Census of cultural and creative work *in Puerto Rico*

Centro de Economía Creativa

Census of cultural and creative work *in Puerto Rico*

Credits

LEAD RESEARCHER AND AUTHOR

Javier J. Hernández Acosta, Dean of the School of Arts, Design and Creative Industries at Universidad del Sagrado Corazón and founder of Centro de Economía Creativa

STATISTICIAN AND DATA ANALYST
Cristian Gómez Herazo

PROJECT DIRECTOR
Dra. Siri Rolón Rivera

PROMOTION AND DISSEMINATION STRATEGIES
Sonia Méndez y Karla Figueroa

SUPPORT
Michelle Rodríguez, René Cotto, Marisel de Jesús

GRAPHIC DESIGN
TEMBOL LLC
Ramdwin González Otero
Yetzel González Ortiz
Emanuel González Ríos
Gabriel Oppenheimer Lozada

This project was made possible by a grant from the **Mellon Foundation.**

centro de economía creativa

Mellon Foundation

Thank you!

Achieving a cultural information system for Puerto Rico has been a priority since 2012. Today, exactly a decade later, we can argue that we are much closer. Over the years, the analysis of experiences in other countries, along with the advances of entities such as Inversión Cultural, CODECU, and the Puerto Rico Institute of Statistics, inspired the creation of LabCultural as a cultural observatory for Puerto Rico. That was achieved thanks to the support of entities such as Filantropía Puerto Rico and Fondo Flamboyán para las Artes.

When in 2018 we began to discuss the needs of the cultural ecosystem in Puerto Rico with the Mellon Foundation, the need to map the cultural activity in Puerto Rico arose. While we already had some sources of information with estimates of entities and people within cultural work, it was necessary to name and locate them. From the outset, as in many other initiatives, the Mellon team showed an immediate commitment to the project, recognizing also the strategic importance of informed decision-making by local and U.S. philanthropy.

This report summarizes *15 months of work* and the identification of over 5,500 cultural agents, including individuals and projects, that on a daily basis impact the arts, community, education and social justice, among other areas. I would like to thank the entire Mellon Foundation team, especially Elizabeth Alexander, Alexis Ortiz, Julie Ehrlich, and Deborah Cullen for their genuine commitment to the equity that our cultural sector deserves. I also wish to thank Cristian Gómez for leading the methodology and statistical analysis for this effort, which had never been accomplished before in Puerto Rico. And of course, to the entire team of the *Centro de Economía Creativa: Siri, Sonia, Marisel, Karla, Michelle, René and Taishaly,* who all contributed in their respective roles to ensure all possible strategies for the collection and dissemination of the Census.

And of course, *I would like to thank the entire cultural community in Puerto Rico,* which trusted an additional effort to request information that in many cases never results in benefits and creates exhaustion and mistrust. *We value every minute that the artists and cultural agents dedicated to this project, and we are convinced of the power of data and information to achieve greater economic and social justice for those who devote themselves to transforming through arts and culture.* Centro de Economía Creativa has been able to direct close to $10,000,000 for the sector in the last two years through programs such as Nido Cultural and Maniobra. I am convinced that the information shared in this study, and the analyses that will come out of it, will make it possible to achieve greater support *for the entire community.*

Lastly, I would like to thank all the people and entities that in the future will join us in the high-priority task of supporting the arts and culture as part of the infrastructure of the Archipelago. To all the companies, government agencies, local and international foundations, and individuals... *thank you!*

Introduction

Cultural work represents in these days one of the main priorities of cultural policies. The artist is at the *center of cultural activity and the creative economy.* Their work transforms social, political, educational, community, economic and cultural dynamics. With the development of the agenda for a creative economy as a new dimension of culture and its impact, the opportunity arises to understand and research into the dynamics of work and the inefficiencies of the economic system in which they are developed.

The very nature of cultural work requires much analysis in order to establish whether the impact at the macro level of creative industries contributes to the well-being of their creators. There are multiple levels of impact from sectors, companies, intermediaries, and the artists, among others. In the case of Puerto Rico, it is important to diversify data sources to compare and produce contextualized analyses on the reality of Puerto Rico.

Over the last two years, since the creation of the LabCultural as an observatory of art, culture, and creative economy, the publication of several reports that address cultural work based on the United States Census data has been resumed. Through these reports, a general profile of cultural workers is established, both in demographic and socioeconomic terms. *However, the nature of these surveys and the reality of intermittent work, often combined with other occupations, requires a specific research effort for the cultural and creative industries.*

Based on previous studies carried out by the Commission for Cultural Development (CODECU, in Spanish), Inversión Cultural, and Centro de Economía Creativa, it was proposed to carry out the Census of Cultural and Creative Work, combining methodologies and data collection efforts in scenarios that have not traditionally been covered by other initiatives. In this case, the entire research process lasted *15 months,* allowing for the adaptation and incorporation of new data collection strategies to ensure the participation of the cultural sector.

The main objective of the study consisted of counting all people who do some form of cultural work, regardless of the economic remuneration they receive. Once this objective was completed, a detailed survey for projects and individuals was designed and administered to a sample of both groups. *The questionnaire was used to analyze aspects of the profile of cultural entities and workers, as well as their economic performance and perceptions on the future of cultural endeavors.*

Methodology of the Census

The Census of Cultural and Creative Work had two stages of data collection, following elements of the methodology of the Decennial Census of the United States. As a first exercise, a data collection process was started to identify how many people do cultural and creative work in all modalities and forms of remuneration. This would allow comparison with other existing sources through a new methodology.

To achieve this first stage, a short questionnaire was designed under the Google Form platform. The domain www.censocultural.com was acquired in order to simplify access. This form includes questions about the name, e-mail address, name of the project, gender with which the person identifies, municipality of residence, main sector that defines their cultural project, and a link to a social network or web page of the project.

Finally, a question was included on the percentage that their cultural or artistic work generates of their total income. This last question is important to make it possible to establish the difference between those who dedicate full time to cultural work versus those for whom it must be complemented by other sources of income. This classification is based on the study conducted by Javier Hernández in 2011 and published in Forum Empresarial in 2013 under the title La Educación Empresarial para el Emprendedor Cultural. In that survey, 57% generated less than 50% of their total income from their creative work. The Cultural Census allows for an update of that distribution and a deeper look at this labor profile through a more detailed survey of a portion of the participants.

The data collection for the Cultural Census, which lasted from October 6, 2020 to June 30, 2022, involved several main efforts:

Promotion on social media - Throughout the entire period of the Cultural Census data collection, several social media campaigns were developed encouraging participation. This included the creation of artwork, paid advertisements, informative videos, mailing lists and discussion forums with live streaming, among others.

Collection through ambassadors - The research design included the recruitment of 8 regional ambassadors as resources with extensive experience and recognition in the cultural sector. This group of individuals assisted in data collection through a separate form to document referrals. The group used a variety of strategies including attending events and making contacts through social media, email, and phone calls.

Visits to cultural events - The team from Centro de Economía Creativa visited at least 8 cultural activities of high attendance and visibility in the cities of San Juan, Caguas, and Ponce. During these activities, there was an option to register information through QR codes or by entering it directly into tablets provided by the organization.

Public Relations - During the month of May 2021, a public relations strategy was implemented aimed at the general population. A press release was issued, which was circulated in multiple digital media outlets, and interviews were coordinated with radio and television shows that impact the cultural sector.

The survey of individuals and projects

The sampling frame for the survey of individuals and projects comes from the Cultural Census conducted by Centro de Economía Creativa, which consists of a database of more than 5,500 records with basic information and contact e-mail addresses of people who perform paid or unpaid creative/cultural work, as well as projects or entities in the sector. This database was refined to register unique people and projects, eliminating records that had the same e-mail address and projects under the same person. As a final result, the sampling frame totaled 3,242 persons and 2,336 projects or entities. Segments of the population that do not own or use e-mail were not included in the database.

Initially, the type of sampling selected was a proportional stratified sampling, where the number of elements assigned to the strata is proportional to the representation of the strata in the sampling frame. When obtaining the strata, the geographic distribution made by the United States Census Bureau in the so-called Public Use Microdata Areas (PUMAs) was taken into account. PUMAs are non-overlapping geographic statistical areas that divide each state or equivalent entity into geographic areas containing no less than 100,000 persons each.

PUMA areas **were merged into 6 regions distributed throughout Puerto Rico as follows.**

DIAGRAM 1
Regions

① *West*
② *North*
③ *North - Metro*
④ *South*
⑤ *Central and North - Metro*
⑥ *Metro*
⑦ *Northeast*
⑧ *East*

Similarly, the database includes Puerto Rican projects and artists living in the United States, making up region 9. The sample size considered was 700 people and 600 projects, which yield a sampling error of ±3.5% and ±4.5% respectively with a confidence level of 95%.

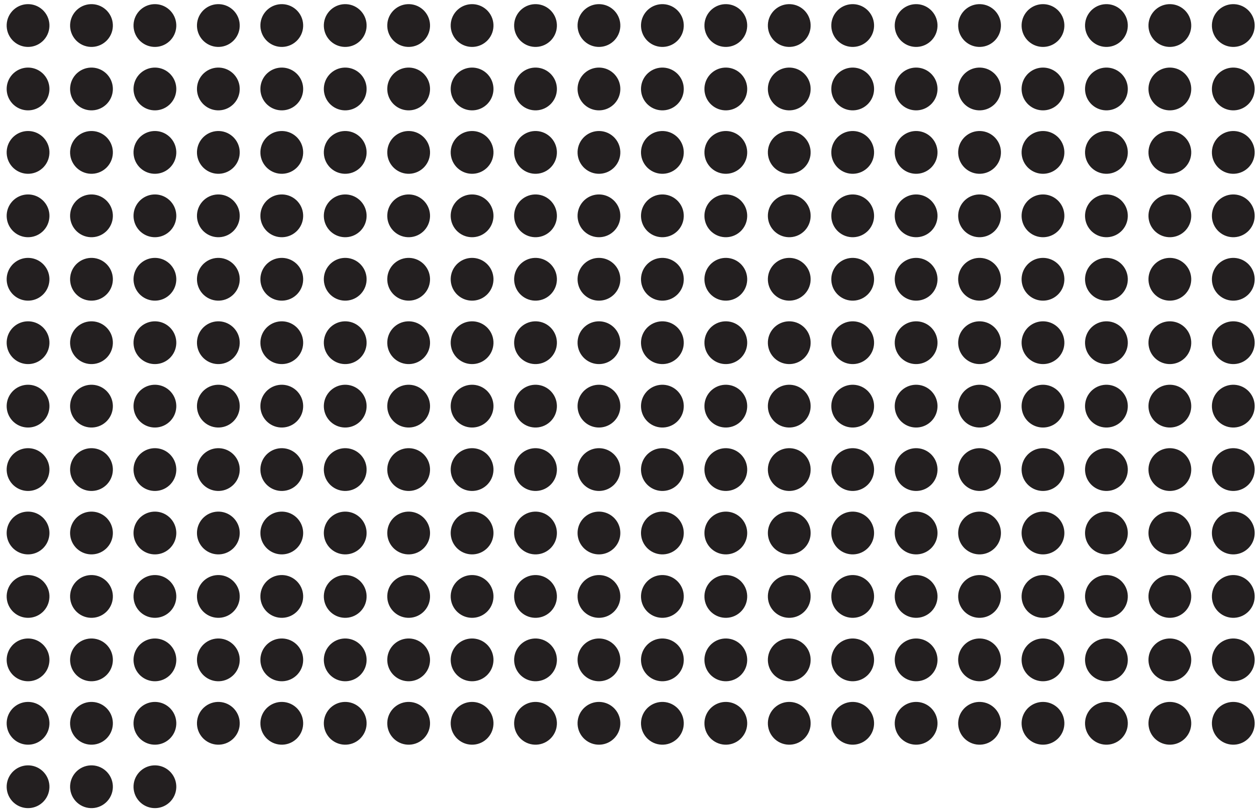
For both surveys, the questionnaires were based on the Puerto Rico Community Survey and The Survey of Cultural Agents conducted in 2014 by the Commission for Cultural Development (CODECU, in Spanish). Some questions were also added from the World Values Survey conducted in Puerto Rico in 2018. Before starting the fieldwork, Centro de Economía Creativa conducted a pilot test where the questionnaires used in this study were adjusted and approved.

The information was collected through an electronic (online) questionnaire using the QuestionPro platform, a company with extensive experience in SaaS survey solutions that provides a wide range of applications for quantifying and administering research instruments. The company is ISO 27001 certified and complies with major data security standards and data privacy laws, such as GDPR (General Data Protection Regulation).

Several rounds of follow-ups were conducted and help channels were set up to promote participation. In e-mail surveys, the average response rate worldwide is estimated to be close to 30%. In our case, this rate was close to 20%. Due to the low participation rate, it was recommended to work on the basis of a non-probabilistic sampling by availability, that is, after sending a mass mailing to the entire sample frame, all the completed forms were selected, resulting in the following distribution:

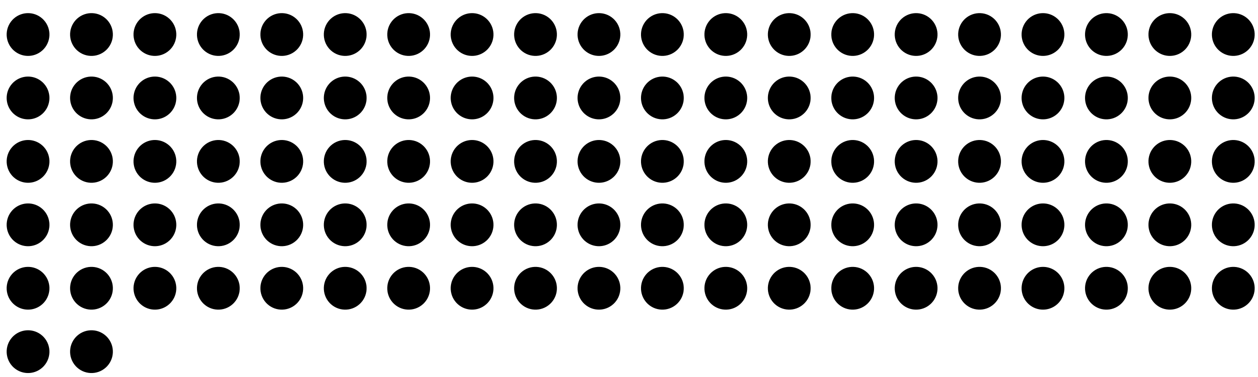
Total forms to individuals

243



Total forms to projects/entities

102



Statistically, the sample is not representative of the population; therefore, there is no descriptive precision. However, it does allow us to identify trends and indicate possible results that will inform future studies that implement probabilistic sampling.

Results

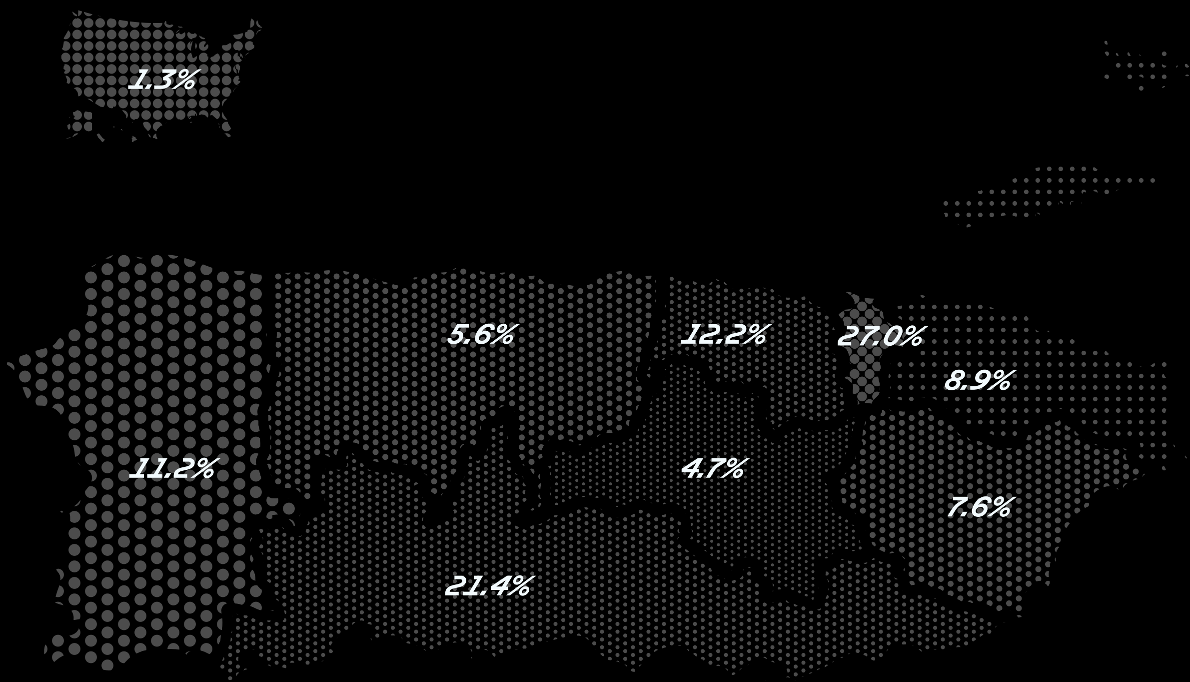
Workers

The Cultural Census identified

3,242

people working in the arts, culture, and creative industries sector.

DIAGRAM 2
Distribution by region



People were identified in all 78 municipalities and a total of 41 who stated that they live in the United States.

In terms of the cultural sectors or categories of cultural work with which they identify themselves, 20.3% come from the visual arts, followed by 19.6% in crafts and 12.3% in music. Performing arts were identified as the main category by 308 people (9.5%).

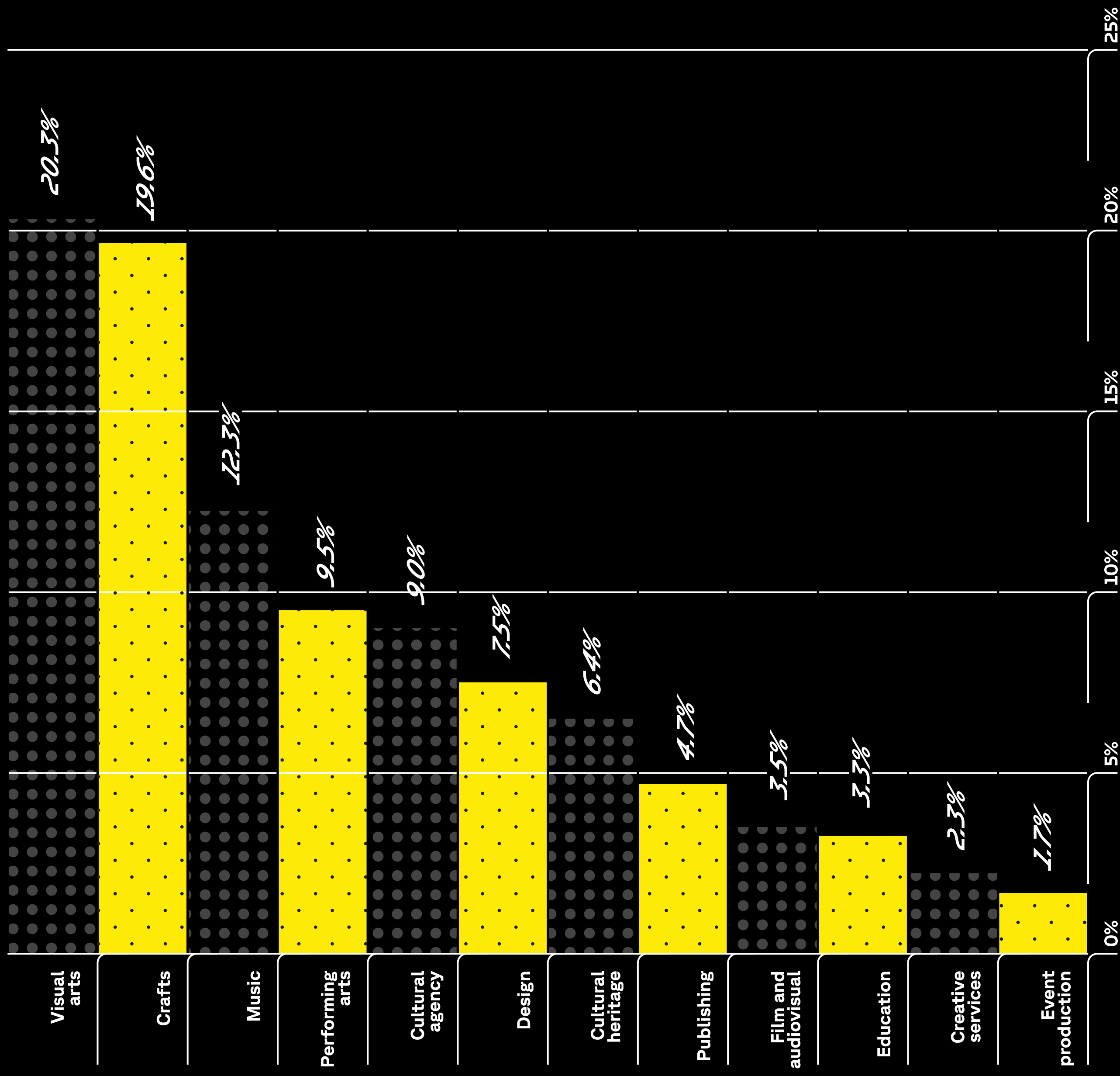
Cities with the highest representation

The distribution by region, similar to the one used by the Survey of Cultural Consumption and Participation (Encuesta de Consumo y Participación Cultural), identified that **43.9% of the creatives reside in the metropolitan area.**

Cities with the highest representation

DIAGRAM 3 | GENERAL SECTOR

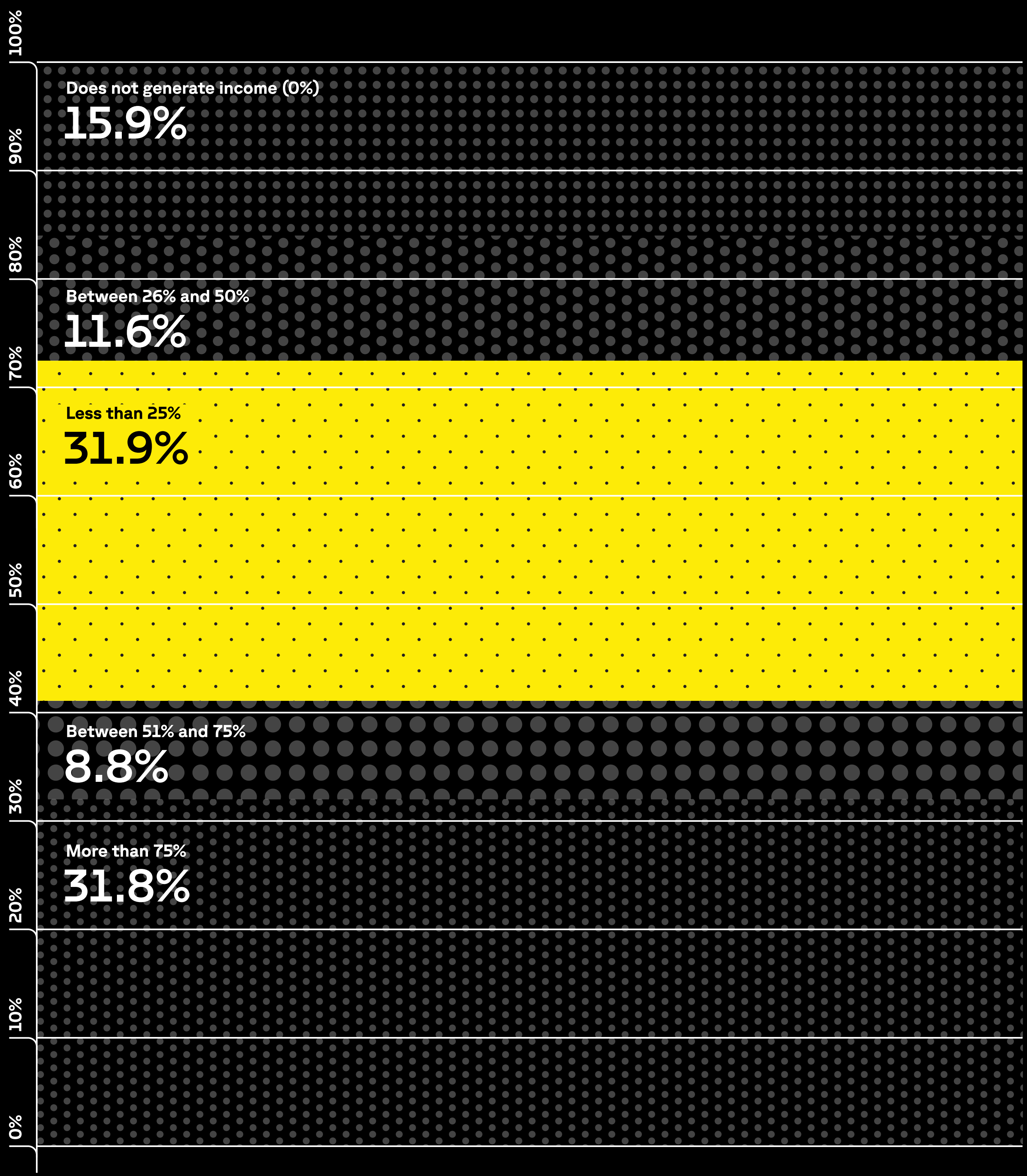
Which sector describes your main artistic or cultural work?

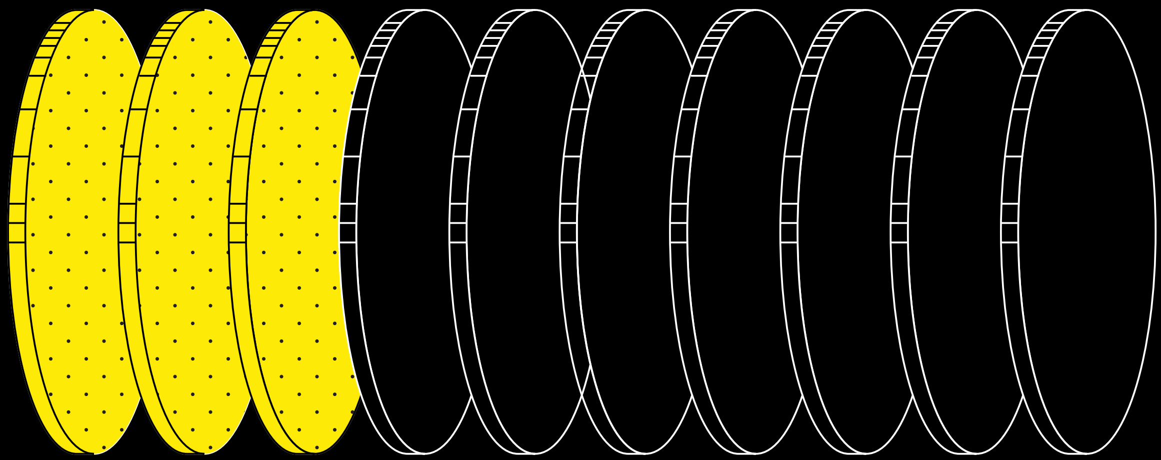


A key question on the Census form was the percentage of income generated by cultural work. This category will allow us to identify profiles between those who generate the majority of income from art versus those who have another main source of income. In this case, only 40.5% generate more than 50% from their cultural work. The remaining 59.5% generate less than 50%, including 15.9% who do not generate income from their creative work.

DIAGRAM 4 | BY GENDER

Approximately, what percentage of your income comes from cultural work?





31.8%

of the survey respondents 75% of their income comes from the cultural sector.

This distribution of income makes it possible to compare distributions across different cultural sectors. For example, in the case of event production, 58.2% generate more than 50% of their income from this activity. Other sectors that exceed 50% are those working in cultural heritage (54.9%), education (53.7%), cultural management (52.4%) and film and audiovisual (51.8%). The sectors with the lowest proportion of people who generate more than 50% of their income from creative work are publishing arts (22.2%), music (32.2%), visual arts (33.7%) and performing arts (37.8%).

Results

Projects or entities

The Cultural Census collected

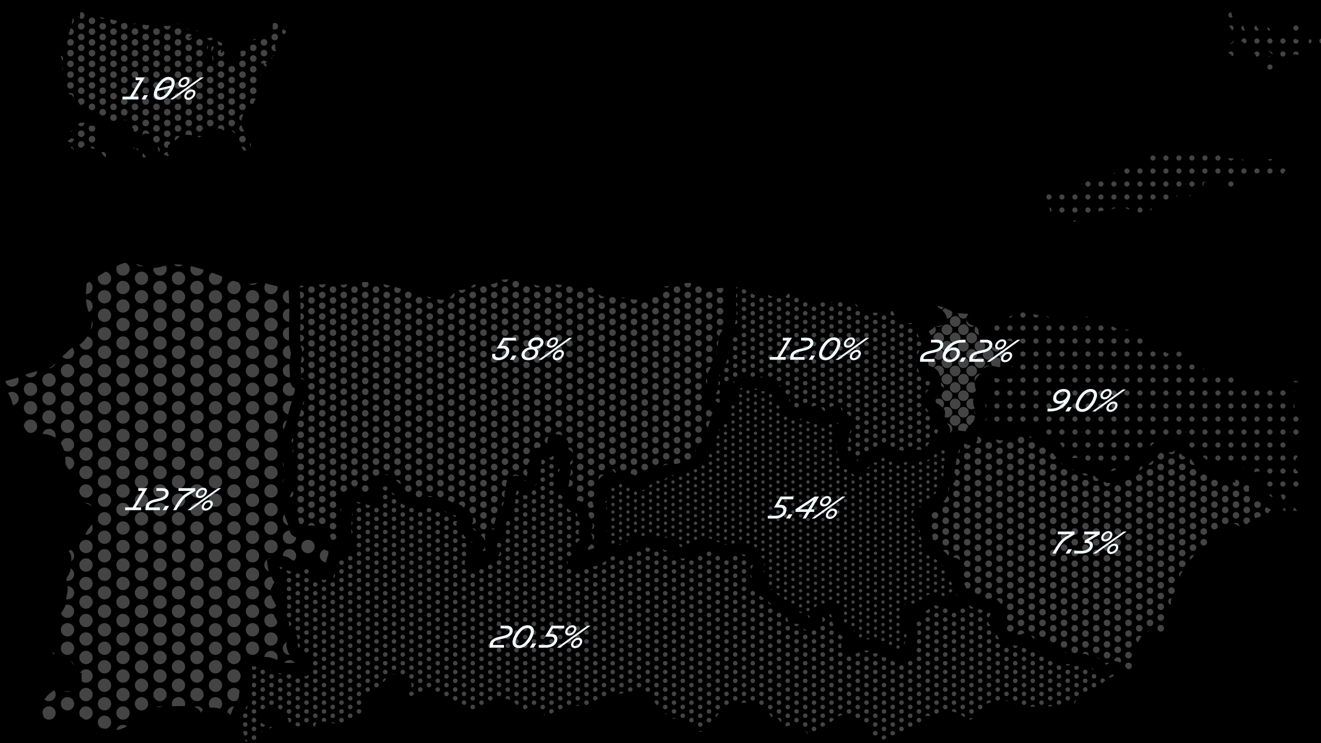
2,336

cultural and creative projects based on the form to individuals, in addition to an exercise of project referrals and analysis of other recent databases.

Based on the form for individuals, added to a project referral exercise and analysis of other recent databases, a total of 2,336 cultural and creative projects were compiled. While the census of projects is below the 2019 Community Survey estimate of 9,803 workers, in the case of projects, the total established by the County Business Patterns for 2018, which identifies 1,818 establishments under the definition of creative industries, was exceeded. It should be noted that when the Information Services category is removed, this total is reduced to 1,487. This particularity is noted because in the definition of cultural and creative work, this sub-sector appears to have a professional identity separate from artists and designers, which is why there are not many records in these areas.

The project registry also maintains a geographic distribution very similar to the number of people, with 43.6% from the metropolitan area, followed by 20.5% in the South and 12.75% in the West. San Juan is the municipality with the most registered projects with a total of 613 (26.2%). The operational definition of projects includes brands, collectives, non-profit organizations, and companies. The main criterion was to identify a separate brand identity of the artists or a direct reference to the artistic-business activity through links in social media that show products or experiences available to the audience. Therefore, there could be self-employed artist/entrepreneur initiatives in this part of the census. Projects were identified in all 78 municipalities and some based in the United States.

DIAGRAM 5
Distribution by region

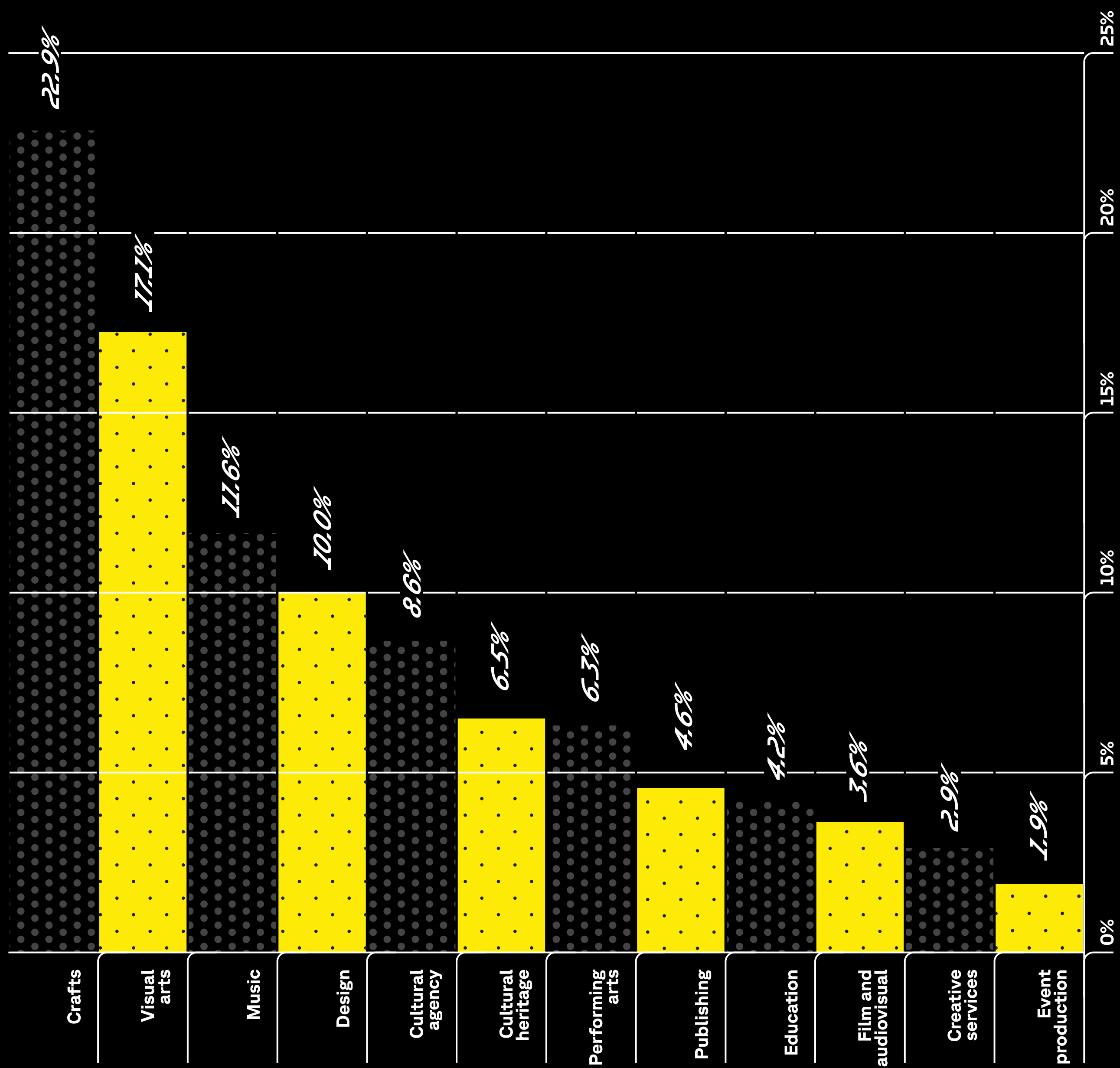


In terms of creative sectors, the main activity was crafts (22.9%), followed by visual arts (17.1%), music (11.6%) and design (10%).

Main activity in the sector

DIAGRAM 6

Main projects sector



Results

Profile of cultural and creative work

As part of the research design, two questionnaires were prepared to collect additional information from individuals and projects. The design was based on the Survey of Cultural Agents conducted by the Commission for Cultural Development (CODECU) in 2014 and published in 2015. This study used the concept of cultural agents to agglomerate the entire cultural sector, including individuals, businesses, non-profit organizations, and projects.

In addition to the set of questions in the 2015 questionnaire, questions like those presented in the Puerto Rico Community Survey were included. In this way, it is possible to compare the results of this group of people with the official methodology of the United States Census. The questionnaire for individuals had a total of 56 questions categorized primarily into six groups including: demographic profile, nature of cultural work, economic performance, social well-being and cultural imaginaries, and perception about the future.

Results

Description of the sample

A total of 60.1% of the 243 respondents identified themselves as women. Of the total number of people, 73.7% stated they had a bachelor's degree. Of this total, 41.2% include a postgraduate degree (master's or PhD). Twenty-eight (28%) are married, while an additional 14% live with someone else. Ninety-seven percent (97%) reside in Puerto Rico, including 27% in San Juan and 8.6% in Ponce. Of the total number of respondents who answered the question on race, 54% stated they were white. Forty-six percent (46%) identified themselves as brown or black (categories taken from the World Values Survey), while 20.7% preferred to identify another category.

DIAGRAM 7

Gender you identify with

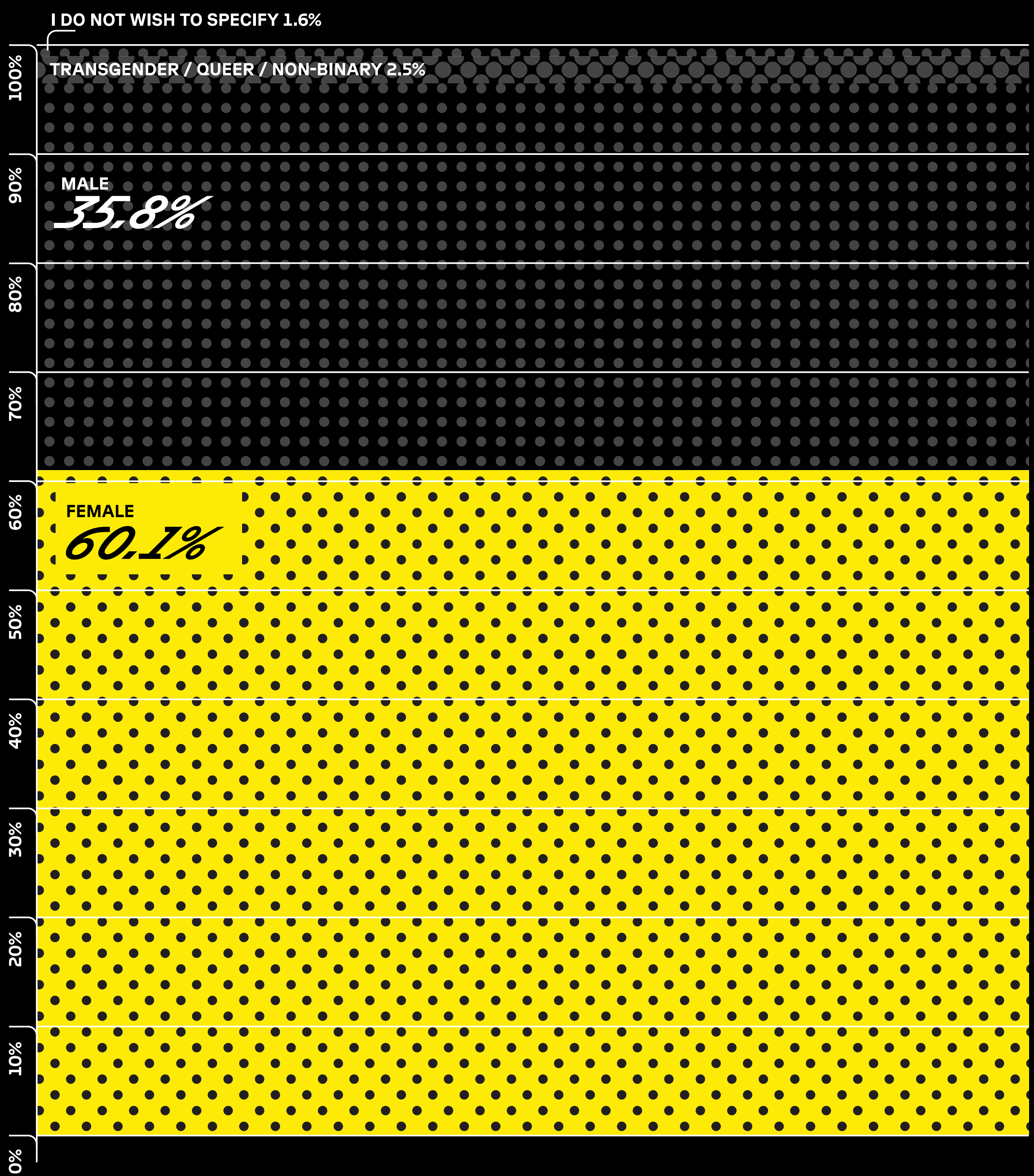
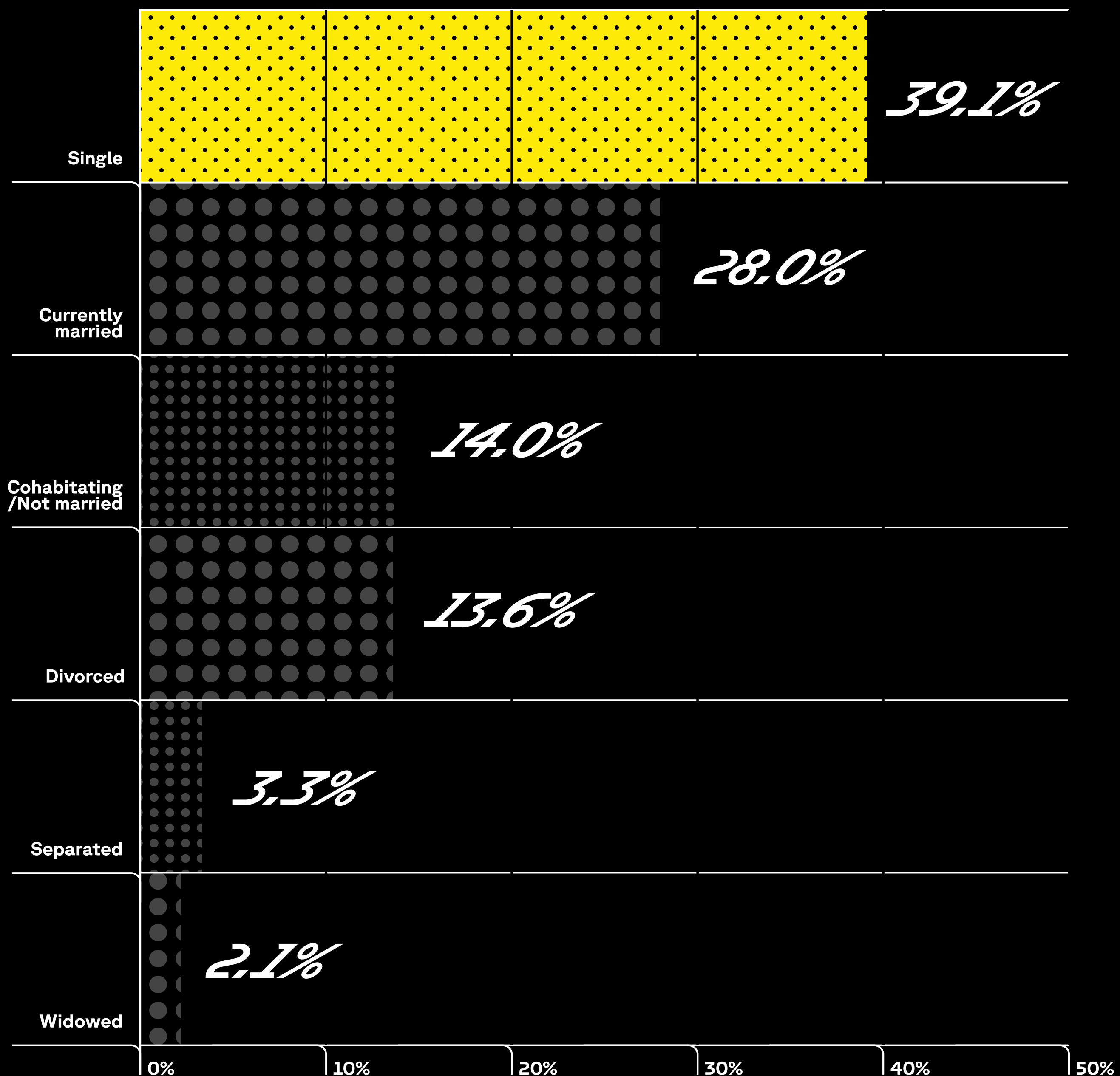


DIAGRAM 8
What is your marital status?

The sample maintained a fairly similar distribution to the Census. A total of 22.6% were from crafts, 20.6% from the visual arts, 10.3% from the performing arts, 7.8% from music and 7.4% from the publishing. Similar to the trend observed in other statistics, although with a higher proportion, 58.0% of the sample claimed to be self-employed, while 25.1% work in a private company (for or non-profit).



Results

Cultural and creative work

The sample maintained a fairly similar distribution to the Census. A total of 22.6% were from crafts, 20.6% from the visual arts, 10.3% from the performing arts, 7.8% from music and 7.4% from the publishing. Similar to the trend observed in other statistics, although with a higher proportion, 58.0% of the sample claimed to be self-employed, while 25.1% work in a private company (for or non-profit).

Difference in proportion self-employed between the Community Survey and the Cultural Census

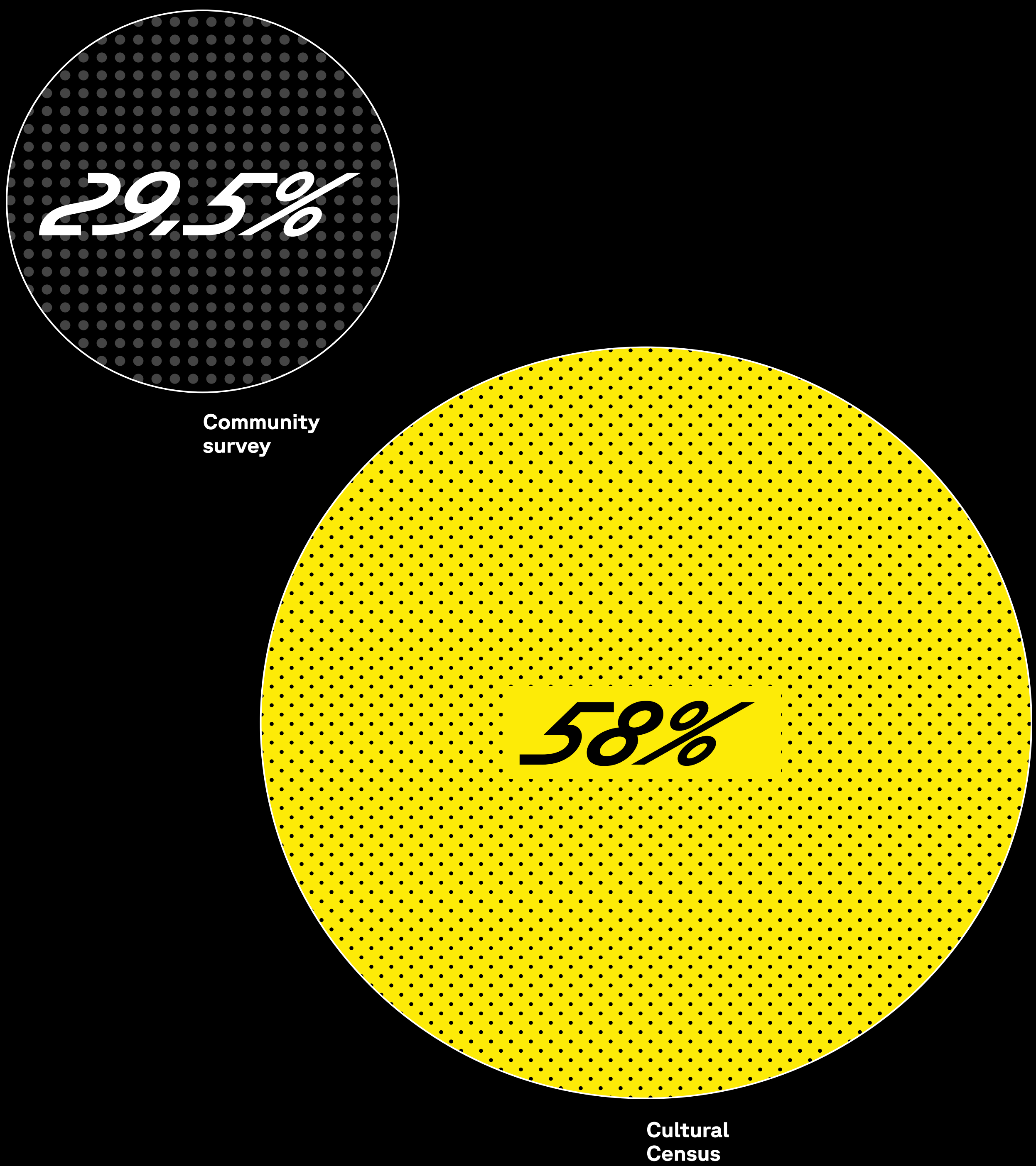


DIAGRAM 9 | SAMPLE OF PEOPLE

Which of these categories best describes your artistic or cultural work?

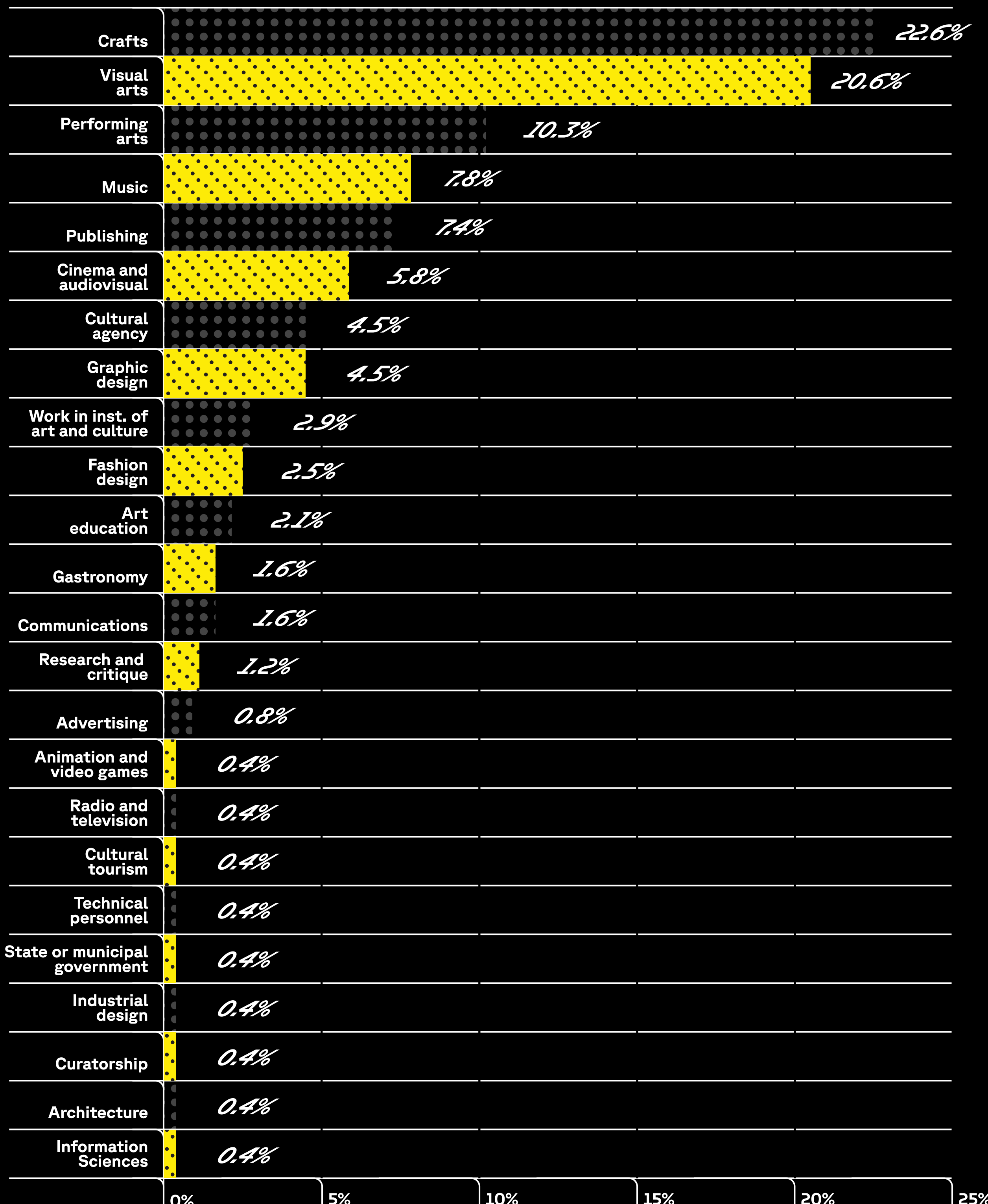


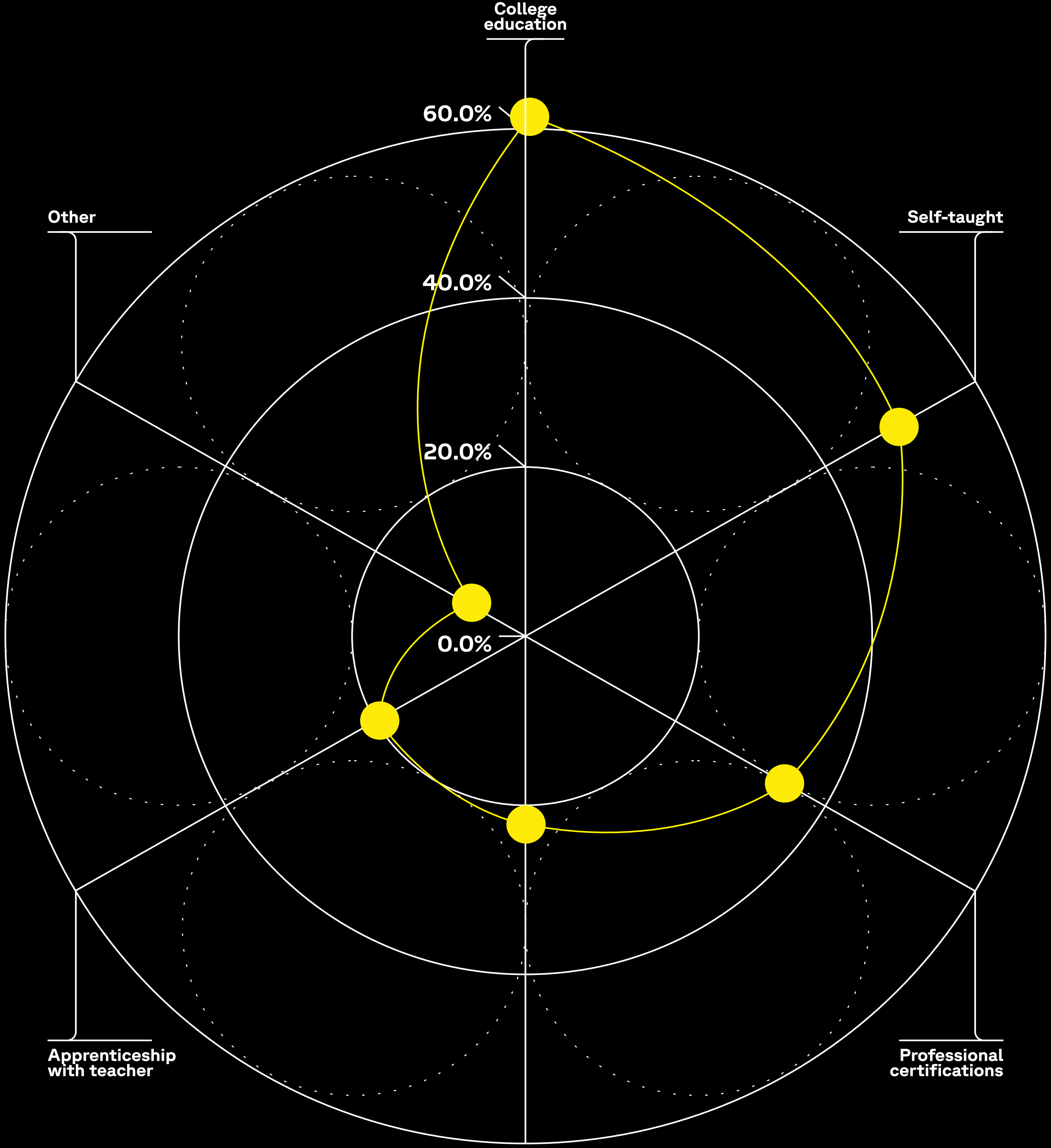
DIAGRAM 10

Type of employment - Describe clearly the main activity in your employment or business in the week

Participants had the opportunity to identify the forms of education they have for the cultural work they do. A total of 61.7% claimed to have college education and 50.6% identified themselves as self-taught. Other forms of education included professional certifications (35%), education during school years (K-12) (22.6%), and through apprenticeship with an artist (20.2%). The average number of years in the creative profession was 18, while the median was 15 years.

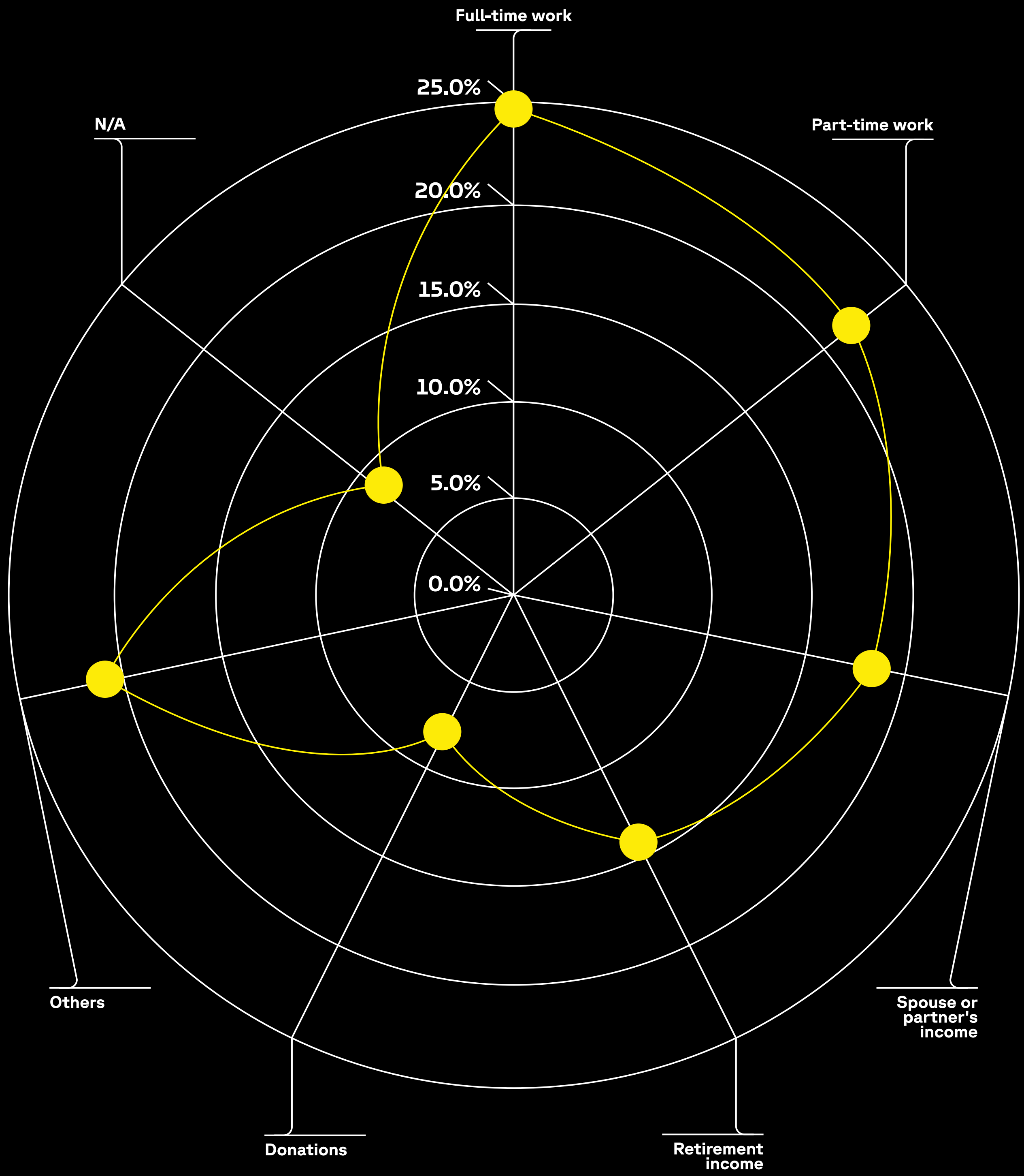
DIAGRAM 11 | ALL THAT APPLY

Describe your artistic training or background in cultural work



Q4- Describe your artistic or cultural work background (Select all that apply)

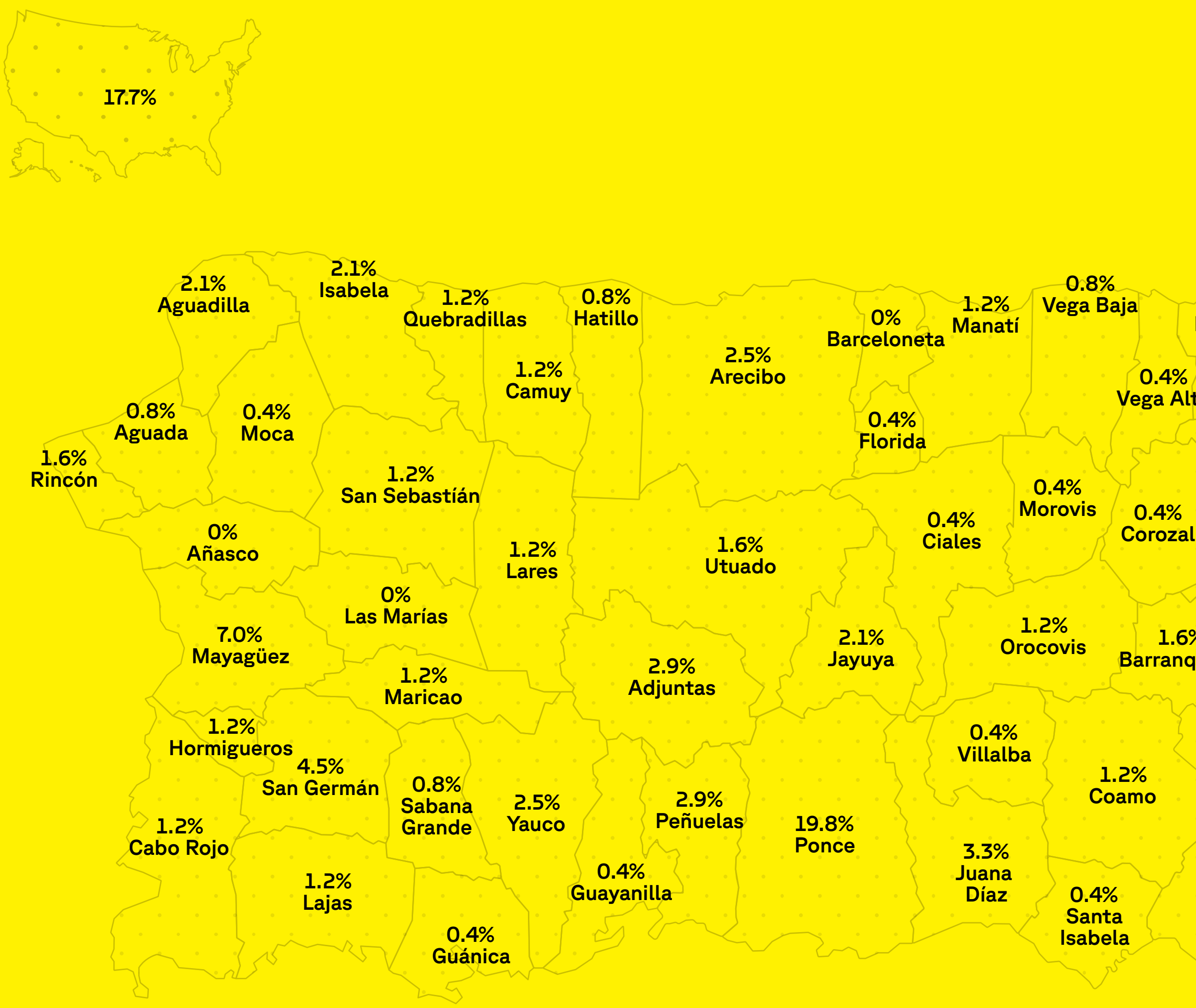
DIAGRAM 12
Where do other sources of income originate?

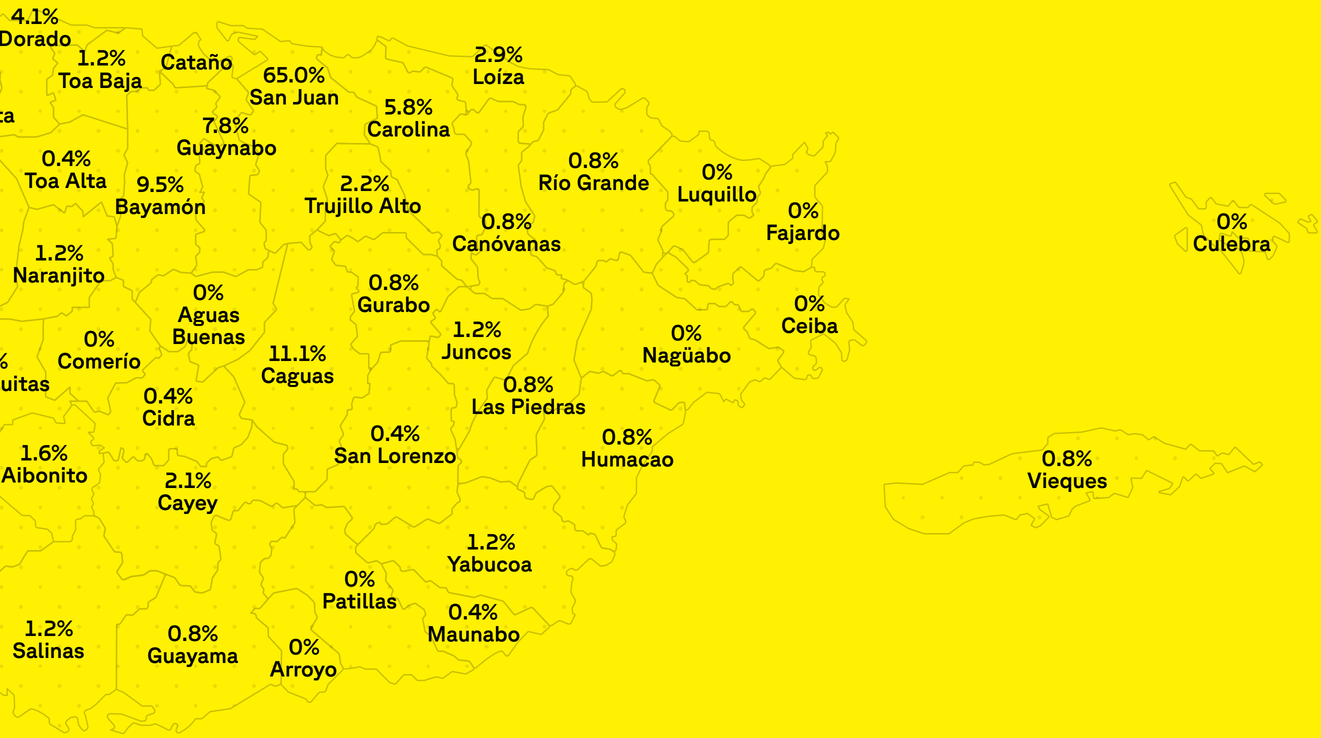


The sample reflects that 61.4% generate less than 50% of their total income from creative work, including 13.2% who generate no income. When asked about where other sources of income come from, 24.7% answered from a full-time job, 21.8% from a part-time job, and 18.5% from their spouse or partner's income.

DIAGRAM 13

Select up to a maximum of three places (States and/or Municipalities) where your work has the greatest impact.

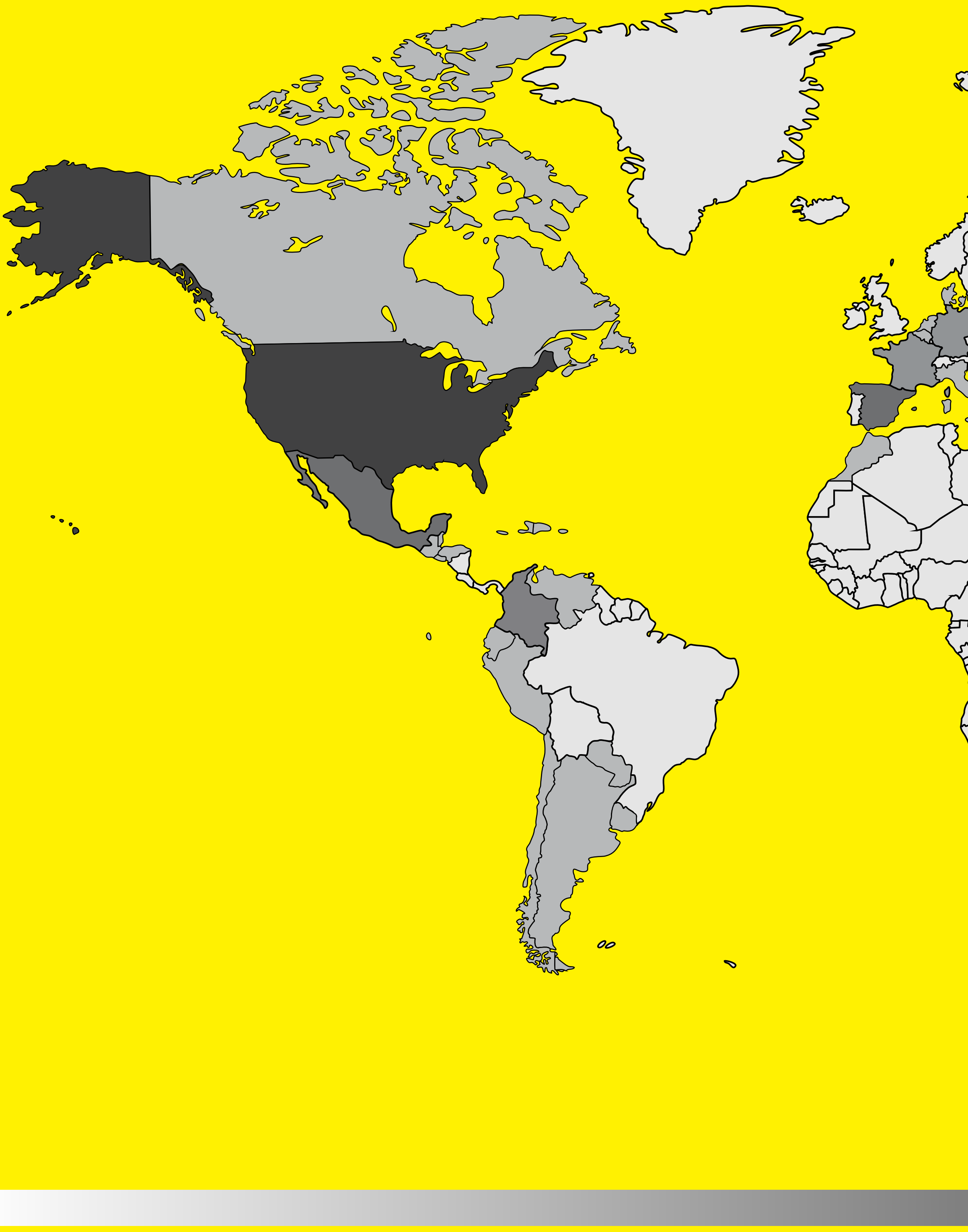




When asked about the top three locations where their cultural work has the greatest impact, 65% mentioned the municipality of San Juan. In second place is Ponce with 19.8%, followed by the United States with 17.7%. The responses to this question include 66 of Puerto Rico's 78 municipalities. Similarly, 42% of the participants in the survey have had an international presence.

DIAGRAM 14

International presence in the last 5 years



0.4%

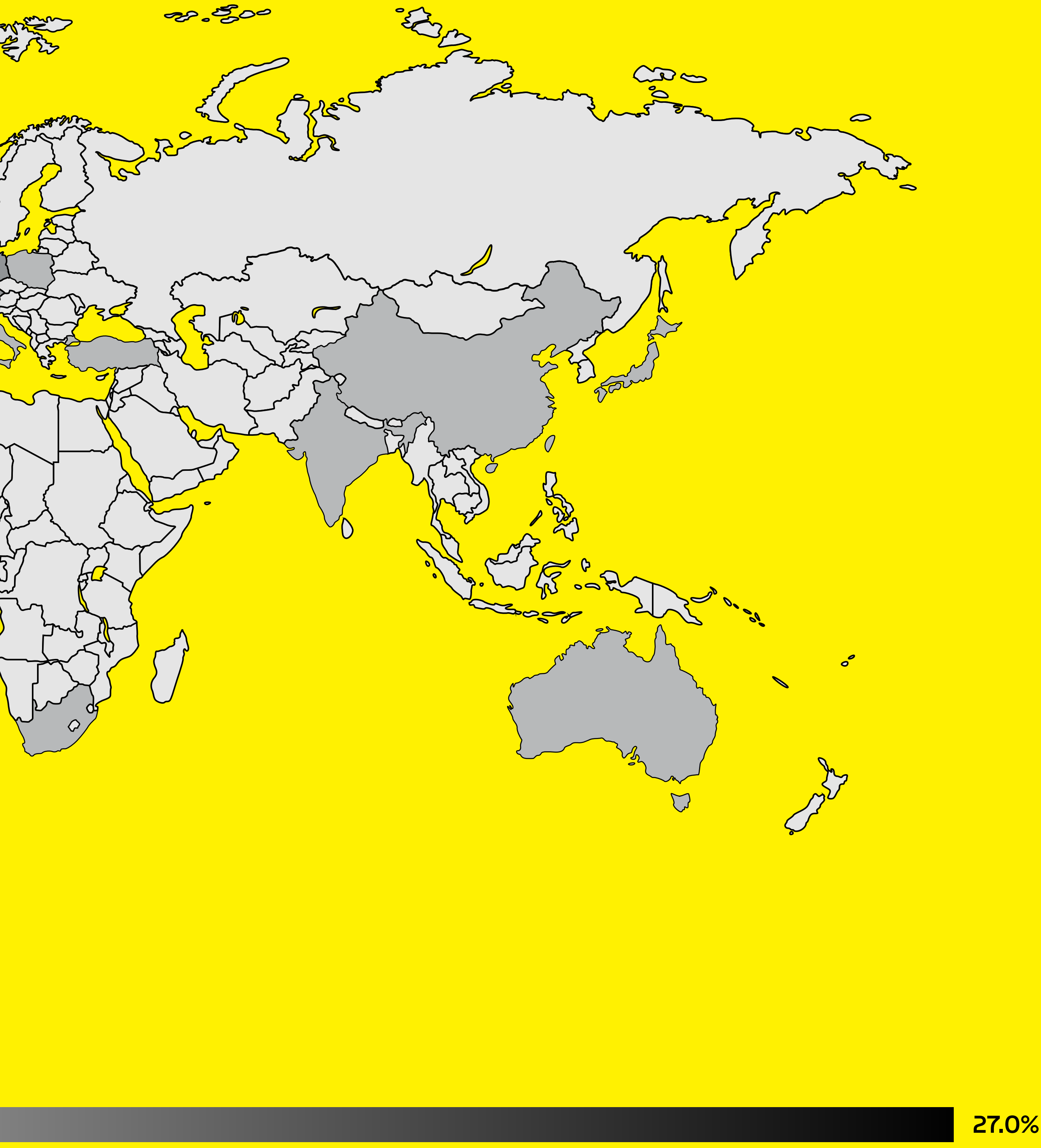
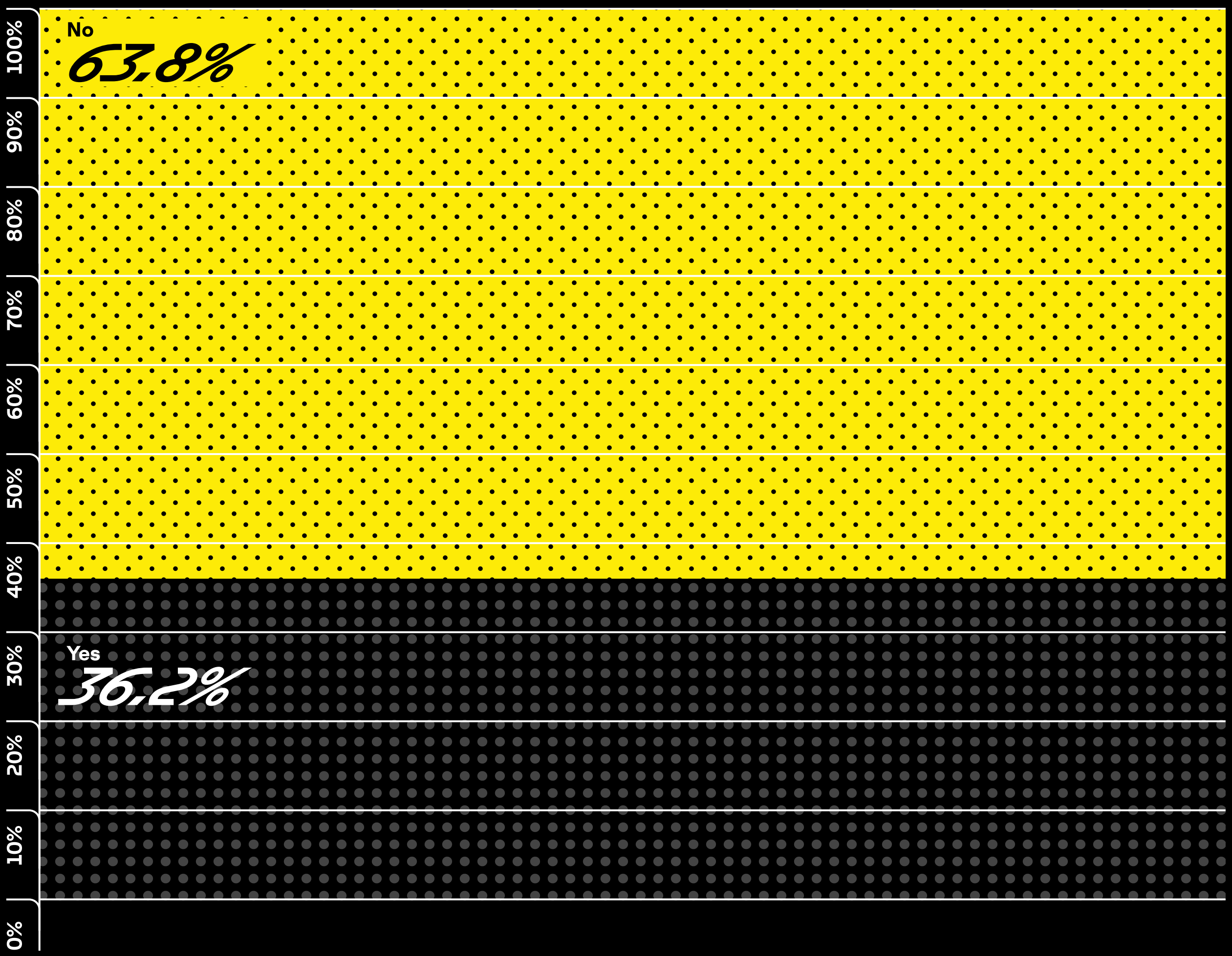

27.0%

DIAGRAM 15

Have you received awards, scholarships or grants from foundations or non-profit entities?



The support that the projects have received was another topic included in the survey. Only 36% had received direct support through awards, scholarships or grants from foundations or nonprofit entities. The average of these grants was $11,700, although the median was only $550. Some of the entities that were mentioned included Cerf+, Instituto de Cultura Puertorriqueña (ICP), Beta Local, Mellon Foundation, Flamboyán Arts Fund, Fomento Industrial, National Endowment for the Arts (NEA), NALAC and the Museum of Contemporary Art (MAC), among others. A total of 35.8% of the people who responded to the survey stated that they do volunteer work. Of this total, the average number of hours per month was 45, although the median was 16 hours.

DIAGRAM 16

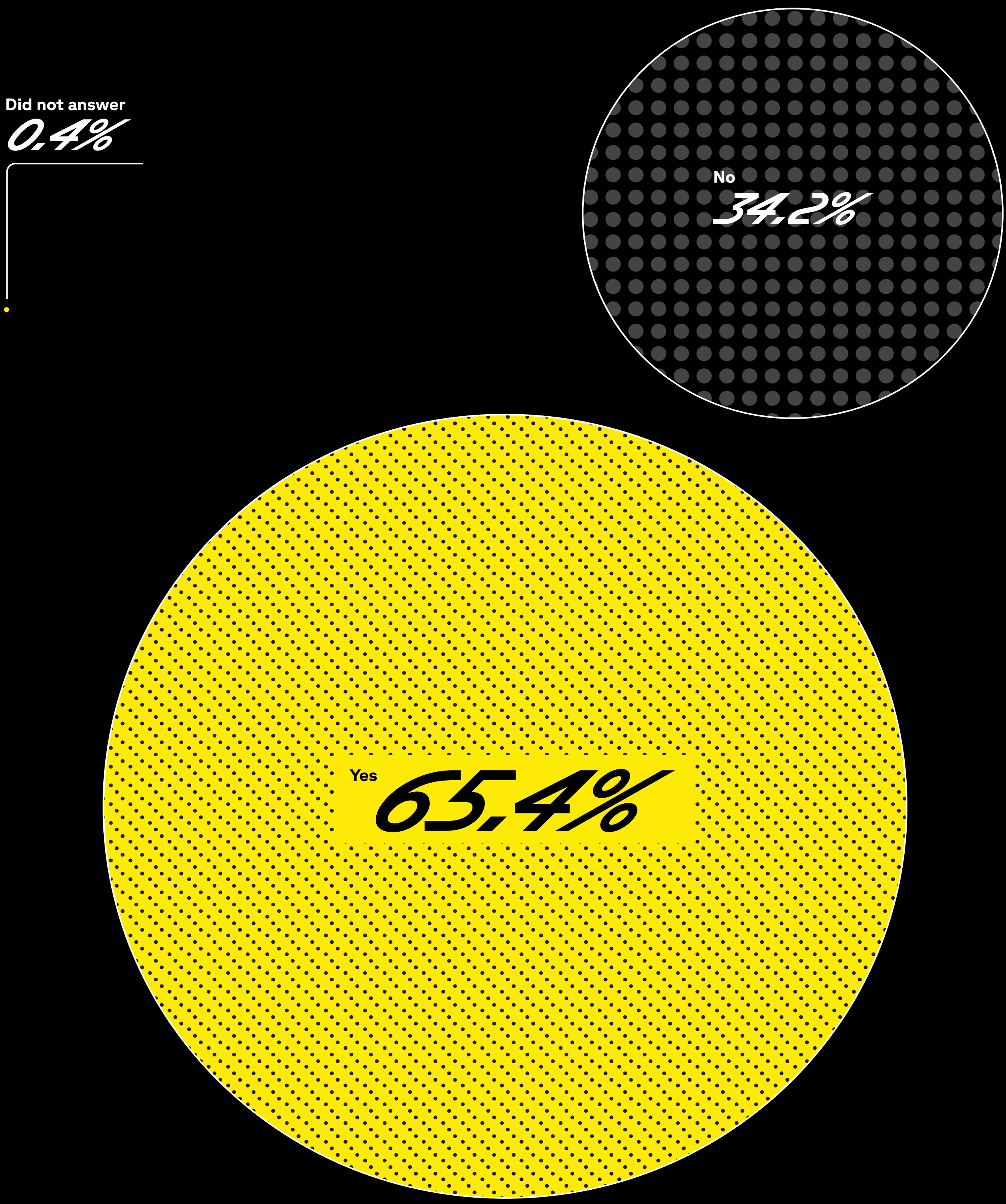
Do you volunteer hours to any organization?

Results
Unpaid work

As part of the Cultural Agents Survey of the Commission for Cultural Development (CODECU, in Spanish), a series of questions were asked to estimate the value of unpaid work performed by cultural workers. The proportion of people who did unpaid work remained relatively the same since 2014 when it represented 64.6%. Now in 2022, that number was 65.4%. On average, people report unpaid work to be valued at $7,978 with a median of $3,000. When estimating the value of paid work as a part of their total income, it is estimated to represent 20.4%. This means that if this work had a monetary equivalent, the artists would generate that total in addition to their current income.

DIAGRAM 17

Have you done artistic work that was unpaid, discounted or as an exchange?



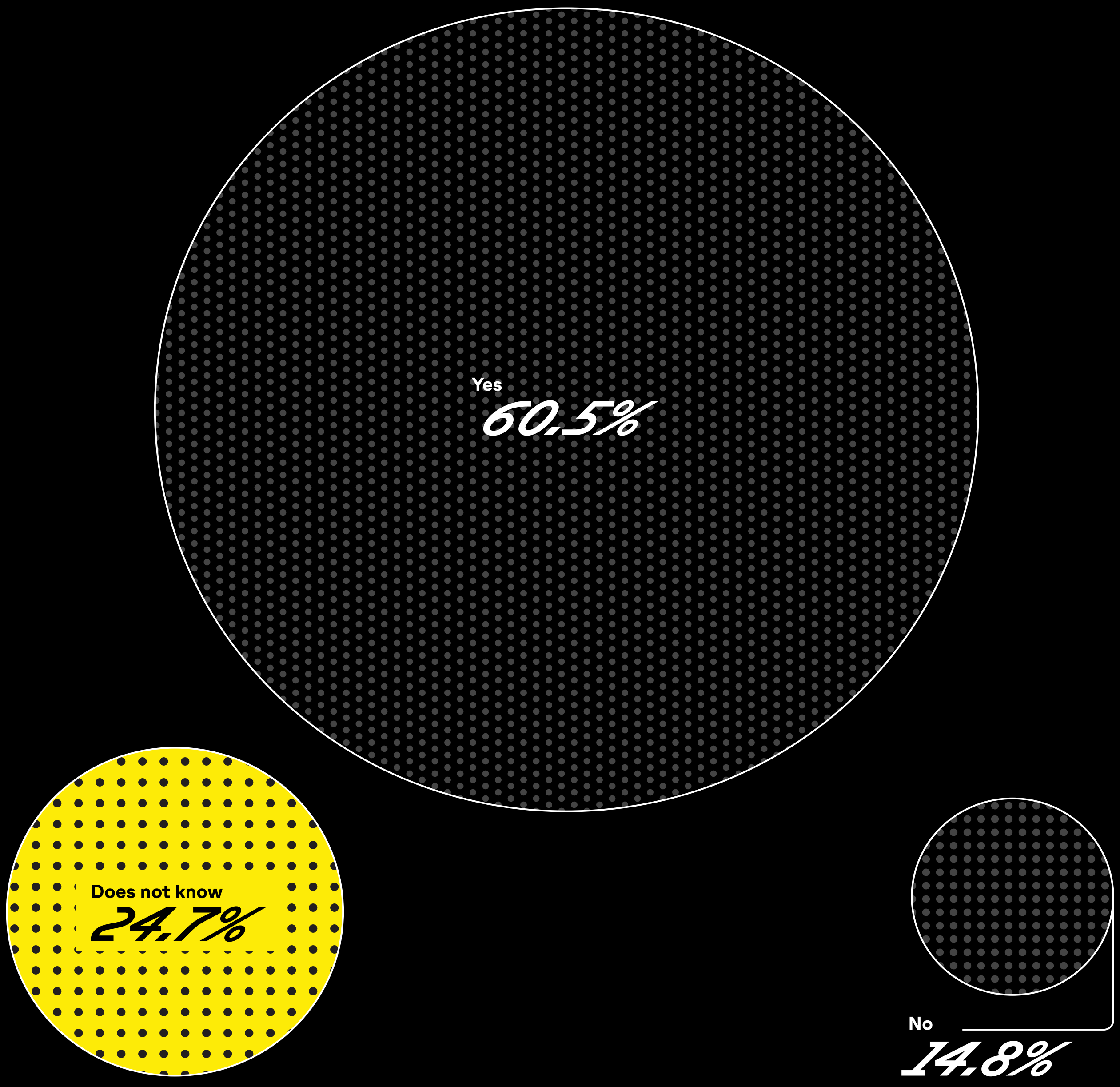
Results

Intellectual Property

A total of 60.5% claim to have creative works eligible for registration as intellectual property (trademarks, copyrights, and/or patents). It is important to note that 24.7% do not know if they have eligible works. Of the total who claim to have eligible creative work, 71.4% do not have it registered. In turn, of this total, 75.2% say they have not registered it because they do not know how to do so, while 24.8% say they are not interested. Of the group that does not know whether it has intellectual property eligible for registration, 91.7% say they are interested in obtaining more information on the subject.

DIAGRAM 18

Do you have works that are eligible for intellectual property?



In terms of the tools used by creative workers to promote their art, 77.8% mentioned the concept of social networks in general, while 23.9% specifically mentioned Instagram and 22.2% mentioned Facebook.

Facebook

22.2%

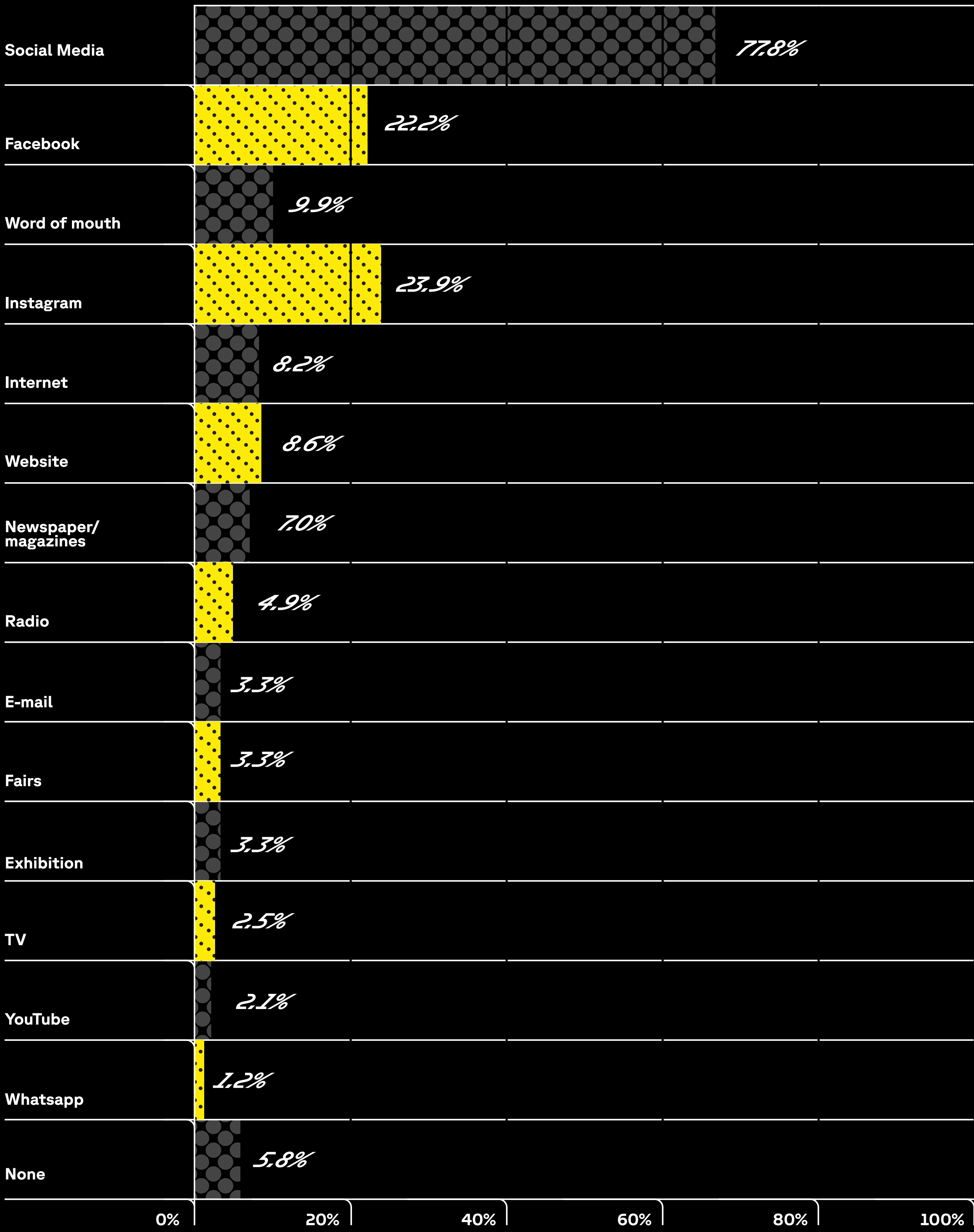
Instagram

23.9%

In terms of the tools used by creative workers to promote their art, 77.8% mentioned the concept of social networks in general, while 23.9% specifically mentioned Instagram and 22.2% mentioned Facebook.

DIAGRAM 19

What media do you use to promote your artistic work?



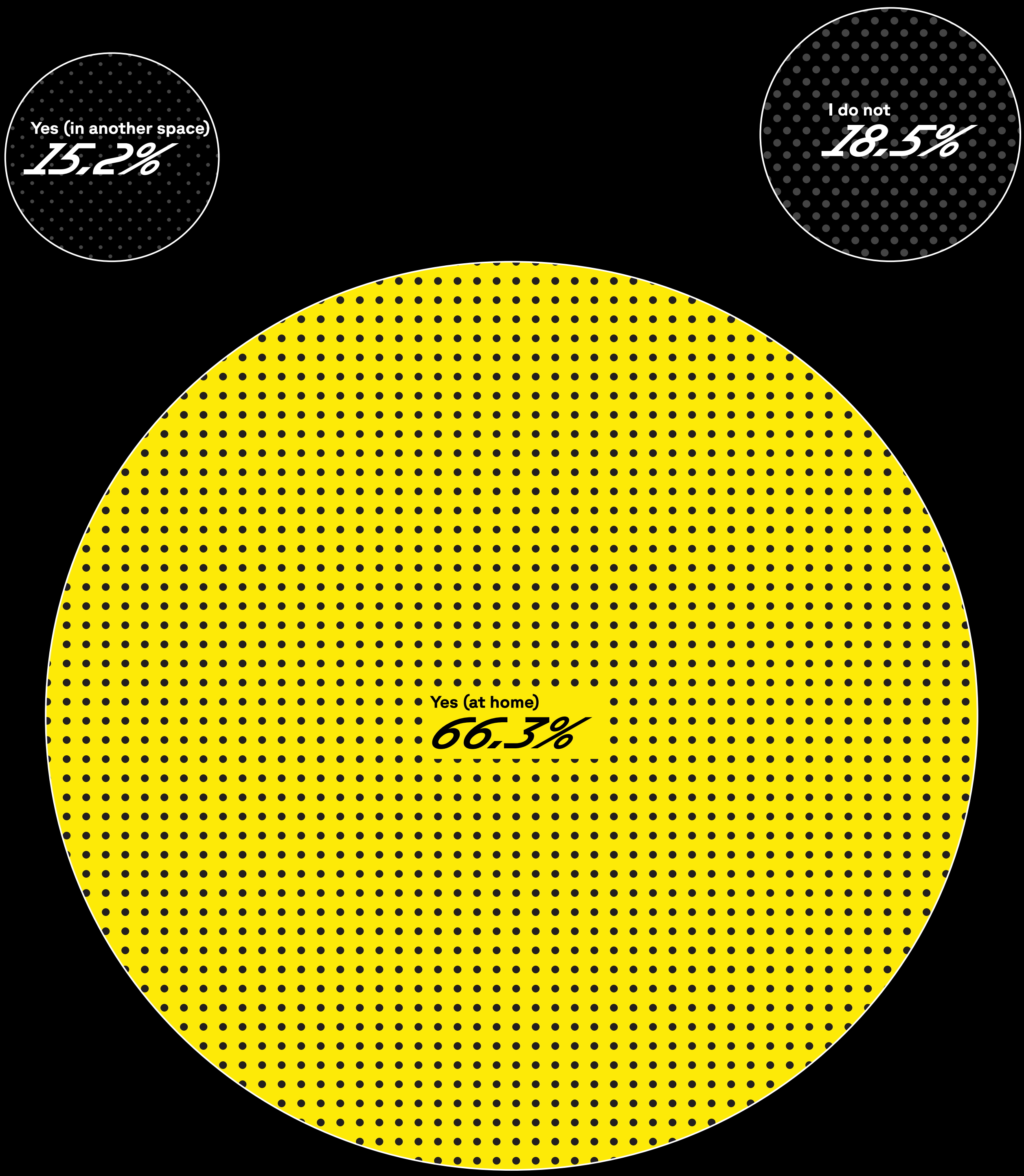
Results

Infrastructure

A group of questions was incorporated to learn about the condition of the infrastructure related to people's cultural work. A total of 81.5% have some kind of work space, workshop or studio, including 66.3% who have it in their home. Of the total who have the space on their property, 60.9% own the property, compared to those who have the space outside the home where only 16.2% own the premises. When asked about the main needs, equipment, and materials (70.2%), size of the space (49%) and improvements to the structure (35.4%) were mentioned. A total of 49% receive clients in this workshop or work space.

DIAGRAM 20

Do you have a studio, workshop or workspace?



Results

Distribution of income and expenses

The general distribution of income was also identified. On average, 32.1% comes from private enterprises and 27.4% comes from individuals. On average, 15.4% of income comes from the government, while non-profit organizations and foundations contribute 11.9% and 2.6%, respectively. When analyzing the distribution of spending by individuals, it was identified that the largest expense is housing with 18.6%, food and beverages (17.4%), utilities (16.3%), materials and equipment (11.3%) and transportation with 11%.

DIAGRAM 21

Describe what percent of your total annual income each category represents

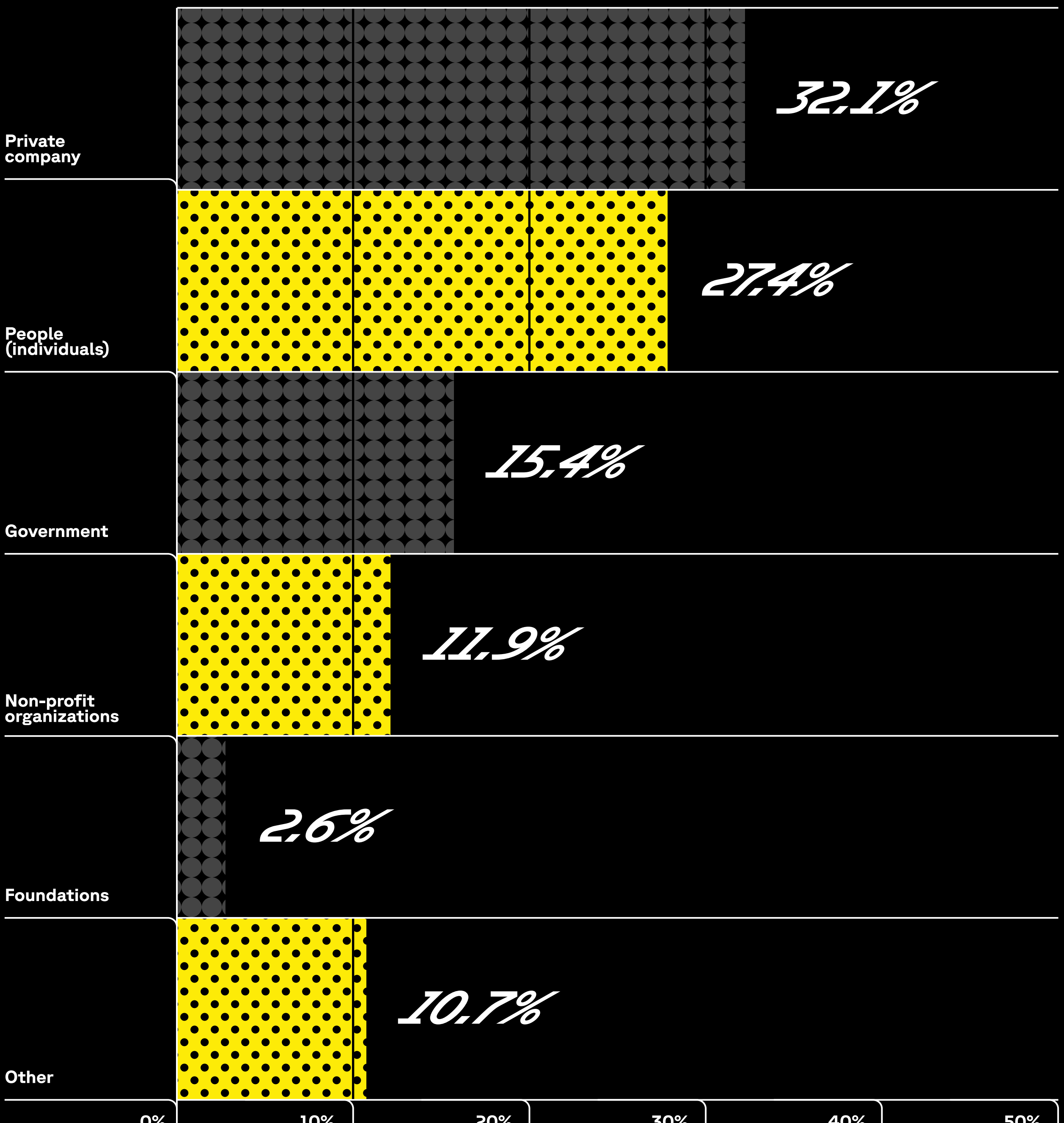
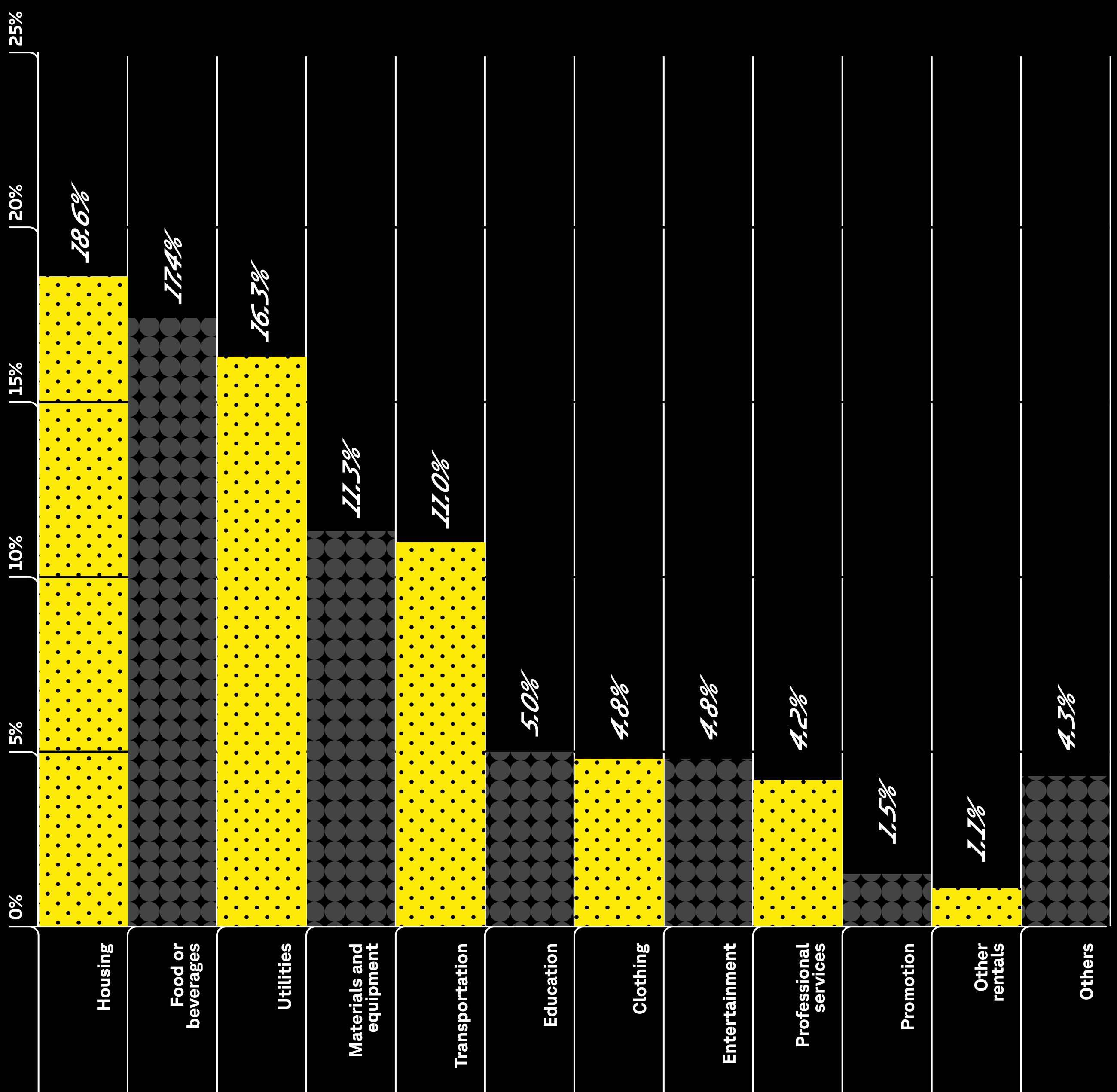
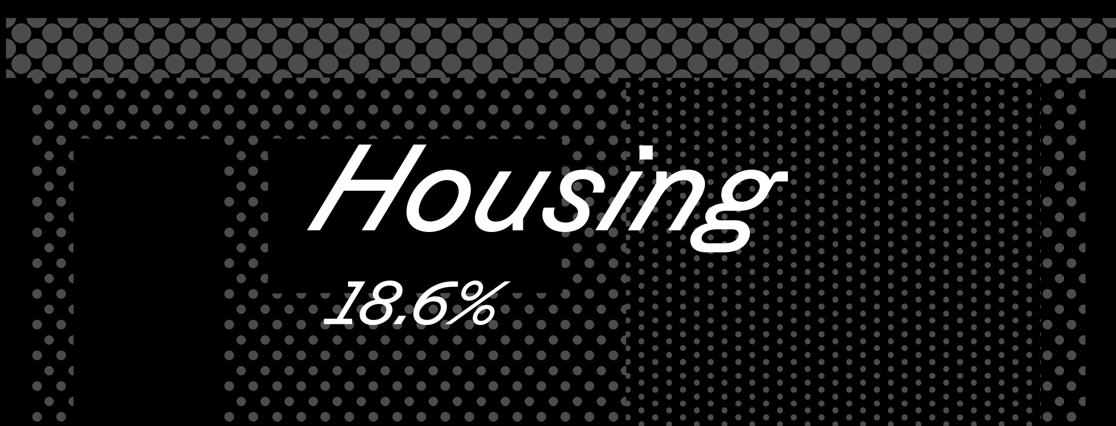


DIAGRAM 22

Describe approximately what percentage of your total annual expenditures each category represents




Foods or beverages
17.4%


Housing
18.6%

Results

Social and personal well-being

The Cultural Census incorporated some questions from the World Values Survey to learn about some perceptions of personal well-being. For example, in the question about how happiness 63.4% say they are very happy, compared to the results for the entire population of Puerto Rico, where 50.5% answered in the same category. This general question on the state of happiness contrasts somewhat with the questions on physical and emotional health. For example, only 26.7% say they have a very good state of emotional health, with 44% saying it is good and 25.1% saying it is fair.

DIAGRAM 23

In general, would you say that you are happy?

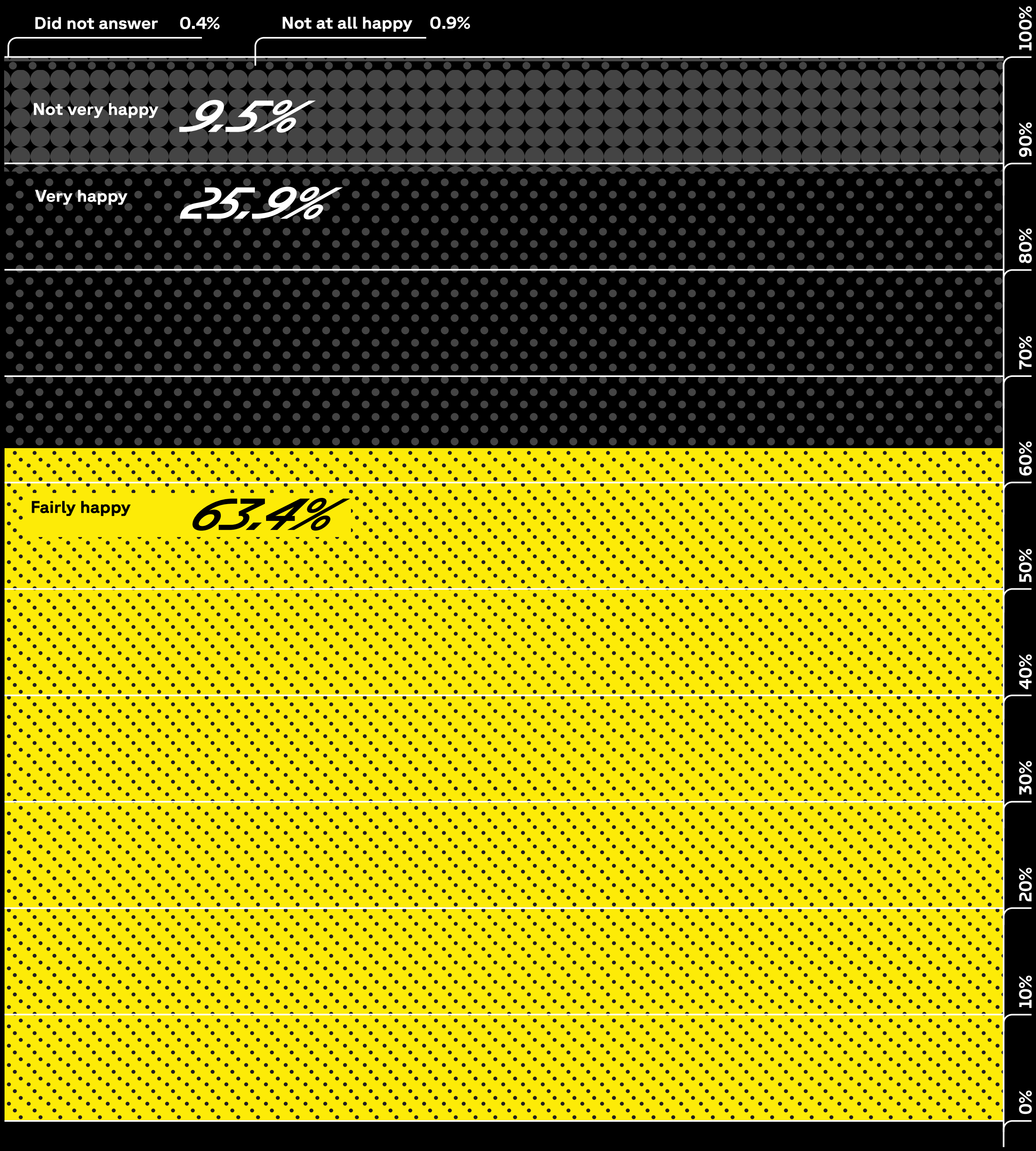


DIAGRAM 24

In general, how would you describe your state of emotional health today? Would you say it is:

This distribution is very similar in the state of physical health, where only 15.2% describe their state as very good, 48.6% as good, and 29.6% say that their state of physical health is fair. The World Values Survey asked about general health status and 31% stated that it was very good. In addition to this, 30% stated they

In general, ¿how would you describe your physical state of health today? Would you say it is:

had some physical or mental health condition. In terms of health coverage, 25.5% have a plan provided by their employer and another 25.5% have a plan purchased directly from a health insurance company. A total of 14% have Medicare and 23.9% have other low-income benefits.

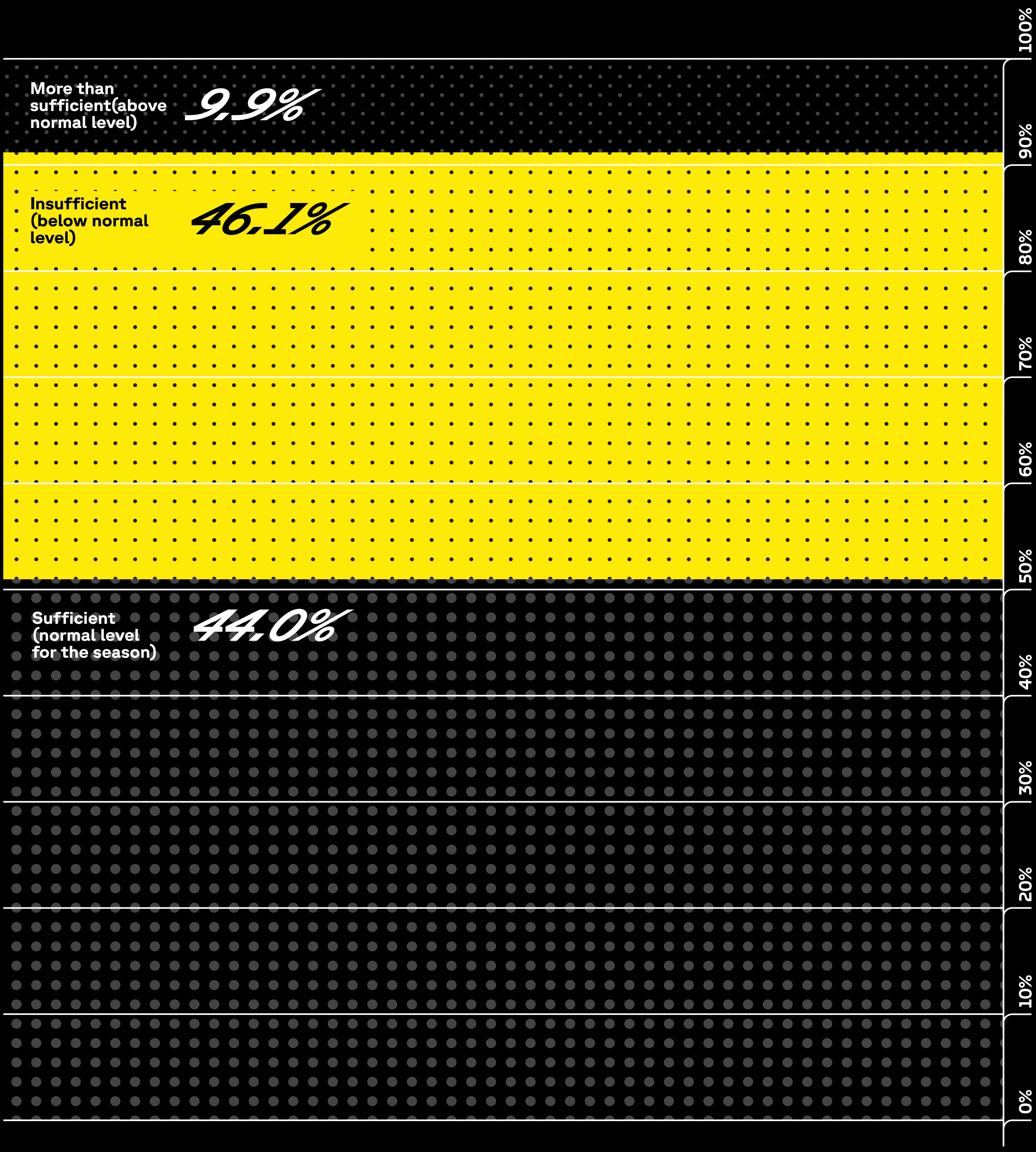
Results

Perceptions of the cultural market

A total of 46.1% of the people interviewed affirmed that there is insufficient demand for the cultural goods or services offered. Similarly, 40.7% state that in the last twelve (12) months their income has decreased. In contrast, 57.6% expect their income to increase in the next 12 months, most likely related to the reactivation of the cultural sector after the pandemic. Despite this positive perception of their income, when asked about the general condition of Puerto Rico in the next 12 months, 64.2% say it will be worse.

DIAGRAM 25

How do you assess the level of demand for the goods and services you currently offer?



Results

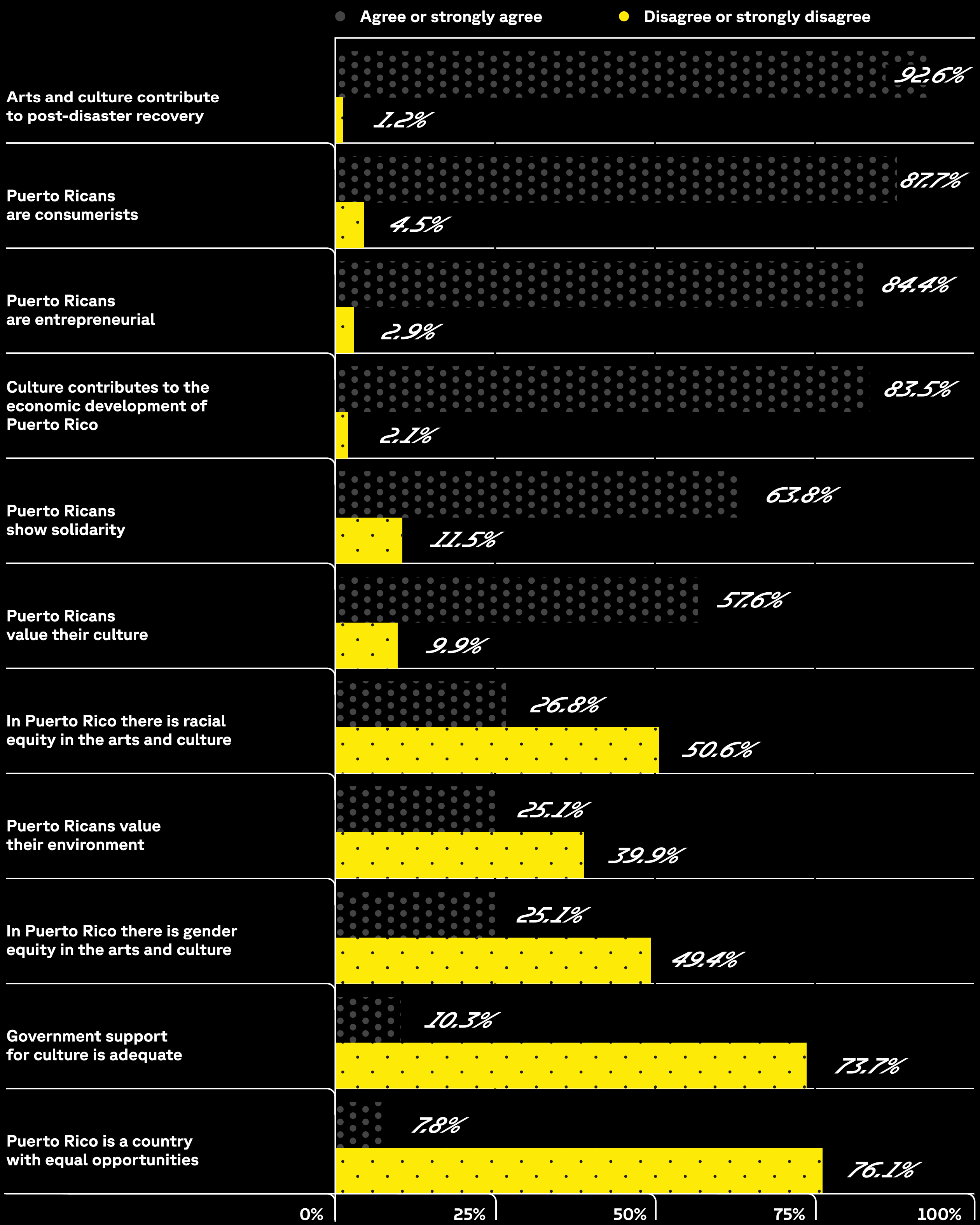
Cultural Imaginaries

Similar to the questions included in the Survey of Cultural Consumption and Participation in Puerto Rico (2015), some questions about cultural imaginaries were asked, this time to the cultural community itself. Among a group of alternatives of emotions that best represent how they feel about Puerto Rico, 42.8% mentioned concern. This was followed by pride (21.8%), hope (15.6%) and disappointment (14.4%).

This section also includes a set of 11 statements for people to determine how much they agreed. To summarize the responses, we will share the main finding, joining the categories of "strongly agree or agree" or "disagree or strongly disagree." For example, 92.6% agree with the premise that culture contributes to economic development and 87.6% agree that culture contributes to recovery in times of disaster. However, only 7.8% believe that Puerto Rico is a country with equal opportunities. Similarly, only 10.3% affirm that government support is adequate.

In terms of the perception of what Puerto Ricans are like, 63.8% affirm that they are supportive, 83.5% that they are entrepreneurial, and 84.3% that they are consumerist. Respondents also believe that Puerto Ricans value their culture (57.6%), although only 25.1% believe that they value the environment.

DIAGRAM 26



Agree or strongly agree
Disagree or strongly disagree
Arts and culture contribute to post-disaster recovery
92.6%
1.2%
Puerto Ricans are consumerists
87.7%
4.5%
Puerto Ricans are entrepreneurial
84.4%
2.9%
Culture contributes to the economic development of Puerto Rico
83.5%
2.1%
Puerto Ricans show solidarity
63.8%
11.5%
Puerto Ricans value their culture
57.6%
9.9%
In Puerto Rico there is racial equity in the arts and culture
26.8%
50.6%
Puerto Ricans value their environment
25.1%
39.9%
In Puerto Rico there is gender equity in the arts and culture
25.1%
49.4%
Government support for culture is adequate
10.3%
73.7%
Puerto Rico is a country with equal opportunities
7.8%
76.1%
0%
25%
50%
75%
100%

Results

Employment and income profile

A total of 43.6% of the people who participated in the survey have income from wages. The average wage income was $22,989, with a median of $18,000. On the other hand, 52.6% had self-employment income, including 8.2% who reported losses. On average, these losses were $8,920 for the year, with a median of $3,500. Those with net income from self-employment averaged $13,507, with a median of $5,500. When total income is estimated, the average is $22,317 and median income is $17,840.

Q37

A. Wages, salaries, commissions, bonuses or tips for all jobs.

Average	Median
$ 22,989	$ 18,000
Note: The numerical base for this table is 100 respondents to this question.	

Q37

B. Income from self-employment in your non-agricultural or commercial farm business, either as a sole proprietorship or in partnership

Average	Median	
	Mean	**Median**
Loss	$ -8920	$ -3500
Yes	$ 13,507	$ 5,500
Total	$ 10,607	$ 4,100
Note: The numerical base for this table is 116 respondents to this question.		

Total Income
(salary, self-employment and other income)

	Profile of Creative Occupations in Puerto Rico (2018)	Cultural Census (2022)
Mean total income	$21,481	$22,317
Median total income	$15,000	$17,840

Results

Profile of cultural and creative entities

The Census of projects achieved a sample of 102 initiatives. The main cultural sectors were crafts (14.7%), visual arts (11.8%) and music (10.8%). The remaining balance were projects in a total of 18 additional sectors. A total of 41.6% are for-profit entities, 28.7% are non-profit organizations, and 8.9% are defined as artists' collectives.

DIAGRAM 27

Could you tell us the type of company or organization that you operate

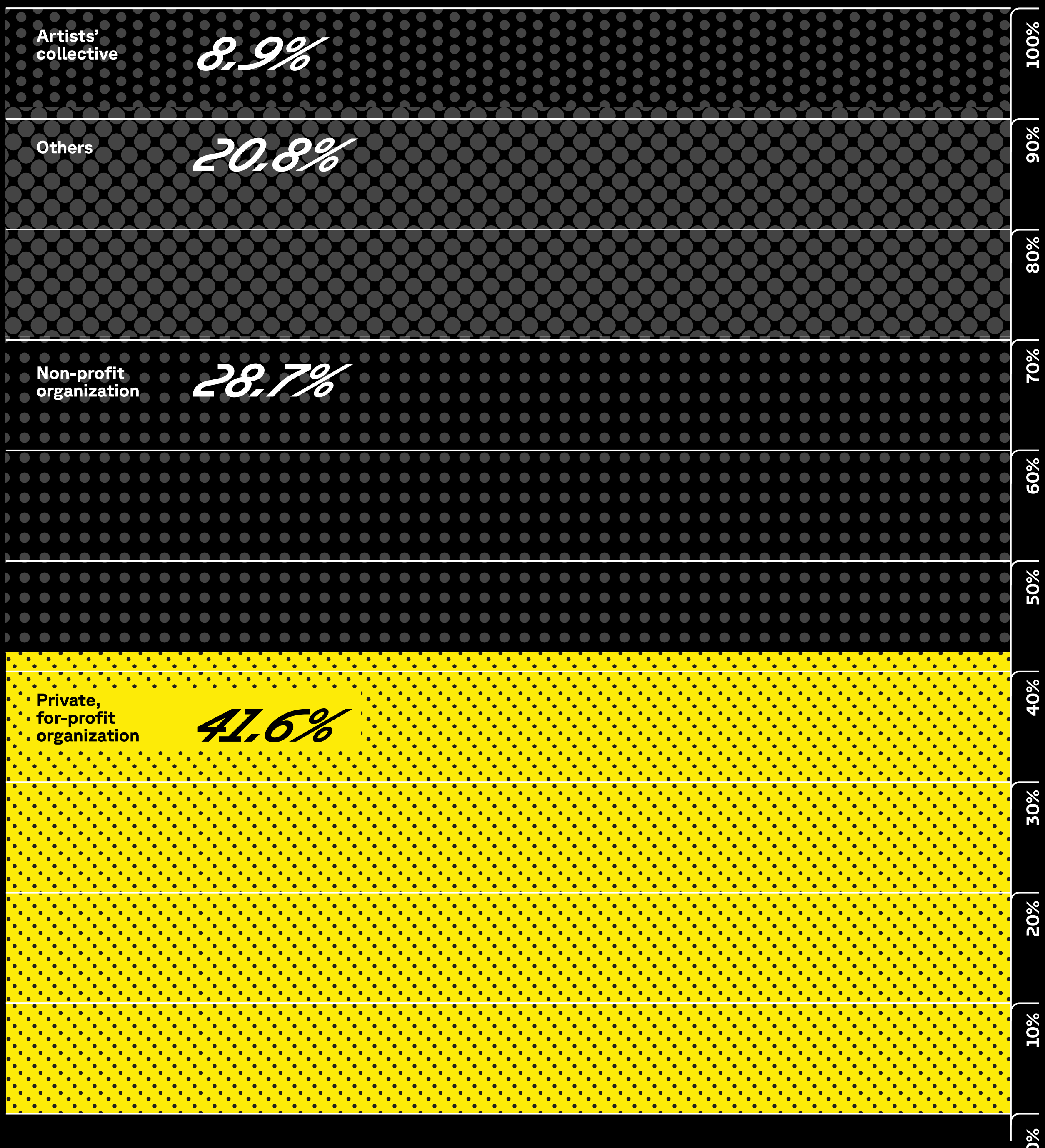


DIAGRAM 28

Which sector best describe your main artistic, creative, or cultural entity or project?

In terms of their formal legal structure, 34.3% are registered as corporations, 25.5% as sole proprietorships, and 11.8% as limited liability corporations (LLC). Of the total number of incorporated entities, 45.7% did so in the last 5 years, while 19.6% are entities that have been incorporated for more than 20 years. The main location of the initiatives that responded to the survey was San Juan with 37.3%. When asked about the three municipalities where the project has the greatest impact, 59.8% mentioned San Juan, 12.7% Ponce, and 11.8% Bayamón.

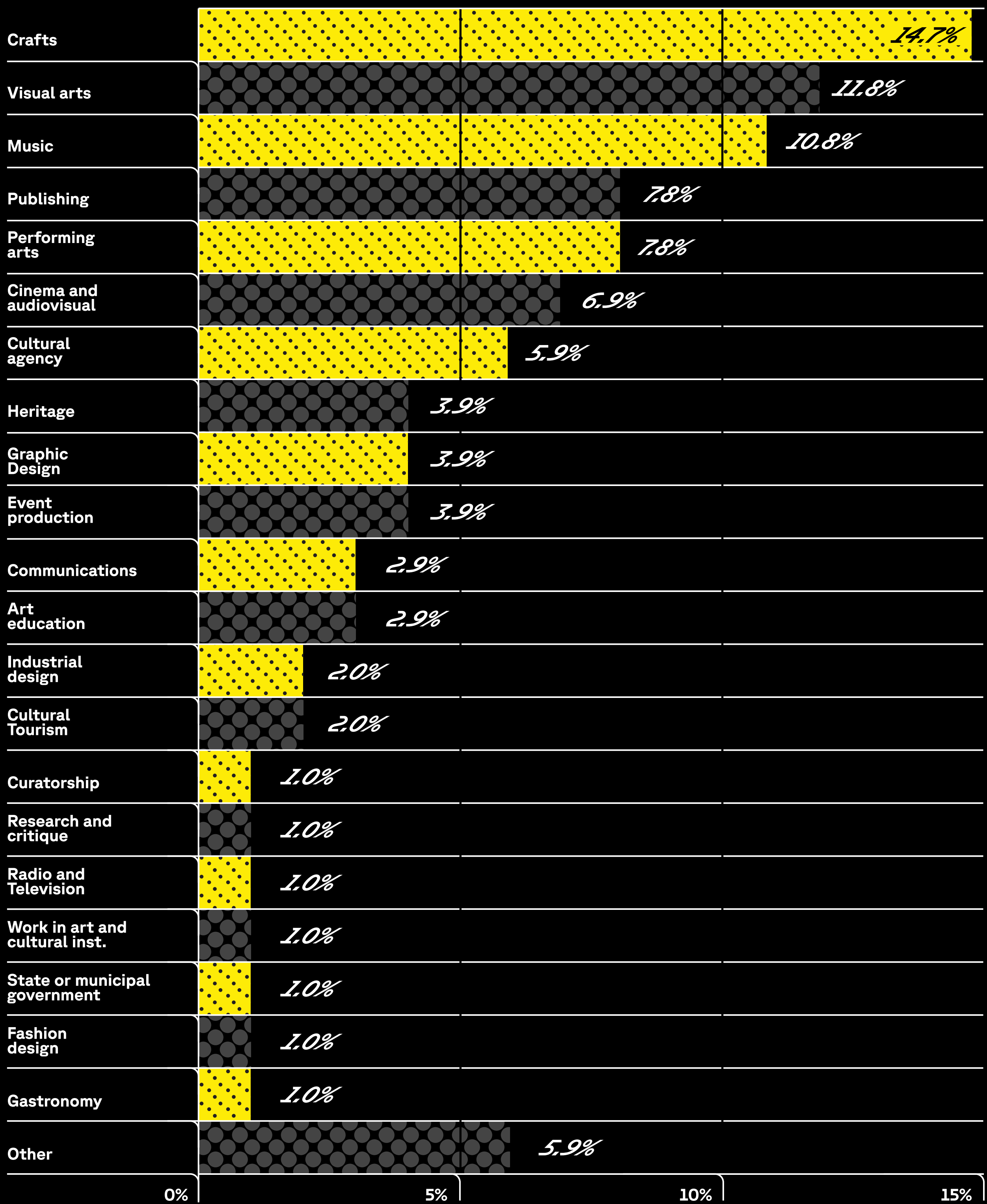

Crafts
14.7%
Visual arts
11.8%
Music
10.8%
Publishing
7.8%
Performing arts
7.8%
Cinema and audiovisual
6.9%
Cultural agency
5.9%
Heritage
3.9%
Graphic Design
3.9%
Event production
3.9%
Communications
2.9%
Art education
2.9%
Industrial design
2.0%
Cultural Tourism
2.0%
Curatorship
1.0%
Research and critique
1.0%
Radio and Television
1.0%
Work in art and cultural inst.
1.0%
State or municipal government
1.0%
Fashion design
1.0%
Gastronomy
1.0%
Other
5.9%
0%
5%
10%
15%

DIAGRAM 29

What is the legal structure of the entity?

A total of 51% offer their services or goods only in Puerto Rico, which means that the remaining 49% export, mainly to the United States.

DIAGRAM 30

The services offered by your organization are provided...

Results

Infrastructure

A total of 49% of the initiatives have an establishment for the sale of products or services or a studio/workshop. Of this total, 50% own the premises, while 46% are rented. A total of 36% of the spaces are located in San Juan. The main needs mentioned by the projects in terms of infrastructure are the need for materials and equipment (82%), infrastructure improvements (54%) and size of the space (40%). A total of 72% receive clients in their workshop, studio or sales location.

(Decrease in proportion of entities with an establishment between 2014-2022)

DIAGRAM 31

Does your organization have a sales/ service location or studio/workshop?

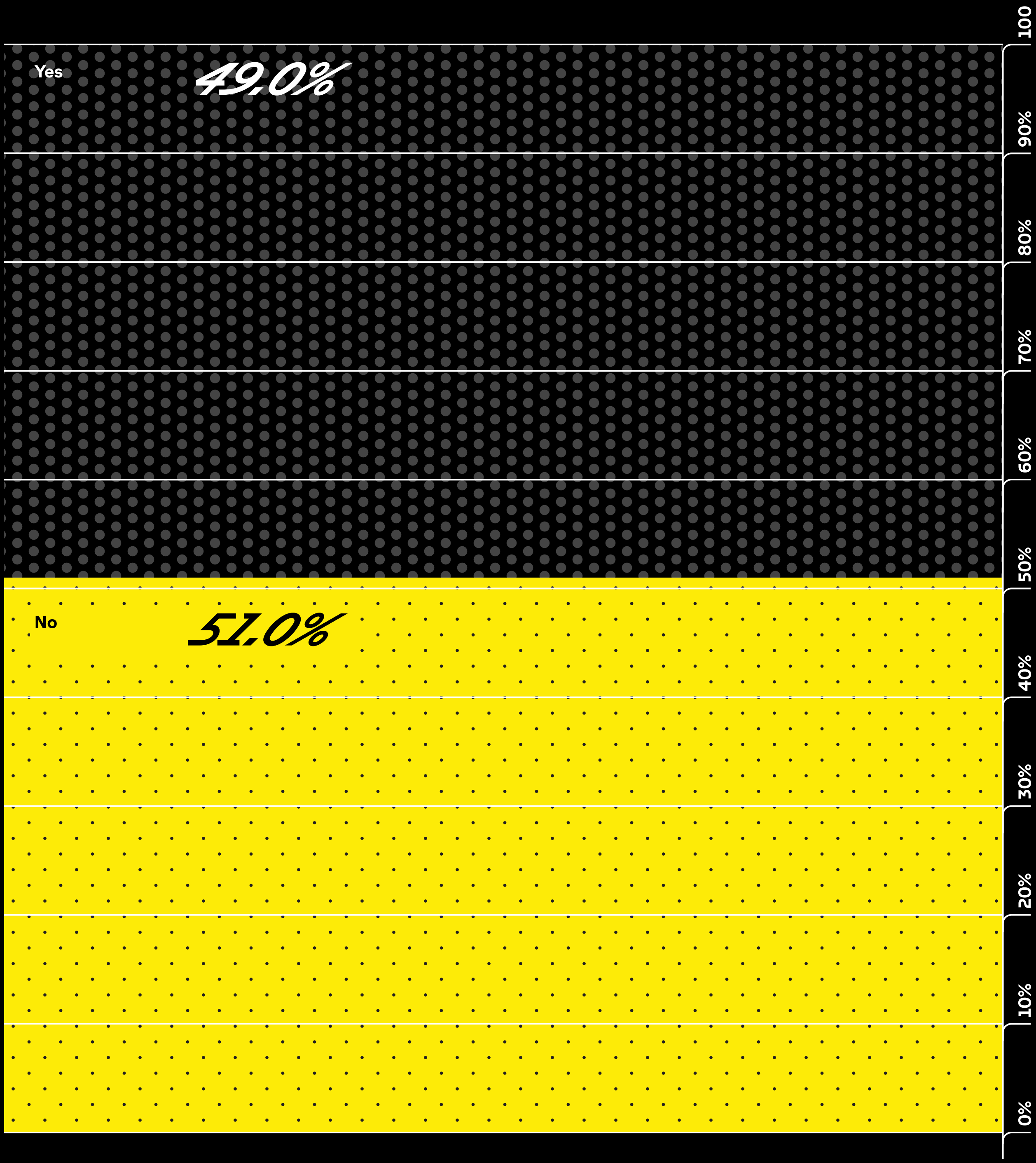
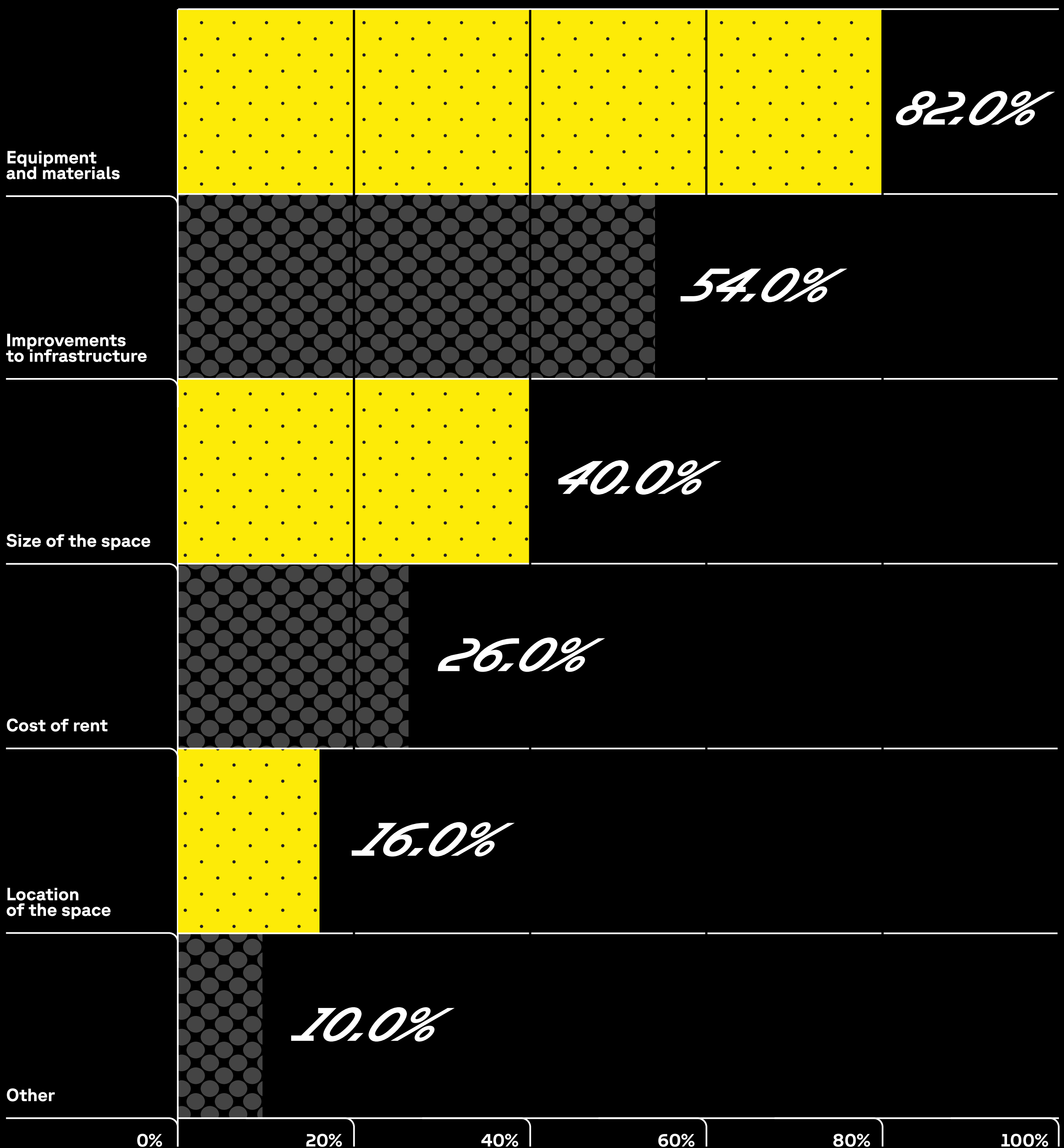


DIAGRAM 32

What are the main needs in the workshop, studio, or work space?



Results

Employees and volunteers

A total of 50% of the initiatives have no part-time employees, while 32.2% have between 1-4 part-time employees. In the case of full-time employees, 56.7% of the initiatives that responded to the survey have no employees and 36.7% have between 1-4 employees. Of the total number of entities with full-time employees, 48.3% are exempt positions.

DIAGRAM 33

How many employees (part-time) does your organization have?

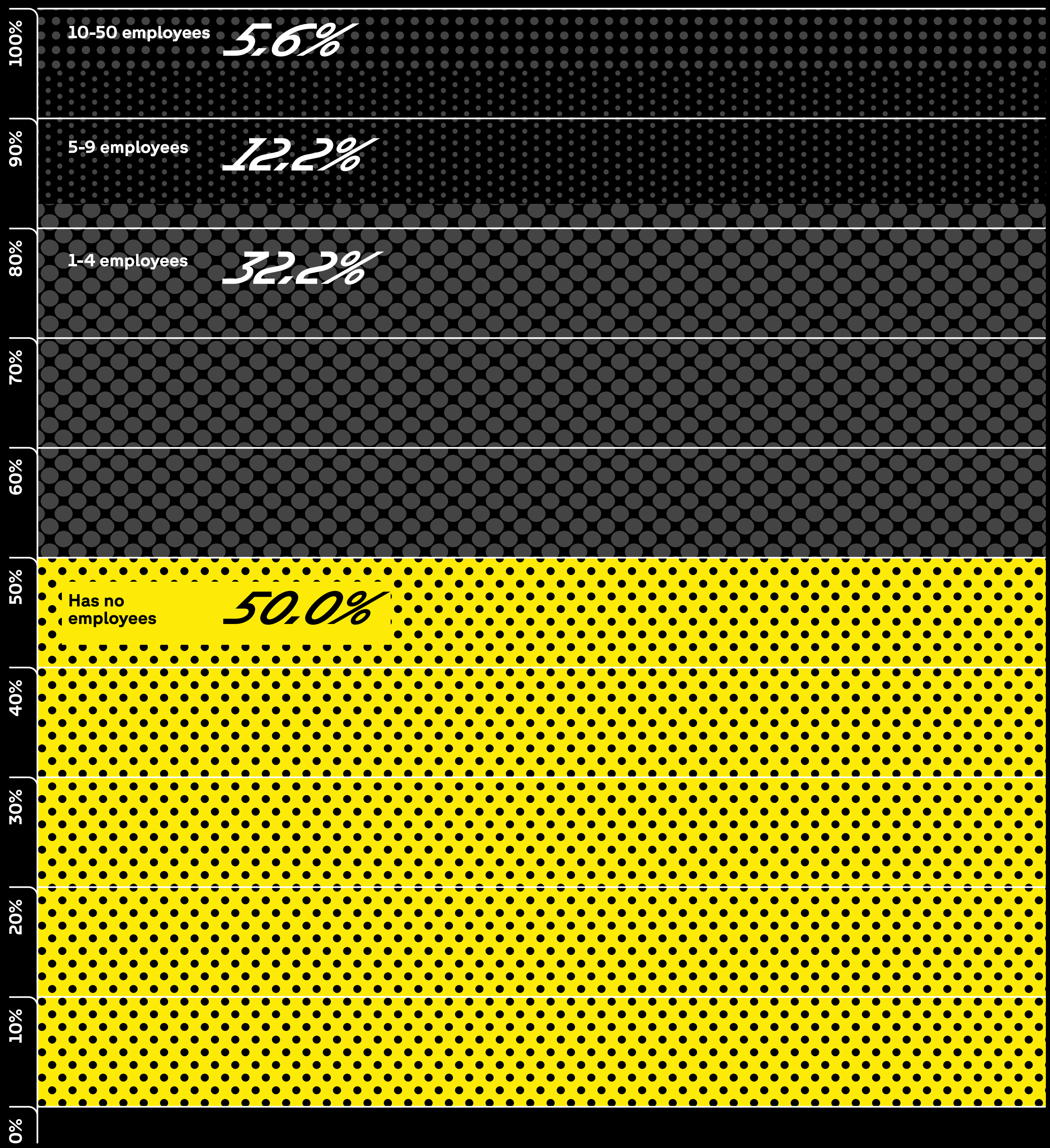
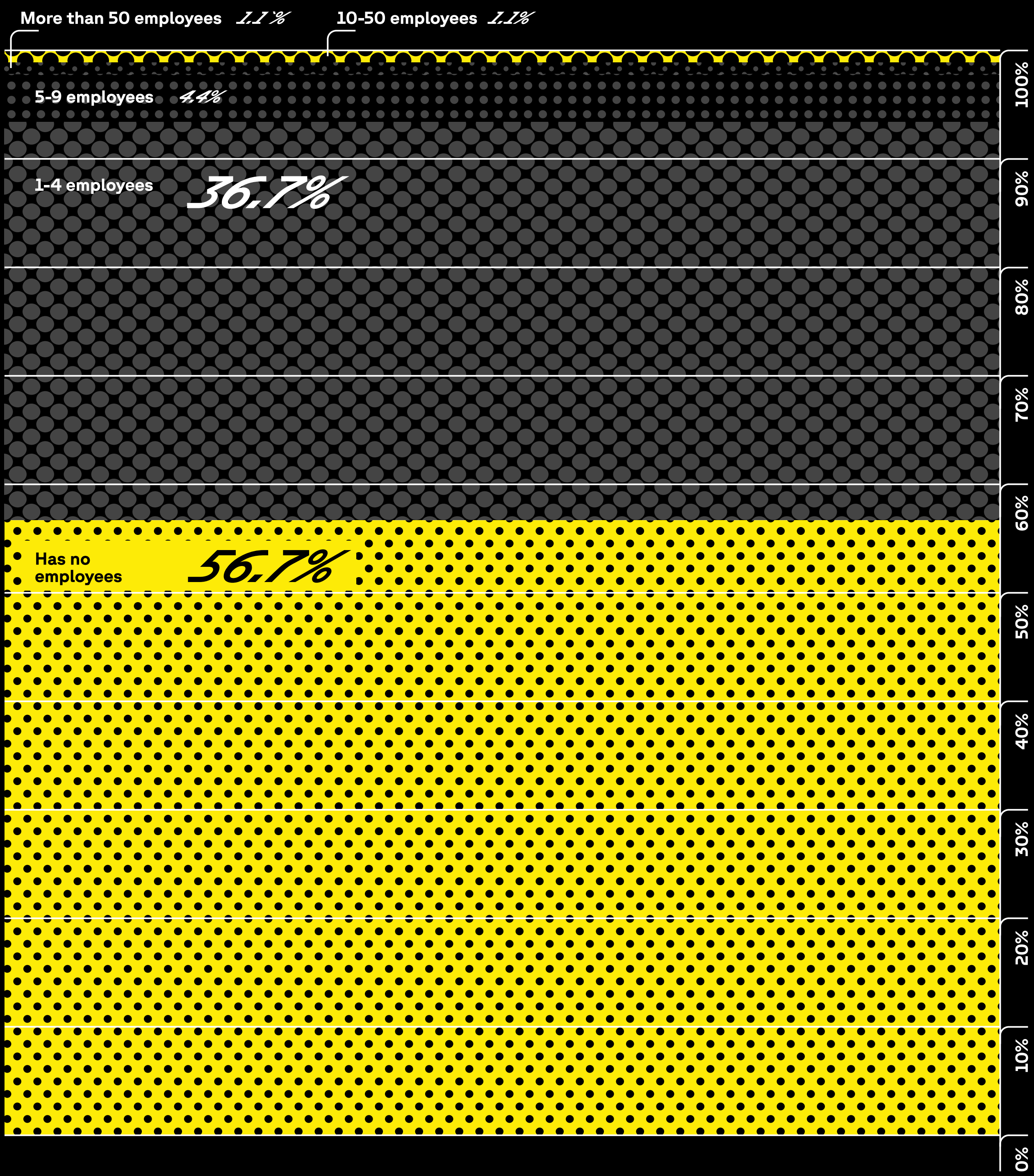


DIAGRAM 34

How many employees (full-time) does your organization have?

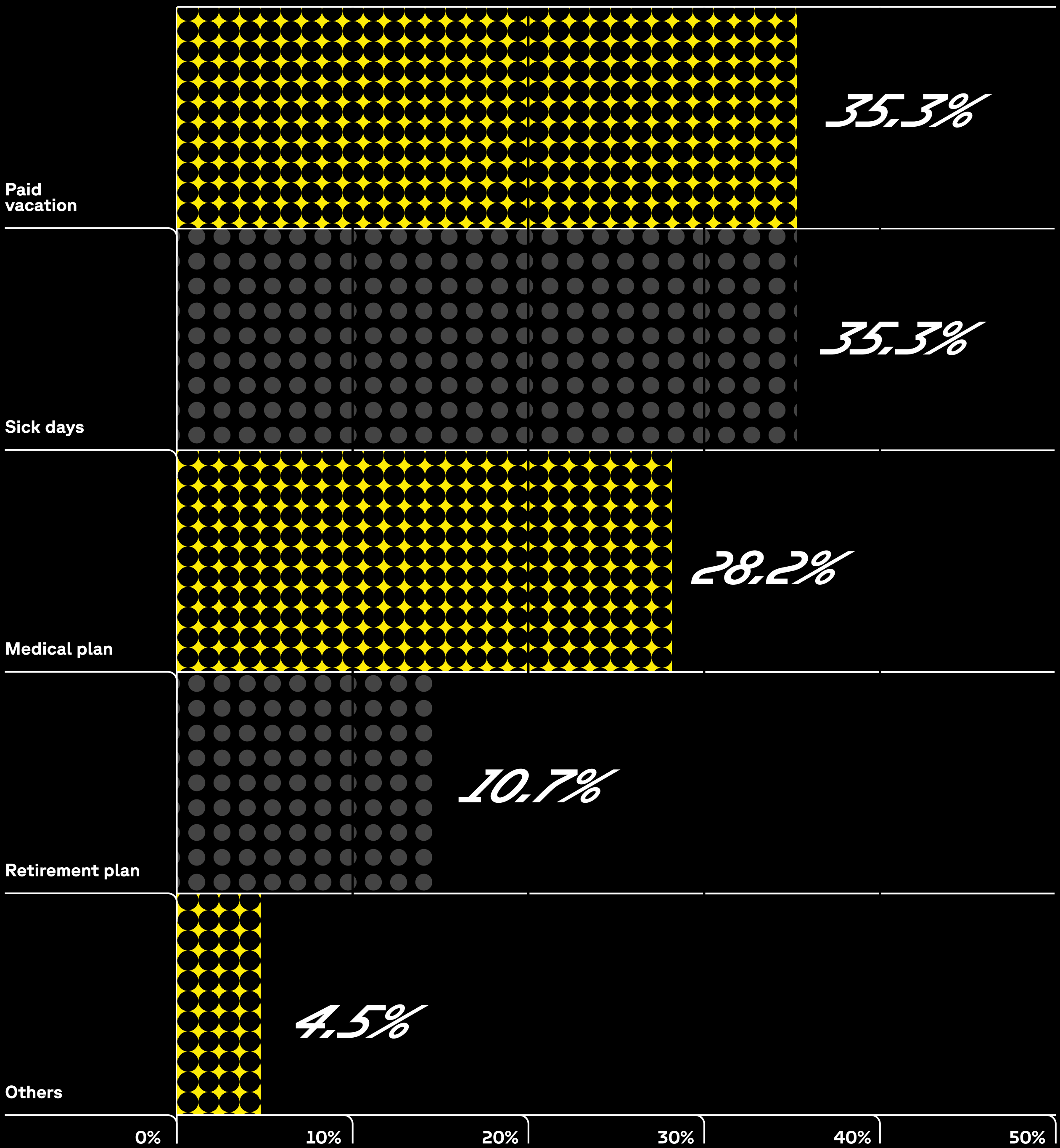


Employees and volunteers

(Increase in proportion of entities with 1-4 employees between 2014-2022)

In terms of fringe benefits, when analyzing the total of 337 employees identified among the 102 initiatives, 35.3% have vacation and sick days benefits, 28.2% have a medical plan, and only 10.7% have a retirement plan. In addition to full and part-time employment, the responses indicate that, on average, the projects have compensated 15 people for professional services, although the median is 2.5. On average, total expenditures for professional services represents 39%.

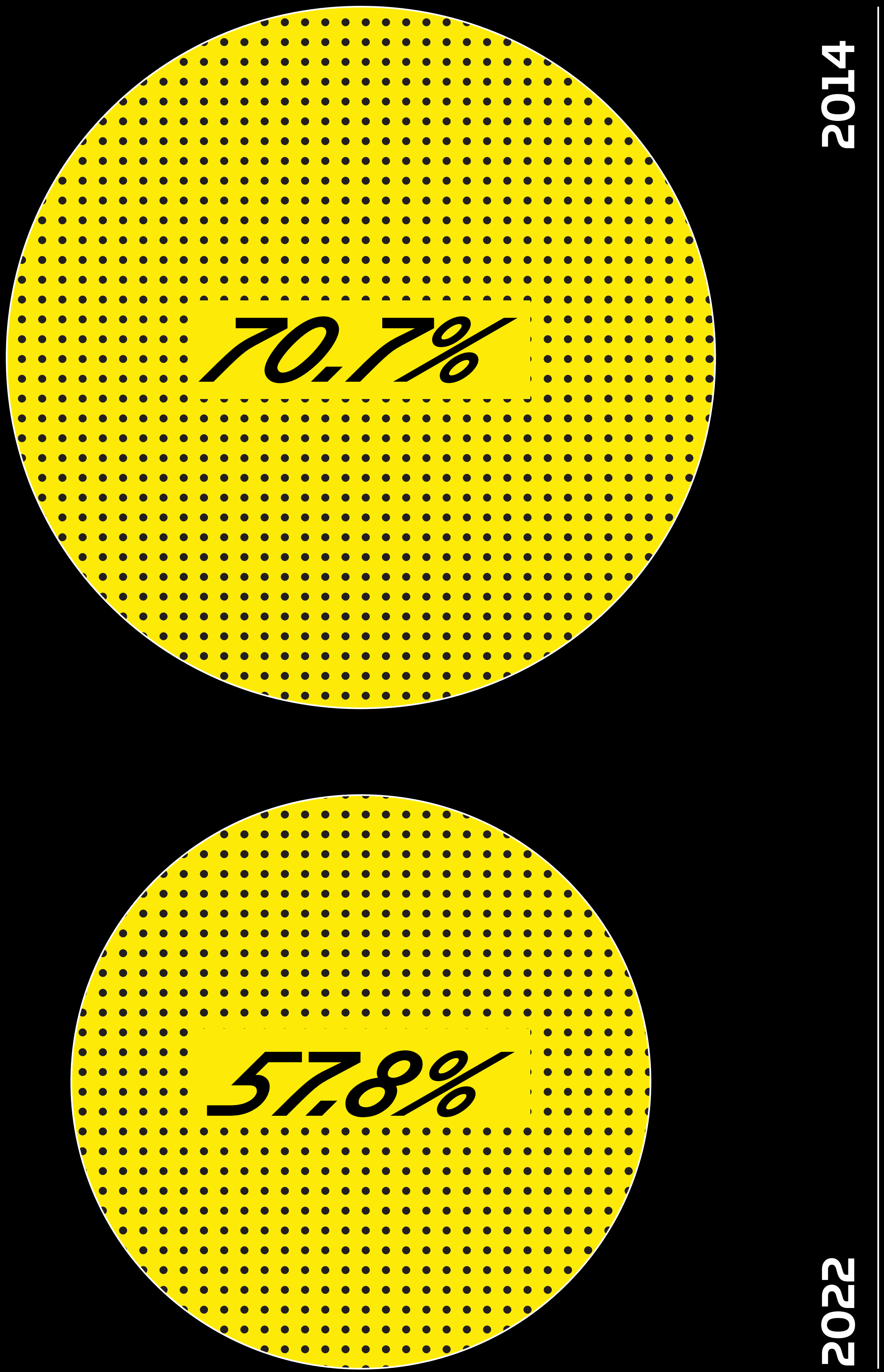
DIAGRAM 35
Fringe benefits of employees



Q19
Approximately how many people have you compensated for professional services?

Mean per project	Total sum	Median per project
15	1,191	2.5
Note: The numerical base of this table is the 80 people who answered this question.		

Volunteering is also another form of work in the cultural and creative sector. A total of 57.8% stated that they have had volunteers, and during the last year they had a median of 4 people per entity, representing a total of 1,521 people. A total of 62.8% contributed less than 74 hours per year in the entity. Compared to the previous year, 42.4% stated that the number of volunteers was higher, while 30.5% said it remained the same.



(Decrease in the proportion of entities with volunteers between 2014-2022)

DIAGRAM 36

Does your organization have people working as volunteers?

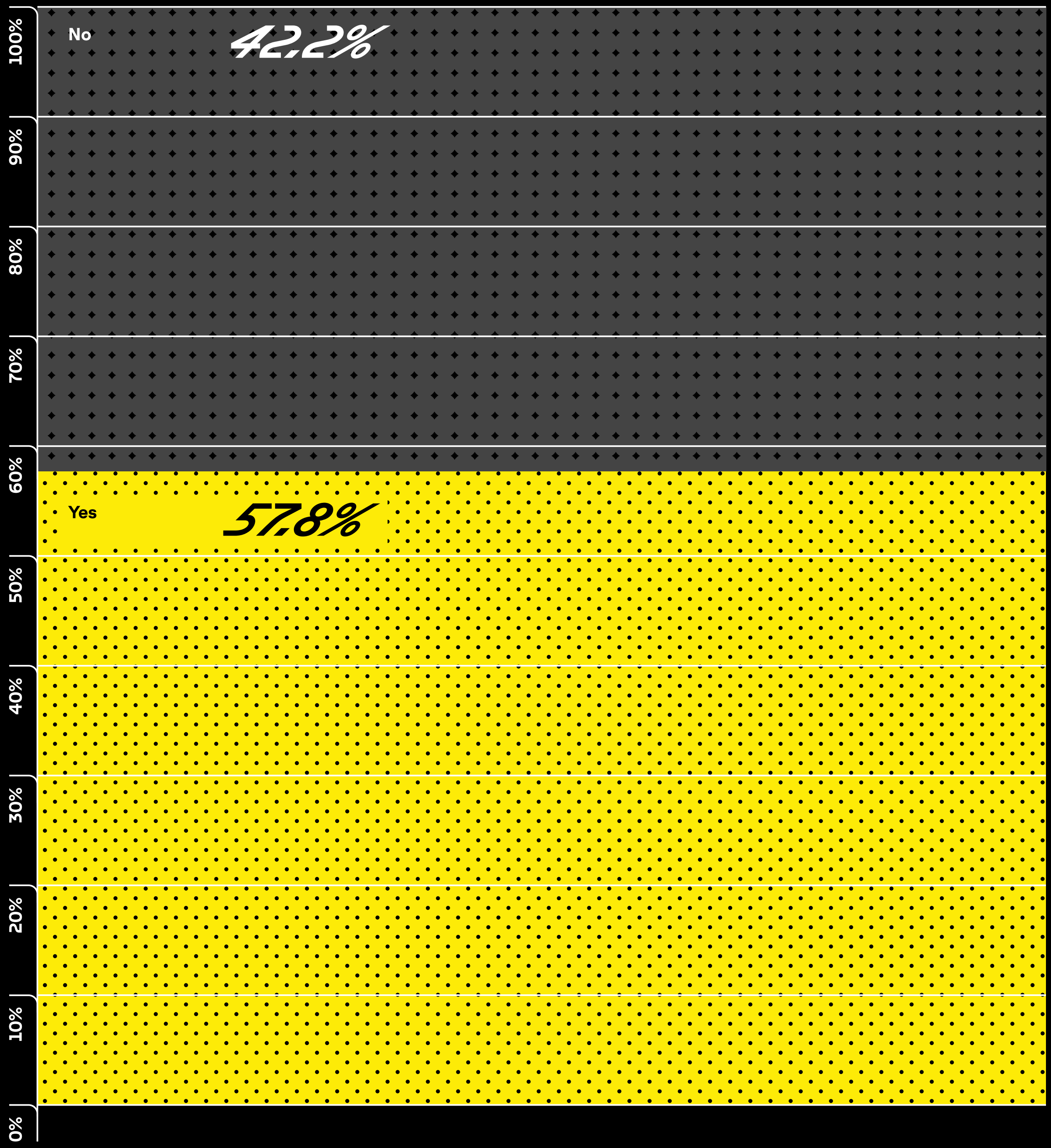
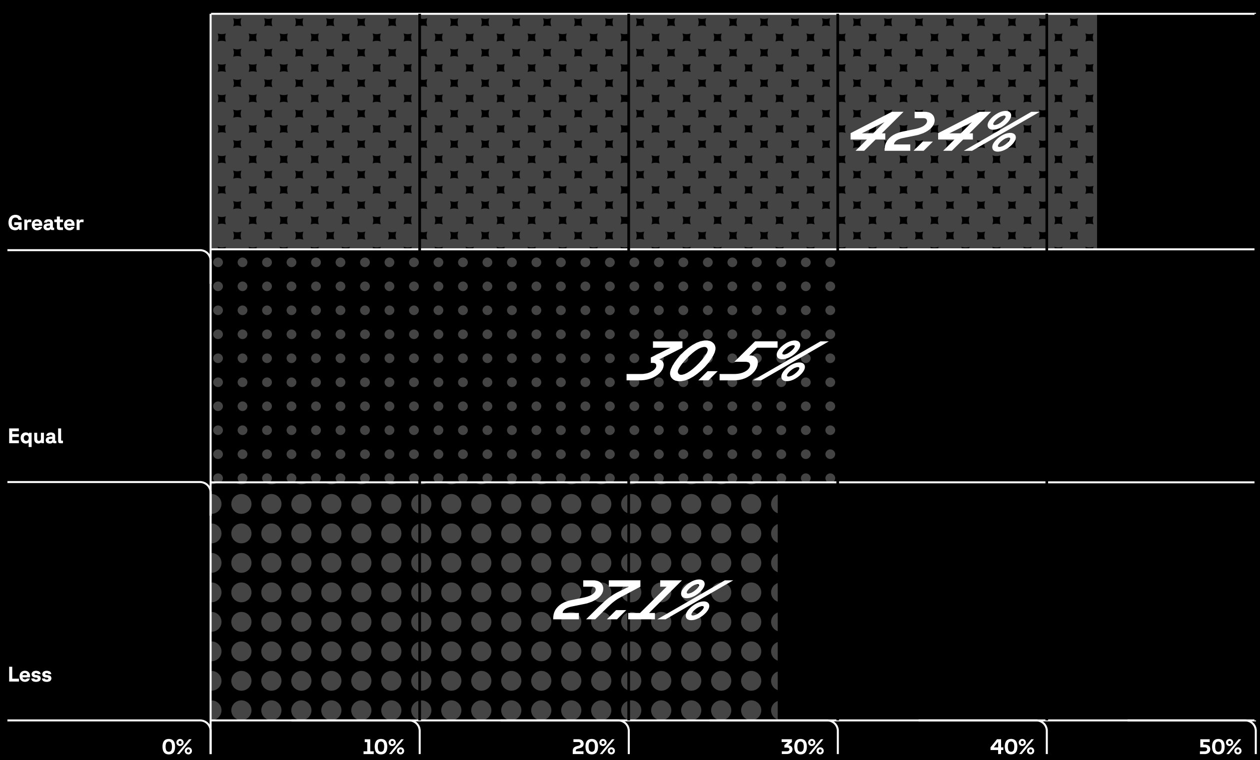


DIAGRAM 37

At present, ¿is the number of volunteers collaborating in your organization greater than, equal to, or less than the number of volunteers you had five years ago?



Four questions were asked to determine the participation of women and Afro-descent workers in the projects or entities. Of the total number of people who answered the question, 76.2% stated that they had women in leadership positions and 65% in non-leadership positions. Thirty percent (30%) stated that they had people of Afro-descent in leadership and non-leadership positions.

DIAGRAM 38

Are any women part of the management team of the organization or project?

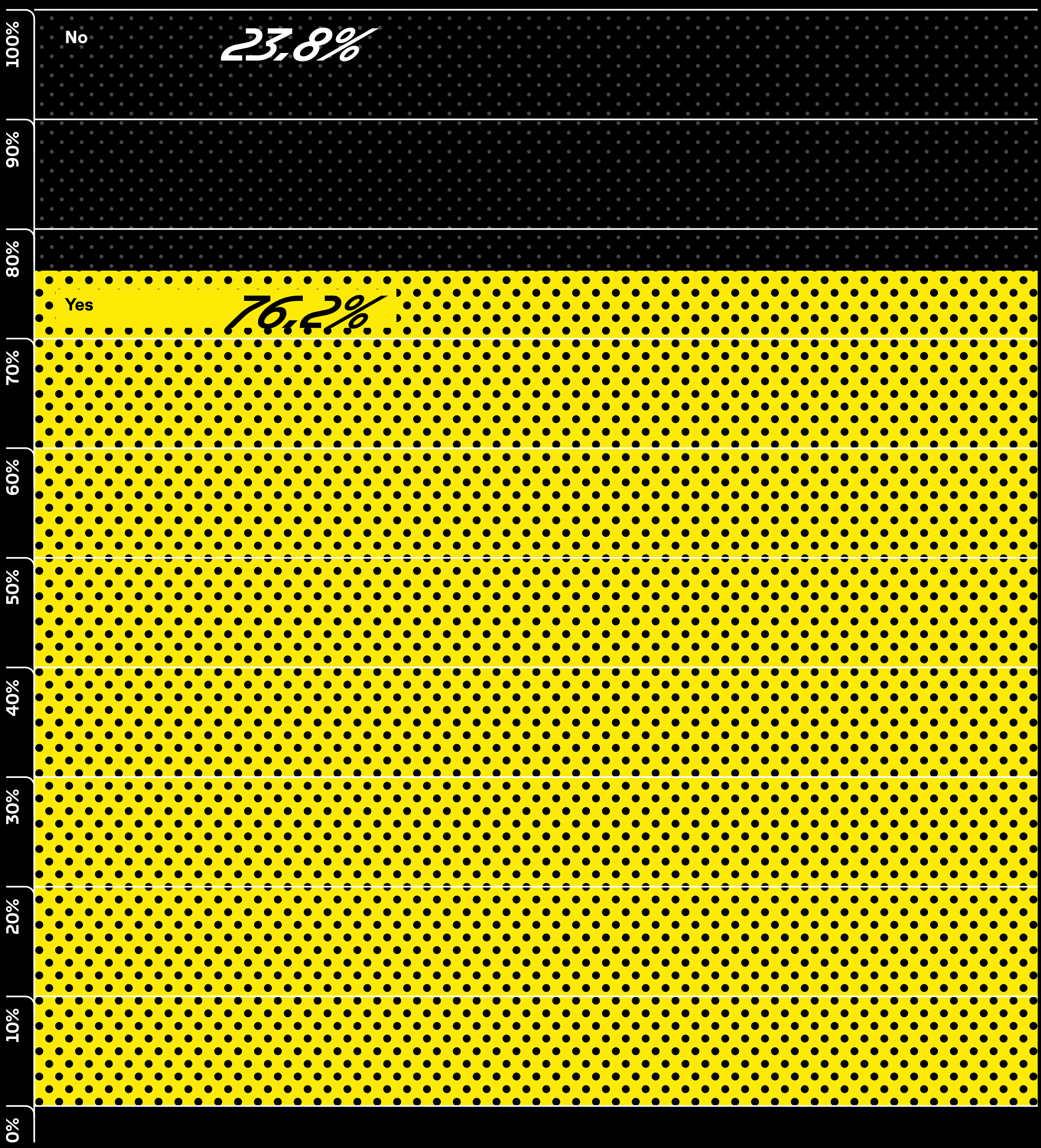
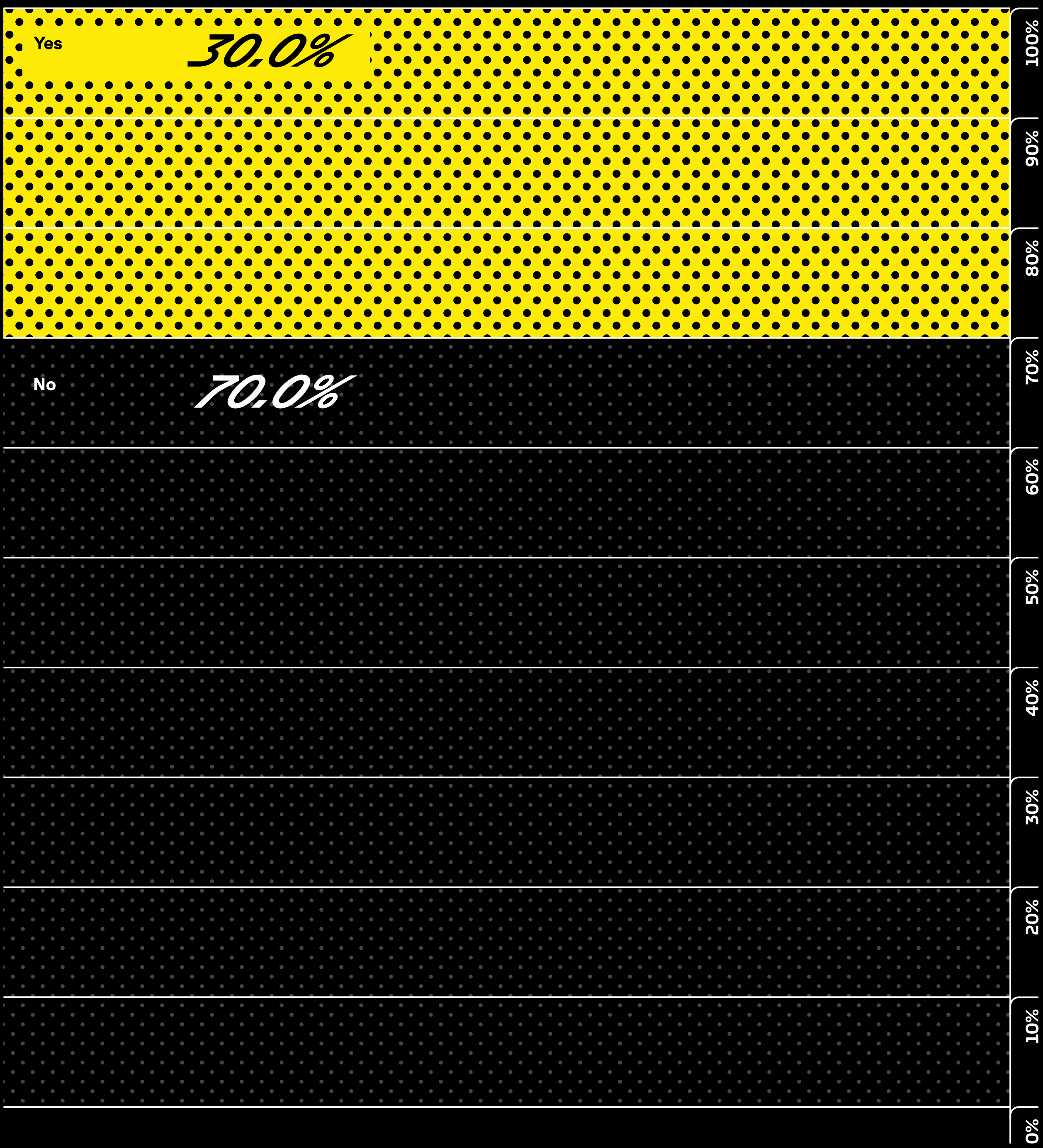


DIAGRAM 39

Are there any afro-descent people in the management team of the organization or project?



Results

Financial aspects

A total of 59.8% of the initiatives had revenues of less than $100,000 during 2021. Revenue sources came primarily from services rendered (40.8%), sales (26.3%), and private donations or sponsorships (12.8%). A total of 8.6% received donations from non-profit organizations. Of the total number of entities, 25.5% have federal tax exemption (501c3) and 26.5% have state tax exemption. When asked about the total distribution of expenses, 30.2% mentioned professional services, 19.5% in materials, and 14.2% in salaries and fringe benefits.

DIAGRAM 40

What was the approximate gross sales of your establishment in 2021?

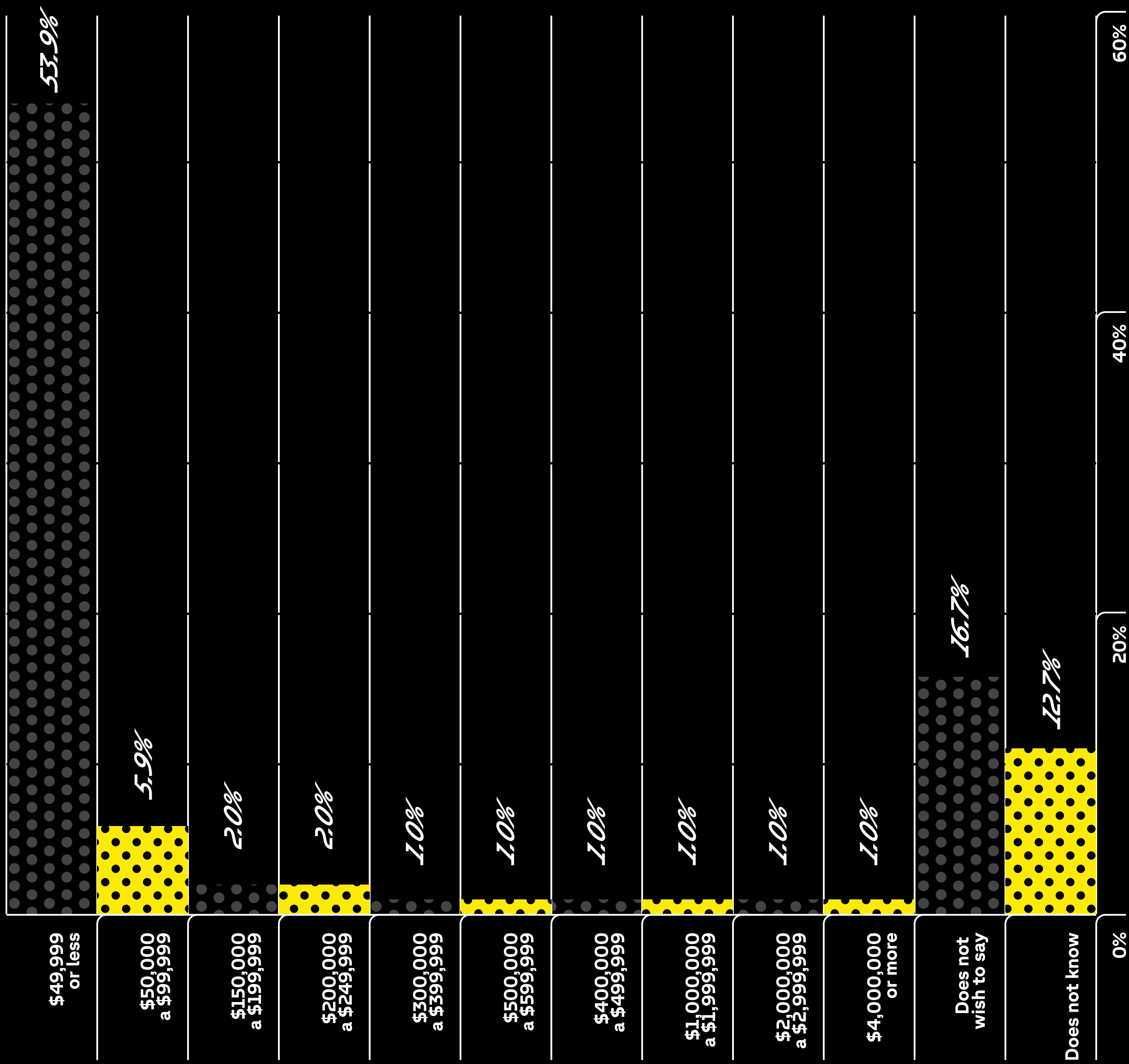


DIAGRAM 41

Of the total income your organization receives, what percent corresponds to:

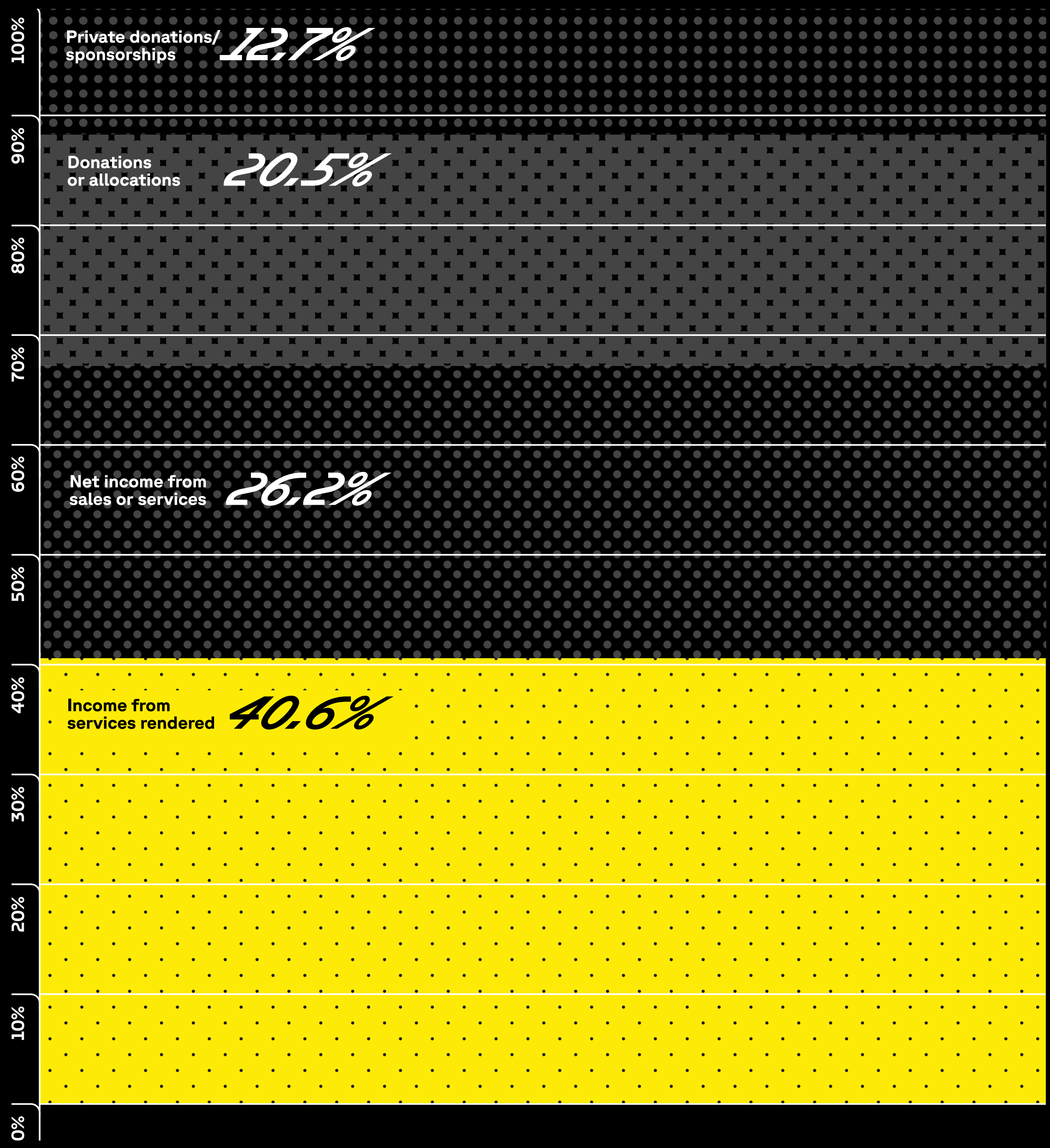


DIAGRAM 42

Of the total expenses incurred by your organization, what percentage corresponds to:

		Frequency	Percent
Q27 - Federal Section 501 c(3)	Yes	26	25.5%
	No	41	40.2%
	Does not know	28	27.5%
	Did not answer	7	6.9%
	Total	**102**	**100.0%**
Q27 - State (Section 1101)	Yes	27	26.5%
	No	27	26.5%
	Does not know	30	29.4%
	Did not answer	18	17.6%
	Total	**102**	**100.0%**
Note: The numerical base of this table is the total number of entities in the sample.			

Results
Intellectual Property

Intellectual property, whether through copyrights, patents, inventions or trademark registrations, represents one of the main sources of income for the cultural and creative industries. Its commercialization generally requires registration at the state and/or federal level. Of the total number of projects that responded to the survey, 74.5% claim to have products or content eligible for some form of intellectual property.

2014 **2022**

(Increase in entities with IP-eligible products between 2014-2022)

DIAGRAM 43

Could any of your products be protected by intellectual property law (patent, copyright, trademark)?

Of this total, 15.8% stated that it was approved, 10.5% that they had applied for it, and 63.2% that they had not applied for it. Of the total that have not applied, 54.2% say they do not know how to do so. On the other hand, 75% of the 12 initiatives that have registered intellectual property have generated income from its commercialization.

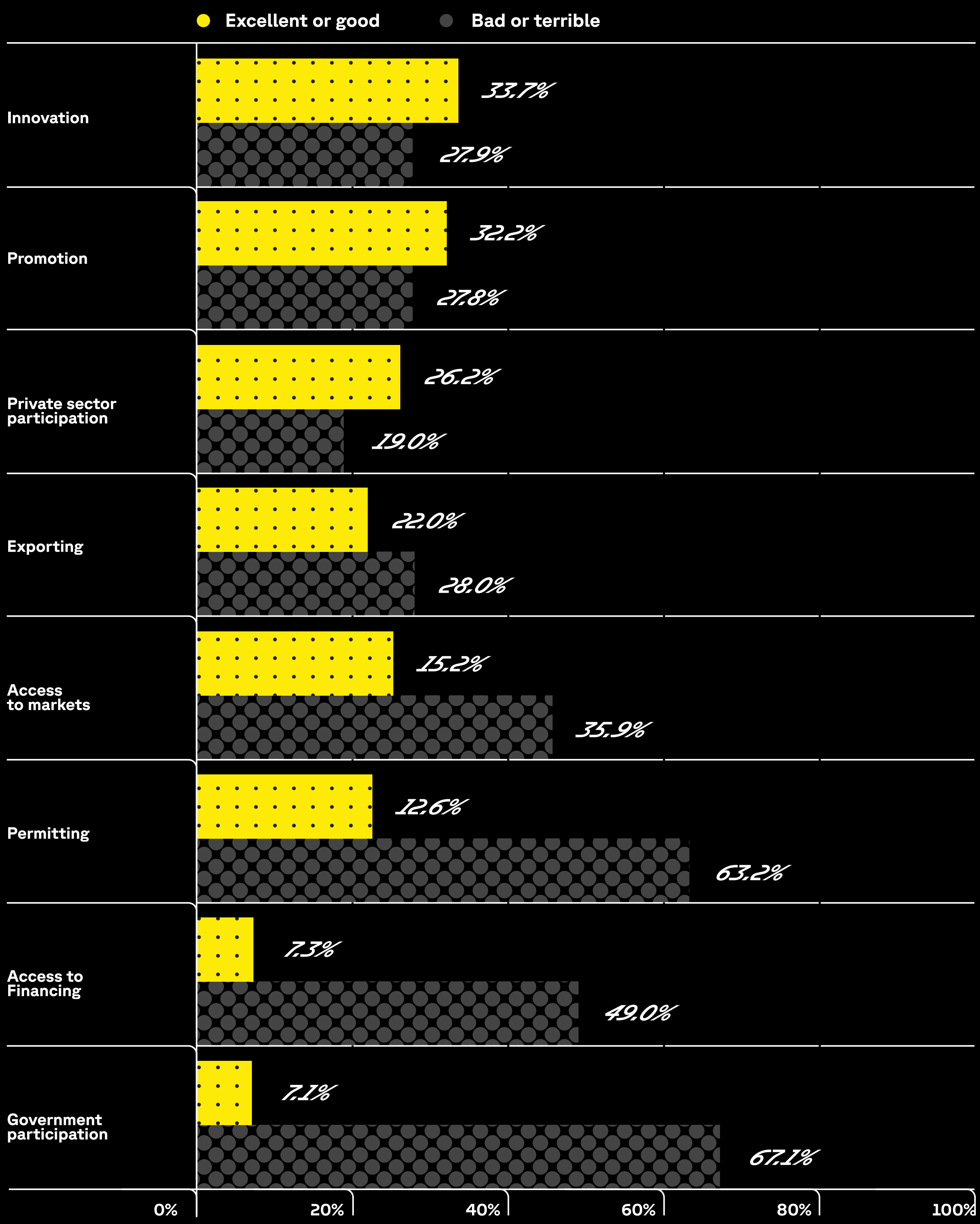
Results

Main challenges

The survey included a series of questions on the level of progress in certain areas relevant to the cultural and creative sector to be classified according to a scale of 5 alternatives (excellent, good, fair, bad or very bad). The areas of least progress were identified as government participation (67.1% stated that it is bad or very bad), government permits (63.2%) and access to funding (49.0%). The areas where the greatest progress was observed were innovation (33.7% stated that it was excellent or good), promotion (32.2%) and private sector participation (26.2%).

DIAGRAM 44

How would you describe the level of progress in Puerto Rico with respect to the following aspects and the development of cultural enterprises or organizations?



During the period of the pandemic, only 18.6% received any economic assistance from private entities (foundations, etc.). On the other hand, 39.2% received aid from a public entity (federal, state, or municipal government).

DIAGRAM 45
Have you received economic or financial assistance in the pandemic from any private entity?

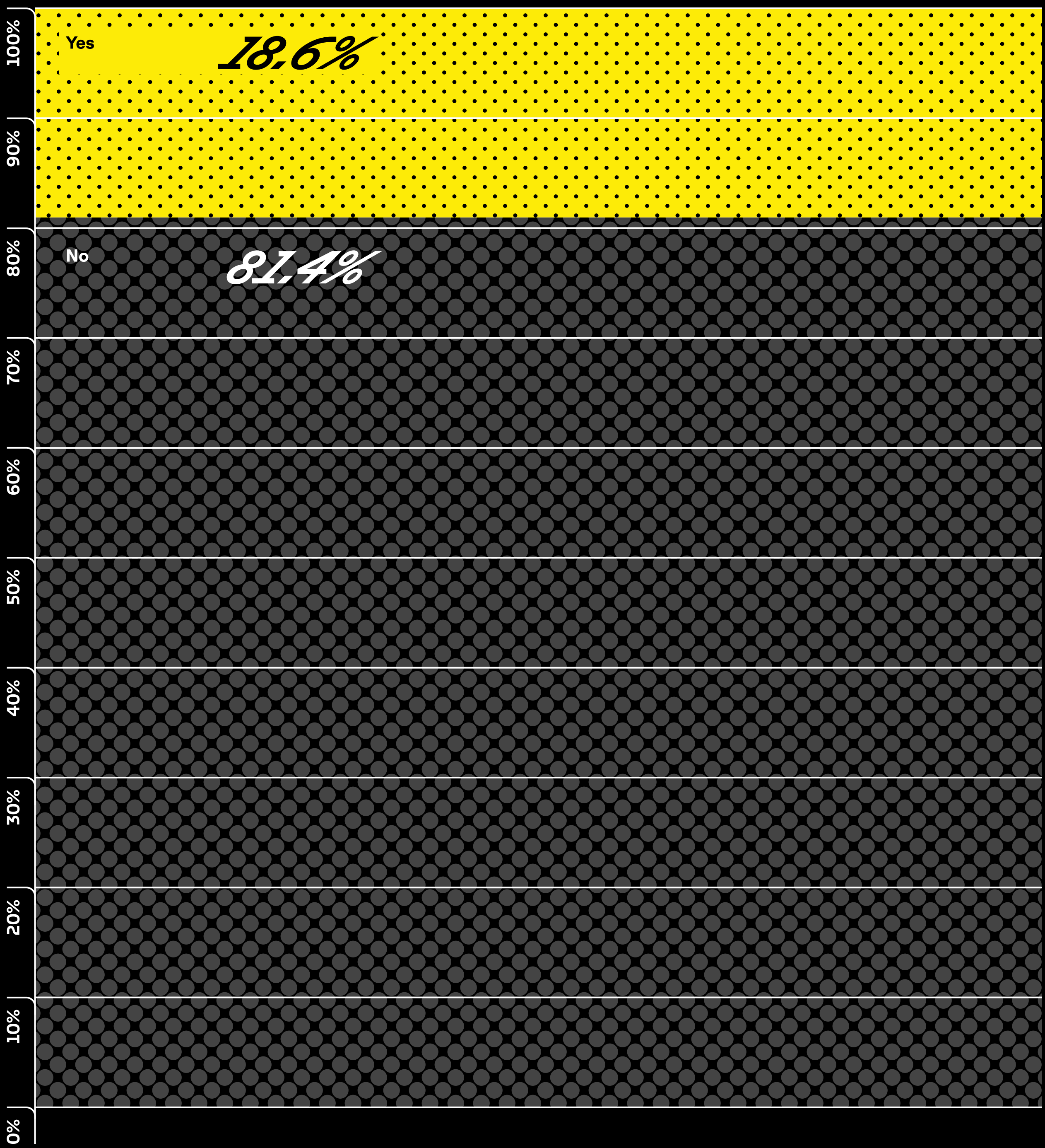
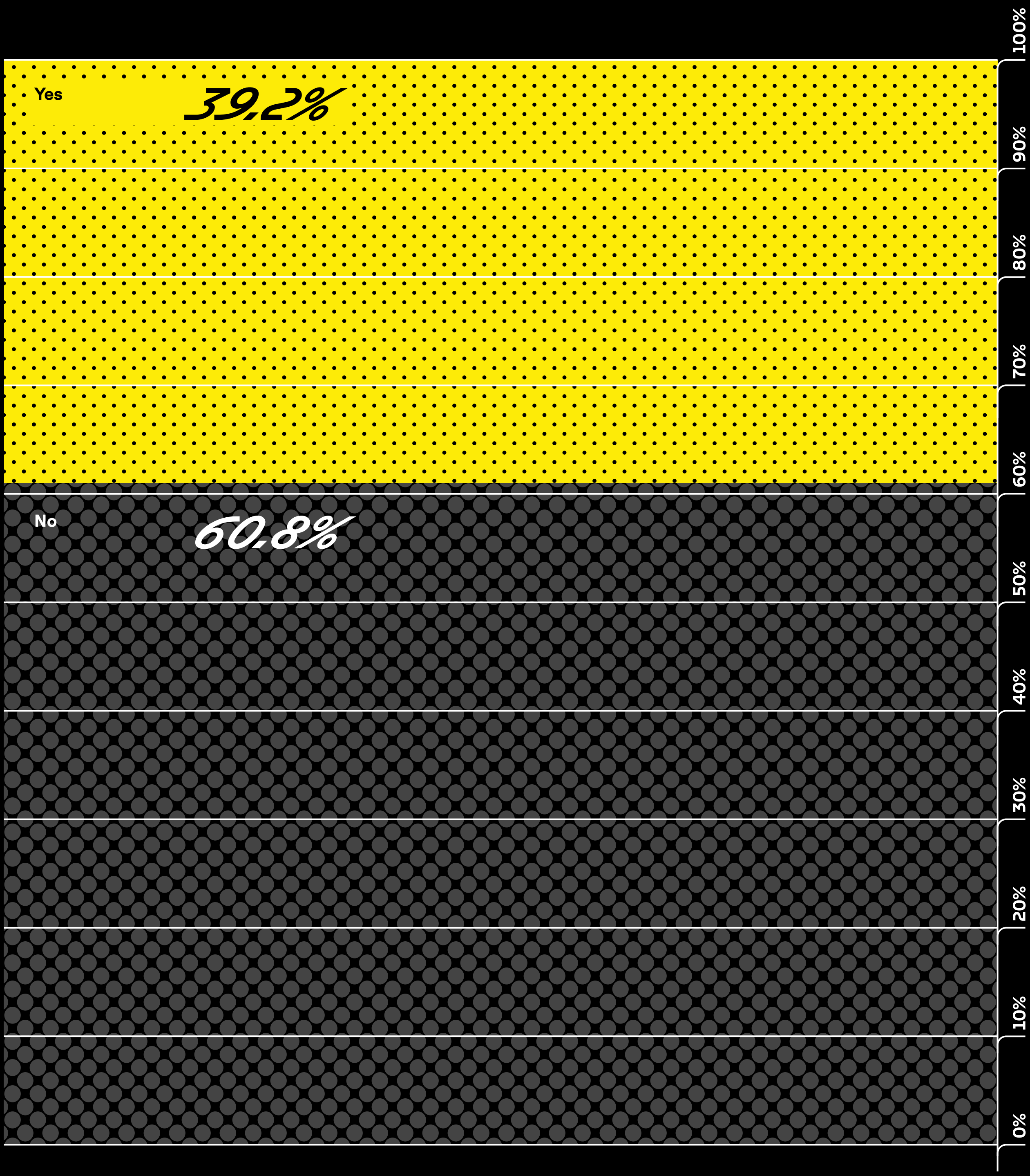


DIAGRAM 46

Have you received economic or financial assistance in the pandemic from any public entity?



Results
Planning and marketing

Only 44.1% of the initiatives have a strategic or business plan for their project, 66.7% of which were developed by the entity itself. The main media they use to market their products or services are Facebook (89.2%), word of mouth promotion (74.5%) and Instagram (65.7%). In addition, 21.6% mentioned Twitter, 16.7% newspapers, 14.7% radio, and 12.7% TikTok. A total of 59% claimed to use statistical information about their activity to support decision making.

DIAGRAM 47

Does your project, organization, or company have a strategic or business plan?

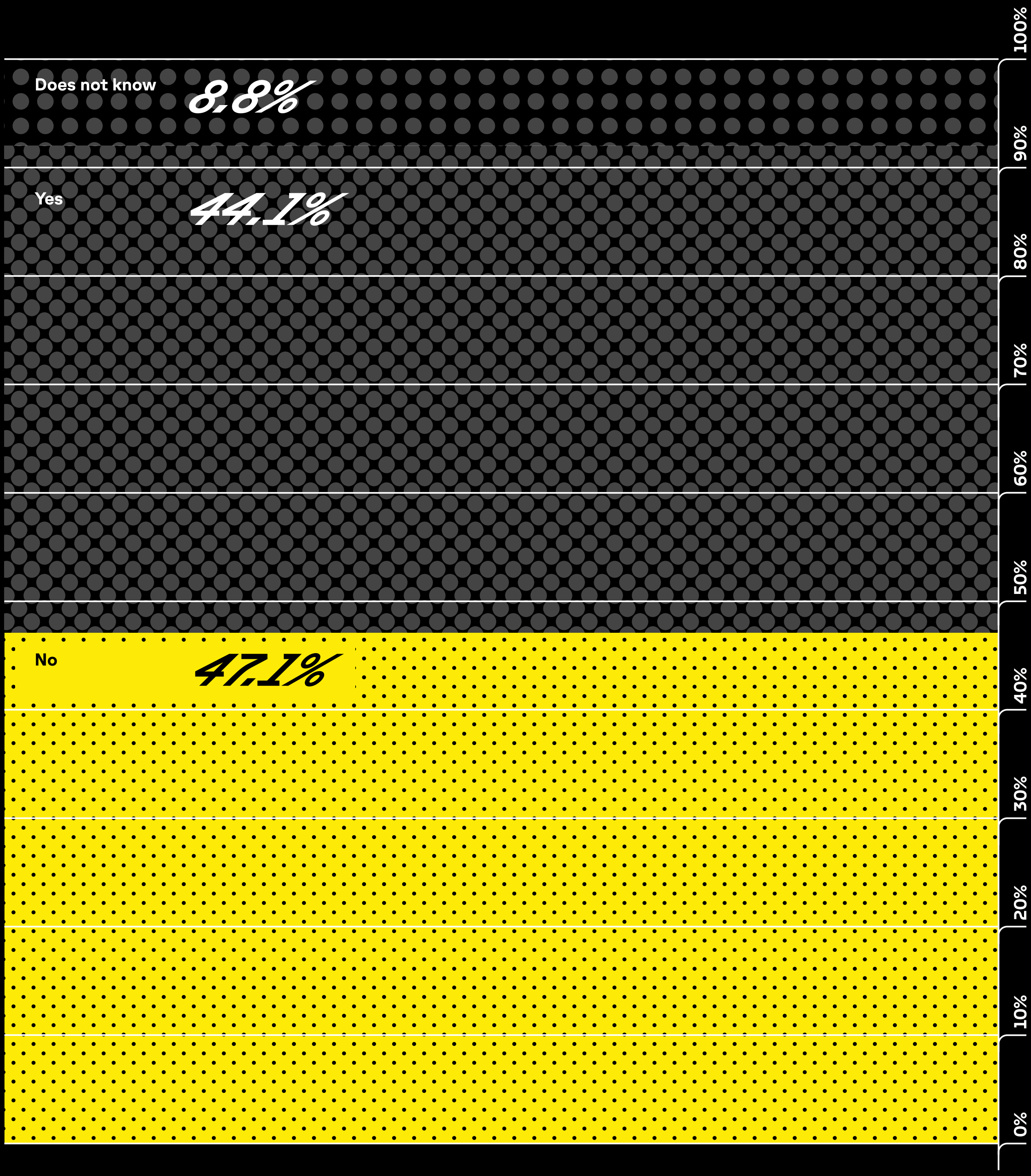


DIAGRAM 48

What advertising media do you use to market your project, organization, or company?

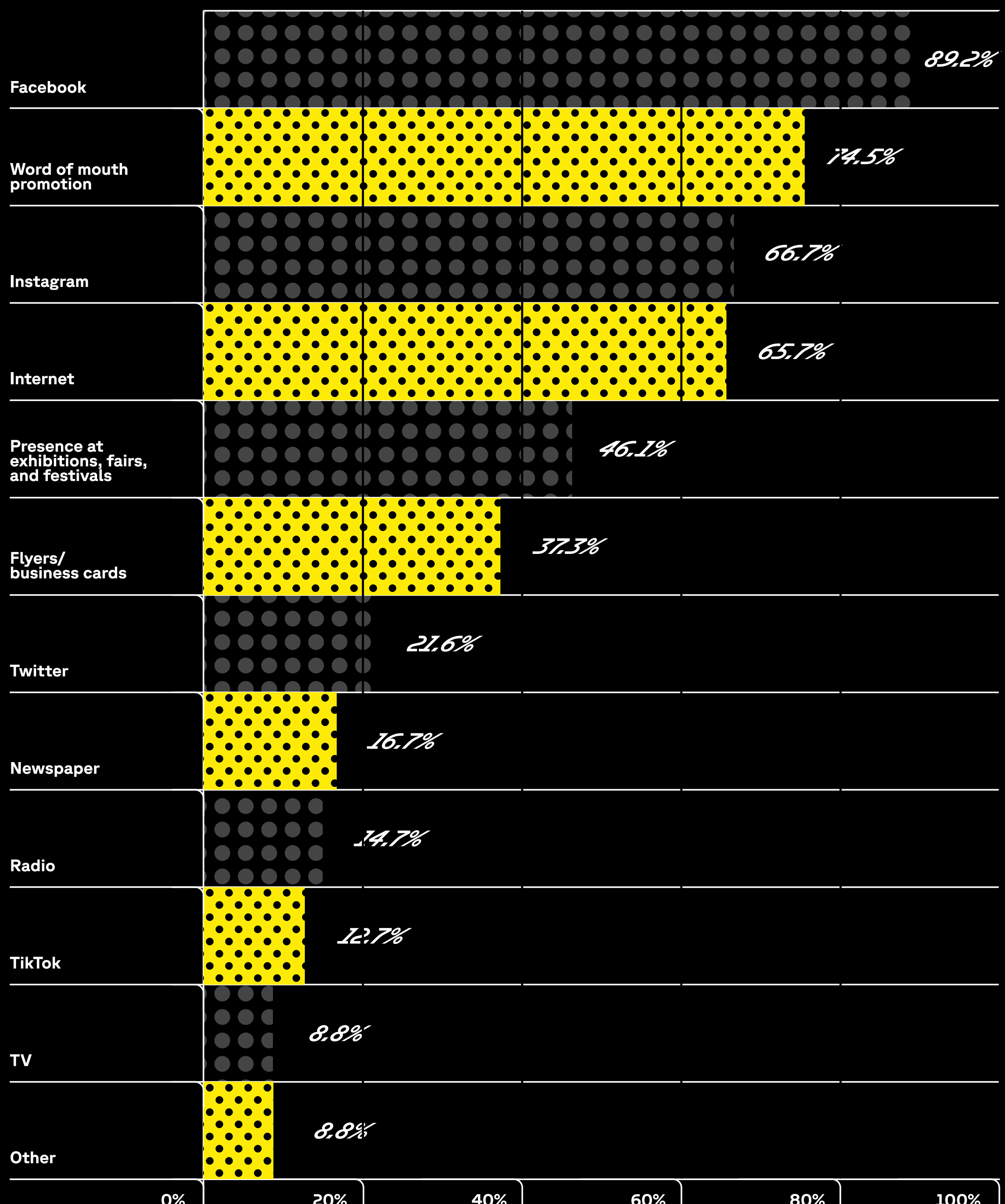


DIAGRAM 49

Does your project or organization have:

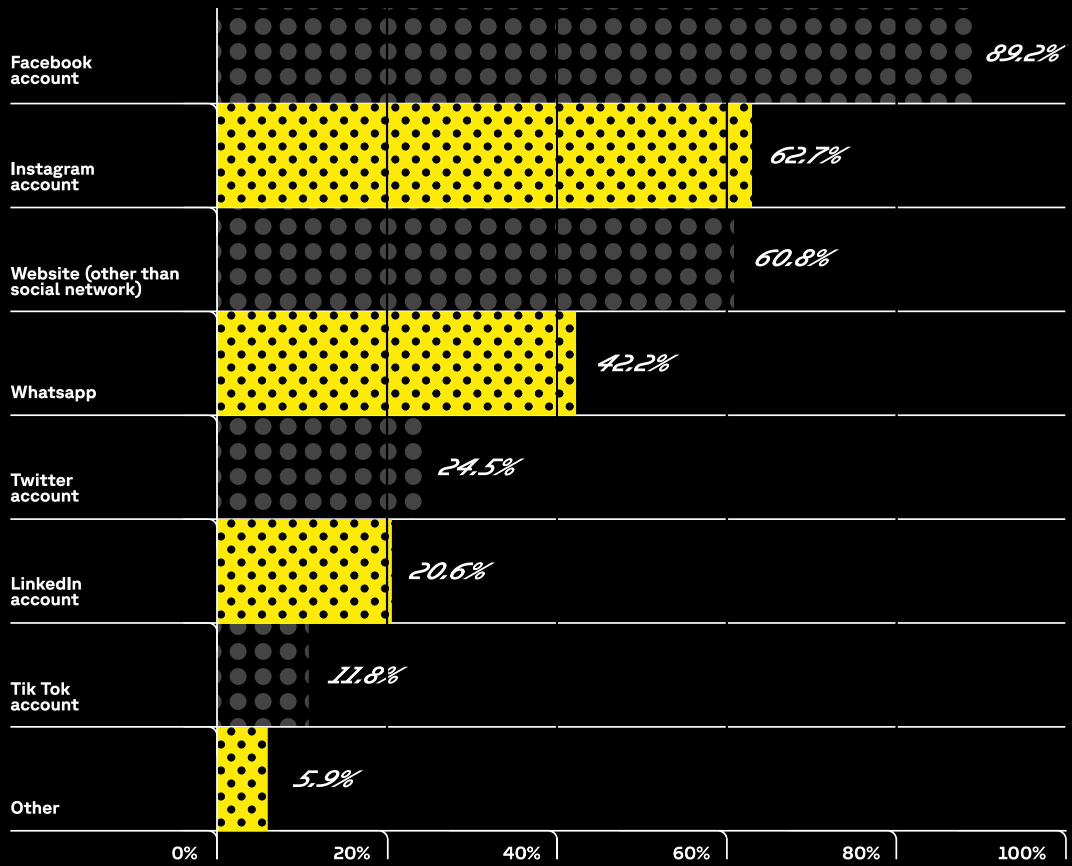
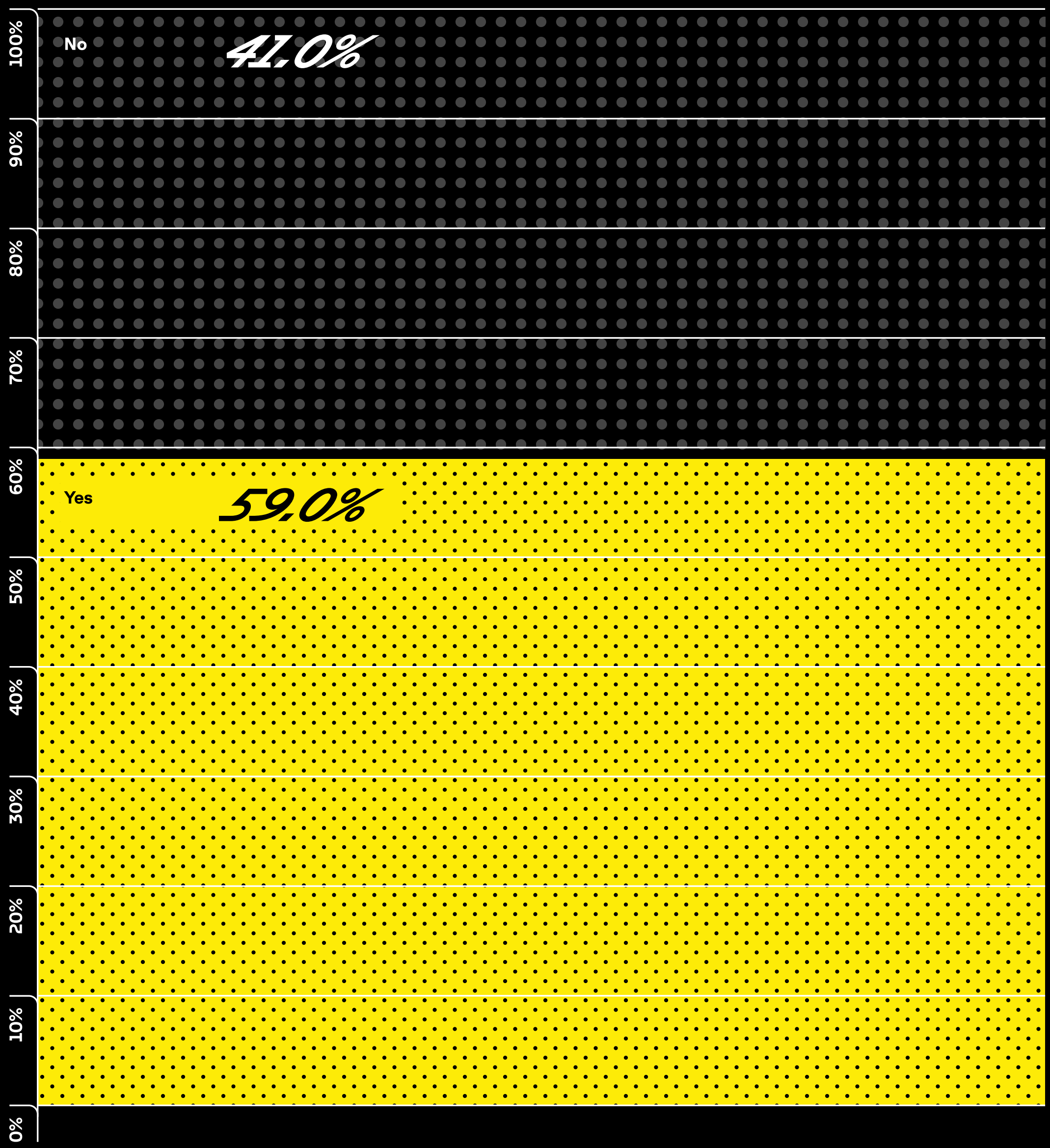


DIAGRAM 50

Do you or your company or business manage and use the statistical information that results from your activity?



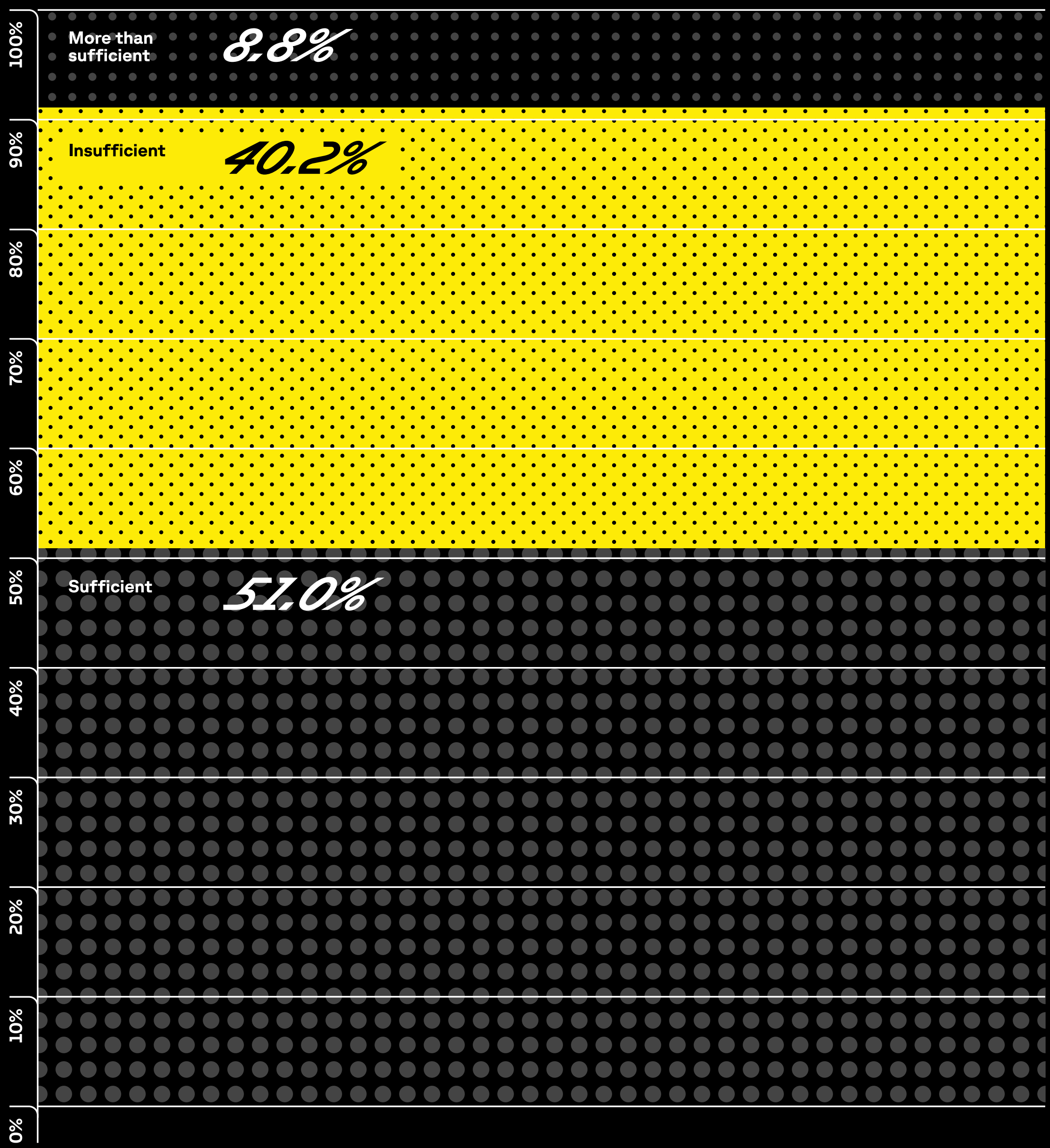
Results

Perception of the market

A total of 51% believe that the level of demand for their goods and services is sufficient, while 40.2% believe that it is insufficient (below the normal level). A total of 40.2% believe that their income has decreased in the last 12 months. In terms of employment, 51% believe that the level has remained the same, while 32.4% believe that it has decreased. Prospectively, 74.5% believe that the level of income will increase in the next 12 months, while 52% believe that the level of employment in their project will increase.

DIAGRAM 51

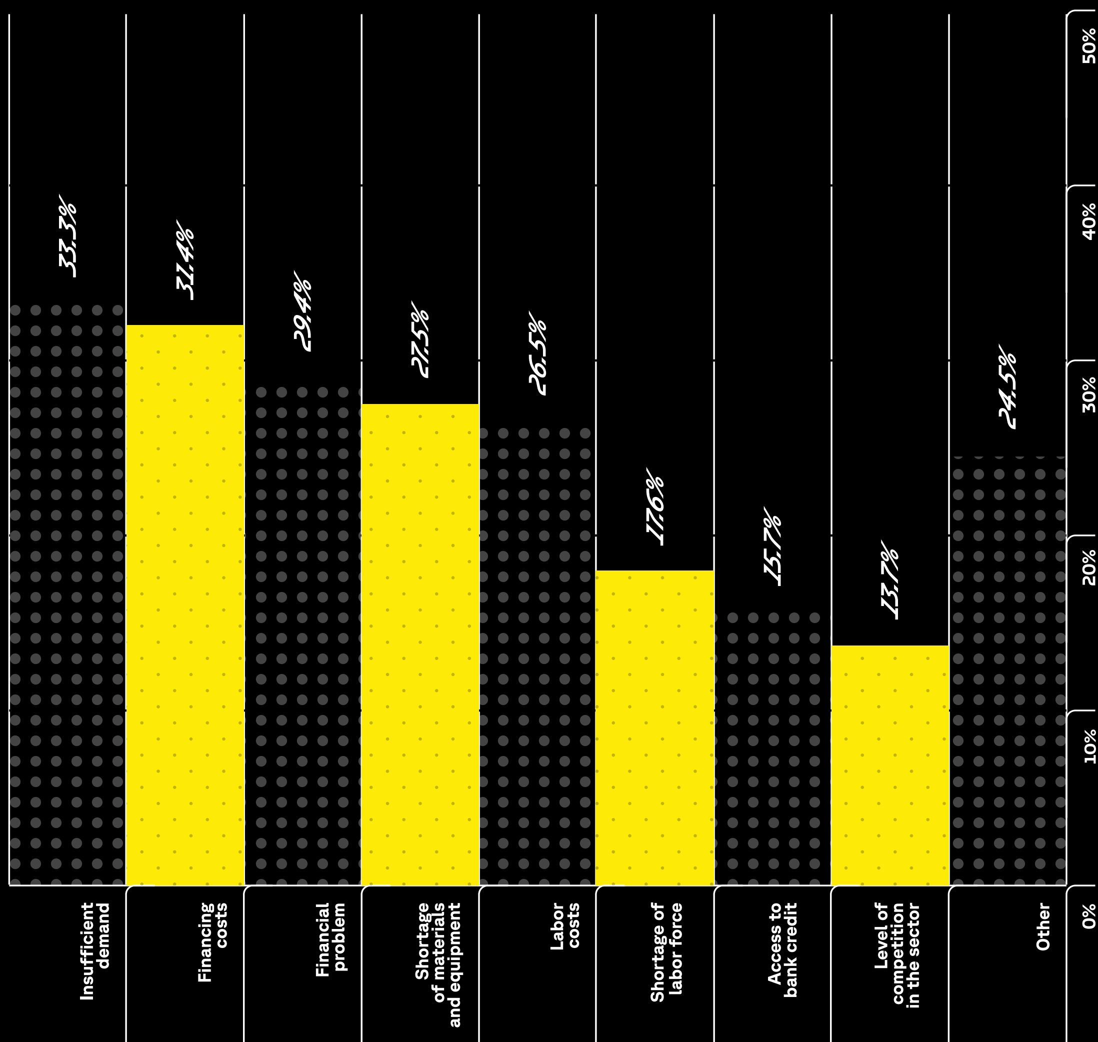
How do you assess the level of demand for the goods and services that your project currently offers?



The main factors that have affected project operations in the past 12 months have been insufficient demand (33.3%), funding costs (31.4%), financial problems (29.4%), and shortages of materials and equipment (27.5%). Also, 26.5% mentioned the high cost of labor.

DIAGRAM 52

Indicate which, if any, of the following factors have affected your business operations the most during the past twelve months.



Recommendations

This research project of the Census of Cultural and Creative Work represents the most detailed study on artistic and cultural activity with primary data. The study was based on previous efforts such as the Cultural Agents Survey (La Encuesta a Agentes Culturales) of the Commission for Cultural Development (CODECU) and the report on Business Education for the Cultural Entrepreneur (La Educación Empresarial para el Emprendedor Cultural), which allow for a comparison of some of the variables. One of the differences between the Cultural Census and other studies is that, for the first time, it presents a holistic approach to cultural work, incorporating elements of personal well-being (including physical and emotional health) as well as social benefits that allow work to be carried out under optimal conditions.

Unlike the 2015 survey, the sample was split between individuals and projects to delve deeper into the differences in profiles. The results show much consistency with what was observed in other analyses. The notable changes are justified with the emergency and disaster scenarios that Puerto Rico experienced since 2017. In many contexts, the results confirm the trend of the reports based on the Community Survey and the County Business Pattern. Similarly, the results demonstrate some important changes between the 2014 profile with the CODECU survey and this year, changes that seem very reasonable within the contexts of emergencies including Hurricane María, the earthquakes of January 2020, and the COVID19 pandemic.

This study will follow the same trend of all the LabCultural projects, which contemplate dissemination strategies such as digital visualizations, discussion forums, and presentations in multiple entities and conferences. With this we hope to broaden the discussion on the condition of the cultural sector, but above all, to discuss the implications of these results for the sector and to take strategic actions, be they through public policy or through the third sector, to guarantee the freedom of creation, the economic and personal well-being of creatives, and the diversity of cultural activity in Puerto Rico.

Some general recommendations on cultural policies related to the results of this study are presented as a starting point for this discussion.

1 **Frequency of the Cultural Census** - The Cultural Census validates that there are multiple dynamics of cultural work, including levels of formality that sometimes hinder their visibility in analyses using official sources from local or federal entities. For example, the collection of projects reflected a total of 518 projects in addition to those estimated from the County Business Patterns. However, the census to individuals reflects a much lower total, so there is a segment that does not necessarily identify professionally with the cultural and creative sector. Many results on labor profile, income, geographic distribution, and sizes, among others. However, unlike these demographic and socioeconomic profiles provided by data sources such as the Community Survey of the United States Census, this exercise provides insight into other aspects of the nature of cultural work and the economic, social, and labor status of the artists. Therefore, similar to the general recommendations on surveys of cultural consumption and participation, a cultural census with the methodology used in this study could be repeated with a frequency of every 5 years.

2 **Work stability** - The data are consistent in highlighting the challenges of cultural work. Once again, it is confirmed that almost 60% of cultural workers do not generate most of their income from the arts. Within this group, 16% do not generate any income at all. Beyond a matter of industry, or supply and demand, creative freedom is a human right that should not be conditioned by economic dynamics, or rather, it is up to the government and philanthropy to compensate for these inefficiencies of the market. Second jobs to offset income will continue to be an important dynamic of cultural employment and the way artists fund their work. However, it is important to ensure availability of time and focus for creative activity that generates artistic innovation and social impact, regardless of its economic impact. Incentive programs should focus on full or supplementary salaries and access to social security such as medical plans and dignified retirement options.

3 **Cultural infrastructure** - The proportion of entities that have some space for a workshop, studio, or point of sale decreased compared to 2014. After all the emergency scenarios of the last 5 years, the risk of maintaining the fixed cost that a stable infrastructure represents has increased, especially due to scenarios of intermittency in operations. In spite of this, multiple projects have arisen around the Archipelago that are committed to facilitating creation and consumption through cultural spaces. It is important to analyze specific needs according to each creative sector and explore initiatives such as collective workshops for artisans, performing arts and music venues accessible to the artistic community, activation of cultural centers and exhibition spaces outside the metropolitan area. From there, it is necessary to create incentives for the acquisition of equipment, payment of utilities, and acquisition of properties to guarantee creative justice and avoid displacement and financial instability.

4 **Intellectual property** - Intellectual property, in its forms of copyrights, trademark registration, and patents, represents one of the most important forms of commercialization within the creative sector. The proportion of people who understand that they have creative work eligible for intellectual property increased from 57.9% to 74.5%. Of this total, 71% do not have it registered, sometimes because they do not know the processes or due to lack of interest. It is important to create more support structures to facilitate these processes, but not only limited to the registration stage but also to the commercialization component that occurs afterwards. It is important to explore educational programs but also possible business structures to ensure that this process does not fall solely on the artists.

5 **Personal well-being** - A total of 29% state that their physical health is fair, the same is true for emotional health with 25%. A total of 30% say they have some kind of physical or mental health condition. When analyzing these data, almost a third of the creative community is identified with a scenario of vulnerability. Work dynamics, almost always based on multiple jobs and projects, may cause work overloads that put physical and emotional health on a secondary level. At the moment, there are very few efforts to promote integral well-being in the artistic and creative community. It is important that incubation, support, and promotion projects for the arts include programs to promote integral health, as well as incentives that guarantee access to specialized services.

6 **Geographic decentralization** - The data reflect a much more even geographic distribution of the trend towards centralization of production in metropolitan areas. While 27% reside in the metropolitan area, regions such as the South have 21.4% and the West has 11.2%. This suggests that creative activity is generated throughout the Archipelago. The

challenge probably lies in identifying support to disseminate this artistic work in the same territory where it is generated, considering that the main cultural infrastructure, or at least the one with the greatest dissemination, is in the metro area. Ensuring that the artists have work opportunities in their regions allows greater accessibility and better conditions for development than relying solely on the oversaturation of the big cities. Any cultural promotion and incentives program should include among its objectives the analysis of cultural production and consumption data in order to achieve greater equity in the impact of its initiatives.

7 **Equity and inclusion** - For the first time, the study included questions related to the role of women and Afro-descent people in the entities and in leadership positions. Nearly 80% of the entities that responded to the survey reported having women in leadership positions, which represents an important advance in gender equity issues. All sources of information report significant differences in income between men and women, despite the fact that the latter have more formal education. More research on racial equity in the arts is still needed, but experience shows that there are challenges to achieving access to resources and presence in institutions and artistic manifestations of greater visibility in Puerto Rico. This is another fundamental objective of government support and philanthropy.

8 **Collaboration structures** - The cultural sector continues to have a structure of small entities. Only 6.7% have more than 5 full-time employees. Therefore, it is easy to deduce that this represents challenges to achieve efficiencies in administrative, promotional, and marketing aspects. There are many types of formal collaboration such as strategic alliances, collective brands, guilds, associations or cooperatives, among others. It is necessary to explore and experiment with cooperation structures that create clusters in the different sectors to maximize human resources, equipment, and infrastructure. Each sector must respond to its own needs. For their part, foundations and government should design programs to help validate certain experiences and projects.

These 8 recommendations represent possible areas of consensus that only require the articulation of strategies and the identification of resources for their implementation. It is necessary to analyze their adaptation for different sectors according to the priority of the support entities, the territories, and other important variables. What does represent an absolute consensus is that artistic activity continues to be the country's main resource for imagining a future of well-being, equity, inclusion, diversity, and entrepreneurship.

These general recommendations could be adopted by different sectors of the creative ecosystem to be implemented through short-term initiatives. To advance this conversation, we propose at least 9 short-term projects that could be addressed by the government, academia, philanthropy, or the cultural sector itself.

1 **Development of cooperative infrastructures** - It is important to recognize that cost structures create great difficulties for the growth of the cultural sector. In many cases, these high fixed costs correspond to infrastructure, machinery, and equipment. For this reason, it is important to formalize a program of business or organizational structures to address this challenge. These cooperative infrastructures could include crafts and/or design workshops for collective use, office space, points of sale, venues for the exhibition and presentation of music and performing arts, among others. There are many international references such as the Creation Factories (Fábricas de Creación) in Barcelona, the Workshop Schools (Escuelas Taller) in Colombia and other models of formal cooperatives, strategic alliances, and membership models, among others.

2 **Management services for artists and creative entities** - The model of management services for the cultural and creative sector remains an important solution to the challenges of managing the administrative work in artistic and cultural projects. It is important to continue identifying forms of sustainability for these methodologies that allow diversifying the ways of accessing services, differentiating those who do not have the sources of payment, those who can partially pay, and those who have budgets to assume the management services. In the future, the model could be diversified through universities that generate these services by combining student and faculty work.

3 **Labor benefits through the Department of Labor** - Agencies in charge of promoting and protecting labor rights must understand that creative employment is not represented in either the wages or self-employment models. It is a hybrid between the two models, where related entities never assume full employer responsibility. Therefore, it is important to identify mechanisms to guarantee labor benefits, including decent retirement alternatives, medical and disability insurance, among others. Programs such as Act 52 could be used to compensate for these employer contributions that do not occur in self- employment in the arts and culture.

4 **Economic and social performance analysis from the Department of the Treasury** - Public budgets for the arts and culture will always be underestimated if analyses are not conducted to determine the direct and indirect impact generated by cultural activity in

Puerto Rico. It is important that the Department of the Treasury be able to estimate the contribution of the cultural and creative industries through income and sales taxes by using the satellite account models that allow the cultural sector to be categorized. This analysis would allow for a much fairer investment of government budgets. Similarly, it is necessary to identify the social impact of cultural activity and its impact on the tourism industry. This ensures that investment in culture combines agencies related to other components such as tourism, education, and social welfare.

5 **Creation of guilds by sector** - In recent decades, the arts and culture sector has lacked guilds or associations to advance agendas for the different subsectors. These mechanisms should emerge from the sector itself, responding to the reality and needs of each area. In recent years, examples have been observed in documentary films, museums, crafts, and visual arts, which serve as references for other creative sectors. The guilds can serve as a mechanism to leverage resources, promote public policy, professional development, and to advance international alliances.

6 **Urban development programs on the basis of culture** - Data show that cultural work is distributed throughout the entire archipelago of Puerto Rico. Therefore, it is important to strengthen local environments that facilitate the dissemination of creative work. Municipalities represent the main territory where cultural work emerges. At present, urban centers represent sectors with potential for the development of housing, workshops, and points of sale that promote sustainable revitalization without the dynamics of displacement (gentrification) and higher costs of living. If public policies are developed for the reactivation of unused spaces and for the use of public space, cultural clusters could be developed to diversify the tourist offer and the access of locals to cultural life.

7 **Review of public policy for creative industries** - Act 173 of 2014 for the Promotion of Creative Industries in Puerto Rico represents a legal framework that needs to be updated and improved. It is important to review the scope of the law, the responsible agencies, its governance, and identify a source of recurring funds to positively impact the creative sector. The Act could in turn become a model for a creative impact code that brings together incentives for creation, innovation, production, commercialization, exports, and the development of creative districts.

8 **Strengthening of cultural observatories** - Initiatives such as the Cultural Census are possible through observatories of art, culture, and creative economy that through the analysis of existing data sources can identify new research to support the artistic and cultural sector. The observatories should be primarily dedicated to data analysis and

research, while the collection and updating of data may fall to entities such as the Puerto Rico Institute of Statistics, which is already entrusted by Act 173 with providing statistics for the creative industries, although not for the broad scope of the arts and cultural sector. An optimal combination of a cultural information system combines the generation of statistics by the government, the promotion of analysis and research agendas by the third sector, and the implementation of research by universities.

9 **Creation of the permanent Cultural Investment Fund** - Puerto Rico needs a formal and stable mechanism for funding the arts and cultural activity. Following the recommendation of the Commission for Cultural Development (CODECU) in 2015, it is important to identify a permanent structure for investment in the cultural and creative sector based on its annual returns. This fund could be located within an existing foundation or through a new entity. This fund could create a structure of lines of action and be updated through a strategic plan with 3-year periods.

The Role of Centro de Economía Creativa

Final Comments

For Centro de Economía Creativa, Inc. the achievement of the objectives and actions needed by the cultural sector must respond to a comprehensive view of the ecosystem, combining resources from academia, government, private enterprise, philanthropy, and the cultural sector. Following the analysis presented in this study, the CEC reaffirms its commitment to the sector through three main axes: management services, improving the labor condition of artists, and the cultural observatory.

These three programs, known as Nido Cultural, Maniobra, and LabCultural, represent long-term fields of action for the cultural sector through the organizational sustainability of the entities, the personal and economic well-being of artists, and the sources of information that support decision-making. While these priorities may change over the years, the current condition of the sector suggests that over the next five years these initiatives can have a significant direct impact on the sector. It is important that other components of the sector identify their fields of action and establish their long-term commitments in order to establish the common front that the ecosystem of art, culture, and creative economy in Puerto Rico needs.

Cultural Census (First Phase)

Cultural Workers

P1 Gender with which they identify		
	Frequency	**Percentage**
Female	1,766	54.6%
Male	1,359	42.0%
Transgender / Queer / Non-binary	53	1.6%
Other	13	0.4%
I do not wish to specify	42	1.3%
Overall total	**3,233**	**100.0%**

P2 Regions		
	Frequency	**Percentage**
Metro	876	27.0%
South	695	21.4%
North - Metro	395	12.2%
West	364	11.2%
Northeast	289	8.9%
East	248	7.6%
North	183	5.6%
Central y North - Metro	151	4.7%
United States	41	1.3%
Overall total	**3,242**	**100.0%**

P3 Which sector describes your main artistic or cultural work (General sector)		
	Frequency	**Percentage**
Visual arts	657	20.3%
Crafts	634	19.6%
Music	400	12.3%
Performing arts	308	9.5%
Cultural agency	292	9.0%
Design	242	7.5%
Cultural heritage	207	6.4%
Publishing	153	4.7%
Film and audiovisual	112	3.5%
Education	108	3.3%
Creative services	74	2.3%
Event production	55	1.7%
Overall total	**3242**	**100.0%**

P4 Approximately what percentage of your income comes from cultural work?	
More than 75%	31.8%
Between 51% and 75%	8.8%
Between 26 and 50%	11.6%
Less than 25%	31.9%
Does not generate income (0%)	15.9%
Overall total	**100.0%**

Q5 - Which sector describes your main (GENERAL) artistic or cultural work? by Income						
Row labels	**More than 75%**	**Between 51% and 75%**	**Between 26 and 50%**	**Less than 25%**	**Does not generate income (0%)**	**Overall total**
Publishing	17.7%	4.6%	3.9%	41.8%	32.0%	100.0%
Performing arts	29.0%	8.8%	13.4%	31.3%	17.6%	100.0%
Visual arts	25.0%	8.8%	12.8%	35.3%	18.1%	100.0%
Crafts	27.6%	10.7%	14.0%	39.9%	7.7%	100.0%
Film and audiovisual	41.1%	10.7%	11.6%	25.0%	11.6%	100.0%
Design	37.3%	12.0%	11.2%	27.4%	12.0%	100.0%
Education	45.4%	8.3%	12.0%	15.7%	18.5%	100.0%
Cultural agency	44.9%	7.5%	7.9%	18.5%	21.2%	100.0%
Music	26.3%	6.0%	12.3%	37.3%	18.3%	100.0%
Cultural heritage	45.2%	9.7%	9.7%	22.3%	13.1%	100.0%
Event production	50.9%	7.3%	9.1%	21.8%	10.9%	100.0%
Creative services	44.6%	4.1%	8.1%	25.7%	17.6%	100.0%
Overall total	**31.8%**	**8.7%**	**11.6%**	**32.0%**	**15.9%**	**100.0%**

P1 Region		
	Frequency	**Percentage**
Metro	613	26.2%
South	478	20.5%
West	297	12.7%
North - Metro	281	12.0%
Northeast	211	9.0%
East	171	7.3%
North	136	5.8%
Central and North - Metro	125	5.4%
United States	24	1.0%
Overall total	**2336**	**100.0%**

P2 Main sector		
	Frequency	**Percentage**
Crafts	534	22.9%
Visual arts	400	17.1%
Music	270	11.6%
Design	234	10.0%
Cultural agency	200	8.6%
Cultural heritage	151	6.5%
Performing arts	146	6.3%
Publishing	107	4.6%
Education	98	4.2%
Film and audiovisual	84	3.6%
Creative services	68	2.9%
Event production	44	1.9%
Overall total	**2,336**	**100.0%**
Nota: La base numérica de esta tabla es el total de personas en la muestra		

Q1 - Which of these categories best describes your artistic or cultural work?		
	Frequency	**Percentage**
Crafts	55	22.6%
Visual arts (painting, sculpture, photography, video art, etc.)	50	20.6%
Performing arts (theater, dance, etc.)	25	10.3%
Music	19	7.8%
Publishing (literature, publications, etc.)	18	7.4%
Film and audiovisual	14	5.8%
Cultural agency	11	4.5%
Graphic design	11	4.5%
Work in institutions of art and culture	7	2.9%
Fashion design	6	2.5%
Art education	5	2.1%
Gastronomy	4	1.6%
Communications	4	1.6%
Research and critique	3	1.2%
Advertising	2	0.8%
Animation and video games	1	0.4%
Radio and television	1	0.4%
Cultural tourism	1	0.4%
Technical personnel (lighting, sound, staging, etc.)	1	0.4%
State or municipal government	1	0.4%
Industrial design	1	0.4%
Curatorship	1	0.4%
Architecture	1	0.4%
Information Sciences	1	0.4%
Overall total	**243**	**100.0%**
Note: The numerical base of this table is the total number of participants in the sample.		

Q2 - If you were to mention a second category, what would it be?		
	Frequency	**Percentage**
None (N/A)	38	15.6%
Visual arts (painting, sculpture, photography, video art, etc.)	34	14.0%
Cultural agency	22	9.1%
Art education	21	8.6%
Crafts	14	5.8%
Performing arts (theater, dance, etc.)	13	5.3%
Publishing (literature, publications, etc.)	11	4.5%
Cultural tourism	8	3.3%
Advertising	8	3.3%
Work in institutions of art and culture	8	3.3%
Graphic design	8	3.3%
Film and audiovisual	7	2.9%
Music	7	2.9%
Heritage	6	2.5%
Event production	5	2.1%
Curatorship	5	2.1%
Communications	5	2.1%
Architecture	4	1.6%
Fashion design	4	1.6%
Information Sciences	4	1.6%
Radio and television	3	1.2%
Research and critique	2	0.8%
Technical personnel (lighting, sound, staging, etc.)	2	0.8%
Industrial design	2	0.8%
Animation and video games	1	0.4%
Gastronomy	1	0.4%
Overall total	**243**	**100.0%**

Note: The numerical base of this table is the total number of participants in the sample.

Q3 - Type of employment - Describe clearly the main activity in your employment or business in the past week.		
	Frequency	**Percentage**
SELF-EMPLOYED worker in your business, professional practice INCORPORATED or NON-INCORPORATED.	141	58.0%
employee of a PRIVATE FOR PROFIT business or company or of an individual for pay, wages or commissions.	32	13.2%
employee of a PRIVATE NON-PROFIT tax-exempt organization, or of a chari-table organization.	29	11.9%
UNPAID worker in a family business or on a family farm..	15	6.2%
state GOVERNMENT employee.	13	5.3%
local GOVERNMENT (city, county, etc.) employee.	10	4.1%
federal GOVERNMENT employee.	3	1.2%
Overall total	**243**	**100.0%**
Note: The numerical base of this table is the total number of participants in the sample.		

Q4 - Describe your artistic training or background in cultural work (Select all that apply)		
	Frequency	**Percentage**
College education	150	61.7%
Self-taught	123	50.6%
Professional certifications	85	35.0%
Education during school years	55	22.6%
Apprenticeship with teacher	49	20.2%
Other	18	7.4%
Note: The numerical base of this table is the 243 people who participated in the survey. The percentages do not add up to 100% since this question is a multiple response question and a separate count is made for each of the answers mentioned.		

Q7 - What percentage of income do you generate from artistic work?		
	Frequency	**Percentage**
More than 75%	74	30.5%
Between 51% and 75%	20	8.2%
Between 26 and 50%	33	13.6%
Less than 25%	84	34.6%
Does not generate income	32	13.2%
Overall total	**243**	**100.0%**

Note: The numerical base of this table is the total number of participants in the sample.

Q8 - Where do other sources of income originate? Select all that apply.		
	Frequency	**Percentage**
Full-time work	60	24.7%
Part-time work	53	21.8%
Spouse or partner's income	45	18.5%
Retