and for each coupon the seed gave out, another \$15 each time one of the four coupons was redeemed. Any single jazz musician had the possibility to earn a total of \$70. This limit on both coupons and payment incentives was to avoid over-representing one particular group of musicians to the exclusion of others. This incentive had two purposes: first, to recruit other musicians and, second, as an indication to the subjects that their time and their

stories were valued.

Traditionally in RDS studies, it takes only four “waves” of coupons to reach deep into the community. In this study, we found some behavior unique to jazz musicians and to each community. First, our assumption that jazz musicians have a high contact pattern because they “hang out together” is only partially true—they DO hang out together, but as the data show, it is often by musical style that they do so. This pattern was also revealed in a study from the mid-1990s in France called, *Les Musiciens de Jazz en France* by Philippe Coulangeon (L’Harmattan), which showed that both geography and differences in style tended to separate French jazz musicians.

Second, the “lone wolf” syndrome often adopted by jazz musicians makes them somewhat leery of collaboration since it is such a hard scramble for their next gig. Some of our city coordinators were extremely inventive in this regard—going to jazz clubs, festivals and events, speaking about the study at jazz gatherings, instrument and record stores, at jazz schools and programs—and were vigilant at reminding subjects about interview appointments, rescheduling people who had out-of-town gigs, etc. Third, some reacted negatively to the small payment incentives. Fourth, coupons were sometimes lost or forgotten, often despite the best intentions of the musicians. But perhaps the most interesting finding was the musicians’ deep desire to tell their stories and to be heard.

## Organization of Report

The report is organized in five sections, presenting findings on demographics, employment and income, a variety of professional issues, and social networks. It also contains a summary, with conclusions and recommendations. Appendices include definitions and contexts for each metro area studied, a distribution of responses, the respondent identification form, an explanation of the method used to estimate the number of jazz musicians and a directory of resources for jazz musicians in each metro area.



# Chapter I. Demographics\*

## Gender, Age, Race

Eighty percent of jazz musicians are male and 20 percent are female. The mean total age is 43; the median is 42. New York musicians are a little older: 46 is the mean and 47 the median. Surprisingly, in New Orleans 73 percent of the jazz musicians are white.

The racial breakdown for jazz musicians in the three cities is 60 percent white, 28 percent black, 3 percent Latino and 3 percent Asian. In New Orleans, the findings are a bit surprising with 73 percent white, 23 percent black, 3 percent Asian and no Latino jazz musicians in this study. In New York, 55 percent are white, 33 percent are black, 3 percent Latino and 1 percent Asian; and in San Francisco, 59 percent are white, 25 percent are black, 3 percent are Latino and 4 percent are Asian.

When age is broken out by groups, both the 25-34 age group and the 45-54 age group seem to account for about half the musicians in total, corresponding mostly to Gen-X-ers and Baby

Boomers.

Forty-two percent are single; 26 percent are married. In San Francisco over half (51 percent) are single.

## Education

To help us follow the early musical development of survey respondents, a number of questions regarding their early education and training were asked. When asked where they were first inspired by music, 37 percent of total musicians said they received their initial inspiration at home. This reached a high of 47 percent for New York musicians. Forty-one percent of the total respondents received most of their encouragement from their families. This was true of 35 percent in New York, possibly indicating the commonality of extended families. While 38 percent of the total respondents received encouragement from other musicians, 50 percent of New Orleans area musicians did.

## Where did you first get inspired by music?

		Total	New Orleans	New York	San Francisco
Church	Percent	10.6%	18.2%	5.4%	12.4%
	Number	71	20	14	37
Community center	Percent	0.3%	0.0%	0.0%	0.7%
	Number	2	0	0	2
Festival	Percent	1.6%	2.7%	0.8%	2.0%
	Number	11	3	2	6
Film	Percent	0.9%	2.7%	0.0%	1.0%
	Number	6	3	0	3
Friends	Percent	9.7%	11.8%	3.8%	14.1%
	Number	65	13	10	42
Home	Percent	37.1%	29.1%	47.1%	31.2%

\*The confidence level for this survey is 95 percent with a 5 percent margin of error. Figures do not necessarily add up to 100 percent due to multiple answers and don't know/refused. In the New Orleans metro area, the majority of respondents resided in Orleans Parish; in Detroit in Wayne and Oakland Counties does this apply to this volume?; in San Francisco, San Francisco and Alameda counties, followed by San Mateo, Contra Costa and San Mateo Counties; and in the New York Metro area, New York County (includes Manhattan) and Kings County (includes Brooklyn). (See Appendix C)

\*\*Please refer to Appendix C for the distribution of responses in New Orleans, New York and San Francisco.

	Number	248	32	123	93
Internet	Percent	0.0%	0.0%	0.0%	0.0%
	Number	0	0	0	0
Live performance	Percent	6.1%	6.4%	6.1%	6.0%
	Number	41	7	16	18
Private music teacher	Percent	2.1%	1.8%	1.1%	3.0%
	Number	14	2	3	9
Radio	Percent	7.9%	7.3%	7.3%	8.7%
	Number	53	8	19	26
Recordings	Percent	7.5%	6.4%	9.2%	6.4%
	Number	50	7	24	19
Relatives	Percent	3.0%	3.6%	0.8%	4.7%
	Number	20	4	2	14
School	Percent	7.3%	8.2%	7.7%	6.7%
	Number	49	9	20	20
Television	Percent	0.9%	0.0%	1.5%	0.7%
	Number	6	0	4	2
Workshop	Percent	0.1%	0.0%	0.4%	0.0%
	Number	1	0	1	0
Other	Percent	4.8%	1.8%	8.8%	2.3%
	Number	32	2	23	7
Missing		5	0	3	2
total # of respondents who answered the question		669	110	261	298

**What experiences provided you with early encouragement for your music?**

		Total	New Orleans	New York	San Francisco
apprenticeship/internship	Percent	31%	2.7%	0.8%	5.3%
	Number	21	3	2	16
Award	Percent	5.6%	12.7%	1.9%	6.3%
	Number	38	14	5	19
critical review	Percent	3.9%	5.5%	1.1%	5.7%
	Number	26	6	3	17
family attention	Percent	41.1%	45.5%	34.8%	45.0%
	Number	277	50	92	135
financial support	Percent	3.3%	3.6%	0.4%	5.7%
	Number	22	4	1	17
influence of other musicians' work	Percent	37.5%	50.0%	21.6%	47.0%
	Number	253	55	57	141
my music was recorded	Percent	3.1%	5.5%	0.4%	4.7%
	Number	21	6	1	14

Mentor	Percent	123%	182%	30%	183%
	Number	83	20	8	55
peer approval	Percent	27.0%	29.1%	14.8%	37.0%
	Number	182	32	39	111
playing in the streets	Percent	8.9%	7.3%	3.8%	14.0%
	Number	60	8	10	42
public performance	Percent	22.8%	35.5%	2.7%	36.0%
	Number	154	39	7	108
sale of my music	Percent	2.5%	4.5%	0.0%	4.0%
	Number	17	5	0	12
teacher(s)	Percent	30.9%	42.7%	12.1%	43.0%
	Number	208	47	32	129
winning competitions(s)	Percent	7.1%	15.5%	0.8%	9.7%
	Number	48	17	2	29
Other	Percent	17.5%	9.1%	26.1%	13.0%
	Number	118	10	69	39
total # of respondents who answered the question		674	110	264	300

Teaching and mentoring are different aspects of a musician's education. The major motivation for aggregate musicians who teach or have taught music over the course of their career is the importance of

passing on their knowledge and experiences. Fifty percent of artists recognized that mentoring is very important to their own artistic development.

**If you taught music or currently teach music during your career, what was your major motivation for teaching?**

		Total	New Orleans	New York	San Francisco
earning money	Percent	24.8%	32.7%	18.6%	27.3%
	Number	167	36	49	82
love to teach	Percent	20.8%	19.1%	12.9%	28.3%
	Number	140	21	34	85
importance of passing on my knowledge and experiences	Percent	25.2%	29.1%	24.2%	24.7%
	Number	170	32	64	74
importance of leaving a legacy	Percent	3.4%	3.6%	0.0%	6.3%
	Number	23	4	0	19
benefits (health insurance, etc.)	Percent	1.5%	2.7%	0.8%	1.7%
	Number	10	3	2	5
facilities for making music	Percent	1.8%	2.7%	0.8%	2.3%
	Number	12	3	2	7
staying in touch with people and ideas	Percent	8.9%	17.3%	4.2%	10.0%
	Number	60	19	11	30
Other	Percent	14.8%	5.5%	30.3%	4.7%

	Number	100	6	80	14
total # of respondents who answered the question		674	110	264	300

**If you have been a mentor to another musician or artist, how important is mentoring to your ongoing artistic development?**

		Total	New Orleans	New York	San Francisco
very important	Percent	49.7%	52.4%	47.3%	51.4%
	Number	245	44	107	94
somewhat important	Percent	112%	19.0%	7.1%	12.6%
	Number	55	16	16	23
Important	Percent	20.1%	15.5%	25.2%	15.8%
	Number	99	13	57	29
not important	Percent	2.8%	4.8%	2.2%	2.7%
	Number	14	4	5	5
Meaningless	Percent	0.8%	1.2%	0.4%	1.1%
	Number	4	1	1	2
I have never been a mentor	Percent	15.4%	7.1%	17.7%	16.4%
	Number	76	6	40	30
Missing		181	26	38	117
total # of respondents who answered the question		493	84	226	183

Respondents from the three cities combined and the New Orleans area showed a good amount of differentiation in the experiences that helped prepare them for their work in the arts. New Orleans-area artists had more community-based arts experience than total musicians (22 percent to 18 percent) and included more musicians who were self-taught (55 percent to 38 percent).

A large percentage of artists learned from listening to music (75 percent total) and performing

(69 percent total).

Respondents from the three cities combined showed a good amount of differentiation in the experiences that helped prepare them for their work in the arts. San Francisco area artists had more community-based arts experience than aggregate musicians (29 percent to 18 percent) and included more musicians who were self-taught (51 percent to 38 percent).

**What other experiences have you had in preparation for your work in the arts?**

		Total	New Orleans	New York	San Francisco
alternative schooling experience	Percent	120%	19.1%	5.3%	15.3%
	Number	81	21	14	46
attending performances	Percent	61.1%	72.7%	47.0%	69.3%
	Number	412	80	124	208
community-based arts experience	Percent	17.7%	21.8%	2.7%	29.3%
	Number	119	24	7	88
experience as a mentor	Percent	12.3%	20.9%	3.8%	16.7%
	Number	83	23	10	50

experience as an apprentice	Percent	22.8%	25.5%	20.5%	24.0%
	Number	154	28	54	72
jazz workshop, clinic, master class	Percent	41.5%	52.7%	27.3%	50.0%
	Number	280	58	72	150
listening to music	Percent	75.1%	89.1%	66.3%	77.7%
	Number	506	98	175	233
Performing	Percent	68.7%	88.2%	48.9%	79.0%
	Number	463	97	129	237
rehearsal band	Percent	33.7%	42.7%	11.7%	49.7%
	Number	227	47	31	149
self-taught	Percent	38.0%	54.5%	16.3%	51.0%
	Number	256	60	43	153
Other	Percent	16.8%	5.5%	36.0%	4.0%
	Number	113	6	95	12
total # of respondents who answered the question		674	110	264	300

## Formal Education

Thirty-four percent of total musicians have

some college; 38 percent have a college degree; an additional 18 percent of the total respondents have a graduate degree.

Please indicate your highest level of formal education

		Total	New Orleans	New York	San Francisco
elementary school, through grade 8	Percent	0.0%	0.0%	0.0%	0.0%
	Number	0	0	0	0
some high school	Percent	2.4%	1.8%	1.9%	3.1%
	Number	16	2	5	9
12th grade, but did not graduate	Percent	0.6%	0.0%	0.4%	1.0%
	Number	4	0	1	3
12th grade, got GED	Percent	1.4%	4.6%	0.4%	1.0%
	Number	9	5	1	3
12th grade, graduated from high school	Percent	5.3%	4.6%	4.2%	6.4%
	Number	35	5	11	19
some college	Percent	33.5%	39.4%	30.2%	34.2%
	Number	223	43	79	101
college degree	Percent	37.5%	26.6%	42.0%	37.6%
	Number	250	29	110	111
graduate degree	Percent	18.3%	22.9%	21.0%	14.2%
	Number	122	25	55	42
Missing		8	1	2	5
total # of respondents who answered this question		666	109	262	295

## Additional Educational Experiences

Nineteen percent of the musicians from the three cities combined had conservatory or professional school training that did not grant a

degree. This was very high in New York at 29 percent. Sixty-two percent of all jazz musicians studied with private teachers, again highest in New York at 73 percent.

### Did you receive technical or professional training in the arts?

		Total	New Orleans	New York	San Francisco
in conservatory or professional school not granting a degree	Percent	19.4%	12.7%	29.2%	13.3%
	Number	131	14	77	40
certificate program in the arts	Percent	6.8%	14.5%	3.8%	6.7%
	Number	46	16	10	20
private teachers	Percent	62.0%	61.8%	73.1%	52.3%
	Number	418	68	193	157
did not receive technical or professional training in the arts	Percent	16.5%	9.1%	7.2%	27.3%
	Number	111	10	19	82
other	Percent	10.4%	7.3%	10.2%	11.7%
	Number	70	8	27	35
total # of respondents who answered this question		674	110	264	300

# Chapter II. Employment and Income

## EMPLOYMENT

To assess the employment situation of jazz musicians, a number of questions were asked to clarify the nature of their working habits. At present, 28 percent of all musicians are employed full-time in the music business, 27 percent are employed full-time as freelancers in the music business, and 13

percent are part-time freelancers in the music business. For New Orleans-area musicians, 66 percent are employed full-time in the music business, and only 17 percent are employed full time in New York.

Respondents play a mean of 10 different musical jobs a month; in San Francisco the mean is seven jobs a month.

**At present, what is your employment situation?**

		Total	New Orleans	New York	San Francisco
I am employed full time in the music business	Percent	28.0%	65.5%	17.0%	24.0%
	Number	189	72	45	72
I am employed full-time NOT in the music business	Percent	13.1%	4.5%	6.8%	21.7%
	Number	88	5	18	65
I am employed part-time in the music business	Percent	6.2%	2.7%	1.5%	11.7%
	Number	42	3	4	35
I am employed full-time as a freelancer in the music business	Percent	27.3%	30.0%	49.6%	6.7%
	Number	184	33	131	20
I am employed part-time as a freelancer in the music business	Percent	12.8%	3.6%	12.9%	16.0%
	Number	86	4	34	48
I am unemployed	Percent	5.2%	0.0%	1.9%	10.0%
	Number	35	0	5	30
I am retired	Percent	3.3%	1.8%	2.3%	4.7%
	Number	22	2	6	14
other (other)	Percent	11.0%	2.7%	10.6%	14.3%
	Number	74	3	28	43
Missing					
total # of respondents who answered this question (including refusals & don't knows)		674	110	264	300

**Note: These percentages add up to more than 100 percent, indicating that some respondents gave multiple answers, possibly selecting “other” as well as a defined category.**

Sixty-three percent of the total musicians have more than one job. For New York musicians, the figure is 80 percent; for San Francisco, 54 percent. For the majority of musicians, music teacher was the most cited secondary job (24 percent in New Orleans, 35 percent in New York and only 15 percent

in San Francisco).

There seems to be a greater synergy between music and outside employment in New Orleans and New York. Of the total musicians who are currently working more than one job, 55 percent believe that their alternate employment and their music

reinforce each other. In comparison, 73 percent of New Orleans-area musicians, and 66 percent of New York musicians and only 37 percent of San Francisco musicians feel that their employment reinforces

their music. Forty-four percent of San Francisco musicians, 30 percent of New Yorkers and only 18 percent in New Orleans feel that their other employment pays to support their music.

**If you have other employment, which one of the following statements best describes your feelings about the relationship between your music and your other employment at this point in your career?**

		Total	New Orleans	New York	San Francisco
My other employment pays to support my music	Percent	34.1%	182%	30.1%	43.7%
	Number	129	8	55	66
My other employment and my music reinforce each other	Percent	55.3%	72.7%	66.1%	37.1%
	Number	209	32	121	56
My other employment and my music have no relation to each other	Percent	10.6%	9.1%	3.8%	19.2%
	Number	40	4	7	29
Missing		296	66	81	149
total # of respondents who answered this question		378	44	183	151

Thirty-three percent of all musicians and 48 percent of New York-area musicians spend over 40 hours a week on their music or music-related

activities. Thirty-nine percent of the total musicians spend between 10 or fewer hours per week on their supplementary employment.

**Approximately how many hours per week do you spend on your music or music-related activities (including performing, looking for work, marketing etc.)**

		Total	New Orleans	New York	San Francisco
0-10 hours per week	Percent	10.9%	7.5%	3.4%	18.4%
	Number	67	8	8	51
11-20 hours per week	Percent	16.0%	17.8%	8.6%	21.7%
	Number	99	19	20	60
21-30 hours per week	Percent	18.2%	15.9%	13.3%	23.1%
	Number	112	17	31	64
31-40 hours per week	Percent	21.7%	23.4%	27.0%	16.6%
	Number	134	25	63	46
over 40 hours per week	Percent	33.2%	35.5%	47.6%	20.2%
	Number	205	38	111	56
Missing		57	3	31	23
total # of respondents who answered this question		617	107	233	277

**INCOME**

Fifty-two percent of all jazz musician respondents earned their major income in the last 12 months as musicians, 24 percent in non-music related occupations, another 11 percent as music teachers and 7 percent as jazz teachers. A high of 83

percent of the New Orleans-area musicians earned their major income in the last 12 months as musicians. Fifty-six percent of the New York-area musicians earned their major income in the last 12 months as musicians, 19 percent in non-music related occupations, 8 percent as music teachers, and 7 percent as jazz teachers.



Thirty-six percent of the San Francisco-area musicians earned their major income in the last 12 months as musicians, 36 percent in non-music related occupations, 13 percent as music teachers, and 7 percent as jazz teachers.

In a late-1990s study of 400 jazz musicians in the Netherlands (a place often invoked for its government subsidy of artists) researcher Teunis IJdens found the main sources of income were performing (35 percent) and teaching (25 percent). Other work as a musician, including composing,

made up almost 10 percent of total income, and other non-musical work accounted for 15 percent.

*Only one out of ten jazz musicians can make a living out of performing, teaching, and composing jazz and improvised music. Almost half of them can make a living as a musician (jazz and other music) while other (non-musical) sources of income are required by well over 50 percent of the musicians. ("Scattered and Skewed, Artistic Work Between Market and Organization," p. 225).*

**From which occupation did you earn your major income in the last 12 months?**

		Total	New Orleans	New York	San Francisco
Musician	Percent	51.5%	82.7%	56.4%	35.7%
	Number	347	91	149	107
music teacher	Percent	11.1%	13.6%	8.0%	13.0%
	Number	75	15	21	39
jazz teacher	Percent	6.5%	4.5%	6.8%	7.0%
	Number	44	5	18	21
arts manager or administrator	Percent	1.0%	0.0%	0.8%	1.7%
	Number	7	0	2	5
other music-related occupation	Percent	7.9%	4.5%	8.7%	8.3%
	Number	53	5	23	25
non-music related occupation	Percent	24.2%	3.6%	18.9%	36.3%
	Number	163	4	50	109
Other	Percent	10.7%	6.4%	5.3%	17.0%
	Number	72	7	14	51
Missing					
total # of respondents who answered this question		674	110	264	300

The extremes of income from music are evident: as noted above, 52 percent of all musicians and 56 percent of New York-area musicians earned their major income in the last 12 months as musicians.

Nine percent of all jazz musicians and 11

percent of New York-area jazz musicians earned over \$40,000 from their work as musicians in 2000.

Fourteen percent of all musicians and 8 percent of New York-area jazz musicians earned \$500 or less as musicians in 2000.

**I am going to read a list of income ranges. Please let me know when I get to the category that describes your total income as an individual from all sources in 2000 before taxes, including your work as a musician.**

		Total	New Orleans	New York	San Francisco
\$0- \$500	Percent	7.7%	2.0%	4.9%	12.5%
	Number	46	2	12	32
\$501- \$3000	Percent	11.7%	5.0%	12.3%	13.7%
	Number	70	5	30	35

\$3001- \$7000	Percent	25.2%	29.0%	23.4%	25.5%
	Number	151	29	57	65
\$7001- \$12,000	Percent	20.0%	26.0%	20.9%	16.9%
	Number	120	26	51	43
\$12,001- \$20,000	Percent	12.7%	17.0%	16.4%	7.5%
	Number	76	17	40	19
\$20,001- \$40,000	Percent	9.5%	11.0%	9.4%	9.0%
	Number	57	11	23	23
\$40,001- \$60,000	Percent	6.2%	6.0%	5.3%	7.1%
	Number	37	6	13	18
\$60,001- \$80,000	Percent	7.0%	4.0%	7.4%	7.8%
	Number	42	4	18	20
\$80,001- \$100,000	Percent	0.0%	0.0%	0.0%	0.0%
	Number	0	0	0	0
more than \$100,000	Percent	0.0%	0.0%	0.0%	0.0%
	Number	0	0	0	0
Mean		\$16,269	\$15,833	\$16,660	\$16,066
Median		\$9,501	\$9,501	\$9,501	\$5,001
Missing		75	10	20	45
total # of respondents who answered this question		599	100	244	255

Only nine percent of all jazz artists earned over \$40,000 in total income as musicians, with a low of six percent in San Francisco.

I am going to read a list of income ranges. Please let me know when I get to the category that describes your total income from work as a musician from all sources for 2000 before taxes.

		Total	New Orleans	New York	San Francisco
\$0- \$500	Percent	13.8%	1.9%	7.9%	24.1%
	Number	85	2	20	63
\$501- \$3000	Percent	16.0%	5.8%	12.3%	23.8%
	Number	99	6	31	62
\$3001- \$7000	Percent	13.9%	2.9%	14.2%	18.0%
	Number	86	3	36	47
\$7001- \$12,000	Percent	13.0%	13.6%	15.0%	10.7%
	Number	80	14	38	28
\$12,001- \$20,000	Percent	14.7%	25.2%	17.4%	8.0%
	Number	91	26	44	21
\$20,001- \$40,000	Percent	19.8%	40.8%	22.5%	8.8%
	Number	122	42	57	23
\$40,001- \$60,000	Percent	5.5%	7.8%	7.1%	3.1%
	Number	34	8	18	8

\$60,001- \$80,000	Percent	3.2%	19%	3.6%	3.4%
	Number	20	2	9	9
\$80,001- \$100,000	Percent	0.0%	0.0%	0.0%	0.0%
	Number	0	0	0	0
more than \$100,000	Percent	0.0%	0.0%	0.0%	0.0%
	Number	0	0	0	0
Mean		\$15,560	\$23,059	\$17,962	\$10,273
Median		\$9,501	\$30,001	\$16,001	\$5,001
Missing		57	7	11	39
total # of respondents who answered this question		617	103	253	261

For 70 percent of all and 81 percent of New York-area musicians, musician income came from work AS jazz musicians, in other words, not playing weddings, bar mitzvahs and all the other musical

jobs jazz musicians do to survive.

This was true of 78 percent of New Orleans-area musicians, 56 percent of San Francisco musicians.

#### What percentage of this income came from your work as a jazz musician in 2000?

	Total	New Orleans	New York	San Francisco
mean	70	78	81	56
Median	90	98	100	50
std. dev.	35	30	30	38
Mode	100	100	100	100
valid cases	587	104	247	236
Missing	87	6	17	64

Respondents play a mean of 10 different musical jobs a month; in New Orleans the mean is 17 jobs a month.

**Just over half of the RDS and union musicians earned their major income in the last 12 months as musicians (see Volume II). Forty-three percent of union jazz musicians and 28 percent of RDS musicians are employed full-time in the music business. And 5 percent or less of both groups are unemployed.**

For 63 percent of all musicians and 89 percent of New Orleans area musicians, the income earned from their work as jazz musicians covered their music-related costs. For over three-quarters of all musicians, costs of music-related supplies, equipment, capital improvements, publicity and marketing, travel and cartage, recording and management costs, and instrument insurance are under \$2,500.

The information below includes findings from our union survey (AFM) on jazz and non-jazz musicians, our RDS survey, and the NEA's 1990 census figures for musicians and composers (the census does not separate these or distinguish between types of music.)

In the RDS study, the mean total household gross income in 2000 before taxes for aggregate jazz musicians is \$24,504, the median is \$9,501. For New Orleans-area musicians the mean is \$23,589 and the median is \$16,001.

The mean total income as an individual from ALL sources including work as a musician in 2000 before taxes for aggregate musicians is \$16,269, the median is \$9,501. For New Orleans-area musicians the mean is \$15,833, the median is \$9,501.

In the AFM study, the mean total household gross income in 2000 before taxes for jazz musicians is \$63,496; the median is \$70,000. For non-jazz musicians the mean is \$70,493 and the median is \$70,000.

The mean total income as an individual from ALL sources including work as a musician in 2000 before taxes for jazz musicians is \$49,847; the median is \$50,000. For non-jazz musicians the mean is \$50,894 and the median is \$50,000.

According to the 1990 census as reported by the National Endowment for the Arts, the median earnings for all musicians and composers was \$22,988 for men and \$18,653 for women. Median household income was \$36,653.

In the RDS study the mean income as an individual from work AS A MUSICIAN in 2000 before taxes for aggregate jazz musicians is \$15,560; the median is \$9,501. For New Orleans area musicians the mean is \$23,059; the median is \$17,692.

The mean AFM income as an individual from work AS A MUSICIAN in 2000 before taxes for jazz musicians is \$33,486; the median is \$30,000. For non-jazz musicians the mean is \$36,516 and the median is \$30,000.

Eighteen percent of aggregate and only 10 percent of New Orleans-area musicians earned over \$60,000 in total gross household income in 2000; no musicians from any group earned over \$100,000.

Conversely, 4 percent of aggregate musicians and 2 percent of New Orleans area musicians earned \$500 or less.

**I am going to read a list of income ranges. Please let me know when I get to the category that describes your total household gross income in 2000 before taxes.**

		Total	New Orleans	New York	San Francisco
\$0- \$500	Percent	4.3%	21%	5.0%	4.6%
	Number	25	2	12	11
\$501- \$3000	Percent	83%	21%	88%	10.4%
	Number	48	2	21	25
\$3001- \$7000	Percent	22.5%	21.9%	21.3%	24.1%
	Number	130	21	51	58
\$7001- \$12,000	Percent	15.1%	17.7%	13.3%	15.8%
	Number	87	17	32	38
\$12,001- \$20,000	Percent	13.3%	19.8%	14.6%	9.5%
	Number	77	19	35	23
\$20,001- \$40,000	Percent	10.6%	13.5%	8.8%	11.2%

	Number	61	13	21	27
\$40,001- \$60,000	Percent	80%	125%	75%	66%
	Number	46	12	18	16
\$60,001- \$80,000	Percent	179%	10.4%	20.8%	17.8%
	Number	103	10	50	43
\$80,001- \$100,000	Percent	0.0%	0.0%	0.0%	0.0%
	Number	0	0	0	0
more than \$100,000	Percent	0.0%	0.0%	0.0%	0.0%
	Number	0	0	0	0
Mean		\$24,504	\$23,589	\$25,787	\$23,592
Median		\$9,501	\$16,001	\$16,001	\$9,501
Missing		97	14	24	59
total # of respondents who answered this question		577	96	240	241

Thirty-two percent of total area respondents applied for a grant as a jazz or aspiring musician; the highest percentage of applicants came from New York with 57 percent. Nine percent or 62 jazz artists received grants from the National Endowment for

the Arts. Forty-six of these artists came from the New York metro area. None received foundation grants and 2 percent received state agency grants in 2000.

**If you received grants or fellowships as a jazz or aspiring musician, from what sources did you receive them?**

		Total	New Orleans	New York	San Francisco
I never received	Percent	36.5%	41.8%	20.1%	49.0%
	Number	246	46	53	147
National Endowment for the Arts	Percent	9.2%	1.8%	17.4%	4.7%
	Number	62	2	46	14
other federal agency (specify agency)	Percent	1.0%	0.0%	1.5%	1.0%
	Number	7	0	4	3
regional agency (specify agency)	Percent	1.0%	0.0%	1.1%	1.3%
	Number	7	0	3	4
state agency (specify agency)	Percent	4.3%	1.8%	6.1%	3.7%
	Number	29	2	16	11
local agency (specify agency)	Percent	2.7%	0.9%	4.5%	1.7%
	Number	18	1	12	5
foundation (specify foundation)	Percent	3.3%	0.0%	5.3%	2.7%
	Number	22	0	14	8
educational institution (specify institution)	Percent	7.7%	7.3%	11.7%	4.3%
	Number	52	8	31	13
corporate sponsor (specify sponsor)	Percent	1.0%	0.0%	1.9%	0.7%
	Number	7	0	5	2
Other	Percent	7.3%	0.9%	16.7%	1.3%

	Number	49	1	44	4
Missing		428	64	211	153
total # of respondents who answered this question (including refusals & don't knows)		674	110	264	300

Almost all jazz musicians received under \$5,000 from music-related grants or fellowships, royalties or residuals, public assistance (welfare) and/or unemployment benefits in the year 2000. Of those who applied for grants or fellowships, 3 percent

received between \$25,001 and \$50,000. Almost all jazz musicians received under \$5,000 from music royalties or residuals, public assistance (welfare) and/or unemployment benefits in the year 2000.

**How much did you receive in 2000 before taxes in each of the following areas?**

		Total	New Orleans	New York	San Francisco
music-related grants					
a \$0- \$5,000	Percent	94.8%	93.2%	93.7%	96.2%
	Number	452	55	192	205
b \$5,001- \$10,000	Percent	1.5%	0.0%	2.0%	1.4%
	Number	7	0	4	3
c \$10,001- \$25,000	Percent	2.1%	3.4%	2.9%	0.9%
	Number	10	2	6	2
d \$25,001- \$50,000	Percent	1.5%	3.4%	1.5%	0.9%
	Number	7	2	3	2
e \$50,001- \$75,000	Percent	0.0%	0.0%	0.0%	0.0%
	Number	0	0	0	0
f over \$75,000	Percent	0.2%	0.0%	0.0%	0.5%
	Number	1	0	0	1
	mean	3,412	4,195	3,549	3,063
	median	2,500	2,500	2,500	2,500
music-related fellowships					
a \$0- \$5,000	Percent	96.7%	94.5%	95.9%	98.1%
	Number	441	52	187	202
b \$5,001- \$10,000	Percent	1.1%	0.0%	2.6%	0.0%
	Number	5	0	5	0
c \$10,001- \$25,000	Percent	1.5%	3.6%	1.0%	1.5%
	Number	7	2	2	3
d \$25,001- \$50,000	Percent	0.7%	1.8%	0.5%	0.5%
	Number	3	1	1	1
e \$50,001- \$75,000	Percent	0.0%	0.0%	0.0%	0.0%
	Number	0	0	0	0

f over \$75,000	Percent	0.0%	0.0%	0.0%	0.0%
	Number	0	0	0	0
	mean	3,015	3,682	2,962	2,888
	median	2,500	2,500	2,500	2,500
music royalties/residuals					
a \$0- \$5,000	Percent	96.0%	94.0%	95.9%	96.6%
	Number	453	63	189	201
b \$5,001- \$10,000	Percent	2.8%	6.0%	2.0%	2.4%
	Number	13	4	4	5
c \$10,001- \$25,000	Percent	1.1%	0.0%	1.5%	1.0%
	Number	5	0	3	2
d \$25,001- \$50,000	Percent	0.2%	0.0%	0.5%	0.0%
	Number	1	0	1	0
e \$50,001- \$75,000	Percent	0.0%	0.0%	0.0%	0.0%
	Number	0	0	0	0
f over \$75,000	Percent	0.0%	0.0%	0.0%	0.0%
	Number	0	0	0	0
	mean	2,871	2,799	3,008	2,764
	median	2,500	2,500	2,500	2,500
public assistance (welfare)					
a \$0- \$5,000	Percent	98.0%	100.0%	97.4%	98.0%
	Number	437	53	186	198
b \$5,001- \$10,000	Percent	1.8%	0.0%	2.1%	2.0%
	Number	8	0	4	4
c \$10,001- \$25,000	Percent	0.2%	0.0%	0.5%	0.0%
	Number	1	0	1	0
d \$25,001- \$50,000	Percent	0.0%	0.0%	0.0%	0.0%
	Number	0	0	0	0
e \$50,001- \$75,000	Percent	0.0%	0.0%	0.0%	0.0%
	Number	0	0	0	0
f over \$75,000	Percent	0.0%	0.0%	0.0%	0.0%
	Number	0	0	0	0
	mean	2,623	2,500	2,683	2,599
	median	2,500	2,500	2,500	2,500
unemployment benefits					
a \$0- \$5,000	Percent	99.3%	98.1%	99.5%	99.5%
	Number	446	53	191	202
b \$5,001- \$10,000	Percent	0.4%	1.9%	0.5%	0.5%
	Number	2	1	1	1

c \$10,001 - \$25,000	Percent	0.2%	0.0%	0.0%	0.0%
	Number	1	0	0	0
d \$25,001 - \$50,000	Percent	0.0%	0.0%	0.0%	0.0%
	Number	0	0	0	0
e \$50,001 - \$75,000	Percent	0.0%	0.0%	0.0%	0.0%
	Number	0	0	0	0
f over \$75,000	Percent	0.0%	0.0%	0.0%	0.0%
	Number	0	0	0	0
	mean	2,556	2,593	2,526	2,525
	median	2,500	2,500	2,500	2,500
total # of respondents who answered this question (including refusals & don't knows)		674	110	264	300



# Chapter III. Other Issues

## PROFESSIONALISM

### Selection Criteria

As described earlier, the musicians interviewed for this study were asked to select one or more of the following criteria to define their status as jazz musicians. These include self-definition, a marketplace definition (getting paid), the extent of jazz work performed, engagement with jazz, and the production of a documented body of work. The criteria were determined from work with a focus group of jazz representatives.

1. Do you consider yourself a jazz musician?
2. Did you earn more than 50 percent of your personal income in the last six months as a jazz musician or in jazz-related activities?
3. Have you been engaged in your art/jazz more than 50 percent of the time during the last year?
4. Have you performed in/with a jazz band at least 10 times during the last year?

5. Have you performed with or without a jazz band for pay at least 10 times during the last year?
6. Have you produced a documented body of work that is considered (self or externally) jazz? (documented output = performances, compositions, collaborations, arrangements, recordings)

As is well known in the field itself, there are musicians who are uncomfortable with calling themselves “professional,” musicians who do not play or define themselves solely by jazz, musicians who refuse to acknowledge the term “jazz.” And some musicians were uncomfortable being asked to refer to themselves in these ways.

In a review of a book called *Academic Instincts* (Times Literary Supplement, May 25, 2001, p. 24).

Author Marjorie Garber is quoted as saying,

*Not only are (the terms “amateur” and “professional”) mutually interconnected. Part of their power comes from the disavowal of the close affinity between them.... If, at the beginning of any discipline’s self-definition, it undertakes to*

Ninety-nine percent of all jazz artists **play or sing jazz music.**

Ninety-five percent of aggregate respondents and 92 percent in San Francisco, **consider themselves jazz musicians.**

Fifty-three percent of the total jazz artists **earned more than 50 percent of their personal income in the last six months** as jazz musicians or in jazz-related activities. There was a low of 35 percent in San Francisco and a high of 92 percent in New Orleans.

Forty-eight percent of all respondents, 92 percent of New Orleans musicians and only 19 percent of New York jazz musicians were **engaged in their art/jazz more than 50 percent of the time during the last year.**

Fifty-three percent of all musicians— and 98 percent of New Orleans, 17 percent of New York and 67 percent of San Francisco musicians **performed in/with a jazz band at least 10 times** during the last year.

Forty-two percent of aggregate respondents; 95 percent of New Orleans and only 2 percent of New York and 58 percent of San Francisco musicians **performed with or without a jazz band for pay at least 10 times** during the last year.

Forty-six percent all and 98 percent of New Orleans musicians, but only 10 percent of New York and 57 percent of San Francisco musicians **have produced a documented body of work** that is considered jazz.

*distinguish itself from another, “false,” version of itself, that difference is always going to come back to haunt it....*

The changing, sometimes multi-layered, meaning of the word “professional” gives us no common definition for the arts. Indeed, the root of the word amateur is “to love” and most jazz musicians would probably agree they play jazz, first and foremost, because they love it.

Whether jazz musicians consider themselves professional or not, they are included in this study

since 99.2 percent of them play or sing jazz music. Using the selection criteria listed above, the following statistics help characterize the professional lives of jazz musicians.

Due to the targeted nature of the RDS study, most of the musicians surveyed have established a history of performing jazz music. While 99 percent of all musicians play or sing jazz music, of the musicians who have never played or sung jazz music, 37 percent play classical music and 63 percent play or sing other kinds of music.

**Do you ever play or sing jazz music?**

		Total	New Orleans	New York	San Francisco
Yes	Percent	99.2%	100.0%	100.0%	98.3%
	Number	638	109	243	286
No	Percent	0.8%	0.0%	0.0%	1.7%
	Number	5	0	0	5
Missing		31	1	21	9
total # of respondents who answered this question		643	109	243	291

**If no, do you play or sing any other kind of music?**

		Total	New Orleans	New York	San Francisco
Classical	Percent	37.0%	33.3%	46.2%	33.3%
	Number	17	4	6	7
other (please specify)	Percent	63.0%	66.7%	53.8%	66.7%
	Number	29	8	7	14
Missing		628	98	251	279
total # of respondents who answered the question		46	12	13	21

In fact, only 81 percent consider themselves professional jazz musicians, with a high of 96

percent in New York.

**Do you consider yourself a professional jazz musician?**

		Total	New Orleans	New York	San Francisco
yes	Percent	81.4%	93.6%	95.7%	65.5%
	Number	513	103	220	190
no	Percent	18.6%	6.4%	4.3%	34.5%
	Number	117	7	10	100
missing		44	0	34	10
total # of respondents who answered the question		630	110	230	290

In addition to the selection criteria, we asked the musicians which were the top three reasons they considered themselves professional jazz musicians. Among all first choices, in New York and New Orleans, making a living as a jazz musician was the

top choice; in San Francisco it was inner drive. In New Orleans, making a living was also the second choice, while New York and San Francisco focused on peer recognition, which also became the highest third choice for all.

If yes, of these statements, which do you consider the three most important reasons as they apply to you?

Choice 1		Total	New Orleans	New York	San Francisco
I make my living as a musician	Percent	32.3%	40.8%	39.9%	20.8%
	Number	172	40	87	45
I receive some income from my work as a musician	Percent	12.2%	0.0%	10.1%	19.9%
	Number	65	0	22	43
I intend to make my living as a musician	Percent	6.0%	4.1%	1.8%	11.1%
	Number	32	4	4	24
I belong to a musicians' association	Percent	0.0%	0.0%	0.0%	0.0%
	Number	0	0	0	0
I belong to a musicians' union or guild	Percent	0.0%	0.0%	0.0%	0.0%
	Number	0	0	0	0
I have been formally educated in music	Percent	2.6%	2.0%	1.8%	3.7%
	Number	14	2	4	8
I am recognized by my peers as an musician	Percent	11.1%	14.3%	8.7%	12.0%
	Number	59	14	19	26
I consider myself to be a musician	Percent	6.6%	9.2%	7.8%	4.2%
	Number	35	9	17	9
I spend a considerable amount of time working as a musician	Percent	1.7%	1.0%	2.8%	0.9%
	Number	9	1	6	2
I have a special talent	Percent	4.5%	6.1%	3.2%	5.1%
	Number	24	6	7	11
I have an inner drive to make music	Percent	16.0%	21.4%	8.3%	21.3%
	Number	85	21	18	46
I receive some public recognition for my music	Percent	2.3%	0.0%	5.5%	0.0%
	Number	12	0	12	0
Other	Percent	4.7%	1.0%	10.1%	0.9%
	Number	25	1	22	2
Missing		142	12	46	84
total # of respondents who answered the question		532	98	218	216

Choice 2		Total	New Orleans	New York	San Francisco
I make my living as a musician	Percent	10.5%	18.8%	11.1%	6.2%
	Number	54	18	23	13

I receive some income from my work as a musician	Percent	72%	115%	4.3%	81%
	Number	37	11	9	17
I intend to make my living as a musician	Percent	53%	52%	3.4%	72%
	Number	27	5	7	15
I belong to a musicians' association	Percent	12%	31%	0.0%	1.4%
	Number	6	3	0	3
I belong to a musicians' union or guild	Percent	20%	63%	10%	10%
	Number	10	6	2	2
I have been formally educated in music	Percent	82%	10.4%	4.8%	105%
	Number	42	10	10	22
I am recognized by my peers as an musician	Percent	25.2%	125%	28.5%	27.8%
	Number	129	12	59	58
I consider myself to be a musician	Percent	119%	52%	5.8%	21.1%
	Number	61	5	12	44
I spend a considerable amount of time working as a musician	Percent	4.5%	52%	3.4%	5.3%
	Number	23	5	7	11
I have a special talent	Percent	55%	8.3%	6.3%	3.3%
	Number	28	8	13	7
I have an inner drive to make music	Percent	86%	135%	9.7%	5.3%
	Number	44	13	20	11
I receive some public recognition for my music	Percent	4.7%	0.0%	9.7%	19%
	Number	24	0	20	4
Other	Percent	53%	0.0%	12.1%	1.0%
	Number	27	0	25	2
Missing		162	14	57	91
total # of respondents who answered the question		512	96	207	209

Choice 3		Total	New Orleans	New York	San Francisco
I make my living as a musician	Percent	6.4%	9.3%	6.2%	5.4%
	Number	32	9	12	11
I receive some income from my work as a musician	Percent	36%	21%	21%	5.9%
	Number	18	2	4	12
I intend to make my living as a musician	Percent	5.2%	5.2%	3.1%	7.3%
	Number	26	5	6	15
I belong to a musicians' association	Percent	0.6%	0.0%	0.0%	1.5%
	Number	3	0	0	3
I belong to a musicians' union or guild	Percent	3.2%	7.2%	1.5%	2.9%
	Number	16	7	3	6
I have been formally educated in music	Percent	8.7%	10.3%	5.6%	10.7%
	Number	43	10	11	22

I am recognized by my peers as an musician	Percent	21.5%	26.8%	24.1%	16.6%
	Number	107	26	47	34
I consider myself to be a musician	Percent	8.0%	7.2%	8.2%	8.3%
	Number	40	7	16	17
I spend a considerable amount of time working as a musician	Percent	5.6%	8.2%	5.1%	4.9%
	Number	28	8	10	10
I have a special talent	Percent	4.8%	6.2%	4.6%	4.4%
	Number	24	6	9	9
I have an inner drive to make music	Percent	14.7%	5.2%	10.3%	23.4%
	Number	73	5	20	48
I receive some public recognition for my music	Percent	9.9%	7.2%	16.4%	4.9%
	Number	49	7	32	10
Other	Percent	7.6%	5.2%	12.8%	3.9%
	Number	38	5	25	8
Missing		177	13	69	95
total # of respondents who answered the question		497	97	195	205

Ninety-two percent of the aggregate jazz respondents and 100 percent of the New Orleans respondents played jazz for money in the six months prior to the survey. The average number of jobs per month for New Orleans musicians totaled 17, which was higher than the aggregate average of 10 jobs a

month. Of these musicians, 41 percent of the artists from the three test cities combined and 64 percent of the New Orleans-area musicians play with four or more different groups. Eighty percent of all respondents regularly play with a specific group of musicians.

#### Have you played jazz for money during the last 12 months?

		Total	New Orleans	New York	San Francisco
Male	Percent	80.2%	83.6%	73.7%	84.5%
	Number	534	92	191	251
Female	Percent	19.8%	16.4%	26.3%	15.5%
	Number	132	18	68	46
Missing		8	0	5	3
total # of respondents who answered this question		666	110	259	297

#### If you currently play with a group, how many different groups do you play with?

		Total	New Orleans	New York	San Francisco
None	Percent	8.7%	6.4%	8.4%	9.9%
	Number	53	7	20	26
One	Percent	11.6%	3.7%	13.4%	13.3%
	Number	71	4	32	35
Two	Percent	16.0%	6.4%	17.6%	18.6%
	Number	98	7	42	49

Three	Percent	22.4%	19.3%	25.5%	20.9%
	Number	137	21	61	55
four or more	Percent	41.2%	64.2%	35.1%	37.3%
	Number	252	70	84	98
missing		63	1	25	37
total # of respondents who answered this question		611	109	239	263

**Do you work regularly with a specific group of musicians?**

		Total	New Orleans	New York	San Francisco
yes	Percent	79.5%	89.1%	76.8%	78.3%
	Number	524	98	199	227
no	Percent	20.5%	10.9%	23.2%	21.7%
	Number	135	12	60	63
missing		15	0	5	10
total # of respondents who answered the question		659	110	259	290

**Approximately how many different musical jobs do you play a month?**

	Total	New Orleans	New York	San Francisco
mean	10	17	9	7
median	8	16	7	5
std. dev.	8	9	7	6
mode	20	20	4	2
valid cases	620	109	250	261
missing	54	1	14	39

Thirty-three percent (and 48 percent in New York) spend over 40 hours a week on music or music-related activities, including performing, looking for work, and marketing. Seventy-three percent (and 88 percent in New York) spend over 20 hours a week on this.

Jazz musicians spend an average of three hours

Over a third of jazz musicians spend over 40 hours per week on music-related activities. Almost half of New York musicians spend this same time.

a week practicing and five hours a week writing music.

**About how many hours per day do you spend practicing music?**

	Total	New Orleans	New York	San Francisco
mean	3	3	3	3
median	2	2	2	2
std. dev.	4	3	4	5
mode	2	2	2	2
valid cases	590	103	209	278
missing	84	7	55	22

**How many hours per week do you spend writing music?**

	Total	New Orleans	New York	San Francisco
mean	5	6	6	4
median	3	3	4	2
std. dev.	7	10	7	6
mode	0	0	2	0
valid cases	503	89	159	255
missing	171	21	105	45

The study queried musicians on what guided their decision to make music. The most popular factor that prompted respondents from the three cities combined and the New Orleans area to pursue

music was an inner drive to make music. Twenty-nine percent of musicians chose this as their most important factor.

**If you were to isolate the one most important factor prompting you to pursue music, what would it be?**

		Total	New Orleans	New York	San Francisco
diversion from daily routine	Percent	1.7%	1.9%	1.6%	1.8%
	Number	11	2	4	5
family tradition	Percent	4.7%	8.4%	4.0%	3.9%
	Number	30	9	10	11
higher calling/sense of purpose	Percent	15.1%	15.9%	7.9%	21.4%
	Number	97	17	20	60
inner drive to make music	Percent	28.9%	38.3%	19.0%	34.2%
	Number	185	41	48	96
lifestyle	Percent	1.6%	0.9%	3.2%	0.4%
	Number	10	1	8	1
love of the process	Percent	6.4%	4.7%	4.0%	9.3%
	Number	41	5	10	26
personal expression	Percent	8.4%	10.3%	7.9%	8.2%
	Number	54	11	20	23
problem solving	Percent	0.5%	0.0%	1.2%	0.0%
	Number	3	0	3	0
recognition of my special talent	Percent	4.8%	3.7%	6.7%	3.6%
	Number	31	4	17	10
source of great personal satisfaction	Percent	12.9%	11.2%	15.4%	11.4%
	Number	83	12	39	32
source of income	Percent	0.5%	0.0%	1.2%	0.0%
	Number	3	0	3	0
other	Percent	13.7%	4.7%	28.1%	4.3%
	Number	88	5	71	12
missing		33	3	11	19
total # of respondents who answered the question		641	107	253	281

## Recognition and Grants and Fellowships

For 43 percent of all jazz musicians, their first professional recognition was their first paid job. This was considerably lower in New York (32 percent). Seventeen percent chose to fill in the blank for “other” to this question and responses varied from “I passed an audition” to high school and community recognition, festivals, writing a song for a major

artist, scholarships, recommendations from teachers, joining the musicians union, to “just playing.”

The percentages of respondents in New Orleans and San Francisco feel generally that their talent has been recognized locally (46 percent total; 67 percent in New Orleans, 57 percent in San Francisco), while those in New Orleans and New York feel their talent has been recognized internationally (35 percent aggregate; 52 percent in New Orleans and 50 percent in New York).

### Through what venue did your first professional recognition occur?

		Total	New Orleans	New York	San Francisco
award or honor	Percent	7.5%	12.0%	3.2%	9.6%
	Number	46	13	8	25
feature article	Percent	5.8%	6.5%	7.7%	3.8%
	Number	36	7	19	10
first paid job	Percent	42.7%	54.6%	31.5%	48.5%
	Number	263	59	78	126
grant	Percent	0.5%	0.0%	0.4%	0.8%
	Number	3	0	1	2
job with a known band	Percent	13.0%	13.0%	9.7%	16.2%
	Number	80	14	24	42
played with a major artist	Percent	10.9%	5.6%	17.7%	6.5%
	Number	67	6	44	17
winning a competition	Percent	2.4%	2.8%	0.8%	3.8%
	Number	15	3	2	10
other (please specify)	Percent	17.2%	5.6%	29.0%	10.8%
	Number	106	6	72	28
missing		58	2	16	40
total # of respondents who answered this question		616	108	248	260

### Has your talent been recognized...

		Total	New Orleans	New York	San Francisco
locally	Percent	46.3%	67.3%	25.0%	57.3%
	Number	312	74	66	172
nationally	Percent	19.1%	41.8%	17.8%	12.0%
	Number	129	46	47	36
internationally	Percent	35.3%	51.8%	49.6%	16.7%
	Number	238	57	131	50
talent not recognized	Percent	9.8%	2.7%	6.1%	15.7%



	Number	66	3	16	47
other (please specify)	Percent	55%	00%	114%	23%
	Number	37	0	30	7
total # of respondents who answered this question		674	110	264	300

Almost three quarters of all jazz musicians are satisfied or very satisfied with their music at this point.

### How satisfied are you with your music at this point?

		Total	New Orleans	New York	San Francisco
very satisfied	Percent	161%	19.4%	16.3%	14.8%
	Number	102	21	39	42
satisfied	Percent	57.0%	59.3%	56.7%	56.3%
	Number	360	64	136	160
dissatisfied	Percent	24.2%	19.4%	24.2%	26.1%
	Number	153	21	58	74
very dissatisfied	Percent	2.7%	1.9%	2.9%	2.8%
	Number	17	2	7	8
missing		42	2	24	16
total # of respondents who answered this question		632	108	240	284

### Copyright Protection and Airplay

Questions about protecting one's work through copyright, having adequate representation, and being affiliated with a union, a performing rights society, or a jazz-related organization elicited mixed responses.

Sixty-two percent of the respondents hold copyright in some artistic work of their own creation (compositions, books, etc) and 22 percent

of them have given their copyright to a recording company. Thirty percent of all the musicians have had their work recorded by a professional recording company (27 percent for New Orleans area musicians and 43 for New York musicians), but New Orleans musicians show a greater propensity to record their own work. Sixty-four percent of New Orleans-area musicians have recorded their own work, a full 8 percentage points more than aggregate musicians, 56 percent of whom have done so.

### Do you hold a copyright in some artistic work of your own creation?

		Total	New Orleans	New York	San Francisco
yes	Percent	60.2%	60.7%	73.0%	47.6%
	Number	388	65	192	131
no	Percent	37.5%	37.4%	24.7%	49.8%
	Number	242	40	65	137
don't know	Percent	2.3%	1.9%	2.3%	2.5%
		15	2	6	7
missing		29	3	1	25
total # of respondents who answered this question		645	107	263	275

**Have you ever given your copyright to a recording company?**

		Total	New Orleans	New York	San Francisco
yes	Percent	22.1%	24.1%	25.9%	17.3%
	Number	114	21	57	36
no	Percent	74.0%	75.9%	68.2%	79.3%
	Number	381	66	150	165
don't know	Percent	3.9%	0.0%	5.9%	3.4%
	Number	20	0	13	7
missing		159	23	44	92
total # of respondents who answered this question		515	87	220	208

**Has your work ever been recorded?**

		Total	New Orleans	New York	San Francisco
yes, by me	Percent	56.4%	64.2%	46.3%	62.9%
	Number	359	68	118	173
yes, by a professional recording company	Percent	29.7%	27.4%	42.7%	18.5%
	Number	189	29	109	51
no	Percent	10.2%	7.5%	6.3%	14.9%
	Number	65	8	16	41
other (please specify)	Percent	3.6%	0.9%	4.7%	3.6%
	Number	23	1	12	10
missing		38	4	9	25
total # of respondents who answered this question (including refusals & don't knows)		636	106	255	275

For 70 percent of aggregate jazz musicians and 82 percent of New Orleans-area jazz musicians, their music has received airplay. Almost no one paid to get airplay and 19 percent of all musicians had help from a promotional person. The musicians' comments offered us insight into this, explaining many different routes to airplay including:

- radio stations featuring local artists, some of which contact the artists
- college radio stations
- work with orchestras, chamber music groups
- playing on different artists' records, in movies, commercials, theater companies
- record companies, advertising agencies
- live performance broadcasts

**Has your music received airplay?**

		Total	New Orleans	New York	San Francisco
yes	Percent	70.4%	82.4%	82.2%	55.0%
	Number	450	89	208	153
no	Percent	29.6%	17.6%	17.8%	45.0%
	Number	189	19	45	125

missing		35	2	11	22
total # of respondents who answered this question		639	108	253	278

**If yes, how did you get this airplay?**

		Total	New Orleans	New York	San Francisco
had help from a promotional person	Percent	19.4%	34.5%	11.4%	21.0%
	Number	131	38	30	63
sent recordings out myself	Percent	19.7%	27.3%	18.9%	17.7%
	Number	133	30	50	53
paid to get airplay	Percent	2.4%	4.5%	1.5%	2.3%
	Number	16	5	4	7
knew some of the disc jockeys	Percent	18.1%	33.6%	13.6%	16.3%
	Number	122	37	36	49
knew producer	Percent	8.5%	14.5%	4.2%	10.0%
	Number	57	16	11	30
other	Percent	27.3%	16.4%	47.3%	13.7%
	Number	184	18	125	41
total # of respondents who answered this question (including refusals & don't knows)		674	110	264	300

Forty-seven percent of all jazz musicians and a high of 64 percent of New Orleans-area jazz musicians have played music that was broadcast over the Internet. Sixteen percent of the total and 10 percent New Orleans-area jazz musicians object when their music is downloaded without payment—

much lower than the 53 percent of union jazz musicians—and 24 percent of all respondents think they should be paid for this. Twenty-eight percent of all respondents say they do not mind their music being downloaded and 28 percent like the exposure.

**Have you played music that was broadcast over the Internet?**

		Total	New Orleans	New York	San Francisco
yes	Percent	47.2%	63.6%	54.2%	34.2%
	Number	296	68	136	92
no	Percent	40.2%	18.7%	34.7%	53.9%
	Number	252	20	87	145
don't know	Percent	12.6%	17.8%	11.2%	11.9%
	Number	79	19	28	32
missing		47	3	13	31
total # of respondents who answered this question		627	107	251	269

**If yes, how do you feel about people downloading this music without paying for your work?**

		Total	New Orleans	New York	San Francisco
I do not mind	Percent	18.1%	25.0%	9.8%	22.7%
	Number	75	22	16	37
like the exposure	Percent	27.7%	27.3%	23.8%	31.9%
	Number	115	24	39	52
object	Percent	16.6%	10.2%	29.3%	7.4%
	Number	69	9	48	12
think I should be paid	Percent	24.1%	22.7%	32.3%	16.6%
	Number	100	20	53	27
no opinion	Percent	13.5%	14.8%	4.9%	21.5%
	Number	56	13	8	35
missing		259	22	100	137
total # of respondents who answered this question (including refusals & don't knows)		415	88	164	163

Only 24 percent of jazz musicians and 13 percent of the San Francisco-area respondents have steady managers, agents or representatives for their

work. Of those who stated that they had representation, half identified themselves as their primary representatives.

**Do you currently have a steady manager, agent or representative for your work?**

		Total	New Orleans	New York	San Francisco
yes	Percent	23.5%	33.0%	31.0%	12.9%
	Number	152	36	80	36
no	Percent	76.5%	67.0%	69.0%	87.1%
	Number	494	73	178	243
missing		28	1	6	21
total # of respondents who answered this question		646	109	258	279

Thirty percent of aggregate and 51 percent of New Orleans, 40 percent of New York, and 13 percent of San Francisco-area respondents belong to the American Federation of Musicians. (Louisiana is a right-to-work state.) Of the respondents who are not currently AFM members, 29 percent of all and 43 percent of New Orleans-area jazz musicians previously belonged to the union. Reasons for not joining the AFM varied: 15 percent of total respondents believe that belonging to the union will

not increase their work opportunities, while 17 percent feel that the AFM does not represent the interests of jazz musicians. Additionally, 89 percent do not belong to any other union.

Forty-three percent of all jazz musicians are members of a performing rights society (ASCAP, BMI, SESAC). Seventeen percent of the respondents from the three cities combined are members of a jazz-related organization such as the International Association of Jazz Education.

**Do you belong to the American Federation of Musicians (AFM) union?**

		Total	New Orleans	New York	San Francisco
yes	Percent	30.1%	51.4%	39.9%	13.0%
	Number	197	55	105	37
no	Percent	69.9%	48.6%	60.1%	87.0%
	Number	458	52	158	248
missing		19	3	1	15
total # of respondents who answered this question		655	107	263	285

**If no, did you belong at a previous time?**

		Total	New Orleans	New York	San Francisco
yes	Percent	29.4%	42.6%	40.4%	19.3%
	Number	121	20	59	42
no	Percent	70.6%	57.4%	59.6%	80.7%
	Number	290	27	87	176
missing		263	63	118	82
total # of respondents who answered this question		411	47	146	218

**If you do not belong to the AFM, why not?**

		Total	New Orleans	New York	San Francisco
does not represent the interests of jazz musicians	valid%	17.4%	15.5%	23.9%	12.3%
	frequency	117	17	63	37
does not provide enough benefits	valid%	12.2%	12.7%	15.5%	9.0%
	frequency	82	14	41	27
too expensive	valid%	9.1%	8.2%	9.1%	9.3%
	frequency	61	9	24	28
too difficult to join	valid%	1.6%	0.9%	0.4%	3.0%
	frequency	11	1	1	9
will not help me get work	valid%	14.5%	20.9%	7.6%	18.3%
	frequency	98	23	20	55
will prevent me from getting work	valid%	2.1%	3.6%	1.1%	2.3%
	frequency	14	4	3	7
all of the above	valid%	6.4%	9.1%	0.8%	10.3%
	frequency	43	10	2	31
other	valid%	24.3%	9.1%	25.4%	29.0%
	frequency	164	10	67	87
total # of respondents who answered the question		674	110	264	300

Forty-six percent of all musicians use electronic media in the creation of their music, 49 percent use this media in the production of their music and 64

percent use the Internet, with 33 percent using the Internet to do research, and 27 percent using it to promote their music.

**Do you use electronic media in the creation of your music?**

		Total	New Orleans	New York	San Francisco
yes	Percent	45.7%	44.9%	44.2%	47.3%
	Number	295	48	115	132
no	Percent	54.3%	55.1%	55.8%	52.7%
	Number	351	59	145	147
missing		28	3	4	21
total # of respondents who answered this question		646	107	260	279

**Do you use electronic media in the production of your music?**

		Total	New Orleans	New York	San Francisco
yes	Percent	49.4%	53.8%	33.9%	61.5%
	Number	307	56	83	168
no	Percent	40.4%	42.3%	51.8%	29.3%
	Number	251	44	127	80
missing		52	6	19	27
total # of respondents who answered this question		622	104	245	273

**Do you use the Internet for your music?**

		Total	New Orleans	New York	San Francisco
yes	Percent	63.7%	55.2%	86.9%	46.6%
	Number	362	53	192	117
no	Percent	36.3%	44.8%	13.1%	53.4%
	Number	206	43	29	134
missing		106	14	43	49
total # of respondents who answered this question		568	96	221	251

**How do you use it?**

		Total	New Orleans	New York	San Francisco
to communicate with people in the industry	Percent	49.0%	39.1%	76.9%	28.0%
	Number	330	43	203	84
to compose music	Percent	6.7%	8.2%	4.5%	8.0%
	Number	45	9	12	24
to copy music	Percent	9.5%	17.3%	3.0%	12.3%
	Number	64	19	8	37
to disseminate music	Percent	7.4%	10.0%	4.5%	9.0%
	Number	48	10	12	26

	Number	50	11	12	27
to listen to music	Percent	20.9%	23.6%	19.7%	21.0%
	Number	141	26	52	63
to promote music	Percent	27.3%	25.5%	41.3%	15.7%
	Number	184	28	109	47
to do research	Percent	32.6%	32.7%	36.4%	29.3%
	Number	220	36	96	88
to sell music	Percent	15.9%	23.6%	20.5%	9.0%
	Number	107	26	54	27
total # of respondents who answered this question (including refusals & don't knows)		674	110	264	300

## Retirement, Life and Health Coverage

For routine health care 23 percent of the total respondents go to private physicians, 33 percent go

to an HMO. Roughly one-third of all respondents have received injuries from occupational hazards in their music-related work (for example, carpal tunnel syndrome, hearing problems, etc.).

### Where do you go to obtain routine health care?

		Total	New Orleans	New York	San Francisco
private physician	Percent	23.0%	25.5%	22.3%	22.7%
	Number	155	28	59	68
HMO (health maintenance organization) or PPO	Percent	33.1%	26.4%	28.0%	40.0%
	Number	223	29	74	120
clinic	Percent	7.9%	15.5%	5.7%	7.0%
	Number	53	17	15	21
hospital outpatient department	Percent	3.6%	1.8%	3.4%	4.3%
	Number	24	2	9	13
emergency room	Percent	2.2%	2.7%	0.4%	3.7%
	Number	15	3	1	11
I do not obtain routine health care	Percent	25.2%	20.9%	27.3%	25.0%
	Number	170	23	72	75
arts-related medical facility (please specify)	Percent	4.2%	15.5%	2.3%	1.7%
	Number	28	17	6	5
other	Percent	7.3%	4.5%	9.1%	6.7%
	Number	49	5	24	20
total # of respondents who answered this question (including refusals & don't knows)		674	110	264	300

**Have occupational hazards in your music-related work caused you any injuries?**

		Total	New Orleans	New York	San Francisco
yes	valid%	31.5%	37.4%	36.4%	24.8%
	frequency	200	40	91	69
no	valid%	68.5%	62.6%	63.6%	75.2%
	Frequency	435	67	159	209
missing		39	3	14	22
total # of respondents who answered this question		635	107	250	278

Sixty-three percent of the musicians have some health or medical coverage, 43 percent of them receive insurance from an HMO, 16 percent from a PPO, 13 percent from a personal policy through a private insurance company (some respondents have more than one type of coverage). This compares to 1999 figures cited by the New York Times on September 29, 2000 (p. A16) citing 84.5 percent of Americans with health insurance (The change in the

economy has undoubtedly brought this figure, which was climbing, down again).

Nine percent of all jazz musicians have disability coverage for loss of income; 11 percent have some other group insurance policy and 13 percent have some other kind of health insurance. These include: Medicare, the military, national health care from other countries, and the American Association of Retired Persons.

**Do you have health or medical coverage?**

		Total	New Orleans	New York	San Francisco
yes	Percent	63.3%	58.3%	58.7%	69.2%
	Number	398	63	142	193
no	Percent	36.7%	41.7%	41.3%	30.8%
	Number	231	45	100	86
missing		45	2	22	21
total # of respondents who answered this question		629	108	242	279

**If yes, which type do you have?**

		Total	New Orleans	New York	San Francisco
HMO	Percent	43.1%	42.9%	35.3%	49.2%
	Number	175	27	53	95
PPO	Percent	16.0%	17.5%	8.7%	21.2%
	Number	65	11	13	41
personal policy through private insurance company	Percent	13.1%	12.7%	16.7%	10.4%
	Number	53	8	25	20
disability coverage for loss of income	Percent	0.0%	0.0%	0.0%	0.0%
	Number	0	0	0	0
group insurance policy through arts/arts service organization	Percent	4.4%	7.9%	4.0%	3.6%
	Number	18	5	6	7
other group insurance policy	Percent	7.6%	7.9%	8.0%	7.3%



	Number	31	5	12	14
other	Percent	15.8%	11.1%	27.3%	8.3%
	Number	64	7	41	16
missing		268	47	114	107
total # of respondents who answered this question (including refusals & don't knows)		406	63	150	193

Forty percent of the respondents obtained their health coverage themselves. Nine percent coverage through their mates. Thirty-six percent obtained this

coverage through their employers. Only 4 percent obtained their coverage through their musicians' union.

### How was this health coverage obtained?

		Total	New Orleans	New York	San Francisco
self	Percent	40.3%	54.1%	42.7%	34.1%
	Number	145	33	50	62
mate	Percent	8.9%	8.2%	6.0%	11.0%
	Number	32	5	7	20
employer	Percent	36.1%	26.2%	34.2%	40.7%
	Number	130	16	40	74
my musicians' union	Percent	4.2%	1.6%	6.0%	3.8%
	Number	15	1	7	7
mate's union or employer	Percent	6.4%	6.6%	11.1%	3.3%
	Number	23	4	13	6
private company	Percent	4.2%	3.3%	0.0%	7.1%
	Number	15	2	0	13
missing		314	49	147	118
total # of respondents who answered this question (including refusals & don't knows)	frequency	360	61	117	182

The chart below represents the answers to the questions, "Who pays for this insurance and what percentage do they pay?" Please note that since there

is obviously a combination of payment sources, figures do not always add up to 100 percent.

WHO PAYS	Total	New Orleans	New York	San Francisco
Self	25%	28%	24%	26%
Mate	3%	5%	2%	4%
Employer	16%	11%	14%	19%
Musicians' union	2%	1%	4%	1%
Mate's union or employer	3%	1%	6%	1%
Private company	1%	0%	.4%	1%
Arts/arts service organization	0%	0%	0%	1%
Other	6%	5%	10%	4%

PERCENTAGE THEY PAY				
	Total	New Orleans	New York	San Francisco
Self	78%	80%	83%	74%
Mate	65%	54%	54%	73%
Employer	86%	81%	90%	85%
Musician's union	74%	80%	73%	75%
Mate's union or employer	96%	100%	100%	73%
Private company	97%	0%	100%	96%
Arts/arts service organization	100%	0%	0%	100%
Other	95%	100%	96%	93%

These charts tell us that approximately a quarter of all jazz musicians pay for their health insurance mostly themselves with under one-fifth getting payments from their employers. Fewer than two percent receive payment for health insurance by the musicians' union. For the small percentage for whom the union does pay, it covers about three-quarters of the cost. By contrast, in the Research Center for Arts and Culture study Information on Artists, actors received some payment for health insurance from the Actors' Equity Association.

A September 2001 report by the Urban Institute (<http://www.urbaninstitute.org/>), "Workers Without Health Insurance: Who Are They and How Can

Policy Reach Them?," reports that, of the 16 million uninsured workers in the United States, those most likely to lack health insurance include workers in small firms, low-wage earners, part-time workers and those employed for a short tenure. Many musicians fit into these categories.

Thirty-three percent of all respondents have life insurance. Sixty-one percent obtained it themselves; for 25 percent, life insurance was obtained through employers and for 3 percent, they obtained it through their musicians' union. Seventy percent pay for this life insurance themselves; for 21 percent, employers help pay for this, and, for 2 percent, of their musicians' union does.

#### Do you have life insurance?

		Total	New Orleans	New York	San Francisco
yes	Percent	33.3%	43.9%	31.8%	30.6%
	Number	213	47	83	83
no	Percent	66.7%	56.1%	68.2%	69.4%
	Number	426	60	178	188
missing		35	3	3	29

#### How was this insurance obtained?

		Total	New Orleans	New York	San Francisco
self	Percent	61.3%	81.3%	67.2%	46.0%
	Number	122	39	43	40
mate	Percent	4.0%	21%	0.0%	8.0%
	Number	8	1	0	7
employer	Percent	25.1%	6.3%	23.4%	36.8%
	Number	50	3	15	32
my musicians' union	Percent	2.5%	0.0%	4.7%	2.3%
	Number	5	0	3	2
mate's union or employer	Percent	3.0%	4.2%	4.7%	1.1%

	Number	6	2	3	1
private company	Percent	4.0%	6.3%	0.0%	5.7%
	Number	8	3	0	5
missing		475	62	200	213
total # of respondents who answered this question		199	48	64	87

Forty-three percent of aggregate have at least one retirement plan. Twenty-two percent obtained it themselves; 8 percent obtained this through the

musicians' union; an employer pays for 23 percent; and the musicians' union pays for 8 percent.

**Do you have at least one retirement plan?**

		Total	New Orleans	New York	San Francisco
yes	Percent	43.0%	47.6%	44.0%	40.4%
	Number	272	49	113	110
no	Percent	57.0%	52.4%	56.0%	59.6%
	Number	360	54	144	162
missing		42	7	7	28
total # of respondents who answered this question		632	103	257	272

**If yes, how was the retirement plan obtained?**

		Total	New Orleans	New York	San Francisco
self	Percent	21.5%	22.7%	26.5%	16.7%
	Number	145	25	70	50
employer	Percent	15.9%	14.5%	9.8%	21.7%
	Number	107	16	26	65
my musicians' union	Percent	7.9%	16.4%	9.5%	3.3%
	Number	53	18	25	10
arts/arts service organization (specify organization)	Percent	0.6%	0.0%	0.4%	1.0%
	Number	4	0	1	3
other	Percent	2.5%	2.7%	2.7%	2.3%
	Number	17	3	7	7
total # of respondents who answered this question		674	110	264	300

**Who pays for this retirement plan?**

		Total	New Orleans	New York	San Francisco
self	Percent	63.6%	79.2%	63.4%	56.9%
	Number	171	38	71	62
mate	Percent	2.6%	2.1%	0.9%	4.6%
	Number	7	1	1	5
employer	Percent	23.4%	10.4%	17.9%	34.9%
	Number	63	5	20	38

my musicians' union	Percent	7.8%	8.3%	15.2%	0.0%
	Number	21	4	17	0
arts service organization (specify organization)	Percent	0.0%	0.0%	0.0%	0.0%
	Number	0	0	0	0
other	Percent	2.6%	0.0%	2.7%	3.7%
	Number	7	0	3	4
missing		405	62	152	191
total # of respondents who answered this question		269	48	112	109

## Migration and Touring

As in all other studies of the Research Center, artists seem to have a greater allegiance to their homesites, especially in relation to training. With an

even higher response than the RCAC's other studies, 81 percent of the jazz survey respondents (compared to 62 percent in our other studies) received music-related training in the area or region.

### How many years have you lived in the country of your current residence?

		Total	New Orleans	New York	San Francisco
under 1 year	Percent	0.0%	0.0%	0.0%	0.0%
	Number	0	0	0	0
2-3 years	Percent	12%	18%	12%	10%
	Number	8	2	3	3
4-5 years	Percent	1.4%	1.8%	0.8%	1.7%
	Number	9	2	2	5
6-10 years	Percent	2.4%	3.7%	2.3%	2.1%
	Number	16	4	6	6
more than 10 years	Percent	94.2%	89.9%	95.8%	94.4%
	Number	616	98	248	270
mean		3	17	5	73
median		2	16	5	100
missing		20	1	5	14
total # of respondents who answered this question		654	109	259	286

### Did you receive any music-related training in this city or region?

		Total	New Orleans	New York	San Francisco
yes	Percent	80.8%	73.8%	83.1%	81.4%
	Number	514	79	207	228
no	Percent	19.2%	26.2%	16.9%	18.6%
	Number	122	28	42	52
missing		38	3	15	20
total # of respondents who answered this question		636	107	249	280

Musicians are famous for touring, and these respondents are no exception, with almost a third (33 percent) working or performing away from their

main residences between one and five times in the previous 12 months.

**Approximately how many times during the last 12 months did you work or perform away from home?**

		Total	New Orleans	New York	San Francisco
zero	Percent	14.6%	7.5%	7.6%	25.6%
	Number	79	8	17	54
1-5 times	Percent	32.8%	35.8%	23.3%	41.2%
	Number	177	38	52	87
6-15 times	Percent	21.9%	20.8%	26.5%	17.5%
	Number	118	22	59	37
16-30 times	Percent	14.6%	13.2%	21.5%	8.1%
	Number	79	14	48	17
over 30 times	Percent	16.1%	22.6%	21.1%	7.6%
	Number	87	24	47	16
missing		134	4	41	89
total # of respondents who answered this question		540	106	223	211

**Jazz Styles and Instruments**

While the piano and the drums are the instruments of choice for the aggregate respondents, the bass and the guitar are most popular in the New Orleans area. In New York, piano, voice and saxophone are the top choices, and in San Francisco,

piano, drums and bass.

Jazz musicians play in many styles and our respondents are no exception. In New Orleans, the ones mentioned most frequently are traditional, swing, rhythm and blues, and bop; in New York, traditional, avant-garde, free jazz and bop; in San Francisco, bop, traditional, Latin, swing and blues.

**What is your primary instrument?**

		Total	New Orleans	New York	San Francisco
Alto sax	Percent	6.1%	4.5%	7.2%	5.7%
	Number	41	5	19	17
Banjo	Percent	0.7%	3.6%	0.0%	0.3%
	Number	5	4	0	1
Baritone sax	Percent	0.6%	1.8%	0.4%	0.3%
	Number	4	2	1	1
Bass	Percent	11.4%	13.6%	11.0%	11.0%
	Number	77	15	29	33
Bass clarinet	Percent	0.1%	0.0%	0.4%	0.0%
	Number	1	0	1	0
Cello	Percent	0.1%	0.0%	0.4%	0.0%
	Number	1	0	1	0
Clarinet	Percent	1.9%	5.5%	1.9%	0.7%
	Number	13	6	5	2
Cornet	Percent	0.9%	3.6%	0.0%	0.7%
	Number	5	2	0	1

	Number	6	4	0	2
Drums	Percent	125%	109%	110%	143%
	Number	84	12	29	43
Effects ( washboard, whistles, etc.)	Percent	0.0%	0.0%	0.0%	0.0%
	Number	0	0	0	0
Flugelhorn	Percent	0.4%	0.0%	0.0%	1.0%
	Number	3	0	0	3
Flute	Percent	16%	0.0%	27%	13%
	Number	11	0	7	4
Guitar	Percent	91%	118%	4.9%	117%
	Number	61	13	13	35
Harmonica	Percent	0.3%	0.9%	0.0%	0.3%
	Number	2	1	0	1
Percussion	Percent	13%	0.9%	15%	13%
	Number	9	1	4	4
Piano/ keyboard	Percent	14.4%	10.9%	15.2%	15.0%
	Number	97	12	40	45
Saxophone	Percent	11.1%	9.1%	12.5%	10.7%
	Number	75	10	33	32
Trombone	Percent	4.5%	1.8%	4.9%	5.0%
	Number	30	2	13	15
Trumpet	Percent	6.8%	7.3%	6.1%	7.3%
	Number	46	8	16	22
Tuba	Percent	0.3%	0.0%	0.4%	0.3%
	Number	2	0	1	1
Vibraphone	Percent	0.1%	0.0%	0.4%	0.0%
	Number	1	0	1	0
Violin	Percent	12%	1.8%	1.1%	1.0%
	Number	8	2	3	3
Voice	Percent	11.3%	10.0%	14.4%	9.0%
	Number	76	11	38	27
Xylophone	Percent	0.0%	0.0%	0.0%	0.0%
	Number	0	0	0	0
other (please specify)	Percent	31%	1.8%	3.8%	3.0%
	Number	21	2	10	9
missing		0	0	0	0
total # of respondents who answered the question		674	110	264	300

## Future Goals and Qualities needed for a Career in Jazz

Musicians were asked about the three most important qualities someone needs who wishes to pursue a career in jazz. While talent (22 percent for

all; 38 percent in New Orleans) was the most important quality for being a jazz musician, a number of the respondents chose the ‘Other’ category. Although the responses musicians gave in the ‘Other’ category for questions about both qualities and goals were much like the choices

presented to them in the questionnaire, clearly this was a question where they did not wish to be placed in pre-determined categories. Some of their comments for the most important quality for being

a jazz musician were: Creativity, drive, musicality, faith, confidence, punctuality, appearance, dedication, versatility, Overall Good Attitude.

**In your opinion, what are the three most important qualities someone needs who wishes to pursue a career in jazz?**

Choice 1		Total	New Orleans	New York	San Francisco
business savvy	Percent	10.8%	7.1%	4.8%	16.9%
	Number	62	7	10	45
connections	Percent	7.5%	6.1%	0.5%	13.5%
	Number	43	6	1	36
curiosity	Percent	3.3%	3.0%	0.5%	5.6%
	Number	19	3	1	15
energy	Percent	3.5%	5.1%	0.5%	5.2%
	Number	20	5	1	14
intelligence	Percent	3.1%	5.1%	0.0%	4.9%
	Number	18	5	0	13
luck	Percent	0.3%	1.0%	0.0%	0.4%
	Number	2	1	0	1
perception	Percent	1.4%	1.0%	0.0%	2.6%
	Number	8	1	0	7
performing ability	Percent	12.2%	19.2%	4.8%	15.4%
	Number	70	19	10	41
physical stamina	Percent	1.4%	0.0%	1.4%	1.9%
	Number	8	0	3	5
talent	Percent	22.2%	38.4%	11.0%	25.1%
	Number	128	38	23	67
technique	Percent	1.0%	2.0%	0.5%	1.1%
	Number	6	2	1	3
other	Percent	33.3%	12.1%	76.2%	7.5%
	Number	192	12	160	20
missing		98	11	54	33
total # of respondents who answered this question		576	99	210	267

Choice 2		Total	New Orleans	New York	San Francisco
business savvy	Percent	7.7%	12.1%	9.2%	4.9%
	Number	42	12	17	13
connections	Percent	9.1%	12.1%	1.1%	13.7%

	Number	50	12	2	36
curiosity	Percent	20%	10%	16%	27%
	Number	11	1	3	7
energy	Percent	5.7%	3.0%	1.1%	9.9%
	Number	31	3	2	26
intelligence	Percent	7.1%	10.1%	1.6%	9.9%
	Number	39	10	3	26
luck	Percent	4.4%	3.0%	1.1%	7.2%
	Number	24	3	2	19
perception	Percent	2.2%	4.0%	0.5%	2.7%
	Number	12	4	1	7
performing ability	Percent	14.3%	25.3%	4.3%	17.1%
	Number	78	25	8	45
physical stamina	Percent	1.6%	0.0%	1.1%	2.7%
	Number	9	0	2	7
talent	Percent	15.7%	21.2%	7.0%	19.8%
	Number	86	21	13	52
technique	Percent	4.4%	5.1%	0.5%	6.8%
	Number	24	5	1	18
other	Percent	25.8%	3.0%	70.8%	2.7%
	Number	141	3	131	7
missing		127	11	79	37
total # of respondents who answered this question		547	99	185	263

Choice 3		Total	New Orleans	New York	San Francisco
business savvy	Percent	11.3%	12.4%	12.2%	10.4%
	Number	57	12	18	27
connections	Percent	7.2%	4.1%	4.1%	10.0%
	Number	36	4	6	26
curiosity	Percent	2.4%	2.1%	1.4%	3.1%
	Number	12	2	2	8
energy	Percent	5.8%	8.2%	0.7%	7.7%
	Number	29	8	1	20
intelligence	Percent	5.0%	7.2%	0.7%	6.6%
	Number	25	7	1	17
luck	Percent	7.6%	10.3%	4.8%	8.1%
	Number	38	10	7	21
perception	Percent	3.4%	9.3%	0.0%	3.1%
	Number	17	9	0	8
performing ability	Percent	11.3%	16.5%	5.4%	12.7%



	Number	57	16	8	33
physical stamina	Percent	26%	4.1%	0.0%	3.5%
	Number	13	4	0	9
talent	Percent	15.5%	15.5%	10.9%	18.1%
	Number	78	15	0	47
technique	Percent	5.6%	7.2%	0.0%	8.1%
	Number	28	7	16	21
other	Percent	22.5%	3.1%	59.9%	8.5%
	Number	113	3	88	22
missing		171	13	117	41
total # of respondents who answered this question		503	97	147	259

Reaching a higher level of artistic expression/achievement (27 percent) was the most important

goal for the next five years,.

#### What are your three most important goals for the next five years as a musician?

Choice 1		Total	New Orleans	New York	San Francisco
develop artistic competence	Percent	11.8%	11.9%	1.5%	19.8%
	Number	67	12	3	52
get a record deal	Percent	10.5%	5.9%	17.5%	6.8%
	Number	60	6	36	18
lead my own groups	Percent	9.1%	7.9%	9.7%	9.1%
	Number	52	8	20	24
make a living from my music	Percent	11.2%	14.9%	6.8%	13.3%
	Number	64	15	14	35
make money from my music	Percent	3.5%	3.0%	3.4%	3.8%
	Number	20	3	7	10
obtain critical reviews	Percent	0.5%	0.0%	0.0%	1.1%
	Number	3	0	0	3
participate in major concerts	Percent	4.0%	3.0%	5.8%	3.0%
	Number	23	3	12	8
play with well-known groups	Percent	2.3%	2.0%	2.4%	2.3%
	Number	13	2	5	6
reach higher level of artistic expression/achievement	Percent	26.8%	46.5%	12.6%	30.4%
	Number	153	47	26	80
spend more time on music	Percent	4.0%	3.0%	3.4%	4.9%
	Number	23	3	7	13
win recognition/award	Percent	1.2%	1.0%	2.9%	0.0%
	Number	7	1	6	0

other	Percent	14.9%	10%	34.0%	5.3%
	Number	85	1	70	14
missing		104	9	58	37
total # of respondents who answered this question		570	101	206	263

Choice 2		Total	New Orleans	New York	San Francisco
develop artistic competence	Percent	62%	7.1%	28%	81%
	Number	33	7	5	21
get a record deal	Percent	7.1%	5.1%	12.4%	4.3%
	Number	38	5	22	11
lead my own groups	Percent	92%	10.1%	6.2%	10.9%
	Number	49	10	11	28
make a living from my music	Percent	10.7%	11.1%	8.4%	12.0%
	Number	57	11	15	31
make money from my music	Percent	4.9%	3.0%	3.9%	6.2%
	Number	26	3	7	16
obtain critical reviews	Percent	2.1%	4.0%	1.7%	1.6%
	Number	11	4	3	4
participate in major concerts	Percent	6.9%	12.1%	5.6%	5.8%
	Number	37	12	10	15
play with well-known groups	Percent	7.9%	9.1%	5.6%	8.9%
	Number	42	9	10	23
reach higher level of artistic expression/achievement	Percent	19.1%	18.2%	8.4%	26.7%
	Number	102	18	15	69
spend more time on music	Percent	9.3%	16.2%	1.1%	12.4%
	Number	50	16	2	32
win recognition/award	Percent	2.8%	2.0%	4.5%	1.9%
	Number	15	2	8	5
other	Percent	14.0%	2.0%	39.3%	1.2%
	Number	75	2	70	3
missing		139	11	86	42
total # of respondents who answered this question		535	99	178	258

Choice 3		Total	New Orleans	New York	San Francisco
develop artistic competence	Percent	4.3%	6.3%	1.4%	5.3%
	Number	21	6	2	13
get a record deal	Percent	6.8%	8.4%	7.6%	5.7%
	Number	33	8	11	14
lead my own groups	Percent	7.2%	6.3%	9.7%	6.1%
	Number	35	6	14	15

make a living from my music	Percent	8.7%	8.4%	7.6%	9.4%
	Number	42	8	11	23
make money from my music	Percent	6.0%	6.3%	5.6%	6.1%
	Number	29	6	8	15
obtain critical reviews	Percent	0.8%	2.1%	0.0%	0.8%
	Number	4	2	0	2
participate in major concerts	Percent	8.7%	6.3%	13.2%	6.9%
	Number	42	6	19	17
play with well-known groups	Percent	8.9%	12.6%	5.6%	9.4%
	Number	43	12	8	23
reach higher level of artistic expression/achievement	Percent	13.6%	11.6%	6.9%	18.4%
	Number	66	11	10	45
spend more time on music	Percent	13.4%	13.7%	6.9%	17.1%
	Number	65	13	10	42
win recognition/award	Percent	7.9%	10.5%	3.5%	9.4%
	Number	38	10	5	23
other	Percent	13.6%	7.4%	31.9%	5.3%
	Number	66	7	46	13
missing		190	15	120	55
total # of respondents who answered this question		484	95	144	245

# Chapter IV. Social Networks of Jazz Musicians

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## Social Networks of Jazz Musicians

The structure of a community is defined by affiliation patterns—that is, the social relationships that link members of the community. These relationships vary in strength, from the extraordinarily strong bonds within families to the weaker links connecting friends and acquaintances. In combination, these relationships define the community's social network. Such relationships are reciprocal: your family members consider you a family member, and your friends and acquaintances consider you a friend or acquaintance. Merely knowing about people, such as Hollywood celebrities or political personalities, does not make them a part of the social network, however. Rather, social networks are created by the social relationships that bind together families and communities.

Social relationships serve as conduits through which resources flow. These take many forms, from assistance when help is needed to the exchange of pleasantries during informal interaction. For policy makers as well as scholars and observers, one indication of the resources potentially available to an individual is the number of others to whom that individual is linked. This defines the size of the individual's personal network, and it serves as an indicator of social status. An indication of the *cohesiveness of a community* is the density of social ties within that network. The mean personal network size of community members also serves as an indicator of *social capital*.

Social relationships can be structured in many different ways. Some communities are divided into independent and isolated racial or ethnic groups. In Robert Putnam's terms, these are communities based on *bonding social capital*—that is, group solidarity based on dense within-group social ties. Other communities are more integrated, with abundant cross-group ties—in Putnam's terms, communities with *bridging social capital*. These structural features

are important for understanding community dynamics. For example, when cross-group ties are sparse, the potential for conflict is great. Inequality also affects affiliation patterns. Some communities are highly stratified, with most interactions occurring among those of equal income, social status, and education. Others are more egalitarian, with abundant cross-status ties. Therefore, social networks may both reflect patterns of social inequality and determine the manner in which it is structured.

Some social ties are based on similarity. This tendency of similar persons to form social bonds was described by Galton more than a century ago and is termed *homophily*. Other bonds are based not on similarity but on difference. This is *heterophily*. Though opposites, homophily and heterophily can coexist. For example, musicians may form bonds based on the style of music in which they both specialize (homophily) while also forming groups with musicians who play different instruments (heterophily). Studying affiliation patterns provides a means for understanding both social differentiation (i.e., separate but equal) and social inequality (i.e., separate and unequal).

This chapter focuses on affiliation patterns revealed by our study of jazz musicians in two metropolitan areas, New York City and San Francisco. The study initially included New Orleans and Detroit as well, but owing to delays in the beginning of the study, less data on network structures were gathered from those two cities. The aims were to determine the organizing principles of the community of jazz musicians, including an assessment of the extent to which these differ from those of other social groups.

## Creating an Appropriate Study Sample

### The Respondent-Driven Sampling Method

This is the first time respondent-driven sampling (RDS) has been used to study artists. The recognition of this sampling method's potential as a means for studying artists grew out of a symposium supported by the Princeton University Center for

Arts and Cultural Policy, the Columbia University Teachers College Research Center for Arts and Culture, and the National Endowment for the Arts Research Division. Previously, the RDS method had been used to study “hidden populations,” so-called because 1) no list of population members is available from which samples can be drawn, making the size, location, and boundaries of the population unknown, 2) members have privacy concerns and create informal networks that outsiders find hard to penetrate, and 3) the population is small relative to the general population. (Please see Poetics 28(4), “Finding the Beat: Using Respondent-Driven Sampling to Study Jazz Musicians,” by Douglas Heckathorn and Joan Jeffri, for more detail). For nearly a decade RDS has been used as part of AIDS-prevention projects to find injection drug users and other groups at risk of HIV infection. The initial applications were in several small cities in Connecticut. Its use has now expanded to most major U.S. cities, as well as Amsterdam, Marseilles, Russia, Vietnam, Thailand, and China. RDS has also been employed to study other groups, including Vietnam War-era draft resisters who left the United States for Canada and urban Native Americans. The advantages of the RDS method become apparent when it is compared with the more traditional ways hidden populations have been studied.

*General population surveys:* A very large sample would be required to ensure that even a small number of jazz musicians were included. For example, based on population estimates calculated as part of this project (see the appendix), in San Francisco more than 350 individuals would have to be contacted to locate one jazz musician, and in New York more than 550 would have to be contacted. General population surveys are also unable to reach those with unstable living arrangements (several families living in one apartment even though one name appears on the lease, for example). Finally, data from the U.S. Census are limited and do not separate jazz musicians from other types of musicians or composers.

*Location sampling:* Identifying locations where members of the desired population can be found and then deploying interviewers requires that the population cluster in large, public places. For a group such as jazz musicians, this precludes a

representative sample, because not all jazz musicians attend jazz clubs and festivals.

*Institutional samples:* Using institutions such as artists’ unions is the traditional method for studying artist populations. However, jazz musicians lack a consistent institutional affiliation. In New York fewer than one-quarter of jazz musicians are members of the American Federation of Musicians (AFM), and in San Francisco the figure is less than 10 percent. Furthermore, the two groups are significantly different. Compared with nonunion members, union members have substantially higher incomes (51 percent more income in New York, 17.2 percent more in San Francisco), are much older (6.6 years older in New York, 10.3 years older in San Francisco), and have higher levels of professional activity. Therefore, a sample drawn from union members would overrepresent the most experienced and accomplished members of the jazz musician community at the expense of those who are beginning their careers or whose work has received less recognition.

*Chain-referral sampling:* A small number of initial subjects, called seeds, are identified and asked to refer researchers to other members of the population; the sample expands during subsequent referrals or recruitment waves. This has traditionally been viewed as a form of convenience sampling about which no claims of representativeness can be made because the initial subjects from a hidden population cannot be selected randomly, and other biases are added as the sample expands from wave to wave. For example, individuals who know many other people (i.e., those with larger networks) tend to be oversampled because the number of recruitment paths leading to them is greater.

The perception of chain-referral methods changed with the advent of a new class of sampling methods termed adaptive/link-tracing designs. Whereas in traditional approaches, the sampling plan is fixed before sampling begins, in adaptive sampling, the plan changes as information accumulates during the sampling process. These approaches are more computationally demanding than traditional methods, but they are also generally more efficient, especially for sampling clustered populations.

Respondent-driven sampling is a form of chain referral sampling that extends this emerging body of

theory. RDS was designed using a statistical theory of the chain-referral sampling process to restructure this process to eliminate biases resulting from the choice of initial subjects, and to weight the sample to compensate for the effects of differences in network sizes and other remaining sources of bias. In this way, RDS produces statistically valid estimates of population size and network characteristics from samples of hidden populations,

including estimates of the variability of these estimates. (Please see Social Problems 49, “Respondent-Driven Sampling II: Deriving Statistically Valid Population Estimates from Samples of Hidden Populations,” by Douglas Heckathorn for a description of the procedures employed for calculating estimates of population size and homophily.)

Figure 1: Recruitment Network for jazz musicians in New York.

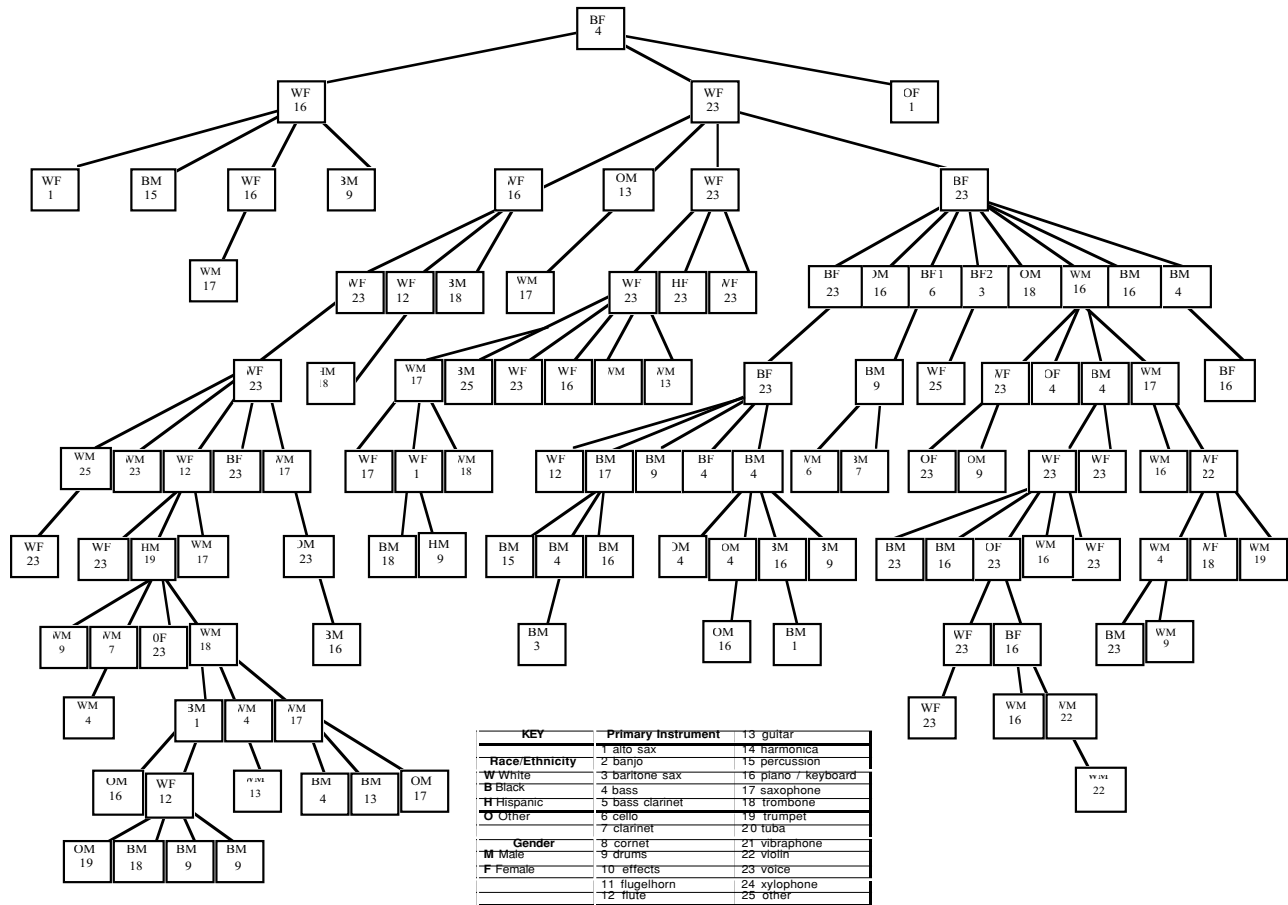


Figure 1 shows the largest single recruitment chain from our study of New York jazz musicians. It began when a black female bass player recruited a white female keyboard player, a white female singer, and a female alto saxophone player of “other” race or ethnicity. Over the course of 10 waves, the chain expanded from the single seed to include more than 100 respondents. As is apparent, this chain penetrated deeply into the New York jazz musician network. It also has considerable geographic range: the seed lived near Times Square, the first-wave recruits were separated by 3.5 miles, and the distance

increased to 40 miles for wave two and 55 miles for wave three. Thus distant parts of the metropolitan area were reached after only a few waves.

### Conditions for RDS

For RDS to work effectively, the population under study must be linked by a contact pattern: members of the community under study must know one another. Jazz musicians fulfill this requirement because they generally perform together and develop their skills working together, so even those who do

not join unions or attend jazz festivals are nonetheless linked to the jazz musician community through their relationships with other musicians.

The RDS method requires enlisting the help of the musicians themselves and therefore involves them directly in the study. Since the method is based on a peer-referral system, motivating peer recruitment is critical. In this study each jazz musician who was interviewed was given four coupons to pass along to fellow jazz musicians whom she recruited for interviews; the recruiter was given \$10 for being interviewed, plus \$15 each for up to four recruits who showed up to be interviewed.

### Advantages of RDS

In addition to targeting a more representative group of jazz musicians than traditional methods allow, RDS is a community-based method that requires jazz musicians to refer one another. This prevents the sample from becoming filled with the most marketable, famous, or visible jazz musicians or only those who join particular organizations.

A comparison of the findings of jazz musicians in the RDS study with those of the AFM union study revealed major differences. For example, as noted above, the income of union jazz musicians is vastly different from that of musicians in the RDS sample. This information has policy implications and can help the jazz community decide where to invest future attention and resources.

The RDS method allows us to analyze the social networks of jazz musicians—that is, who hangs out with whom, including the degree to which this depends on ethnicity, musical style, or other factors. Also, by using a method of analysis based on capture-recapture in comparing the AFM and RDS responses, we have been able to project the actual size of the jazz universe in three of the study cities. The AFM union survey told us what proportion of union members were jazz musicians in each city. Combined with information on the total number of union members in each city (New Orleans = 1,014, New York = 10,499; San Francisco = 2,217), this allowed us to estimate the number of union members who were jazz musicians. Finally, the RDS survey told us what proportion of all jazz musicians in each city were union members. We then

calculated the estimated size of the jazz universe in these cities as follows:

New Orleans = 1,723 jazz musicians

New York = 33,003 jazz musicians

San Francisco = 18,733 jazz musicians

These numbers tell us that a large proportion of jazz musicians are not members of the union and reinforces the appropriateness of using the RDS method to locate these musicians (see appendix).

## Implementation Issues and Challenges

To begin to understand the differences as well as the commonalities among jazz musician communities, we initiated the study in four metropolitan areas: New York, San Francisco, New Orleans, and Detroit. City coordinators were chosen in each city to run the project locally. Six to eight well-connected jazz musicians—the seeds—were invited to start the process by being interviewed. During the interviews they were told in detail about the project and enlisted to distribute four coupons.

Because we were concerned that not enough female jazz musicians would be recruited, three coupons could be given to any jazz musician, but one had to be given only to a female jazz musician. (Any skewing was accounted for statistically after the data were analyzed.)

*Delay in timetable:* Because of procedures in the government, the timetable for the study was delayed by several months, putting some of our city coordinators at a disadvantage. Detroit, in particular, had already hired its staff yet could not start on time, so when the study began, some resources were depleted. The September 11 disaster caused further delays. These factors substantially reduced the resources and time available for the study.

*Contact pattern and use of coupons:* In most RDS studies done to date, it takes only four waves of recruitment to reach deep into the community. When the community lacks cohesion, however, recruitment chains have difficulty crossing group boundaries; so more waves may be required. This was a special problem in Detroit, where jazz venues have been declining for a number of years; the jazz community is locally strong but very fragmented into jazz old-timers, established jazz artists, women jazz artists, and young emerging jazz artists. Although some people might appear in more than

one category, there was little communication among the four groups, and jazz musicians neglected to pass out coupons, especially across groups.

*Scheduling Interviews:* Given the demands on musicians' time, scheduling interviews proved challenging. Some city coordinators enlisted the help of jazz musicians in "talking up" the study. In San Francisco, the city coordinator found that many individuals needed further explanation about how studies are conducted and the rationale for the RDS method, so she hired jazz artists as public relations representatives to go out into the jazz community and promote the study. She and her staff also promoted the study personally at jazz clubs, bars, and festivals. In New York, several presentations were made to jazz groups to inform them of the study and ask for their help. We found that community acceptance was important for a peer-recruitment method to be effective.

In each city, an interview venue was chosen that would be accessible to jazz musicians, but in all cities (and especially Detroit), musicians often lived as much as one or even two hours away. Often, transportation was a problem. Although interviewers were flexible and went to locations where jazz musicians congregate, this was more difficult in Detroit, where there are fewer such locations; weather, poor transportation, and a difficult economy were further complications. In addition, musicians would book appointments for interviews and then cancel three, four, even five times, or simply not show up, despite phone call reminders from city coordinators. Therefore, jazz musicians are a population for which arranging face-to-face interviews is especially challenging.

*Incentives:* The financial incentives were extremely modest. For his own interview and the redeemed coupons of musicians he recruited, a jazz musician could make \$70: \$10 for his interview and \$15 for each of his four recruits. Most earned less, however; our total cost per musician interviewed was \$25, consisting of \$10 for the interview and \$15 for that musician's recruiter. The incentives were nevertheless important as a token of appreciation. In Detroit, the money was appreciated. In San Francisco, some musicians said the money wouldn't even pay for gas and donated it back to the study. In New York, some complained that we should have paid union minimum for their time (the interviews

took an average of one to one and one-half hours each).

*Management of the project:* The four city coordinators were brought to New York for an intensive two-day training session to learn the method, master the necessary computer programs, ask questions, and begin to use each other as resources. Several conference calls were held throughout the study period to share information and get peer support and advice.

The project was management-heavy, partly because this was a first-time methodology for artists, but also because it required separate checking accounts and tracking for coupons, constant scheduling and rescheduling of interviews, and substantial outreach. It was also an expensive study for the arts. The cost per musician was \$25, with a target of 1,200 musicians for all four cities.

*Responses:* The initial plan for the study was to interview 300 jazz musicians in each metropolitan area. Because of the delay in starting the study and the time and resource constraints, only 59 responses were obtained in Detroit—not enough for analysis. (Information on Detroit musicians who are members of the AFM appears in *Changing the Beat*, Volume II.) In New Orleans, only 110 jazz musicians were interviewed—again, an insufficient number. The following report on jazz musician networks is therefore based on interviews with 264 New York jazz musicians and 300 San Francisco jazz musicians. Musicians from all cities were also interviewed by phone in the AFM union study.

## Differentiation and Stratification in Jazz Musician Networks

Network size has been intensively studied because it serves as an indicator for individual characteristics, including social status, prestige, and integration into the community. Therefore, examining clustering by network size provides a sense of the overall structure of that community.

Respondents were divided into three groups based on network sizes. Average network sizes were much larger in New York, averaging 223.8, than in San Francisco, where they averaged 65.8. The ranges were also divergent. In New York, the middle half of respondents had network sizes between 100 and 300. The corresponding figure for San Francisco was 20



to 90. Therefore, different breakpoints were used to differentiate network sizes. A small network was defined as 200 or fewer in New York, and 20 or fewer in San Francisco. A large network was defined as 300 or more in New York, and 50 or more in San Francisco.

The measure for network clustering, homophily, is defined as follows. The homophily index is positive when social relationships within the group are favored. For example, it is 100 percent if all ties are within the group (clustering is maximal), and 50 percent if half the ties are formed within the group, and the other half are formed through random mixing (that is, ties form as though group membership does not matter). A positive index value indicates that the group is cohesive. Factors such as race, ethnicity, education, income, and age generally serve as important sources of cohesion. In this study we determine the extent to which this is also the case for jazz musicians.

The homophily index is zero for categories that are socially irrelevant, such as whether one was born in an odd or an even month. With respect to such categories, social ties are formed exclusively through random mixing. Therefore, zero index values serve

to identify factors that the community does not consider relevant.

The homophily index is negative if ties tend to form with those outside rather than inside the group, such as sexual relationships among heterosexuals. The index is –100 percent if all ties are outside the category—that is, if there are no within-group ties.

The analyses of clustering by network size reveal that network size strongly affects affiliation. (See Table I.) In New York, those with the largest networks are the most homophilous, forming networks as though 23 percent of the time they form a tie to another large-network person, and the rest of the time they form ties through random mixing. The medium-network persons are less homophilous. Musicians in the large group with the smallest networks have strong heterophily, forming ties as though 48 percent of the time they form a tie outside their group, and the rest of the time they form ties randomly. Thus, those with smaller networks do not associate primarily with one another, but rather form ties to those with larger networks.

**Table I: Affiliation by Network Size**

	New York			San Francisco		
	Homophily (percent)	Mean Network Size	Population (percent)	Homophily (percent)	Mean Network Size	Population (percent)
Network Size						
Small	–48.1	73	63.6	–31.1	13	74.6
Medium	15.2	214	29.8	14.4	37	21.1
Large	23.1	511	6.6	35.4	162	4.4

The same pattern exists in San Francisco. Even though average network sizes are much smaller than in New York, the pattern of relationships based on relative network sizes is strikingly similar. Those with small networks are strongly heterophilous, those with medium networks are mildly homophilous, and those with large networks are more strongly homophilous.

A more refined examination of the community structure involves examining not merely each group’s strength of affiliation to itself (i.e., homophily) but also each group’s strength of affiliation to each other group. In essence, the affiliation index is a measure of social distance that varies from 100 percent (maximally close) to –100 percent (maximally distant). (See Table II.)

**Table II: Affiliation Index by Network Size**

Source of Tie by Network Size	Recipient of Tie by Network Size					
	New York			San Francisco		
	Small	Medium	Large	Small	Medium	Large
Small	-48.1	31.1	9.3	-31.14	9.77	16.25
Medium	-52.9	15.2	24.5	-52.34	14.36	29.02
Large	-39.9	5.4	23.1	-62.96	16.68	35.4

In New York, though the small-network group is strongly negatively affiliated to itself (-48.1 percent), it has a substantial positive affiliation to the middle-network group (31.3 percent). That is, it has formed ties with the middle-network group as though 31.3 percent of the time it formed a tie to that group, and the other 68.7 percent of the time it formed a tie through random mixing. The small-network group also has a modest but positive affiliation to the large-network group (9.3 percent). Thus, those with small networks form ties as though their principal orientation is toward the middle-network group.

The middle-network group has a different affiliation pattern. It affiliates most strongly toward the large-network group (24.5 percent) and more weakly to itself (15.2 percent), and it is strongly negatively affiliated toward those with small networks (-52.9 percent). Thus, the affiliation between the small- and middle-network groups is inconsistent: positive from the small- to middle-network groups, and negative in the opposite direction. This may reflect a process in which poorly connected musicians seek ties with those who are better connected but avoid others who are poorly connected and seldom succeed in forming ties to well-connected peers. The middle-network group exhibits a similar orientation toward the large-network group but is more successful in forming ties to this group. Finally, the large-network group has a substantial self-affiliation (23 percent), with a near-zero affiliation to the middle group (5.4 percent), and a strong negative affiliation toward the small-network group.

Affiliation patterns in San Francisco are again similar. All three groups have negative affiliations toward the small-network group, and the medium- and large-network groups affiliate more strongly with the large- than with the medium-network

group. The most significant difference is that in San Francisco, the small-network group affiliates more strongly with the large- than with the medium-network group, indicating that the least well connected San Francisco musicians may have greater access to those who are very well connected. Nevertheless, the difference—only about 6 percent—is not large and cannot outweigh the very strong negative affiliation (-63 percent) of the large-network group to the small-network group.

These patterns of affiliations suggest that the overall network structure of these jazz musician communities resembles a tree: leaves represent those with small networks, branches represent those with middle-size networks, and the trunk represents those with large networks. Leaves are seldom connected either directly to one another or to the tree's trunk; rather, the branches serve as the intermediaries both between leaves and from the leaves to the trunk system. So too are musicians with small networks seldom connected either directly to one another or to those with large networks, but instead are most strongly connected to those with medium networks. This reflects a *core-periphery structure*, in which an elite that is densely networked with itself is linked to peripheral actors who are less well connected. The term used to describe an actor in the periphery is *sycophant*, and this is a structure that reflects social inequality.

In contrast to a caste system, in which cross-status ties are infrequent, the core-periphery structure has a more egalitarian character, because lower-status members affiliate with higher-status members. However, it also has an elitist structure, because the highest-status members are insulated from contact with the lowest-status members. Therefore, it can be described as moderately egalitarian. In comparison with many other sectors

of U.S. society, this represents an unusual degree of egalitarianism and suggests that the reputation for egalitarianism of jazz musicians may not be undeserved.

### Affiliation by Demographic Factors

Overall in U.S. society, level of education is strongly correlated with social status and income, so it serves as an important determinant of affiliation patterns. This is not the case in the New York City jazz musician community, however. Although college graduates account for 65.8 percent of this community, and noncollege graduates 34.2 percent, education was found to have no significant effect on

affiliations. (See Table III.) That is, the homophily levels for college graduates and nongraduates are -3.9 percent and 4.7 percent, respectively. This means that college graduates form their social networks as though 3.9 percent of the time they seek out a noncollege graduate, and the other 96.1 percent they form a tie irrespective of education level. Thus education has almost no effect on affiliation. Similarly, nongraduates form networks as though 4.7 percent of the time they form a tie to another noncollege graduate, and the other 95.3 percent of the time, they form a tie irrespective of education. For both groups, then, level of education is virtually irrelevant.

Table III: Affiliation by Demographic Terms

	New York			San Francisco		
	Homophily (percent)	Network Size	Population (percent)	Homophily (percent)	Network Size	Population (percent)
<b>Level of Education</b>						
College Graduate	-3.9	219	65.8	22.5	78	40
Nongraduate	4.7	232	34.2	-11.6	52	60
<b>Race</b>						
White	26.9	234	58.1	-13.3	53	63.6
Black	19.9	211	33	26.5	85	23.1
Other	-16.6	209	8.9	7.0	90	13.3
<b>Gender</b>						
Male	31.3	223	58.3	-0.1	66	85.9
Female	34	232	41.7	-33.6	66	14.1
<b>Age</b>						
18-34	14.8	147	18.7	-16.4	35	75.8
35 or older	49.5	248	81.3	43.7	94	24.2

In San Francisco the pattern is different. College graduates are moderately homophilous, at 22.5 percent, and noncollege graduates are heterophilous, at -11.6 percent, so they differentially form ties with those whose education level is higher. This

contradicts the customary pattern in which associations tend to form among those with equal levels of education. Compared with network size, however, education is not a substantial determinant of affiliation in the jazz musician community.

For the analysis of affiliation by race and ethnicity, respondents were divided into three categories: non-Hispanic white, non-Hispanic black, and “other,” including Hispanics, Asian Americans, Native Americans, and other groups. Hispanics were not treated as a separate category because of their small numbers—only 2.8 in New York and 4.1 percent in San Francisco. In New York, race and ethnicity have a substantial effect on affiliation, with homophily levels of 26.9 percent for whites, 19.9 percent for blacks, and –16.6 percent for the small “other” category. In contrast, in San Francisco, whites are heterophilous, at –13.3 percent, while blacks are somewhat more homophilous, at 26.5

percent, than in New York, and the “other” group has a mild homophily of 6.9 percent.

When affiliation by race and ethnicity is examined, the contrast between New York and San Francisco becomes more apparent. (See Table IV.) Racial and ethnic boundaries between blacks and whites have been maintained in New York; with each group having positive affiliation toward itself (homophily) and negative affiliation toward the other. In contrast, boundaries for whites have dissolved in San Francisco, with whites having negative self-affiliation and mildly positive affiliation toward other groups.

**Table IV: Affiliation Index by Race**

Source of Tie by Race	Recipient of Tie by Race					
	New York			San Francisco		
	White	Black	Other	White	Black	Other
<b>White</b>	26.9	–31.6	–9.3	–13.3	1.9	8.1
<b>Black</b>	–25.2	19.9	1.4	–35	26.5	2.2
<b>Other</b>	11.6	10.2	–16.6	–8.7	2.4	6.9

Race- and ethnicity-based homophily is lower among jazz musicians than among other populations that have been studied using RDS. For example, in a study of network structure in several small cities in Connecticut, homophily levels for whites varied from 27 percent to 37 percent, with a median of 36 percent, and for blacks they varied from 30 percent to 50 percent. Therefore, despite the presence of a moderate level of race-based homophily for some groups in some cities, the overall results support the view that jazz musicians are a racially inclusive group.

Like race, gender has complex effects on affiliations among jazz musicians. In New York, homophily levels are 33.9 percent for female musicians and 31.2 percent for male musicians. In contrast, in San Francisco, females are heterophilous, at –33.6 percent, but males have near-zero homophily, at 0.1 percent. Therefore, whereas in New York there are independent male and female music scenes, in San Francisco females interact indirectly, through males. This suggests that female

jazz musicians have higher status in New York, a factor that may be related to their proportion within the community, 41.7 percent in New York versus only 14.1 percent in San Francisco.

Age is also a significant factor affecting affiliation among jazz musicians. In New York, the homophily of musicians aged 18 to 34 is 14.8 percent, and that of musicians 35 or older is a very substantial 49.5 percent, so both groups are homophilous. This is consistent with a cohort structure, in which individuals associate with those of similar age. The homophily of older musicians is greater, so older musicians exclude younger ones to a rather substantial degree, whereas younger musicians are more inclusive of older musicians.

The pattern is different in San Francisco, where the homophily of older musicians is comparable to that in New York but younger musicians have negative homophily: they tend to interact indirectly through older musicians. This imbalance results, in part, because older musicians tend to have 69

percent larger networks in New York, and 169 percent larger networks in San Francisco. The larger networks of older musicians reflect their greater professional experience and recognition. Therefore, whereas the age network in New York corresponds to a cohort structure, in San Francisco it fits a core-periphery structure, with younger musicians in the subordinate position. Thus the social position of both women and younger musicians is better in New York.

## Income and Affiliation

Income is a variable that generally has powerful effects on affiliation patterns, with individuals associating primarily with those within their own income category. However, among jazz musicians the pattern is different. First, consider income derived from music, including performing or teaching. Respondents were divided into two income groups, based on whether they earned less or more than \$12,000 from music. (See Table V.)

**Table V: Affiliation by Financial Factors**

	New York City			San Francisco		
	Homophily (percent)	Network Size	Population (percent)	Homophily (percent)	Network Size	Population (percent)
<b>Income from Music</b>						
\$0–\$12,000	–4.5	159	63	–15	46	86.7
\$12,001 or more	39.9	284	37	27.5	126	13.3
<b>Personal Income from All Sources</b>						
\$0–\$30,000	–7.2	193	65.1	–4	53	76.2
\$30,001 or more	19.4	272	34.9	37.4	87	23.8
<b>Household Income</b>						
\$0–\$30,000	–2.6	184	55.3	–4.5	49	70.7
\$30,001 or more	25.6	255	44.7	26.7	73	29.3

In both cities, the pattern is similar. Consistent with expectations, homophily for the higher-income group (\$12,001 or more in earnings from music) is substantial and positive: 39.9 percent in New York, and 27.5 percent in San Francisco. However, contrary to the usual pattern, the lower-income group is not homophilous; instead, it is mildly heterophilous: –4.5 percent in New York, and –15 percent in San Francisco. Therefore, the lower-income group orients not toward its own members but rather to the higher-income group.

The failure of lower-income jazz musicians to form a cohesive group may reflect unfulfilled aspirations. For example, in New York, an estimated 73 percent reported they were satisfied or somewhat

satisfied with their music, and only 3 percent were not satisfied. In contrast, fulfillment of career aspirations was lower: 47 percent said that their aspirations had been satisfied or somewhat satisfied, and fully 48 percent said they had not been satisfied. This reflects the low average income for jazz musicians. For example, in New York City, the mean personal income for jazz musicians in the RDS sample is \$17,400 for college graduates and \$10,000 for noncollege graduates; and in San Francisco the corresponding figures are \$15,800 and \$9,700. In contrast, according to the 2000 census, the mean personal income for those with bachelor's degrees is \$51,600, and for high school graduates, \$24,300. Personal incomes among jazz musicians are

comparable to those of members of the general population with far lower levels of education. For example, on average, those in the general population with less than a ninth-grade education earn more (\$18,400) than do jazz musicians who are college graduates in either New York or San Francisco. Furthermore, fewer than 10 percent of college-educated jazz musicians earn as much as the average college graduate. Only a minority of respondents,

8.6 percent in New York, and 7.3 percent in San Francisco, reported personal incomes in excess of \$60,000. Therefore, as with other artist groups, choice of jazz as a career often involves considerable financial sacrifice.

### Affiliation and Professional Activity

Affiliations are also affected by the form and level of professional activity. (See Table VI.)

**Table VI: Affiliation by Professional Activity**

	New York			San Francisco		
	Homophily (percent)	Network Size	Population (percent)	Homophily (percent)	Network Size	Population (percent)
<b>Possessing a Recognized Body of Work</b>						
Yes	18.2	140	18.7	36.4	76	45.9
No	50.1	232	81.3	3.1	50	54.1
<b>Music-Related Travel</b>						
Yes	41.3	231	80.1	43.8	89	39
No	3.1	140	19.9	-21.4	37	61
<b>Union Member (AFM)</b>						
Yes	35.2	298	22.3	11.0	113	8.1
No	-3	175	77.7	-6.2	58	91.9

When respondents in New York were asked whether they had produced a recognized body of work, about one in five (18.7 percent) answered in the affirmative, and this group exhibited modest homophily. Those who said no exhibited stronger homophily, 50.1 percent. This may reflect competition to establish ties to the small number of musicians whose work has been recognized, thereby producing exclusion homophily. In contrast, in San Francisco nearly one-half (45.9 percent) reported having produced a recognized body of work. This group of recognized musicians was homophilous, at 36.4 percent. The nonrecognized group had near-zero homophily, perhaps reflecting greater success in establishing ties to those in the recognized group.

Affiliation is also affected by music-related

travel. Homophily among travelers is 41.3 percent in New York and 43.8 percent in San Francisco, suggesting that traveling provides the opportunity to form social bonds.

Finally, union membership is a basis for affiliation. In New York, where union membership is more common (22.3 percent), union members exhibit considerable homophily, 35.2 percent, whereas nonunion members exhibit none, -3 percent. This may reflect the higher degree of professional activity of union members. It may also reflect other factors associated with union membership. For example, none of the New York respondents aged 18-24 were union members, and only 21 percent of those aged 25-34 were union members, but union membership climbed to 41

percent for those 35–44, 47 percent for those 45–54, 41 percent for those 55–64, and 67 percent for those over 65. Therefore, affiliation by union membership may reflect, in part, affiliation by age. Union members also have substantially larger networks, which, as we have seen, also affects affiliation. Union membership had weaker effects on affiliation in San Francisco, where union membership is less common.

## Affiliation by Style of Music and Principal Instrument

The effect of style of music on affiliation

patterns is substantial, though in general slightly weaker than factors associated with professional activity. We present results for the six most popular of the 21 styles of music identified in the questionnaire. (See Table VII.) Those who play in a style are consistently more homophilous than those who do not because playing in a style is a basis for affiliation, whereas those who do not play in the style are a heterogeneous mix of those playing in other styles. In San Francisco, homophily by musical style varies from 8.7 percent for those who play funk to 38 percent for those who play bop.

Table VII: Affiliation by Style of Music (Yes = Plays in Style)

	New York City			San Francisco		
	Homophily (percent)	Network Size	Population (percent)	Homophily (percent)	Network Size	Population (percent)
<b>Bop</b>						
Yes	19.3	244	15.9	38	77	45.4
No	9.6	218	84.1	-0.8	47	54.6
<b>Cool</b>						
Yes	15.6	286	3.1	31.7	75	39.3
No	-0.3	221	96.9	12.5	59	60.7
<b>Mainstream</b>						
Yes	25.1	270	18.9	13.3	92	19.9
No	4.5	212	81.1	-14.6	50	80.1
<b>Swing</b>						
Yes	16	255	6.7	17.1	77	32.1
No	1.8	218	93.3	-9.1	53	67.9
<b>Funk</b>						
Yes	19.8	263	5	8.7	71	35.3
No	4.2	220	95	-2.7	62	64.7
<b>Fusion</b>						
Yes	13.6	333	3.6	21.4	76	28.3
No	-1.2	217	96.4	1	61	71.7

The percentage who play in each style is greater in San Francisco than in New York: San Francisco musicians are less specialized, playing in an average of 7.1 styles, compared with 2.3 styles for New York musicians. Therefore, the level of specialization by style is greater in New York.

Affiliation can also be based on a musician's principal instrument (See Table VIII). In fact, principal instrument sometimes has greater effects on affiliation than does style, as measured by homophily. The patterns are explicable. Because usually only one person in an ensemble plays keyboards, bass, or drums, to the extent that associations are based on performing together, one would expect these musicians' associations to be

weak. Indeed, all three groups are heterophilous, though to varying degrees, from -4.8 percent for drummers to -61.4 percent for keyboard players in San Francisco. Bass players are strongly heterophilous in both cities. Conversely, because singers and saxophone players commonly perform together, one would expect them to be more homophilous, and indeed both groups are homophilous in both cities, with the exception of singers in San Francisco, who are mildly heterophilous. It is also notable that nonsingers are homophilous in both cities, perhaps indicating the presence of an independent instrumental music scene.

**Table VIII: Affiliation by Principal Instrument (Yes = Plays Instrument)**

	New York City			San Francisco		
	Homophily (percent)	Network Size	Population (percent)	Homophily (percent)	Network Size	Population (percent)
<b>Voice</b>						
Yes	31.7	201	28.7	-8.9	51	11
No	39.8	228	71.3	22.9	67	89
<b>Saxophone</b>						
Yes	6.6	220	14.3	16.4	122	5.1
No	8.3	224	85.7	-3.9	59	94.9
<b>Keyboards</b>						
Yes	-5.6	248	13.6	-61.4	64	8.6
No	-2.2	219	86.4	-0.3	66	91.4
<b>Bass</b>						
Yes	-35.1	248	11.4	-57.5	88	9.4
No	-2.2	221	88.6	-4.8	63	90.6
<b>Drums</b>						
Yes	-48	217	7.1	-4.8	66	10.5
No	0	225	92.9	0.3	66	89.5



## Conclusion

This analysis reveals the complexity of the social structure of the community of jazz musicians. It examines stratification by connections within the community (network size), level of professional activity, and financial stability. This population lacks the powerful stratification based on income and education that is found elsewhere in U.S. society. The structure of associations is also affected by strictly musical factors, such as musical style, in a

complex manner that varies from style to style.

What the RDS method shows, or perhaps underscores, is the egalitarianism of jazz musicians: they are a racially inclusive group for whom affiliation patterns are strongly affected by travel and touring and union membership, and less affected by education and income levels. One final conclusion should be emphasized: the strength of connections among jazz musicians reveals that this is a community of considerable cohesion.

# Chapter V. Summary, Conclusions and Recommendations

For the last two questions on the survey we asked musicians to describe their greatest disappointments and satisfactions in their careers. In some locations, this was the beginning of a much longer conversation and these comments humanize the data. A handful of these remarks appear below and while they cannot do justice to the breadth of comments, they give a hint of the challenges and frustrations jazz musicians face on a daily basis and throughout a lifetime. A summary of the musicians' recommendations appears at the end.

## ***“No money” and “good music”***

...greatest satisfaction and greatest disappointment

Not selling, not playing and poor or no management are common problems, but another obstacle is overcoming the assumption that jazz musicians are “smokers, drinkers and druggies.” The lack of affordable rehearsal space (NYC) and the lack of benefits—health insurance and coverage, life insurance, retirement plans, even when musicians are employed in jobs like university teaching—changing politics of music and “living in the balance between optimism and fear” are some common conditions. One musician said that her greatest disappointment is that by the time she's earned enough money as a musician to have children, she may be too old to pick them up. Musicians also regretted not starting their careers earlier and disliked being categorized as “only a musician” as well as not getting paid (“being 46 years old and still broke”).

Artists mentioned racial discrimination, a topic of intense interest in this diverse field, as well as gender-based discrimination, something one female artist called “babe-ism.” Forty-six percent of the jazz musicians said they had been discriminated against when seeking employment as a jazz musician—the major reason they gave was race (46 percent) followed by “other” (28 percent) and then gender (19 percent). There seems to be a lack of interest in American culture to hear jazz music, and especially a concern over the fading of tradition in jazz.

Artists are continually frustrated by a lack of control over their own artistic destinies.

## ***“Playing...the fastest ride in town.”***

...greatest satisfaction, a NY jazz musician

Great performance, great compositions, regaining one's health after a music injury, playing with extremely competent musicians selling their work, “recognizing one's musical plight,” getting paid, making a living from jazz, and playing the music they love were all things that greatly satisfied the musicians. One said the greatest satisfaction was whenever “the music is able to travel out of your body”, another, “giving back to young musicians.” One musician commented that “My music is where God lives in me.”

Another musician hoped the survey will “help the children in New Orleans inner city schools get workable instruments and good teachers.”

## ***“Either you're a young lion or an 85-year old legend.”***

Not only are jazz greats dying off, the lack of jazz in the schools contributes to decreased opportunities in the field. The apprenticeship system that once fed new blood into jazz is also virtually dead.

- Over half the RDS jazz musicians earned their livelihoods in the last 12 months as musicians. This was highest in New Orleans at 83 percent.
- Eighty percent of the RDS musicians are white males.
- Thirty-eight percent of RDS musicians have college degrees and another 18 have graduate degrees; 62 percent study with private teachers.

***“First thing, and you can write this down, tell them to quit stallin' and give us the money and exposure we need.”***

## Grants and the grassroots

More equity and attention to less visible jazz musicians, and a feeling that “you can’t get a grant unless you’ve already had one” has produced dissatisfaction with the grant-giving world. More funding for public concerts and a requirement for artists who get public funding to engage with the public, not hide away and “work anonymously,” is something some funders like the New York Foundation for the Arts have stood behind for years.

One musician said, “We need to quit the genius grant sanctification and make smaller grants more widespread.” Another asked for money for “concept development,” not just the final product.

Models like the CETA Program in the 1970s and Chamber Music America’s jazz ensemble grants were invoked as ways to get money to the grassroots. CMA’s grants also allowed artists to get health insurance. Access to such insurance might be one benefit the NEA or other funding agencies may offer when they confer grants.

***“The instruments don’t stand up and play themselves.”***

...RDS study jazz musician

Restoration of NEA grants to individual artists is mandatory for the health of artists’ futures. Government backing for big initiatives for artists, such as health insurance and education would help foster both an appropriate attitude towards the arts in this country, and a more livable environment for artists.

## In addition to grants

For some time funding agencies have looked at ways of helping individual artists beyond the grant or cash gift or award. The New Orleans Jazz & Heritage Foundation sponsors a Musicians’ Housing Initiative which, in cooperation with two savings banks, assists home buyers with closing costs (up to \$2,500) and helps to get the artist certified by the city of New Orleans. The program also arranges for a homeowner training course to assist musicians in renovating or building their own homes.

An Internet-based resource that lists grants, services and opportunities for jazz musicians in a comprehensive way would provide additional help.

Grant-giving organizations may create subsidies for presenters who book a diverse array of music and who have rotating curators to ensure equity. Travel subsidies can help musicians get their work out to other places. The creation of a national network of smaller venues could foster exchange between communities.

## Artists *versus* Institutions

In a 1999 Dutch study, Teunis IJdens discusses the difficult financial environment for jazz musicians and how that has implications for government support and other subsidy:

*Artistic work, as done by jazz musicians, cabaret artists and other performing artists outside the restricted area of heavily subsidized institutions lours in the cultural field, is clearly burdened with financial risks. In precarious and flexible markets for occasional labor such as these, the community of performances and short-term contracts may be easily broken. The risks of stumbling on shorter or longer spells of no work and no income have to be met by individual artists, but also by society (or by the industry) which pays for unemployment benefits and social welfare benefits. This holds especially for artists who have absolved an (expensive) formal training at an institution of higher education in the arts, an investment, which is hard to legitimize if returns are below zero. (“Scattered and skewed: Artistic work between market and organization, p. 229.)*

## Networks

While the jazz profession spawns many relationships by word-of-mouth, it can be quite difficult to find work as a musician in another city due to the lack of national networks and band leaders who have already filled their slates. In a 1976 study of 112 professional trumpet playing members of Nashville’s Local 257 of the American Federation of Musicians, sociologists Richard A. Peterson and Howard G. White found that only four of these players garnered almost all the work, “thus earning upward of \$100,000 a year, while none outside the top five earned over \$15,000 from professional

trumpet playing.” (From *Art and Society*, “The Simplex Located in Art Worlds,”) Peterson and White found that many studio musician groups develop an interpersonal association among themselves (the ‘simplex’ of their title) and that entrepreneurs coordinate the linked craft arrangements under which they operate.

Aside from technical competence, the authors state, social reliability, craftsmanlike bearing, and a willingness to do work that is technically illegal (technologically manipulating sound so that the work of a few musicians sounds like an orchestra, for example) are all characteristics or perhaps prerequisites for being in that working musician camp.

In a number of our interviews, we noted the jazz musician’s lone wolf syndrome, which seems like a bit of an anomaly since jazz musicians often hang out together, jam, and form their own highly sociable social networks. Yet often they feel they must “go it alone,” especially since so much work is through personal recommendation (or personal favors).

All this indicates a difficulty for certain newcomers to penetrate particular jazz groups—Peterson and White describe both rookies (mentored by a more established player, the rookie plays, but never outplays, his peers, and waits his turn to enter the group more permanently) and rivals (those who go above musicians’ heads to convince agents and clubs that they are better than more well-heeled performers).

The short-term nature of jazz work (32 percent of our jazz respondents played with more than 16 different groups a month) and the monopoly of work by a few players (and not necessarily the most competent ones) make any linear career path extremely difficult.

## The Musicians’ Union

The American Federation of Musicians, like all protective collective bargaining agencies, seeks to protect its members. There are a number of areas of ambivalence from the jazz musicians we surveyed, some of which are similar to all performing arts unions, especially the issue of supply and demand and pay scale. Jazz musicians who play non-union don’t have the union as an advocate for a higher pay

scale, but many cannot get enough work being union members, so multiple non-union jobs at a lower scale may yield them more money. On the one hand, musicians advocate the union stepping in to stop low-paying jobs; on the other, they worry that electronic media will replace live musicians as a result of union intervention.

While the union has both hard and soft referral systems for jazz musicians, in some cities bookings are hard to come by and an artist on a normal career trajectory may saturate his market fairly quickly. In San Francisco, local 6 acts as a booking agent for musicians, trying to find them union-paying gigs.

In some cities, the union has suffered from musicians using their city’s union local to gain access to a higher-paying one in a city such as New York and then quitting their original local. It is somewhat unusual for a worker to be a member of two union locals at the same time; this can have the effect of depleting the original local’s membership ranks.

There was a call for revitalization of the union, especially those policies that would allow jazz musicians to get pensions. And, while 89 percent of jazz musicians in the AFM survey had health insurance, few obtained it through the union.

## Market saturation

Available work depends partly on the critical mass of musicians, and also by the attitude towards those musicians’ local growth. There is also a feeling that a musician coming to New Orleans, for example, takes three years to break in and then is able to secure premium jobs. After about seven years, however, the market is saturated, and he gets replaced by someone else.

## Education

This leads to a common discussion in the jazz community about standards. If, as Peterson and White (and others) claim, frequent employment as a jazz musician has more to do with factors that are not musical, there is a concomitant confusion about standards for musical quality. Additionally, since formal music education has eroded in the public school system, there is concern that the field is not aspiring to standards for the future. Clearly, with 62

percent studying with private teachers, jazz musicians continue to pursue their musical education and training. Nevertheless, standards without certification are difficult.

The musicians promoted education, not just in the schools, but of the audience. More programs to educate audiences about the music will give the experience more meaning and more stature.

In schools, jazz education could take place not only in the classroom, but through in-school workshops, concerts every week, and constant exposure. Wynton Marsalis's jazz curriculum for the schools is a major start but he believes in education, education and education.

## Mentoring

Apprenticeships and mentoring are very important in the jazz field. The loss of the NEA study grant had a huge effect on this. Jam sessions, places for jazz to explode spontaneously, are critical to its growth.

More vehicles and money for mentoring and apprentices are crucial.

## Affordable rehearsal space

Space is at a premium in large urban centers. A model like the Wein dance building in New York City which provides dance rehearsal space on a rotating basis is a good one for jazz.

## Audience Development

For the most part, development of the jazz audience has been left to individuals in lesser-funded institutions or commercial concerns who take the initiative upon themselves. There are no coordinated audience development programs from the recording industry, jazz educational institutions, jazz venues or other facets of the jazz community. While these initiatives would be most effective on a local level, both national and local attention to this challenge are warranted.

The view by some musicians who work in avant-garde, experimental work was that these musicians need to engage more with their public; some musicians who play less experimental work argue the opposite—that their audience attends a concert for prestige reasons, but not to listen.

***“Get jazz out of the basement.”***

## Venues

Especially in New York, musicians say they lose money performing there, and make more on the road. More economically viable gigs could help this situation.

Time and again, musicians, even those who thought the music itself was thriving, complained of fewer and fewer places to play. They also wanted more inviting performance spaces, in contrast to bars, clubs, and basements. Expansion of venues to community centers, hospitals and other public venues and more attention by the media would get the word out.

***“No one’s trying to get rich; we’re trying to survive while doing something valuable for our culture.”***

## Status of the Artist

Particularly from artists who play in Europe, there was a plea for a “Status of the Artist” recognition category by the government, which exists in countries like France and Canada, so that artists can receive social and other benefits when out of work.

**Sixty-three percent of these musicians have health coverage (much lower than the 89 percent of musicians in the union survey) and the musicians’ union pays for 13 percent of this; only 3 percent obtained life insurance through their musicians’ union. Eight percent obtained retirement plans through the musicians’ union and, for 8 percent, the union pays for this.**

## Health and Medical Coverage and Prevention

While 63 percent of responding jazz musicians have some health or medical coverage, this is much lower than the 89 percent of jazz musicians in our union survey. Almost a third of the respondents have suffered injuries from occupational hazards in their music-related work (for example, carpal tunnel syndrome and hearing problems).

While there are a number of performing arts medicine clinics around the U.S. (and one that specifically targets jazz musicians in Louisiana) frequently musicians do not like to admit health problems received on the job for fear of the effect on future employment. There are some emergency relief agencies like Music Cares and the Musicians Emergency Fund that offer financial support to musicians who have fallen prey to illness. These agencies have proven themselves to be invaluable to a number of artists who have used their services to weather emergency conditions and more are needed.

A report by the Urban Institute for the W. K. KELLOGG Foundation in 2001, “Workers Without Health Insurance: Who Are They and How Can Policy Reach Them?”, gives a detailed picture of the more than 16 million uninsured workers. Among the most likely to lack health insurance are workers in small firms, service workers, low-wage workers, part time and short-tenure workers and workers who live in low-income housing, all categories into which many jazz and other artists fit. The report compares the merits of two vehicles to expand coverage: tax credits or public programs. (<http://www.communityvoices.org>)

## **The Business of Music**

Quoting Ornette Coleman, one artist said, “There’s music, and then there’s the music business.” The dearth of programs helping artists to help themselves in terms of management skills is a problem.

Some artists do not think of their work on a career track; careers, in fact, are a fairly modern phenomenon—in the 1930s and 1940s people just played music. Some feel they’ve been “kept out of the market” and overlooked for younger talent. Additionally, trepidation at using computers and other tools of the trade disadvantages older musicians.

Programs in music schools teaching jazz musicians about the business side of their career would help them survive tough competition.

## **JAZZ MUSICIAN RESPONDENT SUGGESTIONS**

### **Basics**

Affordable rehearsal space

Access to affordable health and medical care

Grassroots performance opportunities

Revitalization of the union, especially those policies that would allow jazz musicians to get pensions

More emergency relief agencies, like the Musicians Emergency Fund, for musicians who have fallen prey to illness and age

### **Education and Audience Development**

Education of schoolchildren and communities, mentoring and apprenticeships to help pass on the legacy of jazz

Programs to help jazz musicians learn to manage their own careers

AFM sponsorship of school gigs to bring jazz to younger audiences

Coordinated audience development programs from the recording industry, jazz educational institutions, jazz venues, and other facets of the jazz community

Creation of local arts newspapers run by artists, where musicians could place free ads, and develop audiences and awareness

### **Philanthropy**

Restoration of grant awards to the individual jazz artists from the NEA

Grants going toward grassroots efforts: models like the CETA Program in the 1970s and Chamber Music America’s jazz ensemble grants were invoked as ways to get money to the grassroots

Money for “concept development,” not just final product

Grants to make records and to cover promotional costs

More foundations like Music Cares, dedicated to promoting the future of the music

Beyond grants: helping individual artists beyond the

grant or cash gift or award. (The New Orleans Jazz & Heritage Foundation has the Musicians Housing Initiative, which assists musicians in their efforts to become homeowners)

## **Business**

A nonprofit independent music distribution company for artists' recordings

Standardized club fees, with cost-of-living adjustments

Tax breaks for performing in public for free or in nursing homes, prisons, or hospitals

Creation of local arts newspapers where musicians could place free ads and develop audiences

Subsidies for presenters to encourage diverse programming

More Internet-based resources for jazz musicians

National network of venues, including a circuit of smaller places across the country for community exchange

# <sup>1</sup>Appendix A. Counties/Parishes in Four Metro Areas

## DETROIT METROPOLITAN AREA\*

*Detroit- Ann Arbor- Flint*

*Ann Arbor*

Lenawee County  
Livingston County  
Washtenaw County

*Detroit*

Lapeer County  
Macomb County  
Monroe County  
Oakland County  
St. Clair County  
Wayne County

*Flint*

## NEW ORLEANS METROPOLITAN AREA

Jefferson Parish  
Orleans Parish  
Plaquemines Parish  
St. Bernard Parish  
St. Charles Parish  
St. James Parish  
St. John the Baptist Parish  
St. Tammany Parish

## NEW YORK METROPOLITAN AREA

*Portions of New York State- New Jersey- Connecticut surveyed*

*New York State*

Bronx County  
Kings County  
New York County  
Putnam County  
Queens County  
Richmond County  
Rockland County  
Westchester County  
Nassau County  
Suffolk County  
Orange County

*New Jersey*

Essex County  
Morris County  
Sussex County  
Union County  
Warren County  
Middlesex County  
Somerset County  
Monmouth County  
Bergen County  
Passaic County  
Hudson County

*Connecticut*

Darien (Town)  
Greenwich (Town)  
New Canaan (Town)  
Norwalk (City)  
Stamford (City)  
Weston (Town)  
Westport (Town)  
Wilton (Town)

## SAN FRANCISCO METROPOLITAN AREA

*Portions of San Francisco- Oakland- San Jose- Santa Rosa- Vallejo/Fairfield/Napa surveyed*

*Oakland*

Alameda County  
Contra Costa County

*San Francisco*

Marin County  
San Francisco County  
San Mateo County

*San Jose*

Santa Clara County

*Santa Rosa*

Sonoma County

*Vallejo- Fairfield- Napa*

Napa County  
Solano County

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<sup>1</sup> \*Even though RDS does not cover statistical information in Detroit, we have included information on counties, context and resources.

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## \*Appendix B. Metropolitan Areas Context

In order to implement policies and programs from the data gathered on jazz musicians, it is important to understand the context in which these musicians live. This section presents some brief background of venues, distribution mechanisms, education, supporters and funders, and media outlets in each metro area. An additional section provides actual resources in each location where jazz musicians can go for assistance.\*

There are literally hundreds of jazz related venues that showcase this music all over the United States. Festivals, nightclubs, community centers, churches and national performing arts organizations all offer musicians the opportunity to be heard. Long a key part of the lore and personal experience of every jazz musician, young or old, is the mentoring of master to apprentice and the oral transmission of musical artistry and knowledge formally and informally, through these venues and through inventions of their own. Resilience is key. The description that follows only touches on the fabric of the geographic locations that produces, displays, advertises, sells and supports these musicians. It does not pretend to illuminate the deep and substantial history of the players or the places.

While jazz exists largely in the for-profit sector, within the past decade there have been two major grantmaking initiatives devoted to jazz that have had major national significance: The Lila Wallace-Reader's Digest \$24 million National Jazz Network and the \$6.7 million Doris Duke Charitable Foundation jazz initiative. The National Jazz Network and affiliated programs was launched in 1990 after a year-long study of jazz in the United States conducted by the New England Foundation for the Arts and the now defunct National Jazz Service Organization. The study resulted in the funding of jazz presenters and programming administered by regional arts agencies, the Smithsonian's traveling jazz exhibitions, and jazz programming at National Public Radio. The programs continued until 1998 when the foundation decided to move away from discipline specific funding.

Associations that work to track the progress of the jazz form are dominated nationally by the

International Association of Jazz Education (IAJE), The National Association of Recording Arts and Sciences (NARAS), The Recording Industry Association of America (RIAA), Broadcast Music, Inc. (BMI), and the American Society of Composers, Authors and Publishers (ASCAP).

There are a number of organizations that endeavor to meet the less ostensible needs of the national jazz community. These include The American Federation of Jazz Societies (AFJS), which acts as a kind of watchdog organization. It monitors Washington legislation and current societal trends that affect the jazz community.

National media coverage for jazz is spearheaded by the following organizations: National Public Radio (NPR), Public Broadcasting Service, Inc., Americans for the Arts and Black Entertainment Television (BET). National Public Radio is arguably the key national provider of jazz programming. Among the jazz-oriented programs produced by NPR are Jazz Profiles hosted by Nancy Wilson, JazzSet with Dee Dee Bridgewater and Marian McPartland's Piano Jazz.

### DETROIT

Though the Detroit jazz scene has seen a sharp decline in popularity since the 1970s, many members of the jazz community compare today's offering of venues to that of the 1950s. Instead of large scale concerts in many different venues, only a few major venues remain and the majority of jazz is performed by small groups in restaurants and small clubs. Few clubs are able to obtain big name performers, therefore most headliners appear at the Ford-Detroit Festival or at Detroit Symphony Orchestra Hall. Ann Arbor is home to a few high-quality jazz venues but there is not enough of a demand to support multiple site performances on one evening. While there has been hardship, the Detroit metro area fortunately boasts a number of venues that still draw a good crowd and keep the area jazz scene alive. Among these venues are the above-mentioned Ford-Detroit Jazz Festival, Detroit Symphony Orchestra Hall, University Music Society, SereNegeti Ballroom, Baker's Keyboard Lounge and

Bomac's Lounge.

The Ford-Detroit Jazz Festival, produced by Music Hall Detroit, is the largest free jazz festival in the country. Formerly known as the Ford-Montreux Jazz Festival, it is held every Labor Day weekend, the festival attracts around 750,000 people a year. The festival typically features 20 nationally recognized headliners and places a great deal of emphasis on local artists as well. Along with area professional musicians, the festival includes performances by high school and college groups.

The SereNgeti Ballroom holds concerts produced by the presenting organization, the Jazznetwork. The concerts generally feature big headliners but a local big band takes the stage once a month and educational workshops are held every Thursday night. Baker's Keyboard Lounge has been in operation since 1934. It has hosted jazz giants such as Miles Davis, John Coltrane and Cab Calloway, and now features both local and nationally known artists. The venue is not unionized so both union and non-union artists perform there and both verbal and written contracts are used.

Jazz specialty stores are scarce in the Detroit area and the large chains that carry jazz selections such as Sam Goody, Borders Books and Music and the Detroit-area chain Harmony House do not offer a large stock. The independent record store Street Corner Music is a major player in the area jazz scene due to its efforts at promoting local and national recording artists.

The only record labels that deal exclusively with jazz are labels that musicians themselves have formed for the sole purpose of recording their work. AACE is owned by drummer Francisco Mora, Jazz Workshop was started by University of Michigan professor Donald Walden, and saxophonist Wendel Harrison operates Wenhä. School Kids, a label affiliated with the record store of the same name, went bankrupt and thus ended the only operating non-musician-owned label in the Detroit area.

There are a number of formal jazz education programs in the Detroit metropolitan area. Wayne State University, Eastern Michigan University, Oakland University, the University of Michigan, the Jazz Network Foundation Education Programs, the Education Department of Detroit Symphony Orchestra and the Southeastern Michigan Jazz Association all offer jazz-related programs.

Additionally, the Detroit School District Jazz Education Program oversees jazz programs in 10 area high schools.

Wayne State University has a separate jazz division within its Department of Music. The University of Michigan School of Music houses the Department of Jazz and Improvisational Studies and offers Bachelor of Fine Arts degrees in Jazz, and Contemporary Improvisation and Jazz Studies. The Education Department at the Detroit Symphony Orchestra sponsors the Ameritech Jazz Youth Initiative, a program that provides instructional classes, jam sessions and lectures with legendary jazz artists for students and local musicians.

Most of the current mentors in Detroit are musicians in their 60s, most of them the direct successors of the original architects of the area jazz scene. Marcus Belgrave, who serves on the faculty of Wayne State University, is regularly cited as an integral member of the Detroit-area jazz community. Belgrave has repeatedly leveraged his national contacts to bring out-of-town artists to area venues. Donald Walden has also established himself as an important source of mentoring through his dual role as University of Michigan Jazz Studies professor and record label owner. Musician and educator James Tatum plays a similar role by spearheading the James Tatum Foundation for the Arts, a foundation dedicated to the development of young musicians. Other important figures include pianists Harold McKinney and Dr. Teddy Harris, and drummer Roy Brooks.

The Ford Motor Company Fund is extremely active in area philanthropy with a great portion of its giving earmarked for the arts, culture and education. In its effort to communicate the importance of jazz music, Ford sponsors the Ford-Detroit Jazz Festival, the largest free-admission jazz festival in the United States.

Detroit Jazz Online links to the Web pages of local musicians, has an online CD store, and publishes jazz-related articles. The feature most helpful to local musicians, however, is the "Need a Musician" musician request center, which helps area artists find work in the local region.

The major jazz-oriented publications in the region are the SEMJA Update, JAM Newsletter, Jazz Quarterly, and the jazz calendar and listings of the Detroit Metro Times.

The two major jazz-oriented radio programs in the Detroit metro area are WDET FM 101.9 and WEMU FM 89.1. WDET FM 101.9 is the local NPR affiliate of Wayne State University.

The Jazz Alliance of Michigan was created to provide for the growth of Michigan's jazz community. The Alliance's Web site contains a list of media resources for jazz, including publications, radio and newspapers, links to recording studios, sound equipment/engineers, venues for jazz, and links to musicians.

## NEW ORLEANS

New Orleans is known for its music festivals and the Jazz & Heritage Festival is the grandest of the choices the city has to offer. The New Orleans community recognizes the many benefits of this popular event and the business community joins ranks with the public sector to ensure the festival's success. Jazz specific nightclubs aren't as plentiful as one would expect in the New Orleans area. Of the four major sites, Snug Harbor is the most respected and well received. Ellis Marsalis regularly performs at Snug Harbor with new talent from the area jazz community. The other area mainstays are the Funky Butt, Sweet Lorraine's and Tipitina's, which has gravitated toward presenting more R&B-oriented acts at its three locations. Other venues that present jazz acts are the New Orleans Convention Center, the Mahalia Jackson Theater for the Performing Arts, the Masonic Temple Theater, Theater 13, Orpheum Theatre, the Sandbar and the local universities.

There are currently over 200 record labels operating in the city of New Orleans. Of those labels, only a handful are considered true players in the jazz market. The best known of these labels are All for One Records (AFO), Basin Street Records, Louisiana Red Hot Records, and STR Digital Records, all of which are independents.

The New Orleans metropolitan area is home to over 100 record stores with the largest of these stores coming in clusters. Barnes and Noble and Borders Books and Records are both located in unincorporated Jefferson Parish, an area 15 minutes outside of New Orleans, while Tower Records and Virgin Megastore stand within blocks of each other in the French Quarter.

Many of the post-secondary institutions in the New Orleans metropolitan area have developed solid reputations for their music departments. The University of New Orleans, Southern University, Loyola University and Tulane University all have music education programs that have distinguished themselves in some manner. The Jazz Studies Division within the Department of Music at The University of New Orleans is led by legendary jazz mentor Ellis Marsalis and is widely considered to be one of the best university jazz programs in the country. Similarly, Southern University's Division of Visual and Performing Arts is the professional home of reed master Alvin Batiste, who has mentored many of today's leading jazz artists. Loyola University's jazz program is considered a close second to that of the University of New Orleans. Loyola has an esteemed music business program that is directed in part by STR record label chief Sanford Hinderlie and features Dr. Scott Fredrickson, the recent appointee of the Conrad N. Hilton Eminent Scholar in Music Industry Studies award. Although Tulane University offers a jazz studies program through its Department of Music at Newcomb College, the school has received its greatest acclaim from the jazz community for its music library and archive. The William Ransom Hogan Jazz Archive is curated by music historian and musician Dr. Bruce B. Raeburn. The archive contains material as diverse as transcribed oral histories, historical manuscripts and sheet music, and local union 174-496 records. The archive attracts roughly 2,200 users a year and is primarily funded through a "Friends of the Hogan Jazz Archive" membership fund.

The New Orleans Center for the Creative Arts is a New Orleans area performing arts high school with a jazz division developed by Ellis Marsalis.

New Orleans has a healthy tradition of mentoring that traces back to Louis Armstrong's work in developing young jazz artists. Today's mentors include Ellis Marsalis, patriarch of the world famous Marsalis dynasty, Doc Pullian, Alvin Batiste, the late Danny Barker and Jerry Brock. Aside from the Marsalis dynasty, other family dynasties include the Batistes and the Jordans.

The New Orleans jazz community receives a good deal of financial support due in large part to a concentrated effort on the part of local and national

agencies to preserve the romanticized history of the port city. Local agencies include the Louisiana Music Commission, the New Orleans Jazz Centennial, and the New Orleans Jazz & Heritage Foundation.

The state and national agencies that work to support the New Orleans area jazz community are the Preservation Resource Center of New Orleans, the New Orleans Jazz National Resource Park, and the Louisiana Division of the Arts. New Orleans talent agencies and work referral agencies are Jazz Film & Video, the Louisiana Department of Labor/Louisiana Job Service and Summer Stage. Union Local 174-496 supports New Orleans-area musicians with a number of services including legal assistance and health care.

Jazz and other forms of local music are commonly used for the purpose of tourism in New Orleans. The national tourism commercial for New Orleans, "Come Join the Parade," features a relative of the New Orleans-based group The Neville Brothers seated at a bar while jazz is playing. In addition, there are 10 advertising agencies in the area that specialize in music.

The two top major jazz and jazz-related music stations in the area are WWOZ 90.7 FM and WWNO 89.9 FM. WWOZ 90.7 is a listener supported and volunteer-operated station that reaches the entire New Orleans metro area and beyond. The station offers award winning programming that includes jazz, blues, Cajun, zydeco, gospel, Brazilian and Caribbean music on its play list. In addition to the awards the station has garnered, WWOZ 90.7 was named "Best Medium Market Jazz Station of the Year" by the Gavin Report, the major radio-industry programming magazine.

Since jazz and other local music traditions are integral to the image of New Orleans, it is of the first priority that the city is able to cultivate an audience for its musicians. However, with tourism being the biggest crutch for an ailing economy, much of the city's audience development efforts are not centered on area residents or concerned with fostering new generations of local musicians. There are still storied mentors and institutions that carry on local

traditions and keep the New Orleans jazz legacy alive but, for many, jazz is tied to a nostalgia for a day long past.

## NEW YORK<sup>1</sup>

The New York metro area, and its other four boroughs and tri-state (New York-New Jersey-Connecticut) region, has the greatest concentration of premiere jazz venues in the United States. It also has a plethora of lower echelon venues, which may present jazz irregularly, but remain significant to the larger picture of potential employment for musicians who identify themselves with "jazz." New York City's venues range from Jazz at Lincoln Center, the world's leading not-for-profit institutional producer of jazz concerts, dances, lectures, films, multi-arts collaborations and educational initiatives, to historic commercial nightclubs such as the Village Vanguard. There are innumerable larger and smaller, better and lesser-known, established or fleeting, jazz-dedicated or jazz-tolerant stages.

Jazz at Lincoln Center presented 450 jazz-oriented events in the 2000-2001 season alone, and plans to expand programming further upon moving into an innovative multi-use building under construction at Columbus Circle, scheduled for completion by the end of 2003. Led by artistic director Wynton Marsalis, Jazz at Lincoln Center promotes a canon founded on the work of such artists as Louis Armstrong and Duke Ellington, concentrating as well on early New Orleans jazz, black swing traditions of the 1930s and '40s, bebop and post-bop modernism, and Latin jazz; it also presents a variety of traditional and modern jazz sub-genres. Jazz at Lincoln Center often features artists challenging jazz conventions in smaller settings and/or auxiliary events.

Carnegie Hall, unlike Jazz at Lincoln Center, is not a jazz producer-presenter, although it may be New York City's most famous concert facility. The concert hall's staff has worked in conjunction with Fleet Bank to produce the Neighborhood Concert series, has held jazz workshops for teachers, and the

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<sup>1</sup> This section of this report was prepared with the help of the four City Coordinators and Project Coordinator, Phillip Harvey. In New York, contributors include Howard Mandel (primary author), Martin Mueller, Bethany Ryker, James Browne, Wendy Oxenhorn, Reverend Dale Lind, Natasha Jackson and Jeff Levinson.

facility has hosted jazz concerts initiated by independent, outside producers. George Wein is the most prominent among these producers, active internationally though based in New York City. His Festival Productions is responsible for the annual JVC Jazz Festival, Saratoga Jazz Festival, Verizon Jazz Festival, and the Newport Jazz Festival (which he founded in 1954); Festival Productions also produces the Carnegie Hall Jazz Orchestra, led by trumpeter Jon Faddis, which presented four evening-long programs at Carnegie Hall during 2000-2001.

Jazzmobile, Inc., founded in 1964 by Dr. Billy Taylor to “provide arts education programs of the highest quality via workshops, master classes, lecture demonstrations, arts enrichment programs, outdoor summer mobile concerts, special indoor concerts and special projects,” is a not-for-profit organization without a performance home base, estimating outreach to over 250,000 people in and around New York City’s boroughs, with approximately 600 artists participating annually. Jazz at Flushing Town Hall, in Flushing, Queens, is a relatively new not-for-profit institution presenting high quality mainstream jazz in an active schedule of events at an outer-borough (non-Manhattan) cultural center. 651 Arts is a not-for-profit organization staging jazz events on an occasional basis at Brooklyn Academy of Music and BAM’s Majestic Theater. Henry Street Settlement is a smaller yet well-established, not-for-profit jazz performance and education center on Manhattan’s lower east side. New Jersey Performing Arts Center (Newark) is a newly built major concert hall, hosting a regular season of jazz and world-music performances. John Harms Center is another New Jersey concert venue that serves as a rental for outside producers presenting some jazz.

Other not-for-profit arts institutions presenting jazz on various regular schedules include the Jazz Gallery, the Kitchen Center for Music Video and Dance, Aaron Davis Hall at City College of New York, the Studio Museum of Harlem, the Guggenheim Museum, and the Tillis Center on the C.W. Post campus of Long Island University.

Not-for-profit jazz festivals and series in New York City parks and public spaces include the Vision Festival (two weeks of concerts curated by a volunteer artist-musician-choreographer board); the Charlie Parker Jazz Festival (two afternoon-long free

bebop concerts, in Harlem and East Village Manhattan public parks); the City-produced Central Park Summerstage series; the free Brooklyn Prospect Park Bandshell series; free Lincoln Center Out of Doors concerts and Midsummer’s Night Swing (plaza dancing, some tickets sold); and the Music Under New York program in the subways, administered by the Metropolitan Transportation Authority.

Profit-oriented or privately-subsidized festivals include the Verizon Music Festival, J&R Music World Jazz Festival, the Caramoor Jazz Festival (Westchester County), the Cape May Jazz Festival, the New Jersey Jazz Society festival (mostly traditional jazz) in Stanhope, NJ, the Blues Cruise (concerts on boats on the Hudson River), and Mark Morganelli’s series of jazz concerts — usually promoted under the banner JazzForum Arts — mostly in suburban New York City and surrounding towns.

Saint Peter’s Church has been recognized by the Lutheran Synod of New York since 1956 for its jazz ministry, including presentation of jazz in a spiritual setting. St. Peter’s helped found International Women in Jazz, a 200-member organization presenting monthly concerts and occasional workshops.

Of New York City’s famed nightclub scene: The Blue Note opened in New York in 1981 and has franchise outlets in Japan. The Village Vanguard was established in 1935 by Max Gordon, late husband of current owner Lorraine Gordon, and has been renowned for booking jazz giants since the 1950s. The Knitting Factory has presented jazz amid a range of cutting edge (“downtown”) music for more than a decade, currently at a bustling three-stage and multi-media performance/recording facility with multiple bars (it also has a restaurant-performance center branch in Los Angeles). Iridium and Birdland are major midtown Manhattan jazz clubs, with week-long schedules presenting first rank jazz musicians.

The Musician’s Union Local 802 is a source of information on some aspects of venue-related activities. An important distinction exists between venues that offer “steady” as opposed to “occasional” employment for jazz musicians. Corporate functions such as noontime summer plaza concerts, and uncounted “club dates,” private parties, weddings,

performances in hospitals, retirement centers, parks, libraries, community centers and churches also serve to employ jazz-identified musicians.

New York City (specifically, Manhattan) is the site of major offices for all five of the world's major recording companies (Japan's Sony, Germany's BMG, France's Universal Music Group, America's Warner Bros., the UK's Capitol/EMI), and the city has a number of subsidiary labels that specialize in signing jazz musicians. The creative and receptive energy of the community of musicians and listeners most deeply involved with jazz has also given rise, out of vague necessity, to at least a dozen smaller, independent record labels. There are uncounted artist-owned and -operated labels, too. New York City is also a longtime center of music businesses including but not limited to music publishing, artists' services (such as licensing organizations ASCAP and BMI), copyist work, record retailers, instrument repair shops and retailers.

An incredible concentration of institutions of higher education and status as the jazz capital of the world make New York City the mecca for those seeking an education in jazz. The New School University employs 72 jazz artists as educators/mentors in a bachelor's degree model intended to pass down oral and playing traditions to students, preparing them for the technical, artistic and professional demands of a performance career in jazz. The program's part-time faculty are unionized through Local 802, American Federation of Musicians, a unique and unprecedented example of collective rights organizing on behalf of musicians in education.

The Manhattan School of Music offers a jazz curriculum that focuses on the students as performers, composers and educators in the present-day jazz market. The Juilliard School, in conjunction with Jazz at Lincoln Center, has established an Artist Diploma jazz education program that will feature a broad jazz and classical music-based curriculum.

Young artists are also supported through the important work of the major cultural institutions that specialize in the preservation of jazz. Jazz at Lincoln Center is a leader in presenting numerous programs for young people, including the Essentially Ellington High School Jazz Band Competition and Festival, and in creating a Jazz for Young People Curriculum, which will be distributed nationally.

The New Jersey Performing Arts Center also supports young people's jazz programs, including Jazz For Teens, an annual 10-week seminar for musicians and singers learning jazz.

Several professional firms offer an array of support services to jazz musicians but it should be noted that most professional support services represent an overhead cost to jazz musicians, and the majority of them do not employ a professional support staff.

The New York State Council on the Arts (NYSCA) is one of the best-funded of all states arts agencies and has given both direct and indirect support to jazz-related projects. Recent recipients include Jazzmobile, Jazz at Lincoln Center, Sixteen as One, Inc. (Vanguard Jazz Orchestra) and the 92nd Street YMHA, among others.

However, in comparison with the situation 10 years ago, there are at present few fellowships awarded directly to jazz musicians — either from NYSCA, the New York Foundation for the Arts (NYFA), Meet the Composer, the Rockefeller Foundation, the Lila Wallace/Readers Digest Foundation or the National Endowment for the Arts (NEA). An important fellowship program available to jazz musicians directly in 2000-2001 was a one-time award of financial assistance and career development consultation from the Doris Duke Foundation to some two dozen musicians, administered by Chamber Music America.

Lack of public and/or private funding has not stopped musicians themselves from banding together to improve their prospects and raise their profiles in a crowded, competitive market, or address urgent, immediate needs. The Musicians Union (Local 802) has both MAP — Musician's Assistance Program, for union members in dire emergencies — and MPTF, the Music Performer's Trust Fund, which matches 50/50 funds from qualified (mostly social service) organizations hiring jazz musicians. The Association for the Advancement of Creative Musicians (AACM) is a not-for-profit musicians' organization of approximately 200 members, founded in Chicago in 1964, with an active New York City chapter since the mid-1980s. Art Attack!, a Website run by Margaret Davis, provides a breadth of information about work, housing, insurance, food and other necessities to anyone who finds it online. The Jazz Foundation of America, run from offices at

the Musicians' Union Local 802, is a private not-for-profit providing emergency care, including housing, health and dental care and career counseling to musicians in crisis.

WBGO-FM is the area's lone 24-hour radio station featuring straight-ahead jazz programming, though there is also extensive jazz broadcasting on WKCR-FM (Columbia University), WFMU-FM (Jersey City, NJ), WHRT (Hartford, CT) and National Public Radio broadcasts heard on WNYC-FM and AM (NYC), among other affiliates. There is also CD101.9-FM, a popular, commercially supported 24-hour "jazz lite" station.

## SAN FRANCISCO

In addition to the nationally recognized SF Jazz presenting organization, the San Francisco area is home to a plethora of venues for jazz. These outlets run the gamut from restaurants and festivals to street fairs and churches. Yoshi's, a nationally known jazz venue, pulls double duty as a highly regarded Japanese restaurant and sushi bar and soundstage for local and big-name jazz musicians.

The Monterey Jazz Festival is one of the largest jazz-based festivals in existence. It features over 600 artists who perform at seven different venues across the Bay Area. Programming for the festival is characterized by a variety of jazz styles and idioms from local and internationally well known artists

The Church of St. John Coltrane is an African Orthodox Church that incorporates jazz into its Sunday worship services and recognizes saxophone legend John Coltrane as a saint. The church features a five-piece house band that sets the liturgy to selections from Coltrane's musical canon.

The Kuumba Jazz Center is a non-profit presenting organization that has been hosting weekly jazz performances for 25 years. It operates its own venue and offers big name performers on Monday nights and local musicians on Friday nights. In addition, the center operates music workshops and a camp for young people and rents its space to other community cultural organizations.

The San Francisco Bay Area is home to a variety of small and independent record labels, several of which specialize in jazz. Of the independent labels that deal primarily with the jazz idiom, Noir Records and Concord Records are the most active. In

addition to ubiquitous retail giants Tower Records, Virgin Megastore and Borders Books and Music, the San Francisco area is home to a number of jazz specialty stores. Many of these specialty stores sell new and classic releases as well as collectible vinyl. A few work with major distributors and some carry the work of local artists on a consignment basis. Of the independent specialty stores, Berigan's, The Jazz Quarter, and the SF Jazz store are the most prominent. Berigan's deals mainly with record companies that buy from major distributors and then sell to small record stores. The store is a strong supporter of local artists. Charles Hamilton directs the highly regarded Berkeley High School Jazz Program, which has established itself as a valuable resource for the continuation of the jazz legacy. At the university level, San Francisco State University boasts a strong reputation for attracting up-and-coming musicians. The JazzSchool is a community school that was founded by its current director, Susan Muscarella. Course offerings are intended for students of all ages, levels of expertise and instrument preference. There are also a number of individuals who are regarded as important resources for the jazz community. These mentors include Professor Bill Bell, John Handy, Earl Watkins, Ed Kelly, E.W. Wainwright, Khalil, Yancey Taylor, Jules Broussard, Eddie Marshall and Harley White.

Some of the major funders who are active in the San Francisco area are the California Arts Council, See's Candy, the Infiniti Division of Nissan North America, Tower Records and the San Francisco Traditional Jazz Foundation. Another important support entity for the jazz community in Northern California is The David and Lucile Packard Foundation. Created in 1964 by David Packard and Lucile Salter Packard, the Foundation supports performing and visual arts institutions along with its many other philanthropic concerns.

Due in large part to its proximity to Silicon Valley, San Francisco area musicians are unusually savvy in regard to the creation and maintenance of jazz-related Web sites and online publications. Eighty-five percent of local musicians, including students in jazz studies programs, have personal Web sites. Additionally, nearly every jazz-oriented venue and festival has a Web site. In addition to the online publication Jazzwest.com, *Jazz Now* and the *Palo Alto Jazz Alliance Newsletter* are area-based

publications that cater to a jazz audience. Radio station KCSM FM 91.1 is the major jazz radio station in the San Francisco metropolitan area, having received this designation due to the fact that it is the only station that has a 24-hour jazz format. Other stations that feature jazz in their playlists include KPFA, KUSF, KKSF, and KBLX. KKSF and KBLX concentrate on appealing to the contemporary jazz market. The nationally broadcast

cable television channel BET-on-Jazz is available to viewers in the Bay Area as well.

SF Jazz presents a film series entitled Jazz on Film during the San Francisco Jazz Festival and the SF Jazz spring season. The series features archival footage of legendary performers, concerts and events that have contributed to the development of the music.



# Appendix C

## 1. Do you ever play or sing jazz music?

		Total	New Orleans	New York	San Francisco
yes	Percent	99.2%	100.0%	100.0%	98.3%
	Number	638	109	243	286
no	Percent	0.8%	0.0%	0.0%	1.7%
	Number	5	0	0	5
missing		31	1	21	9
total # of respondents who answered this question		643	109	243	291

## 2. If no, do you play or sing any other kind of music

		Total	New Orleans	New York	San Francisco
classical	Percent	37.0%	33.3%	46.2%	33.3%
	Number	17	4	6	7
other (please specify)	Percent	63.0%	66.7%	53.8%	66.7%
	Number	29	8	7	14
missing		628	98	251	279
total # of respondents who answered the question		46	12	13	21

## 3. What is your primary instrument?

		Total	New Orleans	New York	San Francisco
alto sax	Percent	61%	4.5%	7.2%	5.7%
	Number	41	5	19	17
banjo	Percent	0.7%	3.6%	0.0%	0.3%
	Number	5	4	0	1
baritone sax	Percent	0.6%	1.8%	0.4%	0.3%
	Number	4	2	1	1
bass	Percent	11.4%	13.6%	11.0%	11.0%
	Number	77	15	29	33
bass clarinet	Percent	0.1%	0.0%	0.4%	0.0%
	Number	1	0	1	0
cello	Percent	0.1%	0.0%	0.4%	0.0%
	Number	1	0	1	0
clarinet	Percent	1.9%	5.5%	1.9%	0.7%
	Number	13	6	5	2
cornet	Percent	0.9%	3.6%	0.0%	0.7%
	Number	6	4	0	2
drums	Percent	12.5%	10.9%	11.0%	14.3%
	Number	84	12	29	43
effects ( washboard, whistles, etc.)	Percent	0.0%	0.0%	0.0%	0.0%
	Number	0	0	0	0
flugelhorn	Percent	0.4%	0.0%	0.0%	1.0%
	Number	3	0	0	3

flute	Percent	18%	0.0%	27%	13%
	Number	11	0	7	4
guitar	Percent	91%	118%	4.9%	11.7%
	Number	61	13	13	35
harmonica	Percent	0.3%	0.9%	0.0%	0.3%
	Number	2	1	0	1
percussion	Percent	13%	0.9%	15%	13%
	Number	9	1	4	4
piano/ keyboard	Percent	14.4%	10.9%	15.2%	15.0%
	Number	97	12	40	45
saxophone	Percent	11.1%	9.1%	12.5%	10.7%
	Number	75	10	33	32
trombone	Percent	4.5%	1.8%	4.9%	5.0%
	Number	30	2	13	15
trumpet	Percent	6.8%	7.3%	6.1%	7.3%
	Number	46	8	16	22
tuba	Percent	0.3%	0.0%	0.4%	0.3%
	Number	2	0	1	1
vibraphone	Percent	0.1%	0.0%	0.4%	0.0%
	Number	1	0	1	0
violin	Percent	12%	1.8%	1.1%	1.0%
	Number	8	2	3	3
voice	Percent	11.3%	10.0%	14.4%	9.0%
	Number	76	11	38	27
xylophone	Percent	0.0%	0.0%	0.0%	0.0%
	Number	0	0	0	0
other (please specify)	Percent	3.1%	1.8%	3.8%	3.0%
	Number	21	2	10	9
missing		0	0	0	0
total # of respondents who answered the question		674	110	264	300

#### 4. In what style do you play this instrument?\*

		Total	New Orleans	New York	San Francisco
avant-garde	Percent	30.0%	27.3%	25.0%	35.3%
	Number	202	30	66	106
acid jazz	Percent	15.7%	18.2%	2.7%	26.3%
	Number	106	20	7	79
blues	Percent	35.5%	52.7%	9.5%	52.0%
	Number	239	58	25	156
boogie-woogie/honky-tonk	Percent	9.3%	20.9%	2.3%	11.3%
	Number	63	23	6	34
bop	Percent	44.4%	50.9%	22.3%	61.3%
	Number	299	56	59	184
contemporary	Percent	33.7%	46.4%	15.5%	45.0%
	Number	227	51	41	135

cool	Percent	26.3%	34.5%	4.2%	42.7%
	Number	177	38	11	128
free jazz	Percent	34.6%	37.3%	25.0%	42.0%
	Number	233	41	66	126
funk	Percent	32.9%	54.5%	8.0%	47.0%
	Number	222	60	21	141
fusion	Percent	22.4%	32.7%	6.8%	32.3%
	Number	151	36	18	97
hard bop	Percent	29.4%	30.9%	8.7%	47.0%
	Number	198	34	23	141
Latin	Percent	36.5%	43.6%	11.7%	55.7%
	Number	246	48	31	167
mainstream	Percent	31.0%	40.0%	20.5%	37.0%
	Number	209	44	54	111
regional style (please specify)	Percent	11.1%	34.5%	6.8%	6.3%
	Number	75	38	18	19
rhythm and blues	Percent	27.6%	51.8%	6.1%	37.7%
	Number	186	57	16	113
scat	Percent	8.2%	8.2%	2.3%	13.3%
	Number	55	9	6	40
ragtime/stride piano	Percent	6.5%	10.9%	3.0%	8.0%
	Number	44	12	8	24
swing	Percent	39.5%	64.5%	14.8%	52.0%
	Number	266	71	39	156
traditional	Percent	40.1%	65.5%	35.2%	35.0%
	Number	270	72	93	105
world music	Percent	18.7%	16.4%	9.8%	27.3%
	Number	126	18	26	82
other (please specify)	Percent	30.6%	15.5%	52.7%	16.7%
	Number	206	17	139	50
total # of respondents who answered the question			110	264	300

5. What other instruments do you also play?

		Total	New Orleans	New York	San Francisco
alto sax	Percent	7.7%	12.7%	4.2%	9.0%
	Number	52	14	11	27
banjo	Percent	1.6%	3.6%	0.8%	1.7%
	Number	11	4	2	5
baritone sax	Percent	5.6%	8.2%	2.3%	7.7%
	Number	38	9	6	23
bass	Percent	10.7%	10.0%	6.8%	14.3%
	Number	72	11	18	43
bass clarinet	Percent	4.0%	6.4%	3.8%	3.3%
	Number	27	7	10	10
cello	Percent	1.6%	3.6%	0.8%	1.7%

	Number	11	4	2	5
clarinet	Percent	91%	109%	11.7%	6.0%
	Number	61	12	31	18
cornet	Percent	25%	3.6%	0.0%	4.3%
	Number	17	4	0	13
drums	Percent	10.4%	10.0%	7.2%	13.3%
	Number	70	11	19	40
effects ( washboard, whistles, etc.)	Percent	2.4%	3.6%	0.8%	3.3%
	Number	16	4	2	10
flugelhorn	Percent	3.6%	2.7%	2.3%	5.0%
	Number	24	3	6	15
flute	Percent	119%	10.9%	16.7%	8.0%
	Number	80	12	44	24
guitar	Percent	14.5%	15.5%	6.8%	21.0%
	Number	98	17	18	63
harmonica	Percent	3.0%	3.6%	1.1%	4.3%
	Number	20	4	3	13
percussion	Percent	12.3%	14.5%	9.8%	13.7%
	Number	83	16	26	41
piano/ keyboard	Percent	33.5%	35.5%	30.3%	35.7%
	Number	226	39	80	107
saxophone	Percent	6.4%	9.1%	5.3%	6.3%
	Number	43	10	14	19
trombone	Percent	3.0%	2.7%	2.3%	3.7%
	Number	20	3	6	11
trumpet	Percent	4.2%	2.7%	2.7%	6.0%
	Number	28	3	7	18
tuba	Percent	2.1%	3.6%	2.3%	1.3%
	Number	14	4	6	4
vibraphone	Percent	2.2%	2.7%	1.5%	2.7%
	Number	15	3	4	8
violin	Percent	0.7%	1.8%	0.8%	0.3%
	Number	5	2	2	1
voice	Percent	10.8%	10.0%	9.1%	12.7%
	Number	73	11	24	38
xylophone	Percent	0.7%	0.9%	0.0%	1.3%
	Number	5	1	0	4
other (please specify)	Percent	14.1%	9.1%	22.7%	8.3%
	Number	95	10	60	25
total # of respondents who answered the question		674	110	264	300

6. How many jazz musicians do you know by name in this metro area who also know you?

	Total	New Orleans	New York	San Francisco
mean	134	108	224	66
median	100	100	150	30
std. dev.	150	86	176	93
mode	100	100	100	100
valid cases	623	104	243	276
missing	51	6	21	24

7. Of these jazz musicians you know by name in this metro area who also know you, how many are:

		Total	New Orleans	New York	San Francisco
25 years or younger					
	mean	31	44	38	20
	median	15	20	20	10
	std. dev.	78	153	47	50
	mode	10	20	10	5
	valid cases	549	94	219	236
	missing	125	16	45	64
Women					
	mean	25	10	46	11
	median	10	8	25	5
	std. dev.	49	13	65	30
	mode	5	5	10	5
	valid cases	585	96	241	248
	missing	89	14	23	52
American Indian or Alaska Native					
	mean	2	1	2	1
	median	0	0	0	0
	std. dev.	4	1	5	4
	mode	0	0	0	0
	valid cases	225	46	79	100
	missing	449	64	185	200
Asian					
	mean	11	4	18	5
	median	5	3	10	3
	std. dev.	18	4	24	7
	mode	10	2	10	2
	valid cases	494	74	227	193
	missing	180	36	37	107
Black or African American					
	mean				
	median	64	50	107	28
	std. dev.	30	40	60	10
	mode1	104	35	132	72
	mode2	50	50	100	5

	valid cases	580	93	235	252
	missing	94	17	29	48
Hispanic or Latino					
	mean	22	8	35	13
	median	10	5	20	5
	std. dev.	43	7	57	23
	mode	5	10	5	5
	valid cases	471	72	221	178
	missing	203	38	43	122
Native Hawaiian or Other Pacific Islander					
	mean	2	1	1	2
	median	0	0	0	1
	std. dev.	4	5	3	3
	mode	0	0	0	0
	valid cases	192	38	56	98
	missing	482	72	208	202
White					
	mean	67	60	106	33
	median	37	40	63	16
	std. dev.	105	136	111	66
	mode1	50	50	50	10
	mode2				
	valid cases	568	91	232	245
	missing	106	19	32	55
total # of respondents who answered this question		674	110	264	300

8. If you consider yourself a jazz musician, do you also play or sing at non-jazz events?

		Total	New Orleans	New York	San Francisco
yes	Percent	100.0%	100.0%	92.1%	100.0%
	Number	508	108	116	274
no	Percent	0.0%	0.0%	7.9%	0.0%
	Number	166	2	10	26
missing		166	2	138	26
total # of respondents who answered the question		508	108	264	274

9. If yes, what kind

		Total	New Orleans	New York	San Francisco
bar mitzvahs	Percent	136%	20.9%	5.3%	18.3%
	Number	92	23	14	55
Broadway	Percent	11.4%	18.2%	5.7%	14.0%
	Number	77	20	15	42
cafes/restaurants	Percent	54.2%	67.3%	40.2%	61.7%
	Number	365	74	106	185
celebrations	Percent	34.9%	50.0%	7.6%	53.3%

	Number	235	55	20	160
church events	Percent	32.0%	58.2%	16.3%	36.3%
	Number	216	64	43	109
clubs	Percent	53.7%	75.5%	33.0%	64.0%
	Number	362	83	87	192
concerts	Percent	48.1%	75.5%	29.9%	54.0%
	Number	324	83	79	162
educational workshops	Percent	29.8%	51.8%	11.7%	37.7%
	Number	201	57	31	113
family events	Percent	24.0%	40.0%	2.7%	37.0%
	Number	162	44	7	111
festivals	Percent	39.5%	70.9%	17.4%	47.3%
	Number	266	78	46	142
funerals	Percent	17.1%	43.6%	4.9%	18.0%
	Number	115	48	13	54
industrials	Percent	13.1%	22.7%	6.8%	15.0%
	Number	88	25	18	45
parties	Percent	47.5%	76.4%	24.6%	57.0%
	Number	320	84	65	171
private functions (benefits, corporate)	Percent	47.2%	75.5%	23.9%	57.3%
	Number	318	83	63	172
promotional events/showcases	Percent	23.4%	45.5%	4.9%	31.7%
	Number	158	50	13	95
record deals	Percent	13.9%	40.0%	2.3%	14.7%
	Number	94	44	6	44
movies	Percent	12.0%	26.4%	3.4%	14.3%
	Number	81	29	9	43
theatres	Percent	18.1%	30.9%	8.3%	22.0%
	Number	122	34	22	66
weddings	Percent	43.3%	76.4%	15.5%	55.7%
	Number	292	84	41	167
other (please specify)	Percent	27.2%	10.0%	54.5%	9.3%
	Number	183	11	144	28
total # of respondents who answered the question			110	264	300

10. How many hours per day do you spend practicing music?

	Total	New Orleans	New York	San Francisco
mean	3	3	3	3
median	2	2	2	2
std. dev.	4	3	4	5
mode	2	2	2	2
valid cases	590	103	209	278
missing	84	7	55	22

11. How many hours per week do you spend writing music?

	Total	New Orleans	New York	San Francisco
mean	5	6	6	4
median	3	3	4	2
std. dev.	7	10	7	6
mode	0	0	2	0
valid cases	503	89	159	255
missing	171	21	105	45

12. From which occupation did you earn your major income in the last 12 months?

		Total	New Orleans	New York	San Francisco
musician	Percent	51.5%	82.7%	56.4%	35.7%
	Number	347	91	149	107
music teacher	Percent	11.1%	13.6%	8.0%	13.0%
	Number	75	15	21	39
jazz teacher	Percent	6.5%	4.5%	6.8%	7.0%
	Number	44	5	18	21
arts manager or administrator	Percent	1.0%	0.0%	0.8%	1.7%
	Number	7	0	2	5
other music-related occupation	Percent	7.9%	4.5%	8.7%	8.3%
	Number	53	5	23	25
non-music related occupation	Percent	24.2%	3.6%	18.9%	36.3%
	Number	163	4	50	109
other	Percent	10.7%	6.4%	5.3%	17.0%
	Number	72	7	14	51
total # of respondents who answered this question		674	110	264	300

13. At present, what is your employment situation?

		Total	New Orleans	New York	San Francisco
I am employed full time in the music business	Percent	28.0%	65.5%	17.0%	24.0%
	Number	189	72	45	72
I am employed full-time NOT in the music business	Percent	13.1%	4.5%	6.8%	21.7%
	Number	88	5	18	65
I am employed part-time in the music business	Percent	6.2%	2.7%	1.5%	11.7%
	Number	42	3	4	35
I am employed full-time as a freelancer in the music business	Percent	27.3%	30.0%	49.6%	6.7%
	Number	184	33	131	20
I am employed part-time as a freelancer in the music business	Percent	12.8%	3.6%	12.9%	16.0%
	Number	86	4	34	48



I am unemployed	Percent	52%	00%	19%	100%
	Number	35	0	5	30
I am retired	Percent	3.3%	18%	23%	4.7%
	Number	22	2	6	14
other (other)	Percent	110%	27%	106%	14.3%
	Number	74	3	28	43
total # of respondents who answered this question (including refusals & don't knows)		674	110	264	300

14. Do you work regularly with a specific group of musicians?

		Total	New Orleans	New York	San Francisco
yes	Percent	79.5%	89.1%	76.8%	78.3%
	Number	524	98	199	227
no	Percent	20.5%	10.9%	23.2%	21.7%
	Number	135	12	60	63
missing		15	0	5	10
total # of respondents who answered the question		659	110	259	290

15. Approximately how many different musical jobs do you play a month?

	Total	New Orleans	New York	San Francisco
mean	10	17	9	7
median	8	16	7	5
std. dev.	8	9	7	6
mode	20	20	4	2
valid cases	620	109	250	261
missing	54	1	14	39

16. What percentage of your income comes from your music?

		Total	New Orleans	New York	San Francisco
none	Percent	81%	0.0%	23%	16.3%
	Number	53	0	6	47
25% or less	Percent	24.3%	6.4%	21.9%	33.3%
	Number	159	7	56	96
between 26% and 50%	Percent	11.9%	6.4%	13.3%	12.8%
	Number	78	7	34	37
between 51% and 75%	Percent	8.7%	10.1%	6.6%	10.1%
	Number	57	11	17	29
between 76% and 99%	Percent	10.6%	19.3%	8.6%	9.0%

	Number	69	21	22	26
100%	Percent	36.3%	57.8%	47.3%	18.4%
	Number	237	63	121	53
missing		21	1	8	12
total # of respondents who answered this question		653	109	256	288

17. Do you have more than one job?

		Total	New Orleans	New York	San Francisco
yes	Percent	63.0%	49.5%	80.3%	53.5%
	Number	391	52	188	151
no	Percent	37.0%	50.5%	19.7%	46.5%
	Number	230	53	46	131
missing		53	5	30	18
total # of respondents who answered the question		621	105	234	282

18. If yes, what are the other jobs?

		Total	New Orleans	New York	San Francisco
musician	Percent	39.8%	19.1%	65.5%	24.7%
	Number	268	21	173	74
music teacher	Percent	24.0%	21.8%	35.2%	15.0%
	Number	162	24	93	45
jazz teacher	Percent	14.1%	7.3%	20.1%	11.3%
	Number	95	8	53	34
arts manager or administrator	Percent	1.3%	2.7%	1.1%	1.0%
	Number	9	3	3	3
other music-related occupation	Percent	14.2%	13.6%	23.1%	6.7%
	Number	96	15	61	20
non-music related occupation	Percent	16.0%	9.1%	21.2%	14.0%
	Number	108	10	56	42
other	Percent	5.9%	3.6%	3.0%	9.3%
	Number	40	4	8	28
missing					
total # of respondents who answered this question		674	110	264	300

19. If you have other employment, which one of the following statements best describes your feelings about the relationship between your music and your other employment at this point in your career.

		Total	New Orleans	New York	San Francisco
yes	Percent	63.0%	49.5%	80.3%	53.5%
	Number	391	52	188	151
no	Percent	37.0%	50.5%	19.7%	46.5%

	Number	230	53	46	131
missing		53	5	30	18
total # of respondents who answered the question		621	105	234	282

**20. Approximately how many hours per week do you spend on your music or music-related activities (including performing, looking for work, marketing etc.)**

		Total	New Orleans	New York	San Francisco
0-10 hours per week	valid%	10.9%	7.5%	3.4%	18.4%
	frequency	67	8	8	51
11-20 hours per week	valid%	16.0%	17.8%	8.6%	21.7%
	frequency	99	19	20	60
21-30 hours per week	valid%	18.2%	15.9%	13.3%	23.1%
	frequency	112	17	31	64
31-40 hours per week	valid%	21.7%	23.4%	27.0%	16.6%
	frequency	134	25	63	46
over 40 hours per week	valid%	33.2%	35.5%	47.6%	20.2%
	frequency	205	38	111	56
missing		57	3	31	23
total # of respondents who answered this question		617	107	233	277

**21. Approximately how many hours per week do you spend in your other or supplementary employment?**

		Total	New Orleans	New York	San Francisco
0-10 hours per week	Percent	38.3%	59.7%	31.8%	36.3%
	Number	165	37	41	87
11-20 hours per week	Percent	15.3%	12.9%	19.4%	13.8%
	Number	66	8	25	33
21-30 hours per week	Percent	17.4%	9.7%	21.7%	17.1%
	Number	75	6	28	41
31-40 hours per week	Percent	17.4%	11.3%	19.4%	17.9%
	Number	75	7	25	43
over 40 hours per week	Percent	11.8%	6.5%	7.8%	15.0%
	Number	50	4	10	36
missing		243	48	135	60
total # of respondents who answered this question		431	62	129	240

**22. Where did you first get inspired by music?**

		Total	New Orleans	New York	San Francisco
church	Percent	10.6%	18.2%	5.4%	12.4%
	Number	71	20	14	37

community center	Percent	0.3%	0.0%	0.0%	0.7%
	Number	2	0	0	2
festival	Percent	1.6%	2.7%	0.8%	2.0%
	Number	11	3	2	6
film	Percent	0.9%	2.7%	0.0%	1.0%
	Number	6	3	0	3
friends	Percent	9.7%	11.8%	3.8%	14.1%
	Number	65	13	10	42
home	Percent	37.1%	29.1%	47.1%	31.2%
	Number	248	32	123	93
Internet	Percent	0.0%	0.0%	0.0%	0.0%
	Number	0	0	0	0
live performance	Percent	6.1%	6.4%	6.1%	6.0%
	Number	41	7	16	18
private music teacher	Percent	2.1%	1.8%	1.1%	3.0%
	Number	14	2	3	9
radio	Percent	7.9%	7.3%	7.3%	8.7%
	Number	53	8	19	26
recordings	Percent	7.5%	6.4%	9.2%	6.4%
	Number	50	7	24	19
relatives	Percent	3.0%	3.6%	0.8%	4.7%
	Number	20	4	2	14
school	Percent	7.3%	8.2%	7.7%	6.7%
	Number	49	9	20	20
television	Percent	0.9%	0.0%	1.5%	0.7%
	Number	6	0	4	2
workshop	Percent	0.1%	0.0%	0.4%	0.0%
	Number	1	0	1	0
other	Percent	4.8%	1.8%	8.8%	2.3%
	Number	32	2	23	7
missing		5	0	3	2
total # of respondents who answered the question		669	110	261	298

23. What experiences provided you with early encouragement for your music?

		Total	New Orleans	New York	San Francisco
apprenticeship/internship	Percent	31%	27%	0.8%	5.3%
	Number	21	3	2	16
award	Percent	5.6%	12.7%	1.9%	6.3%
	Number	38	14	5	19

critical review	Percent	39%	55%	11%	5.7%
	Number	26	6	3	17
family attention	Percent	41.1%	45.5%	34.8%	45.0%
	Number	277	50	92	135
financial support	Percent	33%	36%	0.4%	5.7%
	Number	22	4	1	17
influence of other musicians' work	Percent	37.5%	50.0%	21.6%	47.0%
	Number	253	55	57	141
my music was recorded	Percent	31%	5.5%	0.4%	4.7%
	Number	21	6	1	14
mentor	Percent	123%	182%	30%	183%
	Number	83	20	8	55
peer approval	Percent	27.0%	29.1%	14.8%	37.0%
	Number	182	32	39	111
playing in the streets	Percent	89%	7.3%	3.8%	14.0%
	Number	60	8	10	42
public performance	Percent	22.8%	35.5%	2.7%	36.0%
	Number	154	39	7	108
sale of my music	Percent	2.5%	4.5%	0.0%	4.0%
	Number	17	5	0	12
teacher(s)	Percent	30.9%	42.7%	121%	43.0%
	Number	208	47	32	129
winning competitions(s)	Percent	7.1%	15.5%	0.8%	9.7%
	Number	48	17	2	29
other	Percent	17.5%	9.1%	26.1%	13.0%
	Number	118	10	69	39
missing					
total # of respondents who answered the question		674	110	264	300

24. If you taught music or currently teach music during your career, what was your major motivation for teaching?

		Total	New Orleans	New York	San Francisco
earning money	Percent	24.8%	32.7%	18.6%	27.3%
	Number	167	36	49	82
love to teach	Percent	20.8%	19.1%	12.9%	28.3%
	Number	140	21	34	85
importance of passing on my knowledge and experiences	Percent	25.2%	29.1%	24.2%	24.7%
	Number	170	32	64	74
importance of leaving a legacy	Percent	3.4%	3.6%	0.0%	6.3%
	Number	23	4	0	19

benefits (health insurance, etc.)	Percent	15%	27%	08%	17%
	Number	10	3	2	5
facilities for making music	Percent	18%	27%	08%	23%
	Number	12	3	2	7
staying in touch with people and ideas	Percent	8.9%	17.3%	4.2%	10.0%
	Number	60	19	11	30
other	Percent	14.8%	5.5%	30.3%	4.7%
	Number	100	6	80	14
total # of respondents who answered the question		674	110	264	300

25. If you have been a mentor to another musician or artist, how important is mentoring to your ongoing artistic development?

		Total	New Orleans	New York	San Francisco
very important	Percent	49.7%	52.4%	47.3%	51.4%
	Number	245	44	107	94
somewhat important	Percent	11.2%	19.0%	7.1%	12.6%
	Number	55	16	16	23
important	Percent	20.1%	15.5%	25.2%	15.8%
	Number	99	13	57	29
not important	Percent	2.8%	4.8%	2.2%	2.7%
	Number	14	4	5	5
meaningless	Percent	0.8%	1.2%	0.4%	1.1%
	Number	4	1	1	2
I have never been a mentor	Percent	15.4%	7.1%	17.7%	16.4%
	Number	76	6	40	30
missing		181	26	38	117
total # of respondents who answered the question		493	84	226	183

26. Please indicate your highest level of formal education

		Total	New Orleans	New York	San Francisco
elementary school, through grade 8	Percent	0.0%	0.0%	0.0%	0.0%
	Number	0	0	0	0
some high school	Percent	2.4%	1.8%	1.9%	3.1%
	Number	16	2	5	9
12th grade, but did not graduate	Percent	0.6%	0.0%	0.4%	1.0%
	Number	4	0	1	3
12th grade, got GED	Percent	1.4%	4.6%	0.4%	1.0%
	Number	9	5	1	3
12th grade, graduated from high school	Percent	5.3%	4.6%	4.2%	6.4%
	Number	35	5	11	19

some college	Percent	33.5%	39.4%	30.2%	34.2%
	Number	223	43	79	101
college degree	Percent	37.5%	26.6%	42.0%	37.6%
	Number	250	29	110	111
graduate degree	Percent	18.3%	22.9%	21.0%	14.2%
	Number	122	25	55	42
missing		8	1	2	5
total # of respondents who answered this question		666	109	262	295

27. If you have college, graduate school or conservatory experience, what institutions have you attended?

28. What is your highest formal degree?

		Total	New Orleans	New York	San Francisco
AA	Percent	9.8%	31%	19%	18.4%
	Number	41	2	3	36
BA	Percent	43.6%	28.1%	49.4%	43.9%
	Number	183	18	79	86
BFA	Percent	2.6%	1.6%	4.4%	1.5%
	Number	11	1	7	3
BS	Percent	5.7%	6.3%	4.4%	6.6%
	Number	24	4	7	13
MA	Percent	13.6%	12.5%	20.6%	8.2%
	Number	57	8	33	16
MFA	Percent	1.4%	3.1%	1.9%	0.5%
	Number	6	2	3	1
MS	Percent	1.0%	0.0%	0.6%	1.5%
	Number	4	0	1	3
EdD	Percent	0.2%	0.0%	0.0%	0.5%
	Number	1	0	0	1
PhD	Percent	2.6%	1.6%	3.8%	2.0%
	Number	11	1	6	4
other	Percent	19.5%	43.8%	13.1%	16.8%
	Number	82	28	21	33
missing		254	46	104	104
total # of respondents who answered this question		420	64	160	196

29. Was this degree...

		Total	New Orleans	New York	San Francisco
in jazz?	Percent	18.8%	33.3%	21.4%	11.6%
	Number	79	21	36	22
in music?	Percent	32.8%	33.3%	39.3%	26.8%
	Number	138	21	66	51
other	Percent	48.5%	33.3%	39.3%	61.6%
	Number	204	21	66	117
missing		253	47	96	110
total # of respondents who answered this question		421	63	168	190

30. Did you receive technical or professional training in the arts?

		Total	New Orleans	New York	San Francisco
in conservatory or professional school not granting a degree	Percent	19.4%	12.7%	29.2%	13.3%
	Number	131	14	77	40
certificate program in the arts	Percent	6.8%	14.5%	3.8%	6.7%
	Number	46	16	10	20
private teachers	Percent	62.0%	61.8%	73.1%	52.3%
	Number	418	68	193	157
did not receive technical or professional training in the arts	Percent	16.5%	9.1%	7.2%	27.3%
	Number	111	10	19	82
other	Percent	10.4%	7.3%	10.2%	11.7%
	Number	70	8	27	35
total # of respondents who answered this question		674	110	264	300

31. What other experiences have you had in preparation for your work in the arts?

		Total	New Orleans	New York	San Francisco
alternative schooling experience	Percent	12.0%	19.1%	5.3%	15.3%
	Number	81	21	14	46
attending performances	Percent	61.1%	72.7%	47.0%	69.3%
	Number	412	80	124	208
community-based arts experience	Percent	17.7%	21.8%	2.7%	29.3%
	Number	119	24	7	88
experience as a mentor	Percent	12.3%	20.9%	3.8%	16.7%
	Number	83	23	10	50
experience as an apprentice	Percent	22.8%	25.5%	20.5%	24.0%
	Number	154	28	54	72
jazz workshop, clinic, master class	Percent	41.5%	52.7%	27.3%	50.0%



	Number	280	58	72	150
listening to music	Percent	75.1%	89.1%	66.3%	77.7%
	Number	506	98	175	233
performing	Percent	68.7%	88.2%	48.9%	79.0%
	Number	463	97	129	237
rehearsal band	Percent	33.7%	42.7%	11.7%	49.7%
	Number	227	47	31	149
self-taught	Percent	38.0%	54.5%	16.3%	51.0%
	Number	256	60	43	153
other	Percent	16.8%	5.5%	36.0%	4.0%
	Number	113	6	95	12
total # of respondents who answered the question		674	110	264	300

32. At what age did you begin playing your first instrument?

	Total	New Orleans	New York	San Francisco
mean	9	9	9	10
median	9	9	9	9
std. dev.	4	3	4	5
mode	10	10	9	8
valid cases	661	109	259	293
missing	13	1	5	7

33. Do you consider yourself a professional jazz musician?

		Total	New Orleans	New York	San Francisco
yes	Percent	81.4%	93.6%	95.7%	65.5%
	Number	513	103	220	190
no	Percent	18.6%	6.4%	4.3%	34.5%
	Number	117	7	10	100
missing		44	0	34	10
total # of respondents who answered the question		630	110	230	290

34. If yes, of these statements, which do you consider the three most important reasons as they apply to you?

Choice 1		Total	New Orleans	New York	San Francisco
I make my living as a musician	Percent	32.3%	40.8%	39.9%	20.8%
	Number	172	40	87	45
I receive some income from my work as a musician	Percent	12.2%	0.0%	10.1%	19.9%
	Number	65	0	22	43
I intend to make my living as a musician	Percent	6.0%	4.1%	1.8%	11.1%
	Number	32	4	4	24

I belong to a musicians association	Percent	0.0%	0.0%	0.0%	0.0%
	Number	0	0	0	0
I belong to a musicians union or guild	Percent	0.0%	0.0%	0.0%	0.0%
	Number	0	0	0	0
I have been formally educated in music	Percent	26%	20%	18%	37%
	Number	14	2	4	8
I am recognized by my peers as an musician	Percent	11.1%	14.3%	8.7%	12.0%
	Number	59	14	19	26
I consider myself to be a musician	Percent	6.6%	9.2%	7.8%	4.2%
	Number	35	9	17	9
I spend a considerable amount of time working as a musician	Percent	1.7%	1.0%	2.8%	0.9%
	Number	9	1	6	2
I have a special talent	Percent	4.5%	6.1%	3.2%	5.1%
	Number	24	6	7	11
I have an inner drive to make music	Percent	16.0%	21.4%	8.3%	21.3%
	Number	85	21	18	46
I receive some public recognition for my music	Percent	2.3%	0.0%	5.5%	0.0%
	Number	12	0	12	0
other	Percent	4.7%	1.0%	10.1%	0.9%
	Number	25	1	22	2
missing		142	12	46	84
total # of respondents who answered the question		532	98	218	216

Choice 2		Total	New Orleans	New York	San Francisco
I make my living as a musician	Percent	10.5%	18.8%	11.1%	6.2%
	Number	54	18	23	13
I receive some income from my work as a musician	Percent	7.2%	11.5%	4.3%	8.1%
	Number	37	11	9	17
I intend to make my living as a musician	Percent	5.3%	5.2%	3.4%	7.2%
	Number	27	5	7	15
I belong to a musicians association	Percent	1.2%	3.1%	0.0%	1.4%
	Number	6	3	0	3
I belong to a musicians union or guild	Percent	2.0%	6.3%	1.0%	1.0%
	Number	10	6	2	2
I have been formally educated in music	Percent	8.2%	10.4%	4.8%	10.5%
	Number	42	10	10	22
I am recognized by my peers as an musician	Percent	25.2%	12.5%	28.5%	27.8%
	Number	129	12	59	58
I consider myself to be a musician	Percent	11.9%	5.2%	5.8%	21.1%
	Number	61	5	12	44

I spend a considerable amount of time working as a musician	Percent	4.5%	5.2%	3.4%	5.3%
	Number	23	5	7	11
I have a special talent	Percent	5.5%	8.3%	6.3%	3.3%
	Number	28	8	13	7
I have an inner drive to make music	Percent	8.6%	13.5%	9.7%	5.3%
	Number	44	13	20	11
I receive some public recognition for my music	Percent	4.7%	0.0%	9.7%	1.9%
	Number	24	0	20	4
other	Percent	5.3%	0.0%	12.1%	1.0%
	Number	27	0	25	2
missing		162	14	57	91
total # of respondents who answered the question		512	96	207	209

Choice 3		Total	New Orleans	New York	San Francisco
I make my living as a musician	Percent	6.4%	9.3%	6.2%	5.4%
	Number	32	9	12	11
I receive some income from my work as a musician	Percent	3.6%	2.1%	2.1%	5.9%
	Number	18	2	4	12
I intend to make my living as a musician	Percent	5.2%	5.2%	3.1%	7.3%
	Number	26	5	6	15
I belong to a musicians association	Percent	0.6%	0.0%	0.0%	1.5%
	Number	3	0	0	3
I belong to a musicians union or guild	Percent	3.2%	7.2%	1.5%	2.9%
	Number	16	7	3	6
I have been formally educated in music	Percent	8.7%	10.3%	5.6%	10.7%
	Number	43	10	11	22
I am recognized by my peers as an musician	Percent	21.5%	26.8%	24.1%	16.6%
	Number	107	26	47	34
I consider myself to be a musician	Percent	8.0%	7.2%	8.2%	8.3%
	Number	40	7	16	17
I spend a considerable amount of time working as a musician	Percent	5.6%	8.2%	5.1%	4.9%
	Number	28	8	10	10
I have a special talent	Percent	4.8%	6.2%	4.6%	4.4%
	Number	24	6	9	9
I have an inner drive to make music	Percent	14.7%	5.2%	10.3%	23.4%
	Number	73	5	20	48
I receive some public recognition for my music	Percent	9.9%	7.2%	16.4%	4.9%
	Number	49	7	32	10
other	Percent	7.6%	5.2%	12.8%	3.9%
	Number	38	5	25	8

missing		177	13	69	95
total # of respondents who answered the question		497	97	195	205

35. How do you prepare yourself to be a better musician?

		Total	New Orleans	New York	San Francisco
attend performances	Percent	50.0%	68.2%	15.5%	73.7%
	Number	337	75	41	221
attend workshops	Percent	33.2%	38.2%	10.2%	51.7%
	Number	224	42	27	155
learn from my environment	Percent	39.6%	59.1%	8.3%	60.0%
	Number	267	65	22	180
listen to music	Percent	68.2%	81.8%	51.1%	78.3%
	Number	460	90	135	235
play music with other people	Percent	62.0%	86.4%	33.0%	78.7%
	Number	418	95	87	236
practice on my own	Percent	68.5%	76.4%	50.4%	81.7%
	Number	462	84	133	245
read	Percent	38.7%	47.3%	14.8%	56.7%
	Number	261	52	39	170
read scores	Percent	16.5%	22.7%	4.9%	24.3%
	Number	111	25	13	73
self teaching	Percent	35.6%	49.1%	4.2%	58.3%
	Number	240	54	11	175
spirituality	Percent	32.8%	46.4%	13.6%	44.7%
	Number	221	51	36	134
study music	Percent	47.5%	55.5%	28.4%	61.3%
	Number	320	61	75	184
work with a mentor	Percent	16.5%	24.5%	4.2%	24.3%
	Number	111	27	11	73
other	Percent	24.0%	7.3%	49.6%	7.7%
	Number	162	8	131	23
total # of respondents who answered the question		674	110	264	300

36. If members of the household where you grew up were supportive of your explorations in music, which member was the most supportive?

		Total	New Orleans	New York	San Francisco
diversion from daily routine	Percent	1.7%	1.9%	1.6%	1.8%
	Number	11	2	4	5
family tradition	Percent	4.7%	8.4%	4.0%	3.9%
	Number	30	9	10	11

higher calling/sense of purpose	Percent	151%	159%	79%	21.4%
	Number	97	17	20	60
inner drive to make music	Percent	28.9%	38.3%	19.0%	34.2%
	Number	185	41	48	96
life style	Percent	16%	0.9%	3.2%	0.4%
	Number	10	1	8	1
love of the process	Percent	6.4%	4.7%	4.0%	9.3%
	Number	41	5	10	26
personal expression	Percent	8.4%	10.3%	7.9%	8.2%
	Number	54	11	20	23
problem solving	Percent	0.5%	0.0%	12%	0.0%
	Number	3	0	3	0
recognition of my special talent	Percent	4.8%	3.7%	6.7%	3.6%
	Number	31	4	17	10
source of great personal satisfaction	Percent	12.9%	11.2%	15.4%	11.4%
	Number	83	12	39	32
source of income	Percent	0.5%	0.0%	12%	0.0%
	Number	3	0	3	0
other	Percent	13.7%	4.7%	28.1%	4.3%
	Number	88	5	71	12
missing		33	3	11	19
total # of respondents who answered the question		641	107	253	281

37. Do you hold a copyright in some artistic work of your own creation?

		Total	New Orleans	New York	San Francisco
yes	Percent	60.2%	60.7%	73.0%	47.6%
	Number	388	65	192	131
no	Percent	37.5%	37.4%	24.7%	49.8%
	Number	242	40	65	137
don't know	Percent	2.3%	1.9%	2.3%	2.5%
		15	2	6	7
missing		29	3	1	25
total # of respondents who answered this question		645	107	263	275

38. Have you ever given your copyright to a recording company?

		Total	New Orleans	New York	San Francisco
yes	Percent	22.1%	24.1%	25.9%	17.3%
	Number	114	21	57	36
no	Percent	74.0%	75.9%	68.2%	79.3%
	Number	381	66	150	165

don't know	Percent	3.9%	0.0%	5.9%	3.4%
	Number	20	0	13	7
missing		159	23	44	92
total # of respondents who answered this question		515	87	220	208

**39. Has your work ever been recorded?**

		Total	New Orleans	New York	San Francisco
yes, by me	Percent	56.4%	64.2%	46.3%	62.9%
	Number	359	68	118	173
yes, by a professional recording company	Percent	29.7%	27.4%	42.7%	18.5%
	Number	189	29	109	51
no	Percent	10.2%	7.5%	6.3%	14.9%
	Number	65	8	16	41
other (please specify)	Percent	3.6%	0.9%	4.7%	3.6%
	Number	23	1	12	10
missing		38	4	9	25
total # of respondents who answered this question (including refusals & don't knows)		636	106	255	275

**40. How has this work been marketed/distributed?**

		Total	New Orleans	New York	San Francisco
advertised in publications	Percent	19.4%	30.9%	20.1%	14.7%
	Number	131	34	53	44
marketed on the internet	Percent	23.7%	30.9%	26.9%	18.3%
	Number	160	34	71	55
sold from my performance site	Percent	31.8%	48.2%	35.6%	22.3%
	Number	214	53	94	67
given away to prospective employers	Percent	24.0%	30.9%	8.7%	35.0%
	Number	162	34	23	105
all of the above	Percent	17.2%	40.9%	9.1%	15.7%
	Number	116	45	24	47
other	Percent	28.2%	10.0%	48.1%	17.3%
	Number	190	11	127	52
total # of respondents who answered this question		674	110	264	300

41. Do you have a Web site?

		Total	New Orleans	New York	San Francisco
yes	Percent	36.5%	35.5%	45.3%	29.0%
	Number	239	39	117	83
no	Percent	63.5%	64.5%	54.7%	71.0%
	Number	415	71	141	203
missing		20	0	6	14
total # of respondents who answered this question		654	110	258	286

42. Has your music received airplay?

		Total	New Orleans	New York	San Francisco
yes	Percent	70.4%	82.4%	82.2%	55.0%
	Number	450	89	208	153
no	Percent	29.6%	17.6%	17.8%	45.0%
	Number	189	19	45	125
missing		35	2	11	22
total # of respondents who answered this question		639	108	253	278

43. If yes, in what media?

		Total	New Orleans	New York	San Francisco
cable television	Percent	18.1%	30.0%	14.8%	16.7%
	Number	122	33	39	50
film	Percent	15.3%	23.6%	13.3%	14.0%
	Number	103	26	35	42
radio	Percent	62.6%	77.3%	75.8%	45.7%
	Number	422	85	200	137
stage	Percent	12.5%	26.4%	6.8%	12.3%
	Number	84	29	18	37
television	Percent	3.9%	2.7%	3.4%	4.7%
	Number	26	3	9	14
other	Percent	3.9%	2.7%	3.4%	4.7%
	Number	26	3	9	14
total # of respondents who answered this question (including refusals & don't knows)		674	110	264	300

44. If yes, how did you get this airplay?

		Total	New Orleans	New York	San Francisco
had help from a promotional person	Percent	19.4%	34.5%	11.4%	21.0%
	Number	131	38	30	63
sent recordings out myself	Percent	19.7%	27.3%	18.9%	17.7%
	Number	133	30	50	53
paid to get airplay	Percent	2.4%	4.5%	1.5%	2.3%
	Number	16	5	4	7
knew some of the disc jockeys	Percent	18.1%	33.6%	13.6%	16.3%
	Number	122	37	36	49
knew producer	Percent	8.5%	14.5%	4.2%	10.0%
	Number	57	16	11	30
Other	Percent	27.3%	16.4%	47.3%	13.7%
	Number	184	18	125	41
total # of respondents who answered this question (including refusals & don't knows)		674	110	264	300

45. Have you played music that was broadcast over the Internet?

		Total	New Orleans	New York	San Francisco
yes	Percent	47.2%	63.6%	54.2%	34.2%
	Number	296	68	136	92
no	Percent	40.2%	18.7%	34.7%	53.9%
	Number	252	20	87	145
don't know	Percent	12.6%	17.8%	11.2%	11.9%
	Number	79	19	28	32
missing		47	3	13	31
total # of respondents who answered this question		627	107	251	269

46. If yes, how do you feel about people downloading this music without paying for your work?

		Total	New Orleans	New York	San Francisco
I do not mind	Percent	18.1%	25.0%	9.8%	22.7%
	Number	75	22	16	37
like the exposure	Percent	27.7%	27.3%	23.8%	31.9%
	Number	115	24	39	52
object	Percent	16.6%	10.2%	29.3%	7.4%
	Number	69	9	48	12
think I should be paid	Percent	24.1%	22.7%	32.3%	16.6%



	Number	100	20	53	27
no opinion	Percent	13.5%	14.8%	4.9%	21.5%
	Number	56	13	8	35
missing		259	22	100	137
total # of respondents who answered this question (including refusals & don't knows)		415	88	164	163

47. Do you currently have a steady manager, agent or representative for your work?

		Total	New Orleans	New York	San Francisco
yes	Percent	23.5%	33.0%	31.0%	12.9%
	Number	152	36	80	36
no	Percent	76.5%	67.0%	69.0%	87.1%
	Number	494	73	178	243
missing		28	1	6	21
total # of respondents who answered this question		646	109	258	279

48. If yes, who is it?

		Total	New Orleans	New York	San Francisco
self	Percent	50.3%	51.4%	55.6%	39.0%
	Number	80	19	45	16
spouse	Percent	2.5%	0.0%	3.7%	2.4%
	Number	4	0	3	1
relative	Percent	1.3%	2.7%	0.0%	2.4%
	Number	2	1	0	1
booking agent	Percent	20.8%	32.4%	13.6%	24.4%
	Number	33	12	11	10
manager	Percent	12.6%	10.8%	13.6%	12.2%
	Number	20	4	11	5
friend	Percent	3.8%	0.0%	4.9%	4.9%
	Number	6	0	4	2
other	Percent	8.8%	2.7%	8.6%	14.6%
	Number	14	1	7	6
missing		515	73	183	259
total # of respondents who answered the question		159	37	81	41

49. If yes, how has s/he helped or hindered your career?

		Total	New Orleans	New York	San Francisco
I am my own manager	Percent	11.9%	19.1%	15.9%	5.7%
	Number	80	21	42	17
helped me get work	Percent	9.9%	18.2%	9.5%	7.3%
	Number	67	20	25	22
hindered me from getting work	Percent	0.1%	0.0%	0.4%	0.0%
	Number	1	0	1	0
helped me get media exposure	Percent	5.6%	12.7%	4.2%	4.3%
	Number	38	14	11	13
hindered me from getting media exposure	Percent	0.4%	0.9%	0.4%	0.3%
	Number	3	1	1	1
helped determine career direction	Percent	1.8%	4.5%	0.4%	2.0%
	Number	12	5	1	6
hindered career direction	Percent	0.0%	0.0%	0.0%	0.0%
	Number	0	0	0	0
negotiated contracts/deals	Percent	5.0%	11.8%	2.3%	5.0%
	Number	34	13	6	15
hindered contracts/deals	Percent	0.3%	0.9%	0.4%	0.0%
	Number	2	1	1	0
helped in conflict resolution	Percent	1.9%	4.5%	0.4%	2.3%
	Number	13	5	1	7
hindered conflict resolution	Percent	0.1%	0.9%	0.0%	0.0%
	Number	1	1	0	0
helped obtain organizational support	Percent	2.7%	4.5%	1.1%	3.3%
	Number	18	5	3	10
hindered obtaining organizational support	Percent	0.3%	1.8%	0.0%	0.0%
	Number	2	2	0	0
helped advise career	Percent	3.0%	9.1%	0.8%	2.7%
	Number	20	10	2	8
little/no career advice	Percent	1.2%	1.8%	0.8%	1.3%
	Number	8	2	2	4
missing					
total # of respondents who answered the question		674	110	264	300

50. Do you belong to the American Federation of Musicians (AFM) union?

		Total	New Orleans	New York	San Francisco
yes	Percent	30.1%	51.4%	39.9%	13.0%
	Number	197	55	105	37

no	Percent	69.9%	48.6%	60.1%	87.0%
	Number	458	52	158	248
missing		19	3	1	15
total # of respondents who answered this question		655	107	263	285

51. If no, did you belong at a previous time?

		Total	New Orleans	New York	San Francisco
yes	Percent	29.4%	42.6%	40.4%	19.3%
	Number	121	20	59	42
no	Percent	70.6%	57.4%	59.6%	80.7%
	Number	290	27	87	176
missing		263	63	118	82
total # of respondents who answered this question		411	47	146	218

52. If you do not belong to the AFM, why not?

		Total	New Orleans	New York	San Francisco
does not represent the interests of jazz musicians	Percent	17.4%	15.5%	23.9%	12.3%
	Number	117	17	63	37
does not provide enough benefits	Percent	12.2%	12.7%	15.5%	9.0%
	Number	82	14	41	27
too expensive	Percent	9.1%	8.2%	9.1%	9.3%
	Number	61	9	24	28
too difficult to join	Percent	1.6%	0.9%	0.4%	3.0%
	Number	11	1	1	9
will not help me get work	Percent	14.5%	20.9%	7.6%	18.3%
	Number	98	23	20	55
will prevent me from getting work	Percent	2.1%	3.6%	1.1%	2.3%
	Number	14	4	3	7
all of the above	Percent	6.4%	9.1%	0.8%	10.3%
	Number	43	10	2	31
other	Percent	24.3%	9.1%	25.4%	29.0%
	Number	164	10	67	87
total # of respondents who answered the question		674	110	264	300

53. Do you belong to any other unions?

		Total	New Orleans	New York	San Francisco
yes	valid%	10.2%	1.0%	13.7%	11.5%
	frequency	54	1	22	31
no	valid%	89.8%	99.0%	86.3%	88.5%

	frequency	478	100	139	239
missing		142	9	103	30
total # of respondents who answered this question		532	101	161	270

54. If yes, please list:

55. Are you a member of a performing rights society (ASCAP, BMI, SESAC)?

		Total	New Orleans	New York	San Francisco
yes	Percent	43.4%	46.2%	62.6%	24.5%
	Number	278	49	161	68
no	Percent	56.6%	53.8%	37.4%	75.5%
	Number	363	57	96	210
missing		33	4	7	22
total # of respondents who answered this question		641	106	257	278

56. Are you a member of any other jazz-related organization (IAJE, JAF)?

		Total	New Orleans	New York	San Francisco
yes	Percent	17.3%	9.2%	25.7%	13.4%
	Number	101	9	56	36
no	Percent	82.7%	90.8%	74.3%	86.6%
	Number	484	89	162	233
missing		89	12	46	31
total # of respondents who answered this question		585	98	218	269

57. If yes, please specify:

58. Do you have at least one credit card (not a debit card)?

		Total	New Orleans	New York	San Francisco
yes	Percent	78.3%	80.9%	78.4%	77.2%
	Number	512	89	203	220
no	Percent	21.7%	19.1%	21.6%	22.8%
	Number	142	21	56	65
missing		20	0	5	15
total # of respondents who answered this question		654	110	259	285

59. Have you ever applied as an individual for a bank loan, a line of credit, or a mortgage?

		Total	New Orleans	New York	San Francisco
bank loan	Percent	38.3%	60.5%	29.3%	40.5%
	Number	212	46	72	94
line of credit	Percent	40.8%	60.0%	19.8%	57.0%
	Number	223	45	48	130
mortgage	Percent	30.8%	51.3%	21.9%	33.3%
	Number	168	40	53	75
total # of respondents who answered this question		603	131	173	299

60. Did you ever have an application turned down?

		Total	New Orleans	New York	San Francisco
bank loan	Percent	23.4%	25.4%	24.7%	22.0%
	Number	83	18	23	42
line of credit	Percent	31.3%	28.2%	26.4%	34.2%
	Number	108	20	19	69
mortgage	Percent	12.4%	14.7%	16.0%	9.9%
	Number	39	10	12	17
total # of respondents who answered this question		230	48	54	128

61. Do you feel you have been discriminated against when seeking employment as a jazz musician?

		Total	New Orleans	New York	San Francisco
yes	Percent	45.7%	45.3%	66.7%	27.0%
	Number	283	48	162	73
no	Percent	54.3%	54.7%	33.3%	73.0%
	Number	336	58	81	197
missing		55	4	21	30
total # of respondents who answered this question		619	106	243	270

62. If yes, what was the major reason?

		Total	New Orleans	New York	San Francisco
age	Percent	13.0%	14.0%	8.6%	21.9%
	Number	37	7	14	16
gender	Percent	18.6%	20.0%	18.5%	17.8%
	Number	53	10	30	13
nationality	Percent	1.1%	0.0%	0.0%	4.1%
	Number	3	0	0	3
race	Percent	38.9%	56.0%	36.4%	32.9%
	Number	111	28	59	24

other	Percent	28.4%	10.0%	36.4%	23.3%
	Number	81	5	59	17
missing		389	60	102	227
total # of respondents who answered this question		285	50	162	73

63. Do you use electric media in the creation of your music?

		Total	New Orleans	New York	San Francisco
yes	Percent	45.7%	44.9%	44.2%	47.3%
	Number	295	48	115	132
no	Percent	54.3%	55.1%	55.8%	52.7%
	Number	351	59	145	147
missing		28	3	4	21
total # of respondents who answered this question		646	107	260	279

64. Do you use electronic media in the production of your music?

		Total	New Orleans	New York	San Francisco
yes	valid%	49.4%	53.8%	33.9%	61.5%
	frequency	307	56	83	168
no	valid%	40.4%	42.3%	51.8%	29.3%
	frequency	251	44	127	80
missing		52	6	19	27
total # of respondents who answered this question		622	104	245	273

65. Do you own or regularly use a computer?

		Total	New Orleans	New York	San Francisco
yes	valid%	80.3%	75.9%	83.9%	78.7%
	frequency	523	82	219	222
no	valid%	19.7%	24.1%	16.1%	21.3%
	frequency	128	26	42	60
missing		23	2	3	18
total # of respondents who answered this question		651	108	261	282

66. How many hours a week do you use it in relation to your music?

		Total	New Orleans	New York	San Francisco
1-5 hours	Percent	50.4%	50.0%	41.8%	59.1%
	Number	256	40	89	127
6-10 hours	Percent	23.2%	18.8%	32.4%	15.8%
	Number	118	15	69	34
11-20 hours	Percent	17.3%	21.3%	17.8%	15.3%

	Number	88	17	38	33
21-40 hours	Percent	63%	75%	4.7%	7.4%
	Number	32	6	10	16
more than 40 hours	Percent	28%	25%	3.3%	2.3%
	Number	14	2	7	5
missing		166	30	51	85
total # of respondents who answered this question		508	80	213	215

67. Do you use the Internet for your music?

		Total	New Orleans	New York	San Francisco
yes	Percent	63.7%	55.2%	86.9%	46.6%
	Number	362	53	192	117
no	Percent	36.3%	44.8%	13.1%	53.4%
	Number	206	43	29	134
missing		106	14	43	49
total # of respondents who answered this question		568	96	221	251

68. How do you use it?

		Total	New Orleans	New York	San Francisco
to communicate with people in the industry	Percent	49.0%	39.1%	76.9%	28.0%
	Number	330	43	203	84
to compose music	Percent	6.7%	8.2%	4.5%	8.0%
	Number	45	9	12	24
to copy music	Percent	9.5%	17.3%	3.0%	12.3%
	Number	64	19	8	37
to disseminate music	Percent	7.4%	10.0%	4.5%	9.0%
	Number	50	11	12	27
to listen to music	Percent	20.9%	23.6%	19.7%	21.0%
	Number	141	26	52	63
to promote music	Percent	27.3%	25.5%	41.3%	15.7%
	Number	184	28	109	47
to do research	Percent	32.6%	32.7%	36.4%	29.3%
	Number	220	36	96	88
to sell music	Percent	15.9%	23.6%	20.5%	9.0%
	Number	107	26	54	27
total # of respondents who answered this question (including refusals & don't knows)		674	110	264	300

69. For how many years have you lived in the country of your current residence?

		Total	New Orleans	New York	San Francisco
under 1 year	Percent	0.0%	0.0%	0.0%	0.0%
	Number	0	0	0	0
2-3 years	Percent	12%	18%	12%	10%
	Number	8	2	3	3
4-5 years	Percent	1.4%	18%	0.8%	1.7%
	Number	9	2	2	5
6-10 years	Percent	2.4%	3.7%	2.3%	21%
	Number	16	4	6	6
more than 10 years	Percent	94.2%	89.9%	95.8%	94.4%
	Number	616	98	248	270
mean		3	17	5	73
median		2	16	5	100
missing		20	1	5	14
total # of respondents who answered this question		654	109	259	286

70. Did you receive any music-related training in the city or region?

		Total	New Orleans	New York	San Francisco
yes	Percent	80.8%	73.8%	83.1%	81.4%
	Number	514	79	207	228
no	Percent	19.2%	26.2%	16.9%	18.6%
	Number	122	28	42	52
missing		38	3	15	20
total # of respondents who answered this question		636	107	249	280

71. What is your most important reason for staying in this area to live and/or work?

		Total	New Orleans	New York	San Francisco
personal ties	valid%	21.4%	31.5%	3.9%	33.5%
	frequency	138	34	10	94
support systems for my music	valid%	12.0%	19.4%	2.7%	17.4%
	frequency	77	21	7	49
family members	valid%	5.7%	5.6%	2.4%	8.9%
	frequency	37	6	6	25
born here	valid%	5.3%	4.6%	6.7%	4.3%
	frequency	34	5	17	12
non music-related employment	valid%	2.0%	0.9%	0.4%	3.9%
	frequency	13	1	1	11
good place to perform	valid%	6.5%	20.4%	2.0%	5.3%



	frequency	42	22	5	15
educational opportunities	valid%	19%	0.9%	0.4%	3.6%
	frequency	12	1	1	10
available work space	valid%	0.0%	0.0%	0.0%	0.0%
	frequency	0	0	0	0
affordable work space	valid%	0.0%	0.0%	0.0%	0.0%
	frequency	0	0	0	0
available living space	valid%	0.3%	0.0%	0.4%	0.4%
	frequency	2	0	1	1
affordable living space	valid%	0.9%	2.8%	0.8%	0.4%
	frequency	6	3	2	1
access to equipment and supplies	valid%	0.0%	0.0%	0.0%	0.0%
	frequency	0	0	0	0
access to management expertise	valid%	0.0%	0.0%	0.0%	0.0%
	frequency	0	0	0	0
cultural activity	valid%	6.4%	4.6%	5.1%	8.2%
	frequency	41	5	13	23
environmental quality	valid%	1.1%	0.0%	0.0%	2.5%
	frequency	7	0	0	7
media responsiveness	valid%	0.2%	0.0%	0.0%	0.4%
	frequency	1	0	0	1
network of peers	valid%	5.6%	3.7%	5.1%	6.8%
	frequency	36	4	13	19
mentors	valid%	0.2%	0.0%	0.4%	0.0%
	frequency	1	0	1	0
teachers	valid%	0.3%	0.0%	0.0%	0.7%
	frequency	2	0	0	2
group members	valid%	0.3%	0.0%	0.4%	0.4%
	frequency	2	0	1	1
other	valid%	30.0%	5.6%	69.4%	3.6%
	frequency	193	6	177	10
missing		30	2	9	19
total # of respondents who answered this question		644	108	255	281

**72. Does your music-related work require you to travel?**

		Total	New Orleans	New York	San Francisco
yes	Percent	73.7%	87.3%	84.9%	58.6%
	Number	462	96	203	163
no	Percent	26.3%	12.7%	15.1%	41.4%

	Number	165	14	36	115
missing		47	0	25	22
total # of respondents who answered this question		627	110	239	278

73. If yes, approximately what portion of the year are you away from home?

		Total	New Orleans	New York	San Francisco
Fewer than 2 weeks	Percent	33.1%	19.8%	27.8%	47.9%
	Number	161	19	62	80
2-4 weeks	Percent	24.7%	28.1%	19.3%	29.9%
	Number	120	27	43	50
1-3 months	Percent	28.2%	32.3%	33.2%	19.2%
	Number	137	31	74	32
over 3 months	Percent	14.0%	19.8%	19.7%	3.0%
	Number	68	19	44	5
missing		188	14	41	133
total # of respondents who answered this question		486	96	223	167

74. Approximately how many times during the last 12 months did you work or perform away from home?

		Total	New Orleans	New York	San Francisco
zero	Percent	14.6%	7.5%	7.6%	25.6%
	Number	79	8	17	54
1-5 times	Percent	32.8%	35.8%	23.3%	41.2%
	Number	177	38	52	87
6-15 times	Percent	21.9%	20.8%	26.5%	17.5%
	Number	118	22	59	37
16-30 times	Percent	14.6%	13.2%	21.5%	8.1%
	Number	79	14	48	17
over 30 times	Percent	16.1%	22.6%	21.1%	7.6%
	Number	87	24	47	16
missing		134	4	41	89
total # of respondents who answered this question		540	106	223	211

75. EXCLUDING operational costs of your work space, please list approximate ANNUAL COSTS for the following music-related work expenses:

		Total	New Orleans	New York	San Francisco
music-related supplies/services (sheet music, etc.)					
a \$0- \$500	Percent	68.9%	65.7%	67.5%	71.5%
	Number	416	65	168	183
b \$501- \$2500	Percent	26.3%	29.3%	29.3%	22.3%

	Number	159	29	73	57
c \$2501- \$5000	Percent	35%	4.0%	20%	4.7%
	Number	21	4	5	12
d \$5001- \$7500	Percent	0.7%	10%	0.0%	12%
	Number	4	1	0	3
e over \$7500	Percent	0.7%	0.0%	12%	0.4%
	Number	4	0	3	1
2 equipment					
a \$0- \$500	Percent	27.8%	23.8%	19.4%	37.9%
	Number	169	24	49	96
b \$501- \$2500	Percent	58.0%	56.4%	68.8%	47.8%
	Number	352	57	174	121
c \$2501- \$5000	Percent	10.2%	10.9%	10.3%	9.9%
	Number	62	11	26	25
d \$5001- \$7500	Percent	21%	4.0%	12%	2.4%
	Number	13	4	3	6
e over \$7500	Percent	18%	5.0%	0.4%	2.0%
	Number	11	5	1	5
3 capital improvements					
a \$0- \$500	Percent	76.5%	63.5%	84.9%	72.3%
	Number	416	54	203	159
b \$501- \$2500	Percent	15.8%	24.7%	9.2%	19.5%
	Number	86	21	22	43
c \$2501- \$5000	Percent	4.8%	9.4%	3.3%	4.5%
	Number	26	8	8	10
d \$5001- \$7500	Percent	1.5%	0.0%	1.7%	1.8%
	Number	8	0	4	4
e over \$7500	Percent	1.5%	2.4%	0.8%	1.8%
	Number	8	2	2	4
4 training/maintaining music					
a \$0- \$500	Percent	75.9%	70.6%	82.8%	70.8%
	Number	432	60	202	170
b \$501- \$2500	Percent	19.5%	25.9%	11.1%	25.8%
	Number	111	22	27	62
c \$2501- \$5000	Percent	3.3%	2.4%	4.1%	2.9%
	Number	19	2	10	7
d \$5001- \$7500	Percent	0.5%	1.2%	0.4%	0.4%
	Number	3	1	1	1
e over \$7500	Percent	0.7%	0.0%	1.6%	0.0%
	Number	4	0	4	0

5 publicity/marketing					
a \$0- \$500	Percent	68.9%	64.8%	63.5%	76.2%
	Number	385	59	153	173
b \$501- \$2500	Percent	23.4%	24.2%	26.6%	19.8%
	Number	131	22	64	45
c \$2501- \$5000	Percent	5.9%	8.8%	7.5%	3.1%
	Number	33	8	18	7
d \$5001- \$7500	Percent	0.9%	1.1%	1.2%	0.4%
	Number	5	1	3	1
e over \$7500	Percent	0.9%	1.1%	1.2%	0.4%
	Number	5	1	3	1
6 travel/cartage					
a \$0- \$500	Percent	47.2%	43.6%	36.9%	59.7%
	Number	271	41	92	138
b \$501- \$2500	Percent	39.4%	39.4%	44.2%	34.2%
	Number	226	37	110	79
c \$2501- \$5000	Percent	10.5%	11.7%	15.3%	4.8%
	Number	60	11	38	11
d \$5001- \$7500	Percent	1.4%	2.1%	2.0%	0.4%
	Number	8	2	5	1
e over \$7500	Percent	1.6%	3.2%	1.6%	0.9%
	Number	9	3	4	2
7 recording costs					
a \$0- \$500	Percent	55.1%	42.0%	50.8%	64.8%
	Number	310	37	126	147
b \$501- \$2500	Percent	25.6%	38.6%	23.4%	22.9%
	Number	144	34	58	52
c \$2501- \$5000	Percent	11.2%	9.1%	16.5%	6.2%
	Number	63	8	41	14
d \$5001- \$7500	Percent	4.1%	5.7%	4.0%	3.5%
	Number	23	5	10	8
e over \$7500	Percent	4.1%	4.5%	5.2%	2.6%
	Number	23	4	13	6
8 management costs					
a \$0- \$500	Percent	89.7%	77.9%	91.3%	92.3%
	Number	471	60	219	192
b \$501- \$2500	Percent	6.7%	15.6%	5.4%	4.8%
	Number	35	12	13	10
c \$2501- \$5000	Percent	1.7%	3.9%	1.3%	1.4%
	Number	9	3	3	3

d \$5001- \$7500	Percent	0.8%	0.0%	0.8%	1.0%
	Number	4	0	2	2
e over \$7500	Percent	1.1%	2.6%	1.3%	0.5%
	Number	6	2	3	1
9 musical instrument insurance					
a \$0- \$500	Percent	92.1%	84.0%	95.8%	90.9%
	Number	490	63	228	199
b \$501- \$2500	Percent	7.1%	13.3%	3.8%	8.7%
	Number	38	10	9	19
c \$2501- \$5000	Percent	0.2%	0.0%	0.0%	0.5%
	Number	1	0	0	1
d \$5001- \$7500	Percent	0.4%	1.3%	0.4%	0.0%
	Number	2	1	1	0
e over \$7500	Percent	0.2%	1.3%	0.0%	0.0%
	Number	1	1	0	0
10 other					
a \$0- \$500	Percent	65.6%	66.7%	70.9%	57.4%
	Number	233	18	141	74
b \$501- \$2500	Percent	26.2%	22.2%	21.1%	34.9%
	Number	93	6	42	45
c \$2501- \$5000	Percent	6.8%	7.4%	6.5%	7.0%
	Number	24	2	13	9
d \$5001- \$7500	Percent	0.3%	3.7%	0.0%	0.0%
	Number	1	1	0	0
e over \$7500	Percent	1.1%	0.0%	1.5%	0.8%
	Number	4	0	3	1
total # of respondents who answered this question (including refusals & don't knows)		674	110	264	300

76. Where do you go to obtain routine health care?

		Total	New Orleans	New York	San Francisco
private physician	Percent	23.0%	25.5%	22.3%	22.7%
	Number	155	28	59	68
HMO (health maintenance organization) or PPO	Percent	33.1%	26.4%	28.0%	40.0%
	Number	223	29	74	120
clinic	Percent	7.9%	15.5%	5.7%	7.0%
	Number	53	17	15	21
hospital outpatient department	Percent	3.6%	1.8%	3.4%	4.3%

	Number	24	2	9	13
emergency room	Percent	22%	27%	0.4%	3.7%
	Number	15	3	1	11
I do not obtain routine health care	Percent	25.2%	20.9%	27.3%	25.0%
	Number	170	23	72	75
arts-related medical facility (please specify)	Percent	4.2%	15.5%	23%	1.7%
	Number	28	17	6	5
other	Percent	7.3%	4.5%	9.1%	6.7%
	Number	49	5	24	20
total # of respondents who answered this question (including refusals & don't knows)		674	110	264	300

77. Have occupational hazards in your music-related work caused you any injuries?

		Total	New Orleans	New York	San Francisco
yes	Percent	31.5%	37.4%	36.4%	24.8%
	Number	200	40	91	69
no	Percent	68.5%	62.6%	63.6%	75.2%
	Number	435	67	159	209
missing		39	3	14	22
total # of respondents who answered this question		635	107	250	278

78. If yes, how frequently has this occurred in the last five years?

		Total	New Orleans	New York	San Francisco
fewer than 3 times	Percent	40.3%	42.9%	38.8%	40.5%
	Number	81	18	33	30
3 or more times	Percent	22.9%	26.2%	27.1%	16.2%
	Number	46	11	23	12
ongoing condition	Percent	36.8%	31.0%	34.1%	43.2%
	Number	74	13	29	32
missing		473	68	179	226
total # of respondents who answered this question		201	42	85	74

79. Do you engage in preventive medical care in relation to your music-related work? (counseling, injury prevention, etc.)?

		Total	New Orleans	New York	San Francisco
yes	Percent	40.1%	35.2%	47.1%	35.9%
	Number	248	37	113	98
no	Percent	59.9%	64.8%	52.9%	64.1%

	Number	370	68	127	175
missing		56	5	24	27
total # of respondents who answered this question		618	105	240	273

80. Do you have health or medical coverage?

		Total	New Orleans	New York	San Francisco
yes	Percent	63.3%	58.3%	58.7%	69.2%
	Number	398	63	142	193
no	Percent	36.7%	41.7%	41.3%	30.8%
	Number	231	45	100	86
missing		45	2	22	21
total # of respondents who answered this question		629	108	242	279

81. If yes, which type do you have?

		Total	New Orleans	New York	San Francisco
HMO	Percent	43.1%	42.9%	35.3%	49.2%
	Number	175	27	53	95
PPO	Percent	16.0%	17.5%	8.7%	21.2%
	Number	65	11	13	41
personal policy through private insurance company	Percent	13.1%	12.7%	16.7%	10.4%
	Number	53	8	25	20
disability coverage for loss of income	Percent	0.0%	0.0%	0.0%	0.0%
	Number	0	0	0	0
group insurance policy through arts/arts service organization	Percent	4.4%	7.9%	4.0%	3.6%
	Number	18	5	6	7
other group insurance policy	Percent	7.6%	7.9%	8.0%	7.3%
	Number	31	5	12	14
other	Percent	15.8%	11.1%	27.3%	8.3%
	Number	64	7	41	16
missing		268	47	114	107
total # of respondents who answered this question (including refusals & don't knows)		406	63	150	193

82. How was this health coverage obtained?

		Total	New Orleans	New York	San Francisco
self	Percent	40.3%	54.1%	42.7%	34.1%
	Number	145	33	50	62

mate	Percent	8.9%	8.2%	6.0%	11.0%
	Number	32	5	7	20
employer	Percent	36.1%	26.2%	34.2%	40.7%
	Number	130	16	40	74
my musicians' union	Percent	4.2%	1.6%	6.0%	3.8%
	Number	15	1	7	7
mate's union or employer	Percent	6.4%	6.6%	11.1%	3.3%
	Number	23	4	13	6
private company	Percent	4.2%	3.3%	0.0%	7.1%
	Number	15	2	0	13
missing		314	49	147	118
total # of respondents who answered this question (including refusals & don't knows)		360	61	117	182

**83a Who pays for this coverage?**

		Total	New Orleans	New York	San Francisco
self	Percent	170	31	62	77
	Number	25.2%	28.2%	23.5%	25.7%
mate	Percent	22	5	4	13
	Number	3.3%	4.5%	1.5%	4.3%
employer	Percent	107	12	37	58
	Number	15.9%	10.9%	14.0%	19.3%
employer under contract	Percent				
	Number	0.0%	0.0%	0.0%	0.0%
my musicians' union (specify union)	Percent	13	1	10	2
	Number	1.9%	0.9%	3.8%	0.7%
mate's union or employer	Percent	19	1	15	3
	Number	2.8%	0.9%	5.7%	1.0%
private company	Percent	5	0	1	4
	Number	0.7%	0.0%	0.4%	1.3%
arts/arts service organization (specify organization)	Percent	2	0	0	2
	Number	0.3%	0.0%	0.0%	0.7%
other	Percent	43	5	25	13
	Number	6.4%	4.5%	9.5%	4.3%
total # of respondents who answered this question (including refusals & don't knows)		674	110	264	300



83b. What percentage do they pay?

		Total	New Orleans	New York	San Francisco
self					
	mean	78	80	83	74
	median	100	100	100	100
	std. dev.	34	34	31	37
	mode	100	100	100	100
	valid cases	170	31	62	77
	missing	504	79	202	223
mate					
	mean	65	54	54	73
	median	64	50	59	100
	std. dev.	35	45	34	33
	mode	100	10	10	100
	valid cases	22	5	4	13
	missing	652	105	260	287
employer					
	mean	86	81	90	85
	median	95	90	100	90
	std. dev.	20	20	20	19
	mode	100	100	100	100
	valid cases	107	12	37	58
	missing	567	98	227	242
my musicians' union (specify union)					
	mean	74	80	73	75
	median	80	80	80	75
	std. dev.	27	0	29	35
	mode	100	80	100	50
	valid cases	13	1	10	2
	missing	661	109	254	298
mate's union or employer					
	mean	96	100	100	73
	median	100	100	100	80
	std. dev.	14	0	0	31
	mode	100	100	100	40
	valid cases	19	1	15	3
	missing	655	109	249	297
private company					
	mean	97	0	100	96

	median	100	0	100	100
	std. dev.	7	0	0	8
	mode	100	0	100	100
	valid cases	5	0	1	4
	missing	669	110	263	296
arts/arts service organization (specify organization)					
	mean	100	0	0	100
	median	100	0	0	100
	std. dev.	0	0	0	0
	mode	100	0	0	100
	valid cases	2	0	0	2
	missing	672	110	264	298
other					
	mean	95	100	96	93
	median	100	100	100	100
	std. dev.	17	0	15	23
	mode	100	100	100	100
	valid cases	43	5	25	13
	missing	631	105	239	287

84. Do you have life insurance?

		Total	New Orleans	New York	San Francisco
yes	valid%	33.3%	43.9%	31.8%	30.6%
	frequency	213	47	83	83
no	valid%	66.7%	56.1%	68.2%	69.4%
	frequency	426	60	178	188
missing		35	3	3	29
total # of respondents who answered this question		639	107	261	271

85. How was the insurance obtained?

		Total	New Orleans	New York	San Francisco
self	Percent	61.3%	81.3%	67.2%	46.0%
	Number	122	39	43	40
Mate	Percent	4.0%	21%	0.0%	8.0%
	Number	8	1	0	7
employer	Percent	25.1%	6.3%	23.4%	36.8%
	Number	50	3	15	32
my musicians' union	Percent	2.5%	0.0%	4.7%	2.3%
	Number	5	0	3	2

mate's union or employer	Percent	30%	4.2%	4.7%	1.1%
	Number	6	2	3	1
private company	Percent	4.0%	6.3%	0.0%	5.7%
	Number	8	3	0	5
missing		475	62	200	213
total # of respondents who answered this question		199	48	64	87

**86. Who pays for this coverage?**

		Total	New Orleans	New York	San Francisco
self	Percent	70.1%	85.4%	71.0%	60.9%
	Number	138	41	44	53
mate	Percent	3.0%	2.1%	0.0%	5.7%
	Number	6	1	0	5
employer	Percent	21.3%	6.3%	24.2%	27.6%
	Number	42	3	15	24
my musicians' union	Percent	1.5%	0.0%	3.2%	1.1%
	Number	3	0	2	1
mate's union or employer	Percent	2.5%	6.3%	1.8%	1.1%
	Number	5	3	1	1
private company	Percent	1.5%	0.0%	0.0%	3.4%
	Number	3	0	0	3
arts/arts service organization	Percent	0.0%	0.0%	0.0%	0.0%
	Number	0	0	0	0
other	Percent	0.0%	0.0%	0.0%	0.0%
	Number	0	0	0	0
missing		477	62	202	213
total # of respondents who answered this question		197	48	62	87

**87. Do you have at least one retirement plan?**

		Total	New Orleans	New York	San Francisco
yes	Percent	43.0%	47.6%	44.0%	40.4%
	Number	272	49	113	110
no	Percent	57.0%	52.4%	56.0%	59.6%
	Number	360	54	144	162
missing		42	7	7	28
total # of respondents who answered this question		632	103	257	272

88. If yes, how obtained?

		Total	New Orleans	New York	San Francisco
self	Percent	21.5%	22.7%	26.5%	16.7%
	Number	145	25	70	50
employer	Percent	15.9%	14.5%	9.8%	21.7%
	Number	107	16	26	65
my musicians' union	Percent	7.9%	16.4%	9.5%	3.3%
	Number	53	18	25	10
arts/arts service organization (specify organization)	Percent	0.6%	0.0%	0.4%	1.0%
	Number	4	0	1	3
other	Percent	2.5%	2.7%	2.7%	2.3%
	Number	17	3	7	7
total # of respondents who answered this question		674	110	264	300

89. Is this a personal or an employee retirement plan?

		Total	New Orleans	New York	San Francisco
personal	Percent	56.5%	59.2%	77.3%	34.5%
	Number	152	29	85	38
employee	Percent	29.0%	22.4%	20.0%	40.9%
	Number	78	11	22	45
both	Percent	14.5%	18.4%	2.7%	24.5%
	Number	39	9	3	27
missing		405	61	154	190
	total # of respondents who answered this question	269	49	110	110

90. Who pays for this retirement plan?

		Total	New Orleans	New York	San Francisco
self	valid%	63.6%	79.2%	63.4%	56.9%
	frequency	171	38	71	62
mate	valid%	2.6%	2.1%	0.9%	4.6%
	frequency	7	1	1	5
employer	valid%	23.4%	10.4%	17.9%	34.9%
	frequency	63	5	20	38
my musicians' union	valid%	7.8%	8.3%	15.2%	0.0%
	frequency	21	4	17	0
arts service organization (specify organization)	valid%	0.0%	0.0%	0.0%	0.0%
	frequency	0	0	0	0
other	valid%	2.6%	0.0%	2.7%	3.7%
	frequency	7	0	3	4

missing		405	62	152	191
total # of respondents who answered this question		269	48	112	109

91. Have you made provisions for your death (will, burial plan, etc.)

		Total	New Orleans	New York	San Francisco
yes	Percent	17.3%	21.6%	16.7%	16.2%
	Number	104	22	42	40
no	Percent	82.7%	78.4%	83.3%	83.8%
	Number	497	80	210	207
missing		73	8	12	53
total # of respondents who answered this question		601	102	252	247

92. At what age did you achieve your first professional recognition?

	Total	New Orleans	New York	San Francisco
mean	96	0	21	1
median	100	0	20	1
std. dev.	14	0	8	0
mode	100	0	19	1
valid cases	19	0	253	206
missing	655	110	11	94

93. Through what venue did this professional recognition occur?

		Total	New Orleans	New York	San Francisco
award or honor	Percent	7.5%	12.0%	3.2%	9.6%
	Number	46	13	8	25
feature article	Percent	5.8%	6.5%	7.7%	3.8%
	Number	36	7	19	10
first paid job	Percent	42.7%	54.6%	31.5%	48.5%
	Number	263	59	78	126
grant	Percent	0.5%	0.0%	0.4%	0.8%
	Number	3	0	1	2
job with a known band	Percent	13.0%	13.0%	9.7%	16.2%
	Number	80	14	24	42
played with a major artist	Percent	10.9%	5.6%	17.7%	6.5%
	Number	67	6	44	17
winning a competition	Percent	2.4%	2.8%	0.8%	3.8%
	Number	15	3	2	10
other (please specify)	Percent	17.2%	5.6%	29.0%	10.8%

	Number	106	6	72	28
missing		58	2	16	40
total # of respondents who answered this question		616	108	248	260

94. Has your talent been recognized?

		Total	New Orleans	New York	San Francisco
locally	Percent	46.3%	67.3%	25.0%	57.3%
	Number	312	74	66	172
nationally	Percent	19.1%	41.8%	17.8%	12.0%
	Number	129	46	47	36
internationally	Percent	35.3%	51.8%	49.6%	16.7%
	Number	238	57	131	50
talent not recognized	Percent	9.8%	2.7%	6.1%	15.7%
	Number	66	3	16	47
other (please specify)	Percent	5.5%	0.0%	11.4%	2.3%
	Number	37	0	30	7
total # of respondents who answered this question		674	110	264	300

95. If yes, how?

		Total	New Orleans	New York	San Francisco
newspaper articles	Percent	43.3%	64.5%	48.1%	31.3%
	Number	292	71	127	94
magazine articles	Percent	33.8%	50.0%	50.8%	13.0%
	Number	228	55	134	39
television coverage	Percent	26.0%	41.8%	28.0%	18.3%
	Number	175	46	74	55
radio coverage	Percent	43.9%	55.5%	59.8%	25.7%
	Number	296	61	158	77
record with the major record label	Percent	17.5%	28.2%	23.9%	8.0%
	Number	118	31	63	24
perform widely	Percent	62.3%	70.9%	75.8%	47.3%
	Number	420	78	200	142
other (please specify)	Percent	17.4%	3.6%	27.7%	13.3%
	Number	117	4	73	40
total # of respondents who answered this question		674	110	264	300

96. How satisfied are you with your music at this point?

		Total	New Orleans	New York	San Francisco
very satisfied	Percent	16.1%	19.4%	16.3%	14.8%
	Number	102	21	39	42
satisfied	Percent	57.0%	59.3%	56.7%	56.3%
	Number	360	64	136	160
dissatisfied	Percent	24.2%	19.4%	24.2%	26.1%
	Number	153	21	58	74
very dissatisfied	Percent	2.7%	1.9%	2.9%	2.8%
	Number	17	2	7	8
missing		42	2	24	16
total # of respondents who answered this question		632	108	240	284

97. Do you feel that up to this point your career aspirations have been realized?

		Total	New Orleans	New York	San Francisco
yes	Percent	15.3%	23.1%	17.1%	10.9%
	Number	97	25	41	31
somewhat yes	Percent	37.2%	48.1%	28.3%	40.5%
	Number	235	52	68	115
somewhat no	Percent	10.8%	17.6%	7.5%	10.9%
	Number	68	19	18	31
no	Percent	36.7%	11.1%	47.1%	37.7%
	Number	232	12	113	107
missing		42	2	24	16
total # of respondents who answered this question		632	108	240	284

98. If no, what is the major area that has not been fulfilled according to your expectations?

99. Have you applied for a grant or fellowship as a jazz or aspiring jazz musician?

		Total	New Orleans	New York	San Francisco
yes	Percent	31.8%	12.1%	56.9%	16.3%
	Number	207	13	148	46
no	Percent	68.2%	87.9%	43.1%	83.7%
	Number	443	94	112	237
missing		24	3	4	17
total # of respondents who answered this question		650	107	260	283

100. How much did you receive in 2000 before taxes in each of the following areas?

		Total	New Orleans	New York	San Francisco
music-related grants					
a \$0- \$5,000	Percent	94.8%	93.2%	93.7%	96.2%
	Number	452	55	192	205
b \$5,001- \$10,000	Percent	15%	0.0%	2.0%	1.4%
	Number	7	0	4	3
c \$10,001- \$25,000	Percent	21%	3.4%	2.9%	0.9%
	Number	10	2	6	2
d \$25,001- \$50,000	Percent	15%	3.4%	15%	0.9%
	Number	7	2	3	2
e \$50,001- \$75,000	Percent	0.0%	0.0%	0.0%	0.0%
	Number	0	0	0	0
f over \$75,000	Percent	0.2%	0.0%	0.0%	0.5%
	Number	1	0	0	1
	mean	3,412	4,195	3,549	3,063
	median	2,500	2,500	2,500	2,500
music-related fellowships					
a \$0- \$5,000	Percent	96.7%	94.5%	95.9%	98.1%
	Number	441	52	187	202
b \$5,001- \$10,000	Percent	1.1%	0.0%	2.6%	0.0%
	Number	5	0	5	0
c \$10,001- \$25,000	Percent	15%	3.6%	1.0%	15%
	Number	7	2	2	3
d \$25,001- \$50,000	Percent	0.7%	1.8%	0.5%	0.5%
	Number	3	1	1	1
e \$50,001- \$75,000	Percent	0.0%	0.0%	0.0%	0.0%
	Number	0	0	0	0
f over \$75,000	Percent	0.0%	0.0%	0.0%	0.0%
	Number	0	0	0	0
	mean	3,015	3,682	2,962	2,888
	median	2,500	2,500	2,500	2,500
music royalties/residuals					
a \$0- \$5,000	Percent	96.0%	94.0%	95.9%	96.6%
	Number	453	63	189	201
b \$5,001- \$10,000	Percent	2.8%	6.0%	2.0%	2.4%
	Number	13	4	4	5
c \$10,001- \$25,000	Percent	1.1%	0.0%	1.5%	1.0%
	Number	5	0	3	2



d \$25,001- \$50,000	Percent	02%	00%	05%	00%
	Number	1	0	1	0
e \$50,001- \$75,000	Percent	00%	00%	00%	00%
	Number	0	0	0	0
f over \$75,000	Percent	00%	00%	00%	00%
	Number	0	0	0	0
	mean	2,871	2,799	3,008	2,764
	median	2,500	2,500	2,500	2,500
public assistance (welfare)					
a \$0- \$5,000	Percent	98.0%	100.0%	97.4%	98.0%
	Number	437	53	186	198
b \$5,001- \$10,000	Percent	18%	00%	21%	20%
	Number	8	0	4	4
c \$10,001- \$25,000	Percent	02%	00%	05%	00%
	Number	1	0	1	0
d \$25,001- \$50,000	Percent	00%	00%	00%	00%
	Number	0	0	0	0
e \$50,001- \$75,000	Percent	00%	00%	00%	00%
	Number	0	0	0	0
f over \$75,000	Percent	00%	00%	00%	00%
	Number	0	0	0	0
	mean	2,623	2,500	2,683	2,599
	median	2,500	2,500	2,500	2,500
unemployment benefits					
a \$0- \$5,000	Percent	99.3%	98.1%	99.5%	99.5%
	Number	446	53	191	202
b \$5,001- \$10,000	Percent	0.4%	19%	0.5%	0.5%
	Number	2	1	1	1
c \$10,001- \$25,000	Percent	02%	00%	00%	00%
	Number	1	0	0	0
d \$25,001- \$50,000	Percent	00%	00%	00%	00%
	Number	0	0	0	0
e \$50,001- \$75,000	Percent	00%	00%	00%	00%
	Number	0	0	0	0
f over \$75,000	Percent	00%	00%	00%	00%
	Number	0	0	0	0
	mean	2,556	2,593	2,526	2,525
	median	2,500	2,500	2,500	2,500
total # of respondents who answered this question (including refusals & don't knows)		674	110	264	300

101. If you received grants or fellowships as a jazz or aspiring musician, from what sources did you receive them?

		Total	New Orleans	New York	San Francisco
I never received	Percent	36.5%	41.8%	20.1%	49.0%
	Number	246	46	53	147
National Endowment for the Arts	Percent	9.2%	18%	17.4%	4.7%
	Number	62	2	46	14
other federal agency (specify agency)	Percent	1.0%	0.0%	1.5%	1.0%
	Number	7	0	4	3
regional agency (specify agency)	Percent	1.0%	0.0%	1.1%	1.3%
	Number	7	0	3	4
state agency (specify agency)	Percent	4.3%	1.8%	6.1%	3.7%
	Number	29	2	16	11
local agency (specify agency)	Percent	2.7%	0.9%	4.5%	1.7%
	Number	18	1	12	5
foundation (specify foundation)	Percent	3.3%	0.0%	5.3%	2.7%
	Number	22	0	14	8
educational institution (specify institution)	Percent	7.7%	7.3%	11.7%	4.3%
	Number	52	8	31	13
corporate sponsor (specify sponsor)	Percent	1.0%	0.0%	1.9%	0.7%
	Number	7	0	5	2
other	Percent	7.3%	0.9%	16.7%	1.3%
	Number	49	1	44	4
missing		428	64	211	153
total # of respondents who answered this question (including refusals & don't knows)		674	110	264	300

102. I am going to read a list of income ranges. Please let me know when I get to the category that describes your total income from work as musician from all sources for 2000 before taxes.

		Total	New Orleans	New York	San Francisco
\$0- \$500	Percent	13.8%	1.9%	7.9%	24.1%
	Number	85	2	20	63
\$501- \$3000	Percent	16.0%	5.8%	12.3%	23.8%
	Number	99	6	31	62
\$3001- \$7000	Percent	13.9%	2.9%	14.2%	18.0%
	Number	86	3	36	47
\$7001- \$12,000	Percent	13.0%	13.6%	15.0%	10.7%
	Number	80	14	38	28

\$12,001- \$20,000	Percent	14.7%	25.2%	17.4%	8.0%
	Number	91	26	44	21
\$20,001- \$40,000	Percent	19.8%	40.8%	22.5%	8.8%
	Number	122	42	57	23
\$40,001- \$60,000	Percent	5.5%	7.8%	7.1%	3.1%
	Number	34	8	18	8
\$60,001- \$80,000	Percent	3.2%	1.9%	3.6%	3.4%
	Number	20	2	9	9
\$80,001- \$100,000	Percent	0.0%	0.0%	0.0%	0.0%
	Number	0	0	0	0
more than \$100,000	Percent	0.0%	0.0%	0.0%	0.0%
	Number	0	0	0	0
mean		\$15,560	\$23,059	\$17,962	\$10,273
median		\$9,501	\$30,001	\$16,001	\$5,001
missing		57	7	11	39
total # of respondents who answered this question		617	103	253	261

103. Did this money cover your music-related costs in 2000?

		Total	New Orleans	New York	San Francisco
yes	Percent	62.5%	89.1%	65.3%	48.6%
	Number	373	90	164	119
no	Percent	37.5%	10.9%	34.7%	51.4%
	Number	224	11	87	126
missing		77	9	13	55
total # of respondents who answered this question		597	101	251	245

104. What percentage of this income came from your work as a jazz musician in 2000?

	Total	New Orleans	New York	San Francisco
mean	70	78	81	56
median	90	98	100	50
std. dev.	35	30	30	38
mode	100	100	100	100
valid cases	587	104	247	236
missing	87	6	17	64

105. I am going to read a list of income ranges. Please let me know when I get to the category that describes your total income as an individual from all sources in 2000 before taxes including your work as a musician.

		Total	New Orleans	New York	San Francisco
\$0- \$500	Percent	7.7%	20%	4.9%	12.5%
	Number	46	2	12	32
\$501- \$3000	Percent	11.7%	5.0%	12.3%	13.7%
	Number	70	5	30	35
\$3001- \$7000	Percent	25.2%	29.0%	23.4%	25.5%
	Number	151	29	57	65
\$7001- \$12,000	Percent	20.0%	26.0%	20.9%	16.9%
	Number	120	26	51	43
\$12,001- \$20,000	Percent	12.7%	17.0%	16.4%	7.5%
	Number	76	17	40	19
\$20,001- \$40,000	Percent	9.5%	11.0%	9.4%	9.0%
	Number	57	11	23	23
\$40,001- \$60,000	Percent	6.2%	6.0%	5.3%	7.1%
	Number	37	6	13	18
\$60,001- \$80,000	Percent	7.0%	4.0%	7.4%	7.8%
	Number	42	4	18	20
\$80,001- \$100,000	Percent	0.0%	0.0%	0.0%	0.0%
	Number	0	0	0	0
more than \$100,000	Percent	0.0%	0.0%	0.0%	0.0%
	Number	0	0	0	0
mean		\$16,269	\$15,833	\$16,660	\$16,066
median		\$9,501	\$9,501	\$9,501	\$5,001
missing		75	10	20	45
total # of respondents who answered this question		599	100	244	255

106. I am going to read a list of income ranges. Please let me know when I get to the category that describes your total household gross income in 2000 before taxes.

		Total	New Orleans	New York	San Francisco
\$0- \$500	Percent	4.3%	21%	5.0%	4.6%
	Number	25	2	12	11
\$501- \$3000	Percent	8.3%	21%	8.8%	10.4%
	Number	48	2	21	25
\$3001- \$7000	Percent	22.5%	21.9%	21.3%	24.1%
	Number	130	21	51	58
\$7001- \$12,000	Percent	15.1%	17.7%	13.3%	15.8%
	Number	87	17	32	38

\$12,001- \$20,000	Percent	133%	198%	146%	95%
	Number	77	19	35	23
\$20,001- \$40,000	Percent	106%	135%	88%	112%
	Number	61	13	21	27
\$40,001- \$60,000	Percent	80%	125%	75%	66%
	Number	46	12	18	16
\$60,001- \$80,000	Percent	179%	10.4%	20.8%	17.8%
	Number	103	10	50	43
\$80,001- \$100,000	Percent	0.0%	0.0%	0.0%	0.0%
	Number	0	0	0	0
more than \$100,000	Percent	0.0%	0.0%	0.0%	0.0%
	Number	0	0	0	0
mean		\$24,504	\$23,589	\$25,787	\$23,592
median		\$9,501	\$16,001	\$16,001	\$9,501
missing		97	14	24	59
total # of respondents who answered this question		577	96	240	241

107. What is the number of dependents you and your household are responsible for (include yourself as one)?

		Total	New Orleans	New York	San Francisco
1 (self only)	Percent	64.2%	51.0%	66.3%	67.4%
	Number	395	52	169	174
2	Percent	20.2%	29.4%	20.8%	15.9%
	Number	124	30	53	41
3-4	Percent	14.3%	17.6%	11.8%	15.5%
	Number	88	18	30	40
5-7	Percent	1.1%	2.0%	0.8%	1.2%
	Number	7	2	2	3
8-10	Percent	0.0%	0.0%	0.0%	0.0%
	Number	0	0	0	0
more than 10	Percent	0.2%	0.0%	0.4%	0.0%
	Number	1	0	1	0
mean		4	4	1	7
median		4	4	1	5
missing		59	8	9	42
total # of respondents who answered this question		615	102	255	258

108. What is your current marital status?

		Total	New Orleans	New York	San Francisco
single, never married	Percent	41.8%	31.8%	36.0%	51.1%
	Number	266	35	90	141
living with significant other	Percent	7.9%	6.4%	10.0%	6.5%
	Number	50	7	25	18
married	Percent	25.6%	35.5%	25.2%	22.1%
	Number	163	39	63	61
separated	Percent	3.5%	3.6%	4.4%	2.5%
	Number	22	4	11	7
divorced	Percent	17.8%	21.8%	21.2%	13.0%
	Number	113	24	53	36
widowed	Percent	0.9%	0.9%	1.2%	0.7%
	Number	6	1	3	2
living with parents and/or siblings	Percent	1.7%	0.0%	0.8%	3.3%
	Number	11	0	2	9
other	Percent	0.8%	0.0%	1.2%	0.7%
	Number	5	0	3	2
missing		38	0	14	24
total # of respondents who answered this question		636	110	250	276

109. Have you played jazz for money during the last 12 months?

		Total	New Orleans	New York	San Francisco
yes	Percent	92.1%	100.0%	96.5%	85.5%
	Number	563	109	218	236
no	Percent	7.9%	0.0%	3.5%	14.5%
	Number	48	0	8	40
missing		63	1	38	24
total # of respondents who answered this question		611	0	226	276

110. If you currently play with a group, how many different groups do you play with?

		Total	New Orleans	New York	San Francisco
none	Percent	8.7%	6.4%	8.4%	9.9%
	Number	53	7	20	26
one	Percent	11.6%	3.7%	13.4%	13.3%
	Number	71	4	32	35
two	Percent	16.0%	6.4%	17.6%	18.6%
	Number	98	7	42	49
three	Percent	22.4%	19.3%	25.5%	20.9%

	Number	137	21	61	55
four or more	Percent	41.2%	64.2%	35.1%	37.3%
	Number	252	70	84	98
missing		63	1	25	37
total # of respondents who answered this question		611	109	239	263

111. How large is each, including yourself?

		Total	New Orleans	New York	San Francisco
first group	mean	6	6	5	6
	median	4	5	4	4
	std. dev.	6	8	4	6
	mode	4	4	4	4
	valid cases	546	98	226	222
	missing	128	12	38	78
second group	mean	6	6	6	7
	median	4	5	4	5
	std. dev.	6	3	4	7
	mode	4	4	4	4
	valid cases	470	90	189	191
	missing	204	20	75	109
third group	mean	6	5	6	7
	median	5	5	4	5
	std. dev.	7	3	4	10
	mode	4	5	4	4
	valid cases	368	82	147	139
	missing	306	28	117	161
fourth group	mean	7	7	7	8
	median	5	6	5	5
	std. dev.	7	5	5	9
	mode	4	4	4	4
	valid cases	233	59	85	89
	missing	441	51	179	211

112. In your opinion, what are the three most important qualities someone needs to pursue a career in jazz?

Choice 1		Total	New Orleans	New York	San Francisco
business savvy	Percent	10.8%	7.1%	4.8%	16.9%
	Number	62	7	10	45
connections	Percent	7.5%	6.1%	0.5%	13.5%
	Number	43	6	1	36

curiosity	Percent	3.3%	3.0%	0.5%	5.6%
	Number	19	3	1	15
energy	Percent	3.5%	5.1%	0.5%	5.2%
	Number	20	5	1	14
intelligence	Percent	31%	5.1%	0.0%	4.9%
	Number	18	5	0	13
luck	Percent	0.3%	1.0%	0.0%	0.4%
	Number	2	1	0	1
perception	Percent	1.4%	1.0%	0.0%	2.6%
	Number	8	1	0	7
performing ability	Percent	12.2%	19.2%	4.8%	15.4%
	Number	70	19	10	41
physical stamina	Percent	1.4%	0.0%	1.4%	1.9%
	Number	8	0	3	5
talent	Percent	22.2%	38.4%	11.0%	25.1%
	Number	128	38	23	67
technique	Percent	1.0%	2.0%	0.5%	1.1%
	Number	6	2	1	3
other	Percent	33.3%	12.1%	76.2%	7.5%
	Number	192	12	160	20
missing		98	11	54	33
total # of respondents who answered this question		576	99	210	267

Choice 2		Total	New Orleans	New York	San Francisco
business savvy	Percent	7.7%	12.1%	9.2%	4.9%
	Number	42	12	17	13
connections	Percent	9.1%	12.1%	1.1%	13.7%
	Number	50	12	2	36
curiosity	Percent	2.0%	1.0%	1.6%	2.7%
	Number	11	1	3	7
energy	Percent	5.7%	3.0%	1.1%	9.9%
	Number	31	3	2	26
intelligence	Percent	7.1%	10.1%	1.6%	9.9%
	Number	39	10	3	26
luck	Percent	4.4%	3.0%	1.1%	7.2%
	Number	24	3	2	19
perception	Percent	2.2%	4.0%	0.5%	2.7%
	Number	12	4	1	7
performing ability	Percent	14.3%	25.3%	4.3%	17.1%
	Number	78	25	8	45



physical stamina	Percent	16%	0.0%	1.1%	2.7%
	Number	9	0	2	7
talent	Percent	15.7%	21.2%	7.0%	19.8%
	Number	86	21	13	52
technique	Percent	4.4%	5.1%	0.5%	6.8%
	Number	24	5	1	18
other	Percent	25.8%	3.0%	70.8%	2.7%
	Number	141	3	131	7
missing		127	11	79	37
total # of respondents who answered this question		547	99	185	263

Choice 3		Total	New Orleans	New York	San Francisco
business savvy	Percent	11.3%	12.4%	12.2%	10.4%
	Number	57	12	18	27
connections	Percent	7.2%	4.1%	4.1%	10.0%
	Number	36	4	6	26
curiosity	Percent	2.4%	2.1%	1.4%	3.1%
	Number	12	2	2	8
energy	Percent	5.8%	8.2%	0.7%	7.7%
	Number	29	8	1	20
intelligence	Percent	5.0%	7.2%	0.7%	6.6%
	Number	25	7	1	17
luck	Percent	7.6%	10.3%	4.8%	8.1%
	Number	38	10	7	21
perception	Percent	3.4%	9.3%	0.0%	3.1%
	Number	17	9	0	8
performing ability	Percent	11.3%	16.5%	5.4%	12.7%
	Number	57	16	8	33
physical stamina	Percent	2.6%	4.1%	0.0%	3.5%
	Number	13	4	0	9
talent	Percent	15.5%	15.5%	10.9%	18.1%
	Number	78	15	0	47
technique	Percent	5.6%	7.2%	0.0%	8.1%
	Number	28	7	16	21
other	Percent	22.5%	3.1%	59.9%	8.5%
	Number	113	3	88	22
missing		171	13	117	41
total # of respondents who answered this question		503	97	147	259

113. What are your three most important goals for the next five years as a musician?

Choice 1		Total	New Orleans	New York	San Francisco
develop artistic competence	Percent	118%	119%	15%	198%
	Number	67	12	3	52
get a record deal	Percent	105%	5.9%	17.5%	6.8%
	Number	60	6	36	18
lead my own groups	Percent	91%	7.9%	9.7%	9.1%
	Number	52	8	20	24
make a living from my music	Percent	112%	14.9%	6.8%	13.3%
	Number	64	15	14	35
make money from my music	Percent	3.5%	3.0%	3.4%	3.8%
	Number	20	3	7	10
obtain critical reviews	Percent	0.5%	0.0%	0.0%	1.1%
	Number	3	0	0	3
participate in major concerts	Percent	4.0%	3.0%	5.8%	3.0%
	Number	23	3	12	8
play with well-known groups	Percent	2.3%	2.0%	2.4%	2.3%
	Number	13	2	5	6
reach higher level of artistic expression/ achievement	Percent	26.8%	46.5%	12.6%	30.4%
	Number	153	47	26	80
spend more time on music	Percent	4.0%	3.0%	3.4%	4.9%
	Number	23	3	7	13
win recognition/award	Percent	1.2%	1.0%	2.9%	0.0%
	Number	7	1	6	0
other	Percent	14.9%	1.0%	34.0%	5.3%
	Number	85	1	70	14
missing		104	9	58	37
total # of respondents who answered this question		570	101	206	263

Choice 2		Total	New Orleans	New York	San Francisco
develop artistic competence	Percent	6.2%	7.1%	2.8%	8.1%
	Number	33	7	5	21
get a record deal	Percent	7.1%	5.1%	12.4%	4.3%
	Number	38	5	22	11
lead my own groups	Percent	9.2%	10.1%	6.2%	10.9%
	Number	49	10	11	28
make a living from my music	Percent	10.7%	11.1%	8.4%	12.0%
	Number	57	11	15	31
make money from my music	Percent	4.9%	3.0%	3.9%	6.2%
	Number				

	Number	26	3	7	16
obtain critical reviews	Percent	21%	4.0%	1.7%	1.6%
	Number	11	4	3	4
participate in major concerts	Percent	6.9%	12.1%	5.6%	5.8%
	Number	37	12	10	15
play with well-known groups	Percent	7.9%	9.1%	5.6%	8.9%
	Number	42	9	10	23
reach higher level of artistic expression/achievement	Percent	19.1%	18.2%	8.4%	26.7%
	Number	102	18	15	69
spend more time on music	Percent	9.3%	16.2%	1.1%	12.4%
	Number	50	16	2	32
win recognition/award	Percent	2.8%	2.0%	4.5%	1.9%
	Number	15	2	8	5
other	Percent	14.0%	2.0%	39.3%	1.2%
	Number	75	2	70	3
missing		139	11	86	42
total # of respondents who answered this question		535	99	178	258

Choice 3		Total	New Orleans	New York	San Francisco
develop artistic competence	Percent	4.3%	6.3%	1.4%	5.3%
	Number	21	6	2	13
get a record deal	Percent	6.8%	8.4%	7.6%	5.7%
	Number	33	8	11	14
lead my own groups	Percent	7.2%	6.3%	9.7%	6.1%
	Number	35	6	14	15
make a living from my music	Percent	8.7%	8.4%	7.6%	9.4%
	Number	42	8	11	23
make money from my music	Percent	6.0%	6.3%	5.6%	6.1%
	Number	29	6	8	15
obtain critical reviews	Percent	0.8%	2.1%	0.0%	0.8%
	Number	4	2	0	2
participate in major concerts	Percent	8.7%	6.3%	13.2%	6.9%
	Number	42	6	19	17
play with well-known groups	Percent	8.9%	12.6%	5.6%	9.4%
	Number	43	12	8	23
reach higher level of artistic expression/achievement	Percent	13.6%	11.6%	6.9%	18.4%
	Number	66	11	10	45
spend more time on music	Percent	13.4%	13.7%	6.9%	17.1%
	Number	65	13	10	42
win recognition/award	Percent	7.9%	10.5%	3.5%	9.4%

	Number	38	10	5	23
other	Percent	13.6%	7.4%	31.9%	5.3%
	Number	66	7	46	13
missing		190	15	120	55
total # of respondents who answered this question		484	95	144	245

114. What is your gender?

		<b>Total</b>	<b>New Orleans</b>	<b>New York</b>	<b>San Francisco</b>
male	Percent	80.2%	83.6%	73.7%	84.5%
	Number	534	92	191	251
female	Percent	19.8%	16.4%	26.3%	15.5%
	Number	132	18	68	46
missing		8	0	5	3
total # of respondents who answered this question		666	110	259	297

115. What is your race?

		<b>Total</b>	<b>New Orleans</b>	<b>New York</b>	<b>San Francisco</b>
White	Percent	59.8%	73.1%	54.8%	59.4%
	Number	389	79	142	168
Black or African American	Percent	27.8%	23.1%	32.8%	25.1%
	Number	181	25	85	71
Hispanic or Latino	Percent	2.6%	0.0%	3.1%	3.2%
	Number	17	0	8	9
American Indian or Alaska Native	Percent	2.2%	0.0%	2.3%	2.8%
	Number	14	0	6	8
Asian	Percent	2.6%	2.8%	1.2%	3.9%
	Number	17	3	3	11
Native Hawaiian or Other Pacific Islander		0.0%	0.0%	0.0%	0.0%
		0	0	0	0
other		4.9%	0.9%	5.8%	5.7%
		32	1	15	16
missing		24	2	5	17
total # of respondents who answered this question		650	108	259	283

## Selection Criteria

		Total	New Orleans	New York	San Francisco
A1 Do you consider yourself a jazz musician?					
Yes	Percent	94.7%	97.3%	96.2%	92.3%
	Number	638	107	254	277
Nb	Percent	5.3%	2.7%	3.8%	7.7%
	Number	36	3	10	23
Total		674	110	264	300
A2 Did you earn more than 50 percent of your personal income in the last six months as a jazz musician or in jazz related act activities?					
Yes	Percent	53.3%	91.8%	57.6%	35.3%
	Number	359	101	152	106
Nb	Percent	46.7%	8.2%	42.4%	64.7%
	Number	315	9	112	194
Total		674	110	264	300
A3 Have you been engaged in your art/jazz more than 50 percent of the time during the last year?					
Yes	Percent	47.8%	91.8%	18.6%	57.3%
	Number	322	101	49	172
Nb	Percent	52.2%	8.2%	81.4%	42.7%
	Number	352	9	215	128
Total		674	110	264	300
A4 Have you performed in with a jazz band at least 10 times in the last year?					
Yes	Percent	52.7%	98.2%	17.4%	67.0%
	Number	355	108	46	201
Nb	Percent	47.3%	1.8%	82.6%	33.0%
	Number	319	2	218	99
Total		674	110	264	300
A5 Have you performed with or without a jazz band for pay at least 10 times during the last year?					
Yes	Percent	42.1%	94.5%	2.3%	58.0%
	Number	284	104	6	174
Nb	Percent	57.9%	5.5%	97.7%	42.0%
	Number	390	6	258	126
Total		674	110	264	300
A6 Have you produced a documented body of work that is considered jazz?					
Yes	Percent	45.5%	98.2%	10.2%	57.3%
	Number	307	108	27	172
Nb	Percent	54.5%	1.8%	89.8%	42.7%
	Number	367	2	237	128
Total		674	110	264	300

Network Questions — BI Who gave you the coupon?

		Total	New Orleans	New York	San Francisco
A jazz musician?	Percent	73.0%	61.8%	70.1%	79.7%
	Number	492	68	185	239
A current employer?	Percent	3.1%	9.1%	3.0%	1.0%
	Number	21	10	8	3
A former employer?	Percent	1.5%	6.4%	0.8%	0.3%
	Number	10	7	2	1
A potential employer?	Percent	0.3%	0.0%	0.0%	0.7%
	Number	2	0	0	2
Your husband or wife?	Percent	1.0%	2.7%	1.1%	0.3%
	Number	7	3	3	1
Your significant other?	Percent	0.3%	0.9%	0.0%	0.3%
	Number	2	1	0	1
A friend?	Percent	19.3%	32.7%	19.7%	14.0%
	Number	130	36	52	42
An acquaintance?	Percent	1.9%	0.0%	3.0%	1.7%
	Number	13	0	8	5
A stranger?	Percent	1.5%	0.0%	0.0%	3.3%
	Number	10	0	0	10
Other	Percent	2.1%	0.0%	2.7%	2.3%
	Number	14	0	7	7
N/A - respondent did not have a coupon	Percent	28%	98.2%	96.2%	97.0%
	Number	19	108	254	291
DK/refused	Percent	0.0%	0.0%	0.0%	0.0%
	Number	0	0	0	0
total # of respondents who answered this question		674	110	264	300

Age by groups		Total	New Orleans	New York	San Francisco
18-24	Percent	8.1%	7.4%	2.3%	14.5%
	Number	50	8	6	36
25-34	Percent	26.6%	33.3%	20.2%	30.5%
	Number	165	36	53	76
35-44	Percent	19.4%	22.2%	22.4%	14.9%
	Number	120	24	59	37
45-54	Percent	25.6%	23.1%	28.5%	23.7%
	Number	159	25	75	59
55-64	Percent	13.4%	7.4%	18.6%	10.4%
	Number	83	8	49	26
65+	Percent	6.9%	6.5%	8.0%	6.0%

	Number	43	7	21	15
missing		54	2	1	51
total # of respondents who answered this question		620	108	263	249

Age by generations		Total	New Orleans	New York	San Francisco
Gen Y (18-23)	Percent	6.3%	4.6%	19%	11.6%
	Number	39	5	5	29
Gen X (24-36)	Percent	30.6%	36.1%	24.3%	34.9%
	Number	190	39	64	87
Boomerang (37-42)	Percent	12.7%	15.7%	13.7%	10.4%
	Number	79	17	36	26
Boomers (43-56)	Percent	33.7%	29.6%	38.4%	30.5%
	Number	209	32	101	76
Silent Generation (57-72)	Percent	14.0%	11.1%	18.3%	10.8%
	Number	87	12	48	27
New Deal (73+)	Percent	2.6%	2.8%	3.4%	1.6%
	Number	16	3	9	4
missing		54	2	1	51
total # of respondents who answered this question		620	108	263	249

**How many people refused to take a coupon?**

		Total	New Orleans	New York	San Francisco
Ntre	Percent	97.9%	100.0%	94.7%	100.0%
	Number	660	110	250	300
More than one	Percent	2.1%	0.0%	5.3%	0.0%
	Number	14	0	14	0
total # of respondents who answered this question		674	110	264	300

# Appendix D

## Using the Capture–Recapture Method to Estimate the Number of Jazz Musicians

The capture-recapture method is used to estimate the number of jazz artists by comparing the overlap between the union and RDS-identified jazz artists. Specifically, in order to calculate the universe of jazz musicians in each city, the number of jazz artists identified in the union study (capture) is divided by the proportion of jazz artists who are determined to be union members based on the RDS survey results (recapture). The steps taken to estimate the number of jazz musicians in each metro area are described below:

### New York

Capture:

The proportion of New York area musician union members who identified themselves as jazz musicians (in response to the union member survey) is .701 (415/592).

The number of musician union members in the New York metropolitan area, according to union records, is 10,499.

Therefore, the estimated number of union jazz musicians is 7,360 (10,499 x .701).

Recapture:

The proportion of all New York jazz musicians who are union members is estimated based on the RDS sample using the following formula for  $P_a$ , the proportion of union members:

$$P_a = (S_{ba} * N_b) / (S_{ba} * N_b + S_{ab} * N_a)$$

$N_a$  is the mean network size of union members = 298.2

$N_b$  is the mean network size of nonunion members = 175.2

$S_{ab}$  is the proportion of nonunion members recruited by union members = .512

$S_{ba}$  is the proportion of union members recruited by nonunion members = .252

Which yields  $P_a = .22301$

Therefore, based on the estimate of both the number of New York union jazz musicians (7,360) and the estimate of the portion of all New York jazz musicians who are union members (.223), the size of the New York jazz musician universe is estimated using the following formula:

$$7,360 / .223 = 33,003$$

### San Francisco

Capture:

The proportion of San Francisco area musician union members who identified themselves as jazz musicians (in response to the union member survey) is .681.

The number of musician union members in the San Francisco metropolitan area, according to union records is 2,217.

Therefore, the estimated number of union jazz musicians is 1,509 (2,217 x .681).

Recapture:

The proportion of all San Francisco jazz musicians who are union members is estimated based on the RDS sample using the following formula for  $P_a$ , the proportion of union members:

$$P_a = (S_{ba} * N_b) / (S_{ba} * N_b + S_{ab} * N_a)$$

$$P_a = .0806$$

Therefore, based on the estimate of both the number of San Francisco union jazz musicians (1,509) and the estimate of the portion of all San Francisco jazz musicians who are union members (.0806), the size of the San Francisco jazz musician universe is estimated using the following formula:

$$1,509 / .0806 = 18,733$$

### New Orleans

Capture:

The proportion of New Orleans area musician union members who identified themselves as jazz musicians (in response to the union member survey) is .873.



The number of musician union members in the New Orleans metropolitan area, according to union records, is 1,014.

Therefore, the estimated number of union jazz musicians is 885 ( $1,014 \times .873$ ).

Recapture:

The proportion of all New Orleans jazz musicians who are union members is estimated based on the RDS sample as .514. \*

Therefore, based on the estimate of both the number of New Orleans union jazz musicians (885) and the estimate of the portion of all New Orleans jazz

musicians who are union members (.514), the size of the New Orleans jazz musician universe is estimated using the following formula:

$$885/.514 = 1,723$$

**The number of documented referrals in New Orleans was too small for a meaningful analysis of referral patterns. Therefore, it was not possible to use the equation to compute the proportion of union members in New Orleans (i.e., no data for the terms  $S_{ab}$  and  $S_{ba}$ ). Therefore, the proportion of union members in the RDS sample (i.e., .514) was used instead.**

# Appendix E. Resource Directory

## FOUNDATIONS

### National

Arkansas Jazz Heritage Foundation  
P.O. Box 251187  
Little Rock, AR 72225-1187  
(P) 501.663.5264 (F) 501.225.2133  
info@arjazz.org  
www.arjazz.org

Arts Alive Foundation  
P.O. Box 1746  
Beverly Hills, CA 90213-1746  
(P) 310.276.5951

Beyond Baroque Foundation  
681 Venice Blvd.  
P.O. Box 806  
Venice, CA 90291  
(P) 213.822.3006  
www.beyondbaroque.org

Butch Berman Charitable Music Foundation  
4500 Kirkwood Drive  
Lincoln, NE 68516  
(P) 402.476.3112 (F) 402.483.6939

Centrum Foundation  
P.O. Box 1158  
Port Townsend, WA 98368  
(P) 360.385.3102 (F) 360.385.2470

Grammy Foundation  
3402 Pico Boulevard  
Santa Monica, CA 90405  
(P) 310.392.3777  
grammyfoundation@grammy.com  
www.grammy.com/academy/foundation/index.html

Herb Alpert Foundation  
1414 Sixth St.  
Santa Monica, CA 90401  
(P) 310.393.8500

Jazz Heritage Foundation  
P.O. Box 19070  
Los Angeles, CA 90019  
(P) 213.649.2722

Music For Hope Foundation  
1351 S. Riverview  
Gardenville, NV 89410  
775.265.4372 (F) 775.265.4512  
www.musicforhope.org

Mid Atlantic Arts Foundation  
22 Light St., Suite 330  
Baltimore, MD 21202  
410.539.6656 (F) 410.837.5517  
info@midatlanticarts.org  
www.midatlanticarts.org

National Foundation for Advancement In The Arts  
800.970.ARTS  
www.ARTSawards.org

National Music Foundation  
2457A South Hiawasse Rd., Suite 244  
Orlando, FL 32835  
(P) 1.800.USA.MUSIC  
info@usamusic.org  
www.nmc.org

New England Foundation For The Arts  
266 Summer St. 2nd Fl.  
Boston, MA 02210-1216  
617.951.0010 (F) 617.951.0016  
www.neta.org

The Vail Jazz Foundation, Inc.  
P.O. Box 3035  
Vail, CO 81658  
(P) 970.479.6146 (F) 970.477.0866  
vjf@vailjazz.org  
www.vailjazz.org

### Detroit

James Tatum Foundation for the Arts  
PO Box 32240  
Detroit, MI 48232  
(P) 313.255.9015  
jtfa@detroit.net

## **New Orleans**

New Orleans Jazz & Heritage Foundation  
1205 N. Rampart St.  
New Orleans, LA 70116  
(P) 504.522.4786  
www.nojhf.org

## **New York**

Jazz Foundation of America  
322 W. 48th Street  
New York, NY 10036  
(P) 800.532.5267/ 212.245.3999  
jazzfoundation@rcn.com  
www.jazzfoundation.org

Music For Youth Foundation  
130 E. 59th Street, Suite 844  
New York, NY 10022  
(P) 212.836.1320 (F) 212.836.1820  
www.musicforyouth.org

Music Performance Trust Funds  
MPTF 1501 Broadway  
New York, NY 10036  
(P) 212.391.3950  
www.mptf.org

VH1 Save The Music Foundation  
1515 Broadway  
New York, NY 10036  
(P) 212.846.5364 (F) 212.846.1827  
laurie.schopp@vh1staff.com  
www.vh1.com

## **ASSOCIATIONS**

### **National**

American Federation of Jazz Societies  
P.O. Box 84063  
Phoenix, AZ 85071-4063  
info@jazzfederation.com  
www.jazzfederation.com

American Composers Alliance  
73 Spring St. Rm. 505  
New York, NY 10023  
(P) 212.362.8900 (F) 212.925.6798  
info@composers.com  
www.composers.com

American Pianists Association  
4600 Sunset Ave.  
Indianapolis, IN 46208  
(P) 317.940.9945 (F) 317.940.9010  
apainfo@americanpianists.org  
www.americanpianists.org

Boston Jazz Society  
P.O. Box 178  
Boston, MA 02134  
(P) 617.445.2811 (F) 617.445.2811

Cultural Alliance Of Greater Washington  
410 Eighth St., NW, Suite 600  
Washington, DC 20004  
(P) 202.638.2406

Fort Worth Jazz Society  
P.O. Box 14533  
Fort Worth, TX 76119-3120

Friends of the Arts  
P.O. Box 702  
Locust Valley, NY 11560  
(P) 516.922.0061 (F) 516.922.0770  
artsfriend@aol.com

International Association for Jazz Education  
2803 Claflin Road, P.O. Box 724  
Manhattan, KS 66505-0724  
785.776.8744 (F) 785.776.6190  
www.iaje.org

Jazz Club of Sarasota, Inc.  
330 S. Pineapple Ave., Ste. 111  
Sarasota, FL 34236  
(P) 813.366.1552  
mail@jazzclubsarasota.com  
www.jazzclubsarasota.com

Meet the Composer  
2112 Broadway, Suite 505  
New York, NY 10023  
(P) 212.787.3601 (F) 212.787.3745  
lklein@meetthecomposer.org  
www.meetthecomposer.org

Mid American Arts Alliance  
912 Baltimore Ave., Suite 700  
Kansas City, MO 64105  
816.421.1388 (F) 816.421.3918

National Association Of Composers  
P.O. Box 49652  
Barrington Station  
Los Angeles, CA 90049  
(P) 310.541.8213 (F) 310.373.3244  
nacusa@music-usa.org  
www.music-usa.org/nacusa

National Academy of Recording Arts and Sciences  
(NARAS)  
3402 Pico Boulevard  
Santa Monica, CA 90405  
(P) 310.392.3777 (F) 310.392.9262

National Association of School Music Dealers  
(NASMD)  
4020 McEwen, Ste. 105  
Dallas, TX 75244-5019

National Jazz Service Organization  
P.O. Box 50152  
Washington, DC 20004-0152

Pennsylvania Performing Arts On Tour  
1811 Chestnut Street, Suite 301  
Philadelphia, PA 19103  
(P) 215.496.9424 (F) 215.496.9585

Potomac River Jazz Club  
5537 Belle Pond Dr.  
Centreville, VA 22020  
(P) 703.698.PRJC  
prjcweb@prjc.org  
www.prjc.org

Recording Industry Association of America (RIAA)  
1330 Connecticut Ave. NW, Suite 300  
Washington, DC 20036  
202.775.0101 (F) 202.775.7253  
www.riaa.com

Sedona Jazz on the Rocks  
P.O. Box 889  
Sedona, AZ 86339-0089  
(P) 520.282.1985  
lori@sedonajazz.com  
www.sedonajazz.com

Southern Arts Federation  
181 14th St., Ste. 400  
Atlanta, GA 30309-7603  
(P) 404.874.7244 (F) 404.873.2148  
josephg@southarts.org  
www.southarts.org

Tucson Jazz Society  
P.O. Box 1069  
Tucson, AZ 85702-1069  
(P) 520.903.1265 (F) 520.903.1266  
tjmail@tucsonjazz.org  
www.tucsonjazz.org

Western Jazz Presenters Network  
P.O. Box 3162  
LaJolla, CA 92038  
(P) 858.454.5872

World Music Association  
P.O. Box 37725  
Honolulu, HI 96837  
(P) 808.941.9974 (F) 808.943.0224

## **Detroit**

Southeastern Michigan Jazz Association  
2385 W. Huron River Drive  
Ann Arbor, MI 48103-2241  
(P) 734.662.8514  
semja@semja.org  
www.semja.org

## **New Orleans**

Jazz Centennial Celebration  
628 Frenchman St.  
New Orleans, LA 70116  
(P) 504.835.5277  
jazzcentennial@aol.com  
www.louisianamusic.org  
Louisiana Division of the Arts  
P.O. Box 44247  
Baton Rouge, LA 70804  
225.342.8180 (F) 225.342.8173  
arts@crt.state.la.us  
www.crt.state.la.us/arts

## **New York**

American Society of Composers, Authors &  
Publishers (ASCAP)  
ASCAP Building  
One Lincoln Plaza  
New York, NY 10023  
(P) 212.621.6000/ 800.95.ASCAP  
info@ascap.com  
www.ascap.com

Broadcast Music, Inc. (BMI)  
320 W. 57th Street  
New York, NY 10019  
(P) 212.586.2000 (F) 212.262.2824  
jazz@bmi.com  
<http://bmi.com>

Chamber Music America  
305 Seventh Ave., 5th Floor  
New York, NY 10001-6008  
(P) 212.242.2022  
info@chamber-music.org  
[www.chamber-music.org](http://www.chamber-music.org)

International Women in Jazz  
C.S. 9030  
Hicksville, NY 11802-9030  
[www.internationalwomeninjazz.com](http://www.internationalwomeninjazz.com)

## San Francisco

San Jose Jazz Society  
P.O. Box 1770  
San Jose, CA 95109-1770  
(P) 408.288.7557 (F) 408.288.7598  
jazzmaster@sanjosejazz.org  
[www.sanjosejazz.org](http://www.sanjosejazz.org)

## SUPPORT SERVICE ORGANIZATIONS

### National

ACIS/ Encore Tours  
19 Bay State Road  
Boston, MA 02215  
(P) 1.877.460.3801 (F) 1.617.236.8623  
encoretours@acis.com  
[www.encoretours.com](http://www.encoretours.com)  
Services: Customizing tours for performing artists

Acoustics First  
2247 Tomlyn Street  
Richmond, VA 23230-3334  
(P) 888.765.2900 (F) 804.342.1107  
[www.acousticsfirst.com](http://www.acousticsfirst.com)  
Services: Noise control solutions

American Music Therapy Association  
8455 Colesville Road, Suite 1000  
Silver Spring, MD 20910  
(P) 301.589.3300 (F) 301.589.5175  
[www.musictherapy.org](http://www.musictherapy.org)  
Services: Application of music therapy for medical use

Cleveland Clinic Foundation  
Medical Center for the Performing Arts  
9500 Euclid Ave.  
Cleveland, OH 44106  
(P) 216.444.3903  
[www.clevelandclinic.org](http://www.clevelandclinic.org)  
Services: Performing Arts Medicine

Colorado Lawyers for the Arts  
P.O. Box 48148  
Denver, CO 80204  
(P) 303.722.7994  
cola@artstozoo.org  
Services: Legal Representation

Georgia Volunteer Lawyers for the Arts  
Bureau of Cultural Affairs  
675 Ponce de Leon Ave.  
Atlanta, GA 30308  
(P) 404.873.3911  
[www.gvla.org](http://www.gvla.org)

International Arts Medicine Association  
19 S. 22nd St.  
Philadelphia, PA 19103  
<http://members-aol.com/iamoaorg>  
Services: Medical Services

Lawyers for the Creative Arts  
213 W. Institute Pl., Suite 401  
Chicago, IL 60610  
(P) 312.649.4111 (F) 312.944.2195  
wrattner@law-arts.org  
[www.law-arts.org](http://www.law-arts.org)  
Services: Legal Representation

Music Cares Foundation  
3402 Pico Boulevard  
Santa Monica, CA 90405  
(P) East: 1.877.303.6962  
Central: 1.877.626.2748  
West: 1.800.687.4227  
[www.grammy.com/academy/musiccares/index.html](http://www.grammy.com/academy/musiccares/index.html)  
Services: Emergency Relief Funds

National Center On Arts And Aging  
National Council on the Aging  
600 Maryland Ave., SW, West Wing 100  
Washington DC 20024  
(P) 202.479.1200  
www.center-for-creative-aging.org  
Services: Counseling, Publications

Ocean St. Lawyers for the Arts  
P.O. Box 19  
Saunderstown, RI 02874-0019  
dspatt@artslaw.org  
www.artslaw.org

Support Services Alliance (SSA)  
P.O. Box 130  
Schoharie, NY 12157  
(P) 518.295.7966  
comments@ssainfo.com  
www.ssainfo.com  
Services: Financial and Medical Services

Texas Accountants and Lawyers for the Arts  
1540 Sul Ross  
Houston, TX 77006  
(P) 713.526.4876 (F) 713.526.1299  
info@talarts.org  
www.talarts.org  
Services: Legal Representation and Accounting  
Services

Washington Lawyers for the Arts  
1634 Eleventh Ave.  
Seattle, WA 98122  
(P) 206.328.7053 (F) 206.568.3306

Washington Area Lawyers for the Arts  
815 15th St. NW  
Washington DC 20005  
(F) 202.393.4444  
legalservices@thewala.org  
www.thewala.org  
Services: Legal Representation

## **Detroit**

Legal Aid & Defender Association Of Detroit  
645 Griswold St., Suite 2400  
Detroit, MI 48226-4201  
(P) 313.964.4111 (F) 313.964.1932  
www.mlan.net/ladal/  
Services: Legal Services

## **New Orleans**

Arts Council Of New Orleans  
225 Baronne St. Suite 1712  
New Orleans, LA 70112-1712  
(P) 504.523.1465 (F) 504.529.2430  
www.louisiana-arts.com  
Services: Bookkeeping, Planning-Budgeting,  
Financial Aid, Career Counseling

Louisiana Volunteer Lawyers For The Arts  
1010 Common St., Suite 1500  
New Orleans, LA 70112  
(P) 504.581.9444  
Services: Legal Representation

New Orleans Speech and Hearing Organization  
New Orleans Musicians Clinic  
(P) 504.412.1111  
www.nojhf.org  
Services: Medical Services

## **New York**

Doctors For Artists  
105 W. 78th St.  
New York, NY 10024  
(P) 212.496.5172  
Services: Medical Services

Institute For The Performing Artist  
Postgraduate Center For Mental Health  
124 E. 28th St.  
New York, NY 10016  
(P) 212.689.7700 ext. 290, 291  
Services: Mental Health Services

Miller Health Care Institute For Performing Artists  
St. Luke's Roosevelt Hospital Center  
425 W. 59th St.  
New York, NY 10019  
(P) 212.523.6200  
www.ifpam.org  
Services: Medical Services, Performing Arts  
Medicine

Musicians Emergency Fund, Inc.  
16 E. 64th St.  
New York, NY 10021  
(P) 212.578.2450  
Services: Emergency Funds

Pentacle

104 Franklin St.  
New York, NY 10013-2910  
(P) 212.226.2000  
www.pentacle.org

Services: Financial Services

Performing Arts Center For Health

357 W. 55th St.  
New York, NY 10019  
(P) 212.247.1650

Services: Medical Services, Dental Services

Volunteer Lawyers For The Arts

1285 Ave. of the Americas, 3rd floor  
New York, NY 10019  
(P) 212.977.9273

Services: Legal Representation

**San Francisco**

California Lawyers For The Arts

Fort Mason Center  
San Francisco, CA 94123  
(P) 415.775.7200

cla@calawyersforthearts.org

www.calawyersforthearts.org

Services: Legal Representation, Contracts,  
Copyright, Taxation

Kuumba Jazz Center

320-2 Cedar Street  
Santa Cruz, CA 95060  
831.427.2227 (F) 831.427.3342

kuumbwa@cruzio.com

www.kuumbwajazz.com

Services: Presenting and Educational services

Rhythmic Concepts, Inc.

765 61st Street  
Oakland, CA 94609  
(P) 510.287.8880

