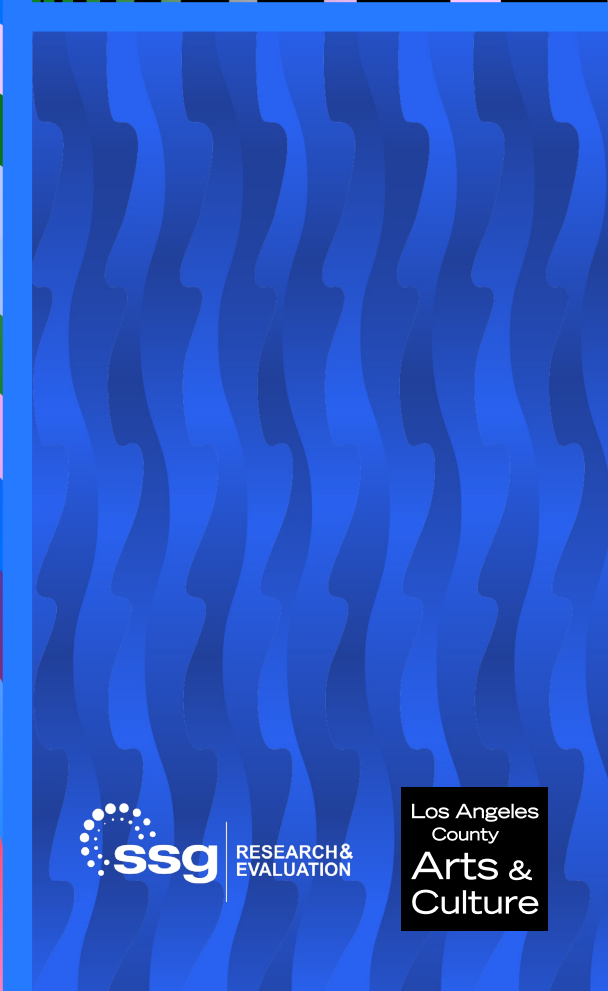
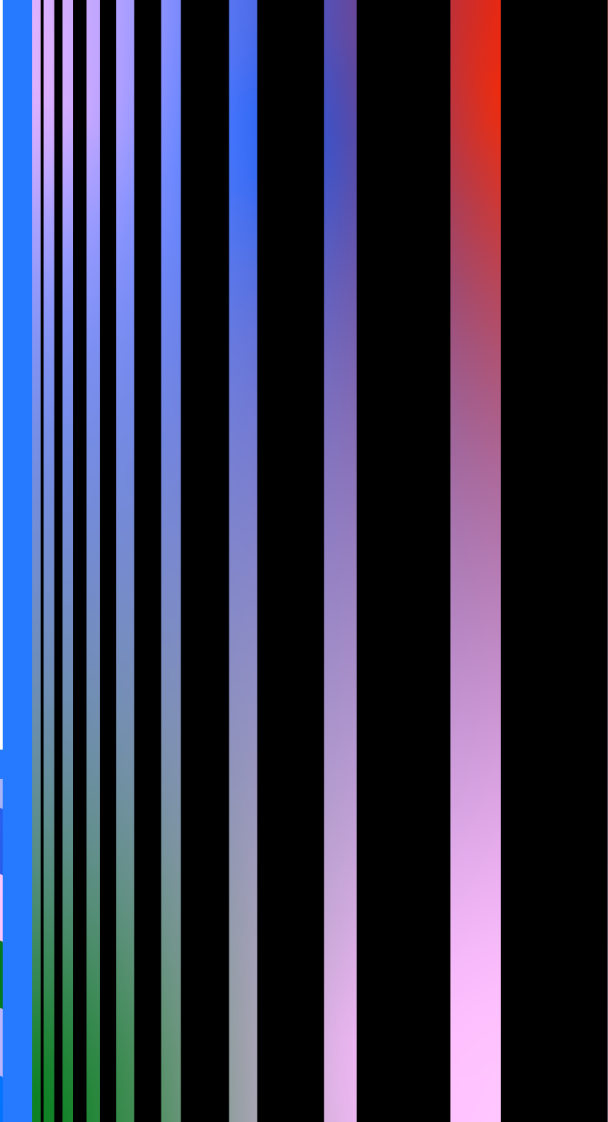
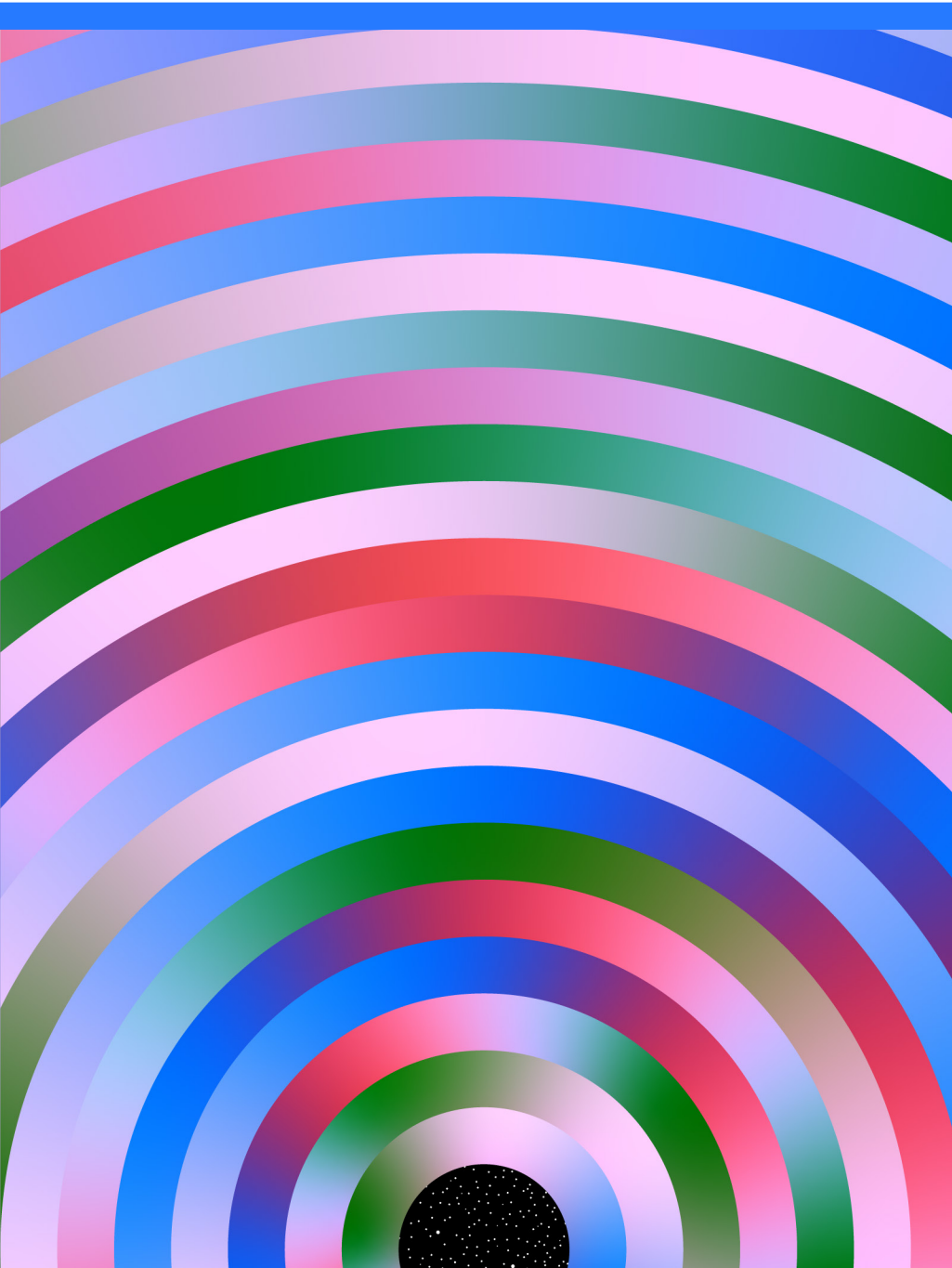


# Civic Art Demographics Survey

Prepared by Special Service for Groups Research  
& Evaluation Team (SSG R&E) for the Los Angeles  
County Department of Arts and Culture

October 2023



RESEARCH &  
EVALUATION

Los Angeles  
County  
Arts &  
Culture

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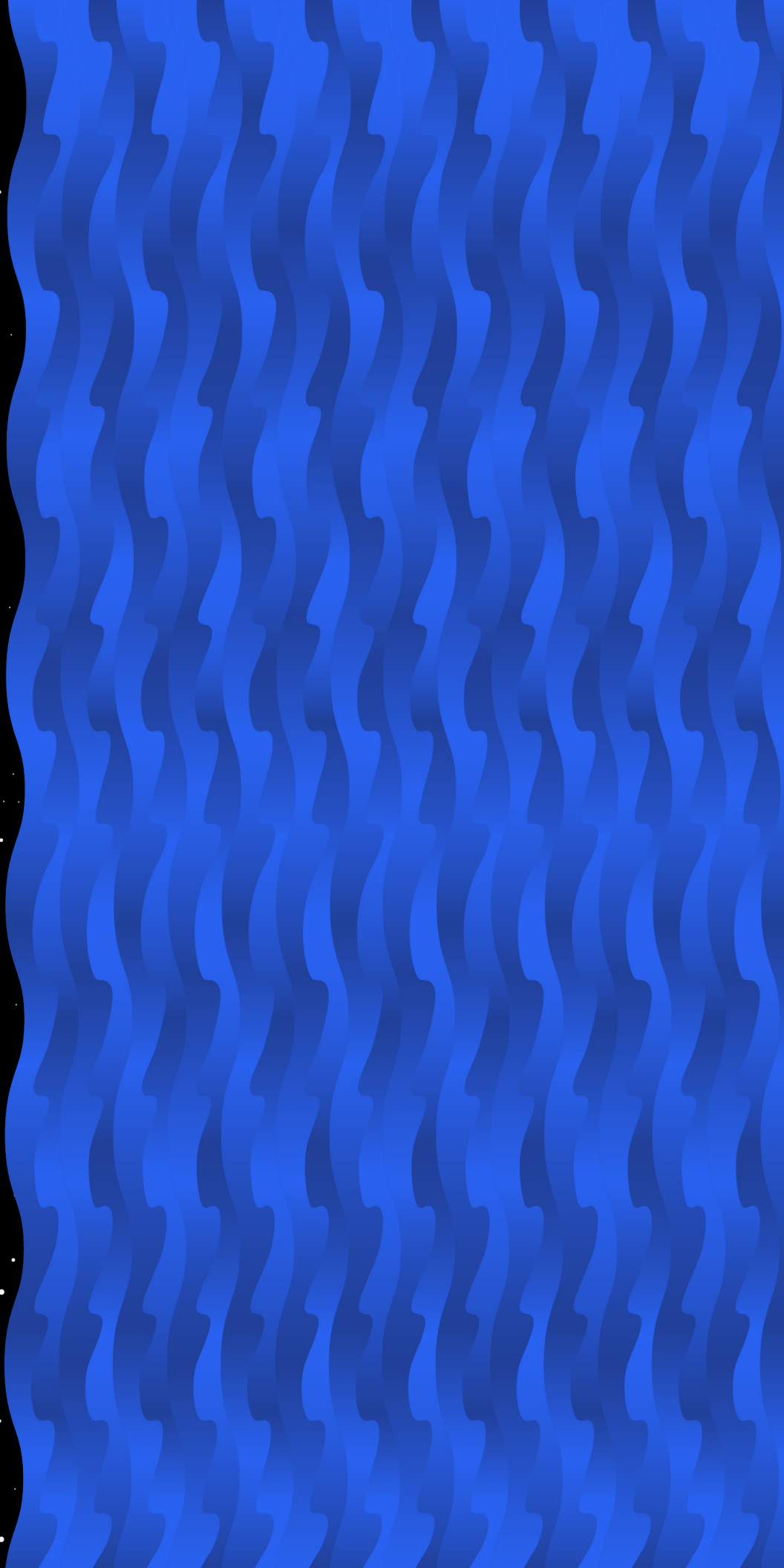
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# Part I

## *Background Methods*



# Background

## **SSG R&E**

Special Service for Groups Research & Evaluation is a non-profit organization dedicated to providing research, evaluation, and technical assistance to community-based organizations, public agencies, and foundations working in the public interest. We apply our values of community benefit, cultural responsiveness, social justice, and transparency in working with communities and partners to advance equity and knowledge around complex social issues.

## **LA County Civic Art**

In 2004, the Los Angeles County Board of Supervisors adopted the Civic Art Policy, which allocates one percent of the budget of new capital projects for the creation of civic artwork. The Civic Art Division within the Los Angeles County Department of Arts and Culture (Department) works to commission socially-engaged civic art, support conservation efforts, and provide artistic and cultural services through innovative programming across Los Angeles County. Since 2004, the Civic Art Division has accessioned over 500 historic and contemporary artworks from over 300 artists; the Civic Art Collection (Collection) includes new civic art commissions, donations, and art purchases.

## **Civic Art Collection Demographic Study**

The Civic Art Division seeks to build and sustain a collection that is inclusive and reflective of all communities within Los Angeles County, honors the diverse artists, approaches, mediums, cultures, and perspectives within the County, and provides opportunities for artists and narratives that have been historically underrepresented in public art. In essence, the Department understands that art for the vibrant communities of Los Angeles County should reflect the diversity of those communities.

To advance this vision, the Civic Art and Research and Evaluation Divisions of the Department, in collaboration with Special Service for Groups, Research and Evaluation team (SSG R&E), launched the first Civic Art Collection Demographic Study in 2021 to conduct analysis of the artworks and artists within the Collection. The study seeks to document the demographic makeup of artists included in the Collection and shed light on the ways in which the Civic Art Division's policies, practices, and management contribute to the diversity and representativeness of the Collection's artist population. This study is part of larger efforts within the Civic Art Division and the Department to center diversity, equity, inclusion, and access to art and to expand economic opportunity for the public and artists within Los Angeles County. The findings explored here represent a starting point to assess policies and practices in solicitation, outreach, artist selection process, and budget.

# Methods

The demographic survey of artists was co-designed with the Department to maximize the potential for data collection. SSG R&E conducted a focus group early in the project with artists identified by the Department; these artists provided additional insight and recommendations for survey items. Yvonne Lee, Head of Integrated Systems at The Huntington and former Civic Art Research and Data Manager, advised on design and implementation of this project as well.

## Sample

The sampling approach consisted of convenience sampling of artists who completed projects and artworks that are accessioned into the Collection, which include new civic art commissions and art purchases. For the purposes of this survey, only data about artworks accessioned into the Collection and artists commissioned by the Civic Art Division between 2004-2021 were included. This dataset excludes artwork donations and artworks that were commissioned and purchased before the 2004 Board adoption of the Civic Art Policy. The study team invited a total of 179 artists to participate in this survey, and a total of 106 artists completed the survey.

## Focus Group

We conducted a focus group with artists in the Collection to pilot the demographic survey and to solicit recommendations for improvement. The focus group consisted of six artists who had participated in a previous focus group led by the Department prior to project development, in which artists shared initial ideas to inform the content and design. Key recommendations from the second focus group included feedback on length of survey, phrasing of questions and answer choices, and the flow and sequence of questions. The artists also advocated for more transparency around the purpose and intent of the survey. We integrated their recommendations into the survey. Additionally, in response to focus group recommendations, the Department created a [webpage](#) with more information about next steps in the demographic study.

## Survey Design

The demographic survey was disseminated via email to 179 artists featured in the Collection. The survey primarily gathered information on artist practice, experience, and demographic characteristics. To ensure comparability with LA County demographic data, we referenced relevant demographic questions, including racial and ethnic categories, on the American Community Survey (ACS) and available information on LA County's Department of Public Health standards of practice regarding collecting demographic data. It is important to note that the ACS adheres to the Office of Management and Budget (OMB) standards, which separates race and Latina/o/x (Latinx) origin as distinct concepts. Historically, in the U.S., individuals who identify with the Latinx origin can be of any race. However, this can be confusing for individuals who self-identify with "Latinx" as their race. LA County research has

shown that the majority of Latinx-identified respondents on the U.S. Census would select “some other race” and write in Hispanic or Latinx.<sup>1</sup> Therefore, for the purposes of this survey, we categorized Latinx as a racial category to better capture race-ethnicity data. To provide an inclusive range of racial categories, we also added Middle Eastern and North African as a separate category.

Additionally, based on feedback we received from the Department, community members, and our experience working with diverse communities, race and ethnicity were combined into a two-part question. Utilizing this question structure, we are able to capture the interconnectedness and complexity of race and ethnic categories. Throughout this report, we will be referring to the abbreviated names of each racial and ethnic category. Refer to **Appendix A** for the full list of racial categories we utilized in this study.

To match survey response data with an existing dataset that included information about each artwork, this survey was not anonymous. To protect confidentiality, raw data remains with SSG and will not be shared with the Department. The questionnaire included optional open-ended questions for artists to provide insight on their experience working with the Department, including during their outreach, application, selection, and implementation stage of their projects. Respondents also had the opportunity to share recommendations to help improve artists’ experience and create a more equitable process and environment. The survey was developed in collaboration with the Department through an iterative process of review and refinement of survey items. The survey was programmed and distributed through Jotform, an online survey platform. A link to the full questionnaire can be found in **Appendix B**.

## Data Collection

The survey was launched on Jotform on April 26, 2022, and artists were invited to participate via email. As an incentive, participants could opt into a raffle to win one out of ten \$50 gift cards. To maximize participation, a total of five email reminders were sent to artists who had not completed the survey. The Department supported data collection efforts by contacting artists as a reminder to fill out the survey. To maintain anonymity, the Department contacted all artists and did not have access to respondent data, nor were they told who had or had not responded. The survey was open to artists for two months until it was closed on June 27, 2022.

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<sup>1</sup> Los Angeles County Department of Public Health. (2019). *Standard of Practice for Collecting and Reporting Race/Ethnicity Data*.

## Data Merge

To get a better idea of what actionable insights there may be in the data, we merged the demographic survey dataset and the dataset from the Collection. The demographic survey data was downloaded from Jotform after the survey closed and stored on a secure network by the SSG R&E team. The Civic Art Division compiled and provided the internal dataset that included information such as artist names, artwork title, contract fee, solicitation type, and project type from commissioned artists from 2004-2021. The data set was organized by project; however, each project may contain single or multiple artworks. A comprehensive list of all terms in the dataset and definitions can be found in **Appendix A**. SSG R&E cleaned and merged the two datasets using the first and last name of artists, employing a full outer join so that the final dataset includes all data from both datasets.

## Analysis

The SSG research team reviewed, cleaned, and analyzed the quantitative and qualitative survey data. First, we produced descriptive statistics for all quantitative survey items from 106 respondents. Next, we conducted crosstab analysis for selected items to explore the relationships between artists' demographics and solicitation type, contract fee, project type, and accession date. These key variables provide insight on the impact of Civic Art funding and solicitation practices throughout the years. We prioritized these variables for analysis after internal discussions with the Department in which we identified areas with the most potential for changes to help diversify and support artists.

In the crosstab analyses, we removed respondents who were a part of "teams" because we did not have sufficient response data for all team members to conduct appropriate analysis of each full team; as a result, crosstab analyses reflect data from 100 projects, representing 81 artists who responded to the survey. The data reflect information about each individual artist for each project for which they were contracted by the Department. For example, if an artist completed two projects for the Department's collection, they appear twice in the dataset.

Compensation is a key indicator of equity or disparities and much of the analysis focused on examining correlations between demographics and compensation. For the purposes of this analysis, the research team relied on contract fees as a proxy for compensation, given the lack of precise data on what proportion of each project's fee was retained by the artist versus what share was allocated to raw materials, subcontractors, or other expenses. Except where noted, contract fees in the data tables include both commissioned and purchased projects.

Prior to analysis, the qualitative data were separated from the quantitative survey data to keep responses de-identified. Then the qualitative data were analyzed using a thematic analysis method. First, three team members reviewed responses together to develop a strategy and ensure comparability of coding schema. Next, the remaining responses were divided among the team for analysis. We reviewed open-ended responses and summarized artists' feedback into two major themes:

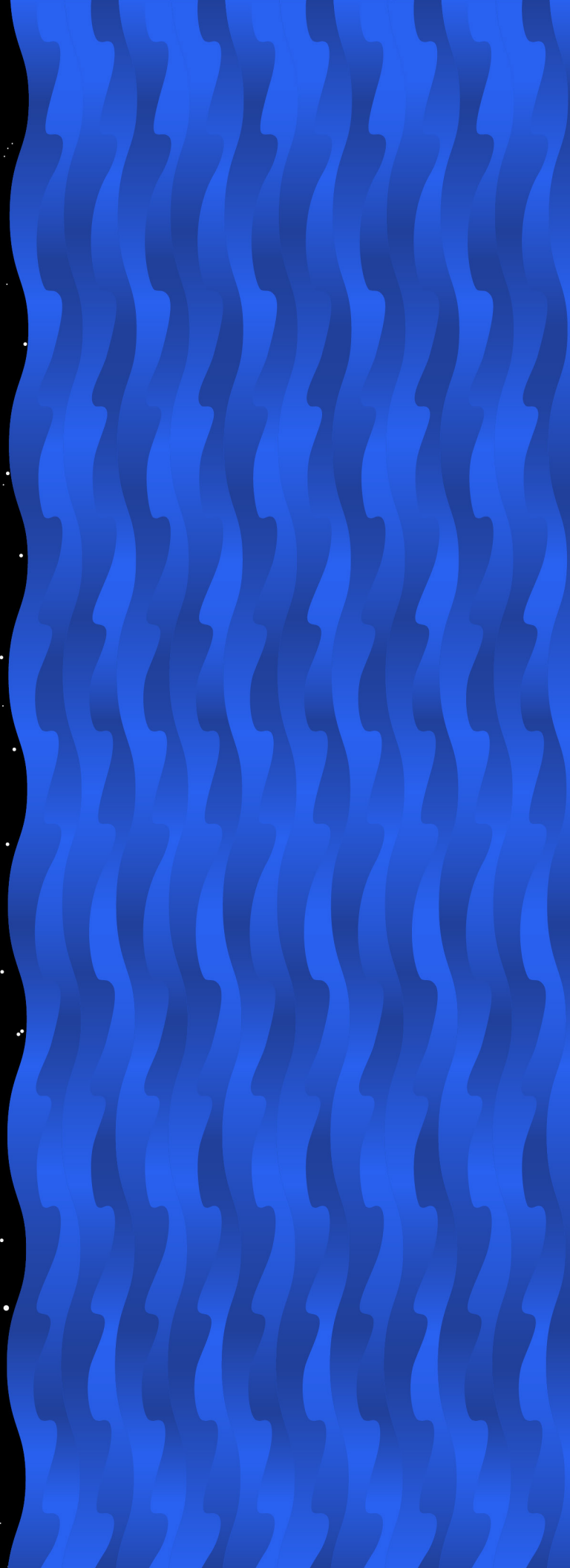
- 1. Overall Experience with the Department of Arts and Culture**
- 2. Recommendations to Support Civic Art Artists & Projects**

In the data tables that follow, the numbers and letters highlighted in yellow represent the highest values within that table.

# Part II

*Quantitative Findings*

*Qualitative Findings*





# Quantitative Findings

## ***What and Where is the Civic Art Collection in LA County?***

The Civic Art Collection consists of historical and contemporary artworks belonging to all residents of LA County and located on County property. As of summer 2022, the Collection included acquisitions that were part of a total of 187 projects across all County departments and the five supervisorial districts. The Collection exists in multiple states; the vast majority (69 percent) are permanent pieces with smaller proportions being portable (19.3 percent) or temporary (9.1 percent). In terms of artwork size, the collection is distributed relatively evenly: 29.9 percent of artworks are small, 33.7 percent are medium, and 22.5 percent are large. Extra-large pieces comprise 9.6 percent of the collection. There is a wide range of types (see **Appendix D, Table A** for a full list), with the most common types being sculptures, murals, paintings, and installations, though the Collection does include small numbers of gardens, performance pieces, publications, and videos.

While projects are distributed geographically throughout the County, the Second Supervisorial District is home to the largest proportion of the collection, at 33.7 percent. Districts 1, 3, 4, and 5 are each home to between 14 percent and 17 percent of the collection, with a small proportion (4.2 percent) shared by districts or located outside the County. While 20 County departments host projects in the Civic Art Collection, four departments are home to two-thirds of the collection: Parks and Recreation (24.1 percent), Mental Health (16 percent), Public Library (15 percent), and Health Services (11.8 percent). Because the 2004 Civic Art Policy allocated funds for art to be incorporated into new construction, geographic and departmental distribution of projects is heavily influenced by trends and history of County construction projects. Refer to **Appendix D, Tables A-E** for full details of the Civic Art collection.

## ***What Does the Community of Civic Artists Look Like, and How Well Does it Reflect the County?***

### **Age**

**Table 1: Count and Percentage of Respondents by Age Group**

<b>Age Group</b>	<b>n</b>	<b>%</b>
25–34	3	3.0%
35–44	17	17.2%
45–54	31	31.3%
55–64	22	22.2%
65–74	18	18.2%
75–84	5	5.1%
85–94	1	1.0%
<b>Grand Total</b>	<b>99</b>	<b>100%</b>

There is a wide range in age among survey respondents. The youngest respondent is 28 and the oldest is 91. The average age of all respondents is 55 years old, higher than the median age for LA county, which is 38 years old. The largest age group of the survey respondents is 45-54 years old, comprising 32.7 percent of the total respondents. However, the average age for respondents may skew slightly higher because age was not collected at the time of contracting with the Department, but at the time when the respondents took the survey. See **Table 1** for a full overview of respondent ages.

## Race

Table 2: Count and Percentage of Respondents by Race-Ethnicity

Race	Civic Art Respondents n	Civic Art Respondents %	Los Angeles County % <sup>2</sup>
<b>One Race</b>	79	74.5%	79.8%
<i>Asian</i>	12	11.3%	14.6%
<i>AIAN</i>	0	0.0%	0.1%
<i>Black</i>	11	10.4%	7.3%
<i>Latinx</i>	10	9.4%	49.1%
<i>MENA</i>	1	0.9%	N/A
<i>NHPI</i>	0	0.0%	0.2%
<i>White</i>	45	42.5%	24.6%
<b>More than One Race</b>	24	22.6%	20.2%
<i>AIAN</i>	1	0.9%	
<i>AIAN and Latinx</i>	2	1.9%	N/A
<i>AIAN and Latinx and White</i>	2	1.9%	N/A
<i>Asian and White</i>	3	2.8%	N/A
<i>Black and Latinx</i>	2	1.9%	N/A
<i>Black and White</i>	1	0.9%	N/A
<i>Latinx</i>	7	6.6%	
<i>Latinx and White</i>	3	2.8%	N/A
<i>White</i>	3	2.8%	
<b>Prefer Not to Say</b>	3	2.8%	N/A
<b>Grand Total</b>	<b>106</b>	<b>100.0%</b>	

<sup>2</sup> U.S. Census Bureau. (2021). *American Community Survey 1-Year Estimates*. Retrieved from <https://data.census.gov/table?t=Populations+and+People&g=050XX00US06037&tid=ACSDP1Y2021.DP05>

## ***How to Understand Race and Ethnicity Tables in This Report***

The Civic Art Demographic Study team used a different approach to race and ethnicity data from the US Census Bureau, which treats race and ethnicity data separately; these numbers are not comparable because Census Hispanic or Latinx data by design includes respondents who also selected other racial identities.

A number of respondents selected “More than one race-ethnicity” and then indicated only one racial-ethnic category on the subsequent survey question.

Other tables showing race/ethnicity counts in this report match survey data per Civic Art project, which means individual artists who have had more than one project appear multiple times. **Tables 2 and 4** report each individual artist only once, which is why you may see a different count for a race/ethnicity category.

Individuals had the opportunity to indicate whether they identified with one race/ethnicity or more than one race/ethnicity. Refer to **Table 2** for an overview of racial/ethnic categories represented among respondents. Almost 75 percent of survey respondents identified as having one race, and 22.6 percent indicated that they identify with more than one race. Among the respondents who identify as one race, the largest group was White respondents, comprising of slightly less than half (42.5 percent) of respondents. This is higher than LA County, where 24.6 percent of individuals identify as White. Asian respondents are the second highest racial category with 11.3 percent, followed by Black respondents at 10.4 percent. The percentage of Asian respondents were slightly lower compared to LA County, which is comprised of 14.6 percent Asian. Black respondents have a slightly higher percentage compared to LA County, which is made up of 7.3 percent of Black individuals.

The most noteworthy difference in **Table 2** between LA County and Civic Art Survey respondents is seen with the Latinx population. Only 9.4 percent of survey respondents identify solely as Latina/o/x, compared to the 49.1 percent of LA County who identify as Latinx. However, it is important to note that LA County counts “Hispanic” identities among all racial categories and in our study, we separate it into a separate racial category. Additionally, nearly 1 percent of respondents identified as Middle Eastern or North African (MENA). There were no survey respondents who identified as Native Hawaiian or Pacific Islander (NHPI) alone, which makes up 0.2 percent of LA County residents. Similarly, there were no artists who identified as American Indian or Alaska Native or Indigenous or First Nations (AIAN) alone, which make up 0.1 percent of LA County residents. Given that no survey respondents identified as NHPA and AIAN as a sole racial category, these categories have been removed from all following analysis tables.

**Table 2** also illustrates the multi-racial combinations among respondents. Within the respondents who identify as more than one race and also selected more than one race, the largest demographic combinations were Asian and White as well as Latinx and White, each which makes up 2.8 percent of respondents. There was also a notable increase in Indigenous representation in which 2 percent identified as both AIAN and Latinx and 1.9 percent identified as AIAN, Latinx, and White. There was also an increase in representation among Black respondents in which 1.9 percent identified as both Black and Latinx and nearly one percent identified as both Black and White.

## Gender Identity and Sexual Orientation

**Table 3: Count and Percentage of Respondents by Gender Identity**

Gender Identity	n	%	LA County <sup>3</sup>
Female	53	50%	50.4%
Genderqueer or Gender Non-Conforming	5	4.7%	N/A
Male	45	42.4%	49.6%
Prefer Not to Say	3	2.8%	N/A

Respondents had the opportunity to self-identify their gender identity and sexual orientation. Refer to **Tables 3-4** for an overview of gender identity and sexual orientation categories represented among respondents. Fifty percent of both residents of LA County and survey respondents identify as female. Forty-two percent of survey respondents identify as male, which is less than the 50 percent of residents in LA County who identify as male. About 5 percent of survey respondents identify as genderqueer or gender non-conforming. Unfortunately, we are unable to compare this number to LA County because we could not find any data at the county level on what percentage of residents identify as genderqueer or gender non-conforming.

**Table 4: Count and Percentage of Respondents by Sexual Orientation**

Sexual Orientation	n	%
Asexual	5	4.7%
Bisexual	3	2.8%
Heterosexual/Straight	74	69.8%
Homosexual/Gay/Lesbian	9	8.5%
Queer	1	0.9%
Prefer Not to Say	14	13.2%

Most survey respondents identify as straight at 69.8 percent. Nearly nine percent of respondents identify as either gay or lesbian. Asexual individuals make up 4.7 percent of survey respondents, and 2.8 percent of survey respondents identify as bisexual. Nearly one percent of individuals identify as queer. Note that 13.2 percent of respondents selected “prefer not to say.”

<sup>3</sup> U.S. Census Bureau. (2021). *American Community Survey 1-Year Estimates*. Retrieved from <https://data.census.gov/table?t=Populations+and+People&g=050XX00US06037&tid=ACSDP1Y2021.DP05>

## Disability

**Table 5: Count and Percentage of Respondents and Disability Status**

Disability	n	%
No Disability	79	74.5%
With a Disability	19	17.9%
Prefer Not to Say	8	7.5%

A majority of respondents (75 percent) said that they had no disability, as **Table 5** shows. Eight percent of respondents prefer not to say. Of the respondents who reported a disability, the most common are a hearing disability or learning disability, though six said their disability was not one of the options provided. Among LA County residents under the age of 65, 97.3 percent report having no disability.

## Nativity

**Table 6: Count and Percentage of Respondents by Birthplace**

Birthplace	n	%
Foreign Born	22	21.4%
US	81	78.6%
California	33	32.0%
Los Angeles	25	24.3%

Of the respondents, 21.4 percent are foreign born, while 78.6 percent are born in the United States. Of all respondents, thirty-two percent were born in California and 24.3 percent were also born in Los Angeles. (See **Table 6** for details). By comparison, 33.5 percent of LA County residents are foreign born.

## Socioeconomic Status, Education, and Artist Training

**Table 7: Count and Percentage of Respondents Who are the Sole Income Generator for Their Household**

Sole Income Generator for Household	n	%
Yes	43	40.6%
No	53	50.0%
Prefer Not to Say	10	9.4%

To gain a better understanding of the respondents' socioeconomic status, the survey asked if respondents were the sole income generator for their household. About 41 percent of respondents indicated that they were the sole income generator, while 50 percent of respondents indicated they are not (see **Table 7** for details). On average, these respondents who are not the sole income generator contribute 47.8 percent of the annual household income (refer to **Appendix C, Table D-E**). Alternate sources of income of the survey participants include but are not limited to architecture, art industry/business, education/teaching, graphic design, and others.

**Table 8: Count and Percentage of Respondents by Highest Level of Educational Attainment**

Highest Level of Education	n	%	LA County <sup>4</sup>
Some High School	0	0%	7.8%
High School Diploma or Equivalent (GED)	2	1.9%	20.6%
Some College or University	6	5.7%	17.7%
Associate's Degree (Junior College) or Vocational Degree/License	1	0.9%	6.9%
Bachelor's Degree	29	27.4%	22.6%
Master's Degree	62	58.5%	12.5%
Doctorate or Other Terminal Degree	6	5.7%	

<sup>4</sup> U.S. Census Bureau. (2021). *American Community Survey 1-Year Estimates*. Retrieved from <https://data.census.gov/table?t=Populations+and+People&g=050XX00US06037&tid=ACSDP1Y2021.DP05>

We also wanted to gauge artists' educational background to gain a holistic perspective of their socioeconomic status. Overall, the pool of Civic Art artists is highly educated; a little more than half (58.5 percent) of respondents hold a master's degree and 5.7 percent hold a doctorate or other terminal degree. In combination, 64.2 percent of respondents completed a post-graduate education compared to just 12.5 percent of LA County residents. (See **Table 8** for details).

**Table 9: Count and Percentage of Respondents by Highest Level of Artist Training**

Artist Training	n	%
Self-Taught	39	20.0%
Apprentice	16	8.2%
Bachelor of Fine Arts	37	19.0%
Bachelor of Art (Such as Design or Studio Art)	15	7.7%
Master of Fine Arts	46	23.6%
Master of Art (Such as Design or Studio Art)	17	8.7%
PhD In Art (Such as Design or Studio Art)	1	0.5%
Craft or Trade School (i.e., Glassblowing, Metalwork, Woodwork)	7	3.6%
Prefer Not to Say	2	1.0%
Other Training	15	7.7%

Respondents were asked separately about their training as an artist, and individuals were able to choose more than one answer. The training that was most common among respondents, which made up almost 24 percent, was a Master of Fine Arts. Among respondents, 20 percent indicated that they were self-taught, and 19 percent hold a Bachelor of Fine Arts. Of the rest of the respondents, nine percent have a Master of Art (such as design or studio art), and eight percent of respondents have a Bachelor of Art. Some respondents (eight percent) also received artist training as an apprentice, and eight percent of individuals received other training. Additionally, four percent of respondents received training through craft or trade school, and one percent hold a PhD in Art. (See **Table 9** for details).



## ***How do departmental practices contribute to the profile of artists?***

One of the key questions for exploration in this project is how Department practices around selection and compensation impact different demographic groups of artists. In terms of compensation, analysis found that the average project contract fee for respondents was \$74,438 (see **Table 10**), though there was variation by race/ethnicity, age, gender identity, sexual orientation, and artist education. While contract fees ranged from \$1,200 to \$941,618 and are therefore generally higher than purchase fees which ranged from \$600 to \$66,400, a significant share of contract fees is often paid by the artist for materials and to subcontractors.<sup>5</sup> The total amount of the purchase fee is generally retained by the artist.

### **Contract Fees and Race-Ethnicity**

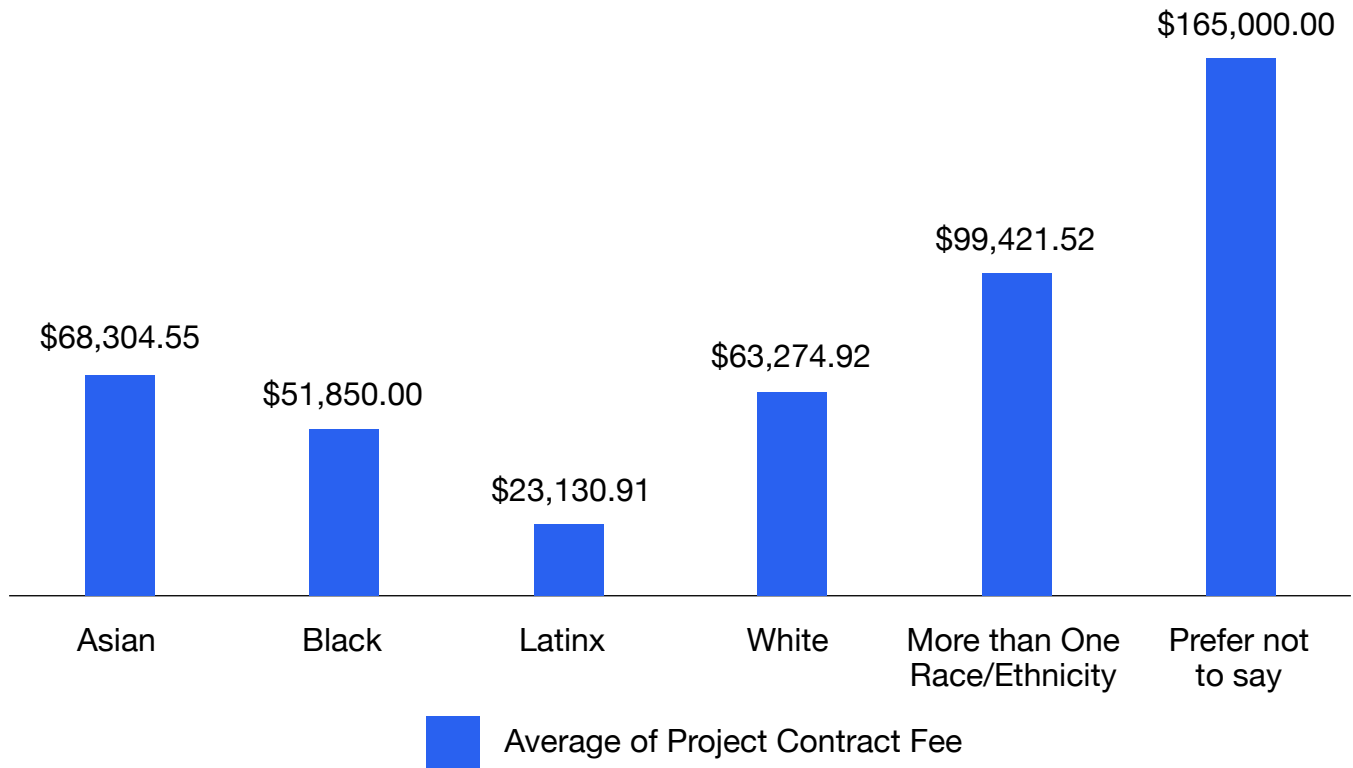
**Table 10: Average and Median Contract Fees by Race-Ethnicity**

	<b>Average Project Contract Fee</b>	<b>Median Project Contract Fee</b>
Asian	\$68,304.55	\$65,000.00
Black	\$51,850.00	\$35,500.00
Latinx	\$23,130.91	\$9,000.00
White	\$63,274.92	\$45,000.00
More Than One Race/Ethnicity	\$99,421.52	\$52,500.00
Prefer Not to Say	\$165,000.00	\$165,000.00
<b>All Respondents</b>	<b>\$74,438.38</b>	<b>\$42,500.00</b>

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<sup>5</sup> For example, an analysis of 24 Civic Art commissions between 2015-19 found that the artists who were commissioned hired 443 people working in 55 different occupations to support the project, for an average of 18 hires per project. More information can be found in the 2019-20 Civic Art Annual Report: <https://www.lacountyarts.org/sites/default/files/1920-civcartdivision-annualreport.pdf>.

**Graph 1: Average Contract Fee by Race-Ethnicity**

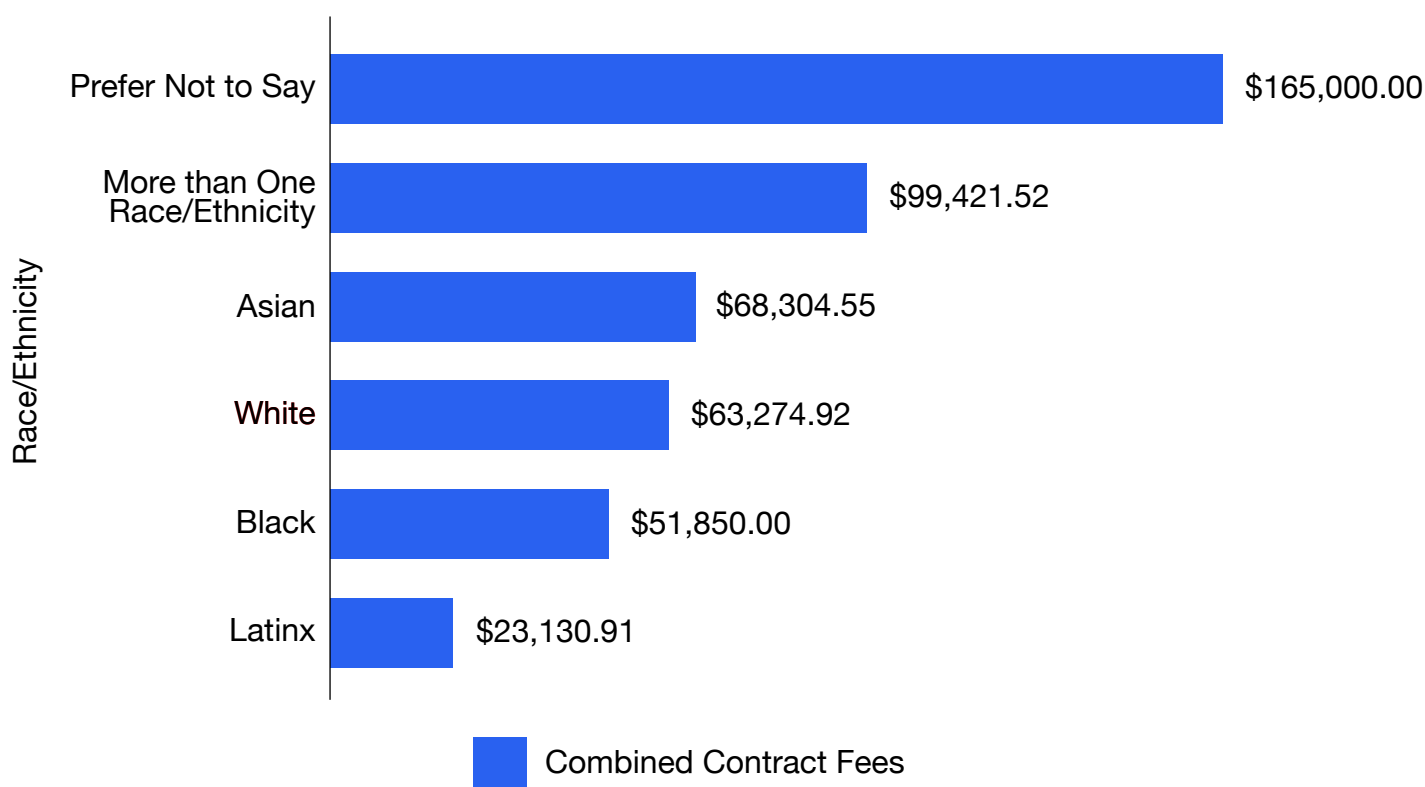


Respondents who identified with more than one race or ethnicity had the highest average contract fee at \$99,422. Among respondents who identified with only one race, Asian artists had the highest contract fee at \$68,305, as well as the highest median contract fee at \$65,000. White artists had the second highest contract fee at \$63,275, followed by Black artists at \$51,850. Latinx artists had substantially lower average contract fees at \$23,131. Among all racial groups, contract fees were much higher for commissions (\$85,369.72) than for purchases (\$8,069.57). It is important to note that a significant portion of contract fees for commissions does not stay with the artist but is spent on such costs as materials and subcontractors. Refer to **Table 10** and **Graph 1** for details.

**Table 11: Average Contract fees by Race-Ethnicity and Project Type**

Average Project Contract Fee	Commission	Purchase	Combined
Asian	\$73,885.00	\$12,500.00	\$68,304.55
Black	\$62,588.89	\$3,525.00	\$51,850.00
Latinx	\$34,642.86	\$2,985.01	\$23,130.91
White	\$70,320.64	\$15,364.00	\$63,274.92
More Than One Race/Ethnicity	\$107,864.09	\$2,332.00	\$99,421.52
Prefer Not to Say	\$165,000.00	N/A	\$165,000.00
<b>All Respondents</b>	<b>\$85,369.72</b>	<b>\$8,069.57</b>	<b>\$74,438.38</b>

**Graph 2: Combined Contract Fees by Race-Ethnicity**



While racial/ethnic patterns in contract fee for commissions followed a similar pattern as average contract fees overall, patterns changed for purchases. White (\$15,364) and Asian (\$12,500) artists had the highest contract fees for purchases, while Black (\$3,525), and Latinx (\$2,985) had substantially lower fees. (See **Table 11** and **Graph 2** for details.)

## Contract Fees and Age

**Table 12: Average Contract fees by Age Group**

Age Group	Average Project Contract Fee
25–34	\$55,733.33
35–44	\$99,480.59
45–54	\$65,327.10
55–64	\$70,293.31
65–74	\$88,557.61
75–84	\$63,780.00
85–94	\$8,000.00
<b>All Respondents</b>	<b>\$74,438.38</b>

In terms of contract fee by age group, a clear pattern did not emerge. Artists 35-44 (\$99,480.59) had the highest contract fees, followed by 65-74 (\$88,557.61), 55-64 (\$70,293.31), 45-54 (\$65,327.10), 75-84 (\$63,780), 25-34 (\$55,733.33), and 85 and older (\$8,000). However, the data reflect the age in which artists filled out the survey and not the age in which they were awarded a contract, making it difficult to assess any correlation of age with compensation. (See **Table 12** for details). This analysis includes all contract fees and does not separate commissions from purchases.

## Contract Fees, Gender Identity, and Sexual Orientation

**Table 13: Average and Median Contract Fee by Gender**

Gender Identity	Average Contract Fee	Median Contract Fee
Female	\$74,142.50	\$43,750.00
Genderqueer or Gender Non-Conforming	\$58,685.47	\$50,000.00
Male	\$68,998.69	\$19,250.00
Prefer Not to Say	\$179,992.67	\$165,000.00
<b>All Respondents</b>	<b>\$74,438.38</b>	<b>\$42,500.00</b>

Male artist contract fees averaged \$68,998.69, compared to female artists at \$74,142.50 and genderqueer or gender non-conforming artists at \$58,685.47. Interestingly, contract fees were highest (\$179,992.67) among respondents who selected “prefer not to say” when asked about gender identity. (Refer to **Table 13** for details).

**Table 14: Average and Median Contract Fee by Sexual Orientation**

<b>Sexual Orientation</b>	<b>Average Contract Fee</b>	<b>Median Contract Fee</b>
Asexual	\$31,883.33	\$4,000.00
Bisexual	\$31,770.50	\$8,000.00
Heterosexual/Straight	\$80,781.64	\$45,850.00
Homosexual/Gay/Lesbian	\$48,892.68	\$15,780.79
Queer	\$52,500.00	\$52,500.00
Prefer Not to Say	\$87,210.00	\$42,000.00
<b>All Respondents</b>	<b>\$74,438.38</b>	<b>\$42,500.00</b>

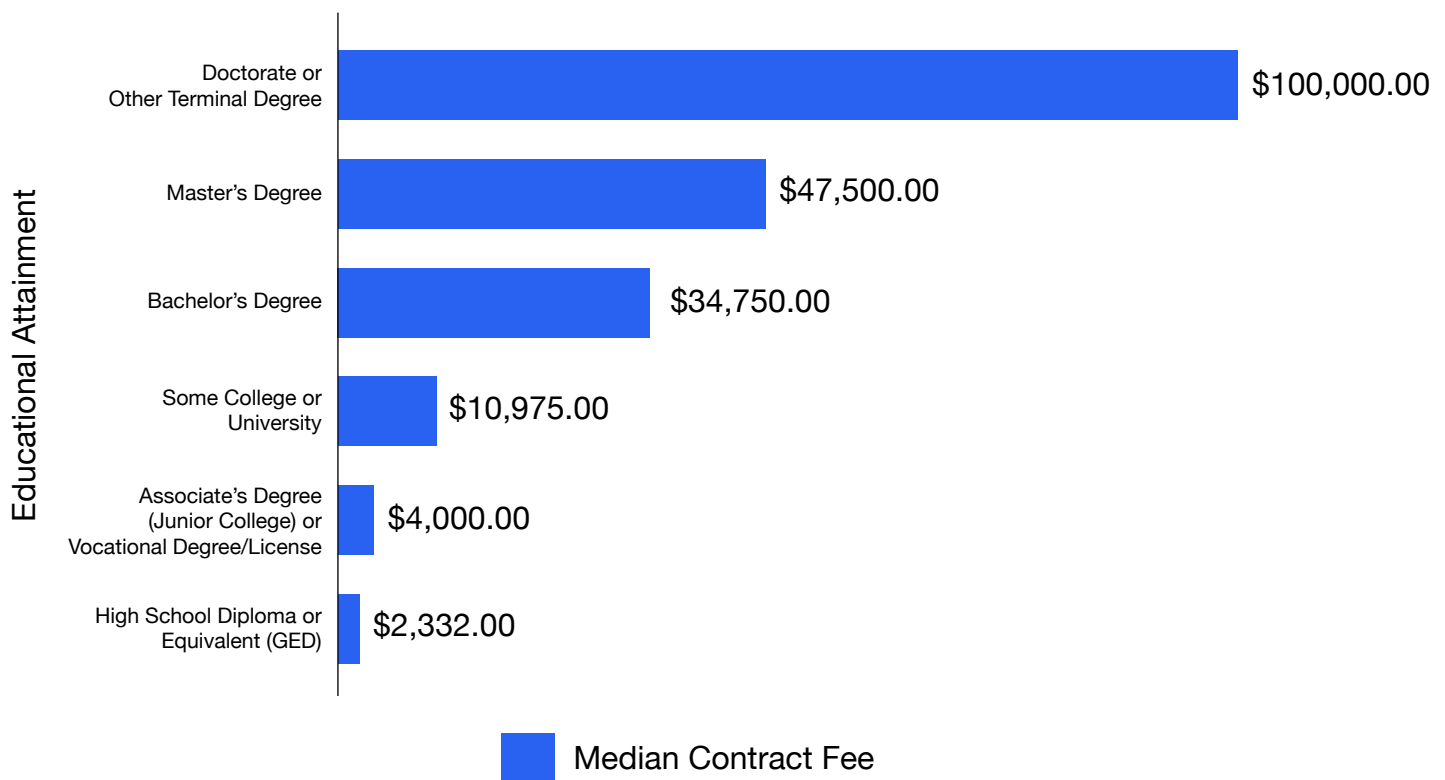
In terms of sexual orientation, contract fees were highest for heterosexual artists (\$80,781.64), and substantially lower for artists who identified as queer (\$52,500), gay and lesbian (\$48,892.68), bisexual (\$38,770.50), and asexual (\$31,883.33). Respondents who preferred not to identify their sexual orientation had average contract fees of \$87,210. (See **Table 14** for details). As with age above, this analysis combines all contract fees and does not separate commissions from purchases.

## Contract Fees, Education, and Years of Experience

**Table 15: Average and Median Contract Fee by Educational Attainment**

Educational Attainment	Average Contract Fee	Median Contract Fee
High School Diploma or Equivalent (GED)	\$2,332.00	\$2,332.00
Some College or University	\$28,487.50	\$10,975.00
Associate’s Degree (Junior College) or Vocational Degree/License	\$4,000.00	\$4,000.00
Bachelor’s Degree	\$48,936.07	\$34,750.00
Master’s Degree	\$93,119.59	\$47,500.00
Doctorate or Other Terminal Degree	\$76,504.00	\$100,000.00
<b>All Respondents</b>	<b>\$74,438.38</b>	<b>\$42,500.00</b>

**Graph 3: Median Contract Fee by Educational Attainment**



The relationship between educational attainment and contract fee showed some unsurprising patterns. Again, this analysis combines all contract fees and does not separate commissions from purchases. Artists with master’s degrees had the highest contract fees, at \$93,119.59, followed by artists with doctorates or other terminal degrees (\$76,504.00) and bachelor’s degrees (\$48,936.07). Artists with some college had contract fees of \$28,487.50. Finally, artists with associate’s degrees (\$4,000.00) and high school diplomas (\$2,332.00) had the lowest contract fees. (Refer to **Table 15** and **Graph 3** for an overview).

**Table 16: Average Contract Fee by Years of Experience in Art Field**

<b>Years in Art Practice</b>	<b>Average Contract Fee</b>
6–15	\$67,579.53
16–25	\$71,205.52
26–35	\$59,453.40
36–45	\$116,802.69
46–55	\$54,820.00
<b>All Respondents</b>	<b>\$74,438.38</b>

The relationship between years of experience in art practice and contract fees showed fewer clear patterns. Artists with 6-15 (\$67,579.53) and 16-25 (\$71,205.52) years of experience had average contract fees close to the overall average (\$74,438.38). Perhaps surprisingly, this was slightly more than artists with 26-35 (\$59,453.40) and 46-55 (\$54,820.00) years of experience. Artists with 36-45 years of experience had the highest contract fees, at \$116,802.69. (Refer to **Table 16** for an overview).

## Solicitation Type and Race-Ethnicity

**Table 17: Count and Percent of Solicitation Type by Race-Ethnicity**

	Asian		Black		Latinx		MENA		White		More than One Race		Prefer Not to Say		Total Count	
	n	%	n	%	n	%	n	%	n	%	n	%	n	%	n	%
Limited Invitation	2	5.0%	4	10.0%	6	15.0%	0	0%	16	40.0%	12	30.0%	0	0%	40	100%
Open Call	8	25.0%	1	3.1%	2	6.3%	1	3.1%	12	37.5%	7	21.9%	1	3.1%	32	100%
Prequal List		0.0%	5	27.8%	0	0%	0	0%	8	44.4%	5	27.8%	0	0%	18	100%
Sole Source	1	11.1%	1	11.1%	3	33.3%	0	0%	3	33.3%	1	11.1%	0	0%	9	100%
<b>Grand Total</b>	<b>11</b>	<b>11.1%</b>	<b>11</b>	<b>11.1%</b>	<b>11</b>	<b>11.1%</b>	<b>1</b>	<b>1.0%</b>	<b>39</b>	<b>39.4%</b>	<b>25</b>	<b>25.3%</b>	<b>1</b>	<b>1%</b>	<b>99</b>	<b>100%</b>

The Department recognizes that the practices around solicitation of artists may have a relationship with the types of artists who can access civic art opportunities. For example, would *limited invitation* or *prequalified list* solicitations (see definitions in **Appendix A**) serve as a barrier to certain racial/ethnic groups? To understand whether there was any correlation between solicitation type and race/ethnicity, we compared the proportion of individual racial/ethnic groups within each solicitation type to the proportion of overall projects completed by those racial/ethnic groups. **Table 17** provides an overview of these relationships. There was some variation between proportions by solicitation type and overall representation for Asian, Black, or Latinx artists. White artists represented the largest proportion of projects overall at 39 percent and the largest proportion within each solicitation type. The relationship between solicitation type and race-ethnicity warrants further investigation, however, because of relatively small numbers within each intersection of race and solicitation type.



## Solicitation Type, Gender Identity, and Sexual Orientation

**Table 18: Count and Percent of Solicitation Type by Gender Identity**

Solicitation Type and Gender Identity	Female		Genderqueer or Gender Non-conforming		Male		Prefer Not to Say		Grand Total	
	n	%	n	%	n	%	n	%	n	%
Limited Invitation	21	52.5%	3	7.5%	15	37.5%	1	2.5%	40	40.4%
Open Call	18	56.3%	1	3.1%	12	37.5%	1	3.1%	32	32.3%
Prequal List	12	66.7%	3	16.7%	2	11.1%	1	5.6%	18	18.2%
Sole Source	5	55.6%	1	11.1%	3	33.3%	0	0.0%	9	9.1%
<b>Grand Total</b>	<b>56</b>	<b>56.6%</b>	<b>8</b>	<b>8.1%</b>	<b>32</b>	<b>32.3%</b>	<b>3</b>	<b>3.0%</b>	<b>99</b>	<b>100.0%</b>

The proportion of projects under each solicitation type completed by female-identifying artists was not substantially different from the proportion of projects completed by female artists overall; trends were similar for male-identifying artists, with one exception: male respondents completed 32.3 percent of all individual projects, but only 11.1 percent of prequalified list projects. There was more variation among genderqueer and gender nonconforming artists, who completed 8.1 percent of all projects, 7.5 percent of limited invitation, 3.1 percent of open call, 16.7 percent of prequal list, and 11.1 percent of sole source projects. (Refer to **Table 18** for details). Again, small numbers within each intersection of gender identity and solicitation type suggest continued monitoring to identify any potential disparities.

**Table 19: Count and Percent of Solicitation Type by Sexual Orientation**

Solicitation Type	Asexual		Bisexual		Straight		Gay or Lesbian		Queer		Prefer Not to Say		Grand Total	
	n	%	n	%	n	%	n	%	n	%	n	%	n	%
Limited Invitation	1	2.5%	3	7.5%	28	70.0%	4	10.0%	1	2.5%	3	7.5%	40	40.4%
Open Call	2	6.3%	2	6.3%	25	78.1%	0	0.0%	0	0.0%	3	9.4%	32	32.3%
Prequal List	0	0.0%	0	0.0%	14	77.8%	3	16.7%	0	0.0%	1	5.6%	18	18.2%
Sole Source	0	0.0%	1	11.1%	5	55.6%	0	0.0%	0	0.0%	3	33.3%	9	9.1%
<b>Grand Total</b>	<b>3</b>	<b>3.0%</b>	<b>6</b>	<b>6.1%</b>	<b>72</b>	<b>72.7%</b>	<b>7</b>	<b>7.1%</b>	<b>1</b>	<b>1.0%</b>	<b>10</b>	<b>10.1%</b>	<b>99</b>	<b>100.0%</b>

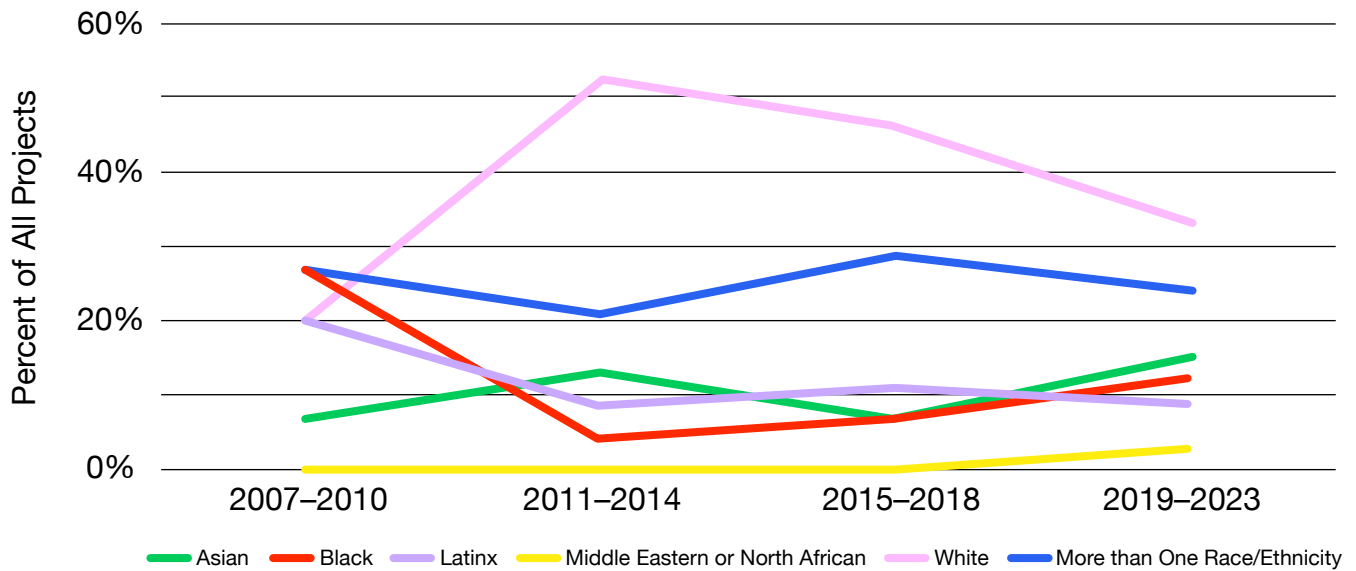
Patterns appeared a little more mixed in looking at solicitation type and sexual orientation (refer to **Table 19** for details). Straight/heterosexual artists completed 72.7 percent of all projects, and a significant majority (between 55.6 and 78 percent) of projects within each solicitation type. While gay and lesbian artists completed 7.1 percent of all projects, they represented 10 percent of limited invitation projects, 16.7 percent of prequalified list, but zero percent of open call and sole source projects. Artists who identified as bisexual represented 6.1 percent of all projects, 7.5 percent of limited invitation, 6.3 percent of open call, zero percent of prequalified list, but 11.1 percent of sole source projects. Asexual artists completed 3 percent of all projects, including 2.5 percent of limited invitation, 6.3 percent of open call, and zero percent of prequalified list and sole source projects.

## How are trends changing over time?

Table 20: Count and Percent of Project Completion Date and Race-Ethnicity

	Asian		Black		Latinx		White		More than One Race		Prefer Not to Say		Total Count	
	n	%	n	%	n	%	n	%	n	%	n	%	n	%
<b>2007–2010</b>	1	6.7%	4	26.7%	3	20.0%	3	20.0%	4	26.7%		0.0%	<b>15</b>	<b>100%</b>
<b>2011–2014</b>	3	13.0%	1	4.3%	2	8.7%	12	52.2%	5	21.7%		0.0%	<b>23</b>	<b>100%</b>
<b>2015–2018</b>	2	7.1%	2	7.1%	3	10.7%	13	46.4%	8	28.6%		0.0%	<b>28</b>	<b>100%</b>
<b>2019–2023</b>	5	15.2%	4	12.1%	3	9.1%	11	33.3%	8	24.2%	1	3.0%	<b>33</b>	<b>100%</b>
<b>Grand Total</b>	<b>11</b>	<b>11.1%</b>	<b>11</b>	<b>11.1%</b>	<b>11</b>	<b>11.1%</b>	<b>39</b>	<b>39.4%</b>	<b>25</b>	<b>25.3%</b>	<b>1</b>	<b>1.0%</b>	<b>99</b>	<b>100%</b>

**Graph 4: Percentage of Projects by Artist Race and Project Completion Dates**



The Department also sought to understand whether the pool of Civic Artists was changing over time along the key demographic characteristics of interest (refer to **Table 20** and **Graph 2** for an overview). For race/ethnicity, there was some variation over time. From 2007-2010, artists of color completed about 53 percent of civic art projects. This proportion dropped to about 25-26 percent from 2011-2018, and slowly rose to 39 percent from 2019-2022. Black and Latinx artist representation drove these trends; both groups started high in 2007-2010, dipped from 2011-2018, and rose from 2019-2022. Asian artist representation rose and fell over this time period; from 2007-2010, Asian respondents comprised 6.7 percent of artists, rose to 13 percent from 2011-2014, then dropped to 7.1 percent in 2015-2018 before rising to 15.2 percent in 2019-2023. Overall, White artists completed the majority (39.4 percent) of civic art projects, followed by multi-racial artists, who completed 25.3 percent of projects between 2007-2023.

# Qualitative Findings

In addition to the demographic and artist background data explored in the survey, the study team sought insight into artists' experience through the following three open-ended items:

- Please describe your overall experience working with the Department on your Civic Art Commission (from application to completion).
- How can the Department provide better support to artists while working on Civic Art projects?
- Do you have anything further to share with the Department and Civic Art?

The comments presented here reflect the experiences of artists at the time when they worked with the Civic Art Division, which ranges from 2004 to 2022. In that time there have been significant changes to practices as well as staff turnover.

## Overall Experience with the Department of Arts and Culture

Respondents shared a range of experiences working with the Department on their Civic Art projects. A majority described a positive experience that was enriching, rewarding, and even transformational in the ways it expanded their art practice. Factors that contributed to positive experiences included:

**Staff** who were supportive, knowledgeable, flexible, responsive, and non-judgmental. Several respondents emphasized the staff's role in helping to translate and navigate LA County bureaucracy and processes as well as to coordinate with stakeholders and partners, such as fabricators. **Community engagement** helped to ground the project and create a more resonant vision for the artwork. The **Civic Art Division infrastructure and processes** helped ease and streamline artists' experience. Artists appreciated the interview process and application as well as the direct payment portal.

One artist summarized their experience by saying:

*"I never thought I could work in public art because of the assumption of a bureaucracy that limited exploration, research, and experimentation, but I did not face any of those limitations. It did make me want to work more, and in different ways, within the public sphere, and I am grateful for that."*

Several artists shared mixed or challenging experiences and described opportunities to improve:

**Bureaucracy** posed challenges for artists, who expressed frustration with regulations and the number of meetings, complex contracting processes, and payment terms for small businesses. **Communication** also became challenging at times, and artists described mixed messages from the Department on what was desired and what was feasible within projects. Artists also described challenges in maintaining communication with multiple offices at once, which could include the supervisorial district, the County department housing the artwork, and the Department of Arts and Culture.

Some artists expressed frustration with **project management and personnel** and felt that staff did not have a firm grasp on insurance, contract, or budget or that project management required too many tasks. There was also frustration with requests for changes from County departments or divisions, which artists felt set their projects back. Others spoke of challenges with staff turnover and recommended that the Civic Art Division work to create a stronger sense of community with artists. Lastly, **stakeholder input** processes frustrated some artists, who felt that competing stakeholder needs or requests could hamper artist vision and morale. Others shared that community engagement was under-budgeted and that there was a disconnect between community input and the artistic process.

## Recommendations to Support Civic Art Projects and Artists

Respondents drew upon their experiences with this and other public art projects to share recommendations on how the Civic Art Division can better support artists and projects.

Artists shared suggestions for improving the **application process**. These included a recommendation to modify the policy that bars artists from applying for projects with a smaller budget than a project an artist completed within the previous five years. For solicitations, artists sought more invitational or open selection projects that prioritize women, Black, Indigenous, and people of color, queer, and other underrepresented artists. There was a suggestion for the Civic Art Division to engage with neighborhood artists to create a county-wide arts and culture network. One respondent emphasized the need for a mailing list so that artists are informed of new opportunities.

Similarly, respondents had recommendations around the artist **selection process**, including revising the makeup of selection committees to ensure that the committee has a deep understanding of public art. Others recommended conducting outreach through art centers, museums, and communities.

Artists suggested a number of strategies to enhance **artist support** during production of Civic Art projects. One recommendation was for the creation of a mentorship or incubator program for artists without public art experience, which would walk participants through the application, contracting, and implementation process and include explanation of the considerations and requirements. This could leverage peer support from experienced artists. Similarly, respondents suggested enrichment activities for contracted artists, such as studio visits to fabricators or working public artists' studios. Respondents suggested development of a residency model. Respondents also proposed creation of a project process outline for new public artists, more structured feedback process during the draft and development stages, and a list of fabricators, approved vendors, or approved materials. During the lifespan of the project, some artists would benefit from resources to create and manage budgets and understand the business side of public art production.

In terms of **project management**, artists suggested clearer parameters for Civic Art projects at project inception and parallel support from the Civic Art Division to engage communities around Civic Art purpose and artists' process. Respondents also asked for support with photographic documentation of the project, creation of the informational plaque, and insurance coverage required for projects. There were requests for stronger infrastructure to maintain continuity of project management during staff transitions.

Some respondents expressed concerns around **project ownership**, and particularly in ensuring that artists had room to express their vision, both aesthetically and technically. One respondent explained:

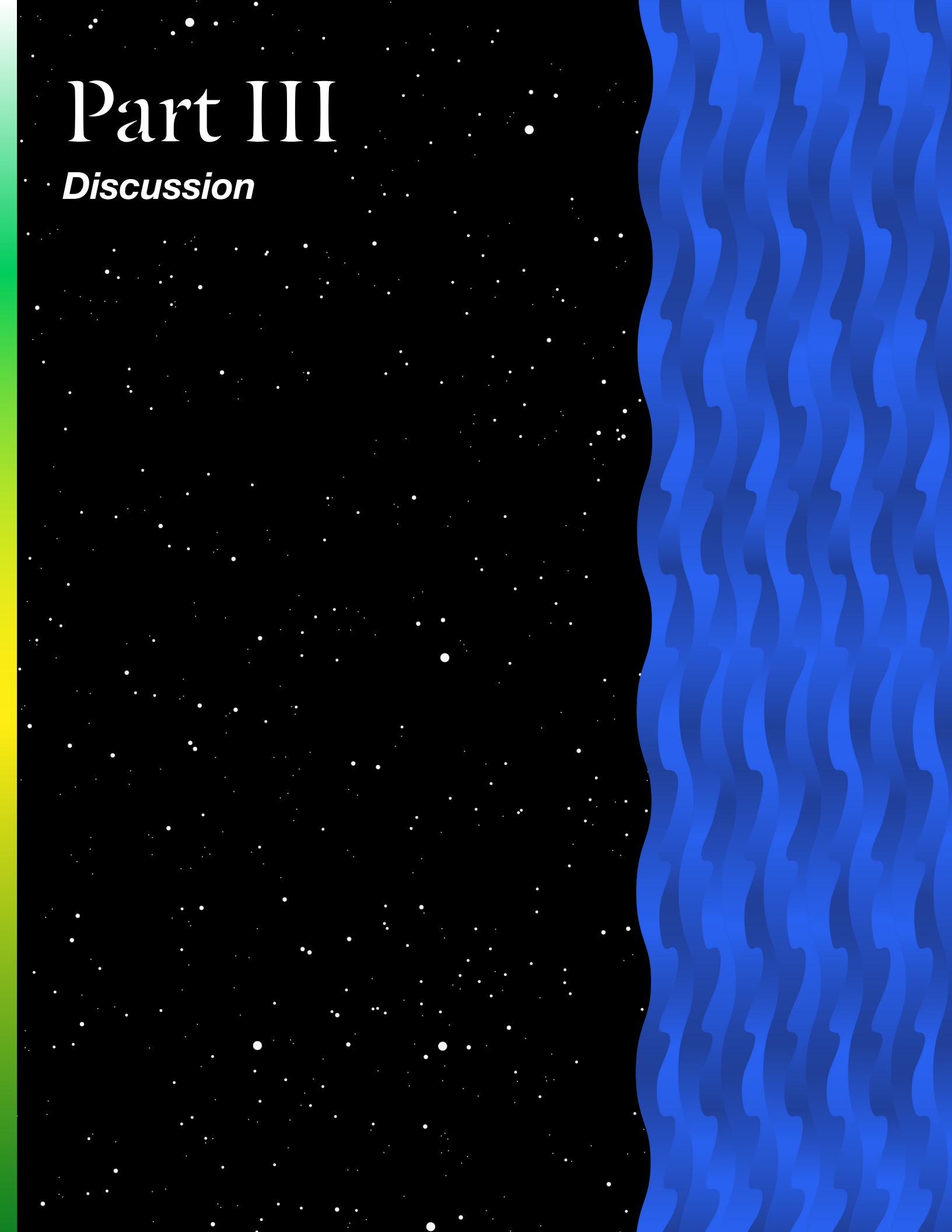
*“If emerging individual artists can have the option of a design contract with creative control but fabrication support and management, I think more artists would consider public art.”*

There were recommendations to limit outside contractors or partners who are not associated with the arts and to bring artists onto projects earlier as a strategy to leverage architectural budget.

Lastly, artists shared recommendations around **compensation**, including: adjusting payment schedule for delayed projects, creating contracts that are more responsive to small business needs, funding community engagement appropriately, maintaining consistent multiyear contracts, and increasing labor compensation overall.

# Part III

## *Discussion*





# Discussion

## Limitations

While over 300 artists are featured in the collection from 2004-2021, only the 179 artists whose works were commissioned or purchased by the LA County Civic Art Division were surveyed, and data in the report reflects 106 respondents. Artists of historical or donated artwork are not represented in the findings of this report and were not invited to take the demographic survey of artists. Furthermore, we were unable to incorporate artists who worked in teams or groups into the cross-tab analysis in this iteration of the report because we did not have complete information from all team members. Although the Civic Art Division and the SSG R&E team made our best efforts to collect as many artist demographic surveys as possible, the data are not representative of all artists whose work is included in the Collection. After consultation with the Department, the research team suppressed demographic data from some analyses to ensure confidentiality and prevent disclosure of potentially identifying information. Additionally, the demographic survey that was distributed asks artists to answer based on their information from 2022, which may be different from those answers at the time artists were commissioned by the Civic Art Division. For example, one's educational attainment or annual income may have changed since the year they were commissioned, which could be as early as 2004. Among the respondent demographic data, some artists are represented multiple times because of multiple projects they have completed between 2004-2021.

## Key Takeaways and Conclusion

The racial/ethnic representation of artists who responded to the survey suggest a need to recruit more Latinx, Asian, MENA, NHPI, and AIAN artists to better represent the diverse community that resides in Los Angeles. The particularly noteworthy underrepresentation of Latinx artists overall merits closer investigation. Unfortunately, there were no NHPI and AIAN artists among respondents who identified with one race. Representation from AIAN increased among multi-racial individuals; however, there was still no NHPI representation in this sample. Overall, our findings show that despite a decrease in the demographic diversity of representation from 2004-2010 through 2015-2018, this trend was reversed and an increase of representation from all different races and ethnicities can be seen. There was also a range of representation of artists' nativity with a majority of artists born in other states; however, most respondents have lived in LA County for more than 10 years (see **Appendix C, Table B**) indicating most artists have become LA County residents over time. Artists recommended more opportunities and solicitations that prioritize women, Black, Indigenous, and people of color, queer, and other underrepresented artists, which would contribute to diversifying and representing the LA County community.

Department practices around selection and compensation produced some variation along demographic lines. In addition to providing public art opportunities to more Latinx, MENA, AIAN and NHPI artists, the Department may need to take a closer look into contracting fees for Latinx artists, which received the lowest average commission. In our findings regarding gender identity and sexual orientation, we found that female respondents had the highest average and median contract fees among those who indicated their gender. However, the

highest average contract fee within gender identity, race, and sexual orientation overall was among those who prefer not to say. The fact that a notably large share of respondents chose not to state their sexual orientation should be explored to gain further insights.

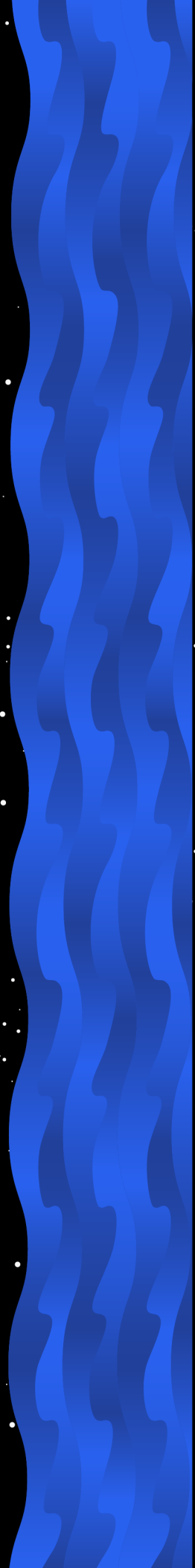
We cannot speculate about who chose not to report their demographic data or why they chose not to. This is the first time the Department of Arts and Culture has collected demographic information about the artists they contract with through Civic Art, and they are committed to developing an ongoing process to collect demographic information in order to track change over time. This is an important reminder to be aware that individual artists may not be comfortable sharing demographic data before or during their contract period, or even sharing this information years after their contract has ended.

Our findings also illustrated a common pattern in which artists who completed a post-secondary education developed projects with the highest contract fees. This may suggest that artists with a higher educational background have an advantage in pursuing higher funded projects; but this relationship warrants further investigation, as the direction of the relationship is unknown. Regardless of educational attainment, many artists voiced a need for a mentorship program, noting the importance of supporting any artist with their first public art experience.

The solicitation type might also play a factor in the recruitment and selection of artists. Our findings suggest some variation among artists who identify as LGBTQ across different solicitation types, such as prequalified list projects and open call projects. Given that this study focuses on a sample size of all the artists featured in the LA County Civic Art Collection, these interpretations warrant further investigation, suggesting specific opportunities for the department to improve targeted recruitment and selection practices. To advance the Department's goal of promoting equity in Civic Art opportunities, it will be important to integrate demographic data tracking as a regular practice within Civic Art solicitation and contracting processes.

# Part IV

## *Appendices*



# Appendix A

## Dataset Terms and Definitions

<b>Accession Number</b>	Unique number assigned to each artwork when it is accessioned into the Collection.
<b>Art Practice</b>	The media the artists utilize including Architectural Enhancements, Design, Drawing, Film/Video, Installation, Multi-disciplinary, Murals, Painting, Performance Art, Photography, Prints, Reproduction, Sculpture, Works on Paper, Literary, Fiber, Mixed Media, and others not mentioned.
<b>Artist Contract Fee</b>	For a commission, the contract fee paid to the artist includes costs for design, meetings, community engagement, administration and production oversight during fabrication and installation phases, and other necessary costs to complete the artwork. For an artwork purchase, the contract fee for the artist is the amount paid for the artwork.
<b>Artist Residencies</b>	Art programs which involve a collaboration between artists and hosting organizations, institutions, or communities.
<b>Artist Training</b>	The training an artist received both in informal and formal settings including Self-taught, Apprentice, Bachelor of Fine Arts, Bachelor of Art (such as design or studio art), Master of Fine Arts, Master of Art (such as design or studio art), PhD in Art (such as design or studio art), Craft or Trade school (i.e. glassblowing, metalwork, woodwork).
<b>Artist Type</b>	Individual Artist or Artist Team which created the artwork(s).
<b>Artwork Media</b>	The materials that were used to create the artwork.
<b>Artwork Title</b>	Name of the artwork provided by the Artist(s). <i>Multiple titles are included if the project resulted in multiple artworks.</i>

<b>Artwork Type</b>	Categorization that describes the artwork. Categories are created and assigned by the Department of Arts and Culture.
<b>Completion, Installation, or Purchase Date</b>	Date when the project was completed or installed for commissioned and purchased artworks. Multiple dates are included if the artwork for the project were completed at different times. This is not the creation date of the artwork.
<b>Department</b>	The tenant facility which provides basic maintenance and daily oversight of the artworks.
<b>Disability/Ability Status</b>	Refers to one's physical or mental ability to perform everyday tasks.
<b>Exhibitions</b>	Gathering of artworks in a space for a temporary event. An exhibition may include work by a single artist, group of artists, and/or artworks on a single topic or theme.
<b>Gender Identity</b>	A person's experience of having a particular gender, which may or may not correspond with the sex they were assigned at birth.
<b>Location</b>	County site or building where the artwork is installed.
<b>Project Type</b>	A project classification that specifies how the artwork was acquired, either through a commission or purchase. Donations, gifts, and adopted artworks were not included.
<b>Public Art Projects</b>	Projects which result in artworks displayed in public spaces.
<b>Race/Ethnicity</b>	Race and ethnicity categories shown are adapted from the American Community Survey, which is an annual demographic survey program conducted by the U.S. Census Bureau. Categories include <i>American Indian or Alaska Native or Indigenous or First Nations, Asian or Asian American, Black or African American, Hispanic or Latina/Latino/Latinx, Middle Eastern or North African, Native Hawaiian or Pacific Islander, White.</i>
<b>Sexual Orientation</b>	The direction of an individual's sexual attraction towards other individuals of the same, opposite, or multiple sexes; commonly understood to be biologically and physiologically dictated, rather than sociologically determined.

The process by which the artist was selected for the project.

**Solicitation Type**

- **Open Call:** An opportunity that is open to all artists
- **Prequalified Artist List:** An opportunity that is open to artists that have previously applied and been prequalified as part of a list to receive artist calls
- **Limited Invitation:** An opportunity that is open to artists that have been invited by the Department to submit to an opportunity
- **Sole Source:** A direct artist selection

**Supervisorial District**

Current LA County Supervisorial District where the artwork is located. *The location of artwork at the time of the report; artwork may have been within the boundaries of a different district when it was commissioned or originally installed.*

# Appendix B

## Civic Artist Demographics Survey PDF

[https://www.lacountyarts.org/sites/default/files/2023-09/CivicArtistDemographicSurvey\\_final.pdf](https://www.lacountyarts.org/sites/default/files/2023-09/CivicArtistDemographicSurvey_final.pdf)

# Appendix C

## Respondent Descriptive Demographic Tables

**Table A: Count and Percentage of Total Respondents Who Identify as Transgender**

Identify as Transgender	n	%
Yes	0	0.0%
No	97	98.0%
Prefer Not to Say	2	2.0%

**Table B: Count and Percentage of Respondents and How Long They Had Lived in LA County**

Years Lived in LA	n	%
0–10	18	16.0%
11–20	11	10.0%
20–30	25	23.0%
30–40	21	19.0%
40–50	18	16.0%
50–60	12	11.0%
60–70	2	2.0%
70–80	2	2.0%
80–90	1	1.0%

**Table C: Count and Percentages of Respondents and Their Annual Household Income Brackets**

Annual Household Income	n	%
\$0–35,999	10	9.4%
\$36,000–\$72,999	26	24.5%
\$73,000–\$133,999	31	29.2%
More than \$134,000	25	23.6%
Prefer Not to Say	14	13.2%

Median Household income for LA County (2021): \$77,456.<sup>6</sup>

**Table D: Average of Self-Reported Estimates of What Respondents Contribute to Their Annual Household Income Among Artists Who are Not the Sole Income Generator of Their Households**

Estimated Percent (%) Contribution to Household Income	%
Mean	47.8%
Median	50.0%

**Table E: Count and Percentages of Respondents' Estimated Contribution to Annual Household Income Among Artists Who are Not the Sole Income Generator of Their Households**

Estimated Percent (%) Contribution to Household Income	n	%
0–24	6	11.3%
25–49	11	20.8%
50–74	32	60.4%
75–99	4	7.5%
<b>Grand Total</b>	<b>53</b>	<b>100%</b>

<sup>6</sup> U.S. Census Bureau. (2021). American Community Survey 1-Year Estimates. Retrieved from <https://data.census.gov/table?q=median+household+income&g=050XX00US06037&tid=ACSST1Y2019.S1901>



**Table F: Count and Percentage of Total Respondents with Art as Their Primary Source of Income**

<b>Primary Source of Income</b>	<b>n</b>	<b>%</b>
Art	58	54.7%
Other	39	36.8%
Prefer Not to Say	9	8.5%

# Appendix D

## Civic Art Collection Descriptive Tables

**Table A: Number of Each Project Type**

Project Types	n
Acrylic Panel	1
Collage	2
Community Engagement	2
Cyanotype	1
Drawing	1
Enamel Panel	1
Etching	1
Functional Architectural Element	8
Functional Architectural Element, Painting	1
Garden	2
Garden, Installation	1
Glass Panel	5
Graphic	2
Installation	11
Metal Panel	1
Mosaic	7
Painted Mural	25
Painting	17
Painting, Painted Mural	1
Performance	1
Photograph	4
Print	7
Print, Sculpture	1
Publication	4
Sculpture	45
Sculpture, Glass Panel	1
Sculpture, Installation	1
Sculpture, Mosaic	1
Stained Glass	3
TBD	1
Tile Mural	19
Tile Mural, Installation	2
Tile Mural, Mosaic	1
Video	1
Vinyl Mural	4
Vinyl Mural, Installation	1
<b>Grand Total</b>	<b>187</b>

**Table B: Count and Percentage of Total Projects in Each Supervisorial District**

Supervisorial District	n of Projects	%
SD 1	31	16.6%
SD 2	63	33.7%
SD 3	27	14.4%
SD 4	28	15.0%
SD 5	30	16.0%
All County	7	3.7%
Outside County	1	0.5%
<b>Grand Total</b>	<b>187</b>	<b>100%</b>

**Table C: Count and Percentage of Different Sizes of Projects**

Project Size	n	%
Small	56	29.9%
Medium	63	33.7%
Large	42	22.5%
X Large	18	9.6%
N/A	8	4.3%
<b>Grand Total</b>	<b>187</b>	<b>100%</b>

**Table D: Count and Percentage of Projects in Different States**

Project State	n	%
Deaccessioned	2	1.1%
Permanent	129	69.0%
Portable	36	19.3%
Storage	3	1.6%
Temporary	17	9.1%
<b>Grand Total</b>	<b>187</b>	<b>100%</b>

**Table E: Count and Percentage of Total Projects Featured in Each Department Building**

<b>Department Building</b>	<b>n</b>	<b>%</b>
Animal Care and Control	4	2.1%
Arts and Culture	13	7.0%
Beaches and Harbors	2	1.1%
Chief Executive Office	2	1.1%
Consumer and Business Affairs	1	0.5%
Coroner	1	0.5%
Fire	13	7.0%
Health Services	22	11.8%
Internal Services	1	0.5%
Mental Health	30	16.0%
Military and Veterans Affairs	1	0.5%
Parks and Recreation	45	24.1%
Probation	2	1.1%
Public Health	2	1.1%
Public Information Office	1	0.5%
Public Library	28	15%
Public Works	9	4.8%
Registrar-Recorder/County Clerk	1	0.5%
Sheriff	2	1.1%
Workforce Development, Aging & Community Services	7	3.7%
<b>Grand Total</b>	<b>187</b>	<b>100%</b>

# Appendix E

## Additional Cross-Tab Tables

**Table A: Count and Percentage of Respondents by Age Group and Race**

Age Group	Asian		Black		Latinx		MENA		White		More than One Race		Prefer Not to Say		Total	
	n	%	n	%	n	%	n	%	n	%	n	%	n	%	n	%
25-34	0	0.0%	0	0.0%	0	0.0%	0	0.0%	1	1.0%	1	1.0%	1	1.0%	3	3.0%
35-44	2	2.0%	1	1.0%	2	2.0%	1	1.0%	3	3.0%	8	8.1%	0	0.0%	17	17.2%
45-54	8	8.1%	3	3.0%	4	4.0%	0	0.0%	11	11.1%	5	5.1%	0	0.0%	31	31.3%
55-64	0	0.0%	6	6.1%	2	2.0%	0	0.0%	9	9.1%	5	5.1%	0	0.0%	22	22.2%
65-74	1	1.0%	1	1.0%	3	3.0%	0	0.0%	10	10.1%	3	3.0%	0	0.0%	18	18.2%
75-84	0	0.0%	0	0.0%	0	0.0%	0	0.0%	3	3.0%	2	2.0%	0	0.0%	5	5.1%
85-94	0	0.0%	0	0.0%	0	0.0%	0	0.0%	1	1.0%	0	0.0%	0	0.0%	1	1.0%
<b>Grand Total</b>	<b>11</b>	<b>11.1%</b>	<b>11</b>	<b>11.1%</b>	<b>11</b>	<b>11.1%</b>	<b>1</b>	<b>1.0%</b>	<b>39</b>	<b>39.4%</b>	<b>25</b>	<b>25.3%</b>	<b>1</b>	<b>1.0%</b>	<b>99</b>	<b>100%</b>

**Table B: Project State by Average and Median Contract Fee**

Project State	Average Project Contract Fee	Median Project Contract Fee
Permanent	\$89,689.62	\$62,000.00
Portable	\$51,525.95	\$4,000.00
Portable, Permanent	\$75,000.00	\$75,000.00
Storage	\$25,750.00	\$25,750.00
Temporary	\$14,680.00	\$14,000.00
<b>All Respondents</b>	<b>\$74,438.38</b>	<b>\$42,500.00</b>

**Table C: Average and Median Contract Fee by Project Size**

Project Size	Average Project Contract Fee	Median Project Contract Fee
Small	\$23,316.43	\$8,000.00
Medium	\$115,170.00	\$66,200.00
Large	\$102,721.75	\$117,100.00
X Large	\$85,175.00	\$44,300.00
TBD	\$28,000.00	\$28,000.00
N/A	\$30,750.00	\$30,750.00
<b>All Respondents</b>	<b>\$73,836.80</b>	<b>\$41,239.00</b>

**Table D: Average Contract Fee for Artists by Years of Experience in Their Art Field**

Years in Art Practice	Average Project Contract Fee
6–15	\$67,579.53
16–25	\$71,205.52
26–35	\$59,453.40
36–45	\$116,802.69
46–55	\$54,820.00
<b>All Respondents</b>	<b>\$74,438.38</b>

**Table E: Project Type by Average and Median Project Contract Fees**

	Average Project Contract Fee	Median Project Contract Fee
Commission	\$85,369.72	\$52,500.00
Purchase	\$8,069.57	\$3,542.00
<b>All Respondents</b>	<b>\$74,438.38</b>	<b>\$42,500.00</b>

**Table F: Count and Percentage of Respondents Who Were Born in LA County by Project Type**

Solicitation Type	Born in LA County		Not Born in LA County		Prefer Not to Say	
	n	%	n	%	n	%
Limited Invitation	11	27.5%	29	72.5%	N/A	N/A
Open Call	6	18.8%	26	81.3%	N/A	N/A
Prequal List	3	16.7%	15	83.3%	N/A	N/A
Sole Source	N/A	N/A	8	88.9%	1	11.1%
<b>All Respondents</b>	<b>20</b>	<b>20.2%</b>	<b>78</b>	<b>78.8%</b>	<b>1</b>	<b>1.0%</b>

**Table G: Count and Percentage of Respondents' Current Age by Project Completion Date**

Age	25-34		35-44		45-54		55-64		65-74		75-84		85-94		Grand Total	
	n	%	n	%	n	%	n	%	n	%	n	%	n	%	n	%
2007-2010	N/A	0.0%	1	6.7%	N/A	0.0%	9	60.0%	4	26.7%	1	6.7%	N/A	0.0%	15	15.2%
2011-2014	N/A	0.0%	2	8.7%	8	34.8%	2	8.7%	7	30.4%	3	13.0%	1	4.3%	23	23.2%
2015-2018	2	7.1%	3	10.7%	11	39.3%	6	21.4%	4	14.3%	1	3.6%	N/A	0.0%	28	28.3%
2019-2023	1	3.0%	11	33.3%	12	36.4%	5	15.2%	3	9.1%	0	0.0%	N/A	0.0%	33	33.3%
<b>Grand Total</b>	<b>3</b>	<b>3.0%</b>	<b>17</b>	<b>17.2%</b>	<b>31</b>	<b>31.3%</b>	<b>22</b>	<b>22.2%</b>	<b>18</b>	<b>18.2%</b>	<b>5</b>	<b>5.1%</b>	<b>1</b>	<b>1.0%</b>	<b>99</b>	<b>100.0%</b>

**Table H: Count and Percentage of Respondents' Projects by Sexual Orientation and Completion Date**

Sexual Orientation	Asexual		Bisexual		Straight		Gay or Lesbian		Queer		Prefer Not to Say		Grand Total	
	n	%	n	%	n	%	n	%	n	%	n	%	n	%
2007–2010	N/A	0.0%	N/A	0.0%	11	73.3%	1	6.7%	N/A	0.0%	3	20.0%	15	15.2%
2011–2014	1	4.3%	1	4.3%	20	87%	1	4.3%	N/A	0.0%	N/A	0.0%	23	23.2%
2015–2018	1	3.6%	1	3.6%	19	67.9%	3	10.7%	1	3.6%	3	10.7%	28	28.3%
2019–2023	1	3.0%	4	12.1%	22	66.7%	2	6.1%	N/A	0.0%	4	12.1%	33	33.3%
<b>Grand Total</b>	<b>3</b>	<b>3.0%</b>	<b>6</b>	<b>6.1%</b>	<b>72</b>	<b>72.7%</b>	<b>7</b>	<b>7.1%</b>	<b>1</b>	<b>1.0%</b>	<b>10</b>	<b>10.1%</b>	<b>99</b>	<b>100.0%</b>

**Table I: Count and Percentage of Respondents' Projects by Educational Attainment and Completion Date**

Completion Date	High School Diploma or Equivalent		Some College		Associate's		Bachelor's		Master's		Doctorate		Grand Total	
	n	%	n	%	n	%	n	%	n	%	n	%	n	%
2007–2010	0	0.0%	1	6.7%	0	0.0%	5	33.3%	8	53.3%	1	6.7%	15	15.2%
2011–2014	0	0.0%	1	4.3%	0	0.0%	5	21.7%	16	69.6%	1	4.3%	23	23.2%
2015–2018	1	3.6%	1	3.6%	0	0.0%	7	25.0%	17	60.7%	2	7.1%	28	28.3%
2019–2023	1	3.0%	1	3.0%	1	3.0%	11	33.3%	18	54.5%	1	3.0%	33	33.3%
<b>Grand Total</b>	<b>2</b>	<b>2.0%</b>	<b>4</b>	<b>4.0%</b>	<b>1</b>	<b>1.0%</b>	<b>28</b>	<b>28.3%</b>	<b>59</b>	<b>59.6%</b>	<b>5</b>	<b>5.1%</b>	<b>99</b>	<b>100.0%</b>



**Table J: Count and Percentage of Respondents' Projects by Race and Project State**

	Permanent		Portable		Storage		Temporary		Total	
	n	%	n	%	n	%	n	%	n	%
Asian	7	7.1%	4	4.0%	0	0.0%	0	0.0%	11	11.1%
Black	8	8.1%	2	2.0%	1	1.0%	0	0.0%	11	11.1%
Latinx	5	5.1%	6	6.1%	0	0.0%	0	0.0%	11	11.1%
MENA	0	0.0%	1	1.0%	0	0.0%	0	0.0%	1	1.0%
White	26	26.3%	9	9.1%	1	1.0%	3	3.0%	39	39.4%
More Than One Race	18	18.2%	5	5.1%	0	0.0%	2	2.0%	25	25.3%
Prefer Not to Say	1	1.0%	0	0.0%	0	0.0%	0	0.0%	1	1.0%
<b>Grand Total</b>	<b>65</b>	<b>65.7%</b>	<b>27</b>	<b>27.3%</b>	<b>2</b>	<b>2.0%</b>	<b>5</b>	<b>5.1%</b>	<b>99</b>	<b>100.0%</b>

**Table K: Count and Percentage of Projects by Respondents' Race and Project Size**

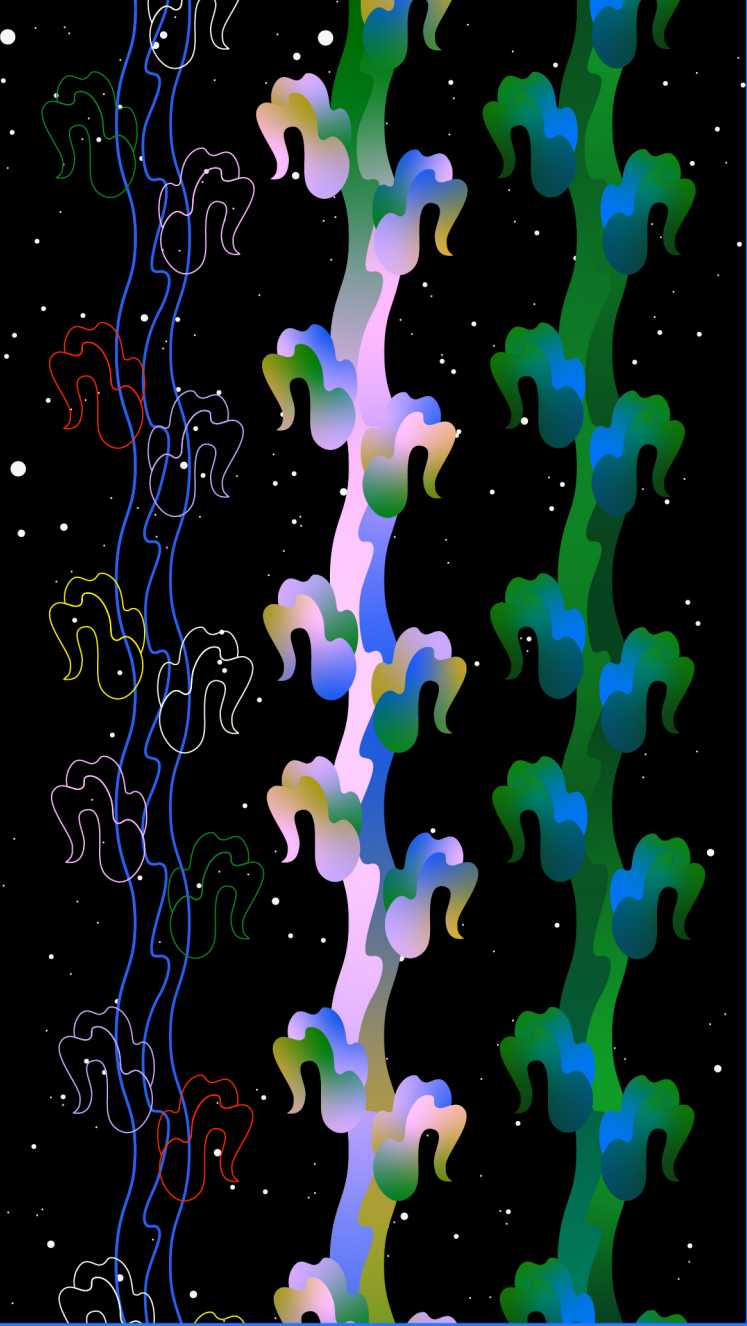
	Small		Medium		Large		X Large		TBD		N/A		Total	
	n	%	n	%	n	%	n	%	n	%	n	%	n	%
Asian	3	3.0%	5	5.1%	3	3.0%	0	0.0%	0	0.0%	0	0.0%	11	11.1%
Black	7	7.1%	0	0.0%	4	4.0%	0	0.0%	0	0.0%	0	0.0%	11	11.1%
Latinx	7	7.1%	2	2.0%	1	1.0%	1	1.0%	0	0.0%	0	0.0%	11	11.1%
MENA	0	0.0%	1	1.0%	0	0.0%	0	0.0%	0	0.0%	0	0.0%	1	1.0%
White	15	15.2%	15	15.2%	7	7.1%	1	1.0%	0	0.0%	1	1.0%	39	39.4%
More than One Race	5	5.1%	5	5.1%	8	8.1%	4	4.0%	1	1.0%	2	2.0%	25	25.3%
Prefer Not to Say	0	0.0%	1	1.0%	0	0.0%	0	0.0%	0	0.0%	0	0.0%	1	1.0%
<b>Grand Total</b>	<b>37</b>	<b>37.4%</b>	<b>29</b>	<b>29.3%</b>	<b>23</b>	<b>23.2%</b>	<b>6</b>	<b>6.1%</b>	<b>1</b>	<b>1.0%</b>	<b>3</b>	<b>3.0%</b>	<b>99</b>	<b>100.0</b>

**Table L: Count and Percentage of Projects by Respondents' Race and Project Type**

	Comission		Purchase		Total	
	n	%	n	%	n	%
Asian	10	10.1%	1	1.0%	11	11.1%
Black	9	9.1%	2	2.0%	11	11.1%
Latinx	7	7.1%	4	4.0%	11	11.1%
MENA	1	1.0%	0	0.0%	1	1.0%
White	34	34.3%	5	5.1%	39	39.4%
More than One Race	23	23.2%	2	2.0%	25	25.3%
Prefer Not to Say	1	1.0%	0	0.0%	1	1.0%
<b>Grand Total</b>	<b>85</b>	<b>85.9%</b>	<b>14</b>	<b>14.1%</b>	<b>99</b>	<b>100.0%</b>

**Table M: Count and Percent of Projects by Respondents' Race and Supervisorial District**

	SD 1		SD 2		SD 3		SD 4		SD 5		All County		Outside County		Total	
	n	%	n	%	n	%	n	%	n	%	n	%	n	%	n	%
Asian	5	5.1%	1	1.0%	3	3.0%	1	1.0%	1	1.0%	0	0.0%	0	0.0%	11	11.1%
Black		0.0%	8	8.1%	1	1.0%	0	0.0%	1	1.0%	1	1.0%	0	0.0%	11	11.1%
Latinx	1	1.0%	4	4.0%	1	1.0%	3	3.0%	1	1.0%	1	1.0%	0	0.0%	11	11.1%
MENA		0.0%	1	1.0%		0.0%	0	0.0%		0.0%	0	0.0%	0	0.0%	1	1.0%
White	4	4.0%	8	8.1%	9	9.1%	7	7.1%	8	8.1%	2	2.0%	1	1.0%	39	39.4%
More than One Race	8	8.1%	7	7.1%	1	1.0%	7	7.1%	1	1.0%	1	1.0%	0	0.0%	25	25.3%
Prefer Not to Say	1	1.0%	0	0.0%	0	0.0%	0	0.0%		0.0%	0	0.0%	0	0.0%	1	1.0%
<b>Grand Total</b>	<b>19</b>	<b>19.2%</b>	<b>29</b>	<b>29.3%</b>	<b>15</b>	<b>15.2%</b>	<b>18</b>	<b>18.2%</b>	<b>12</b>	<b>12.1%</b>	<b>5</b>	<b>5.1%</b>	<b>1</b>	<b>1.0%</b>	<b>99</b>	<b>100.0%</b>



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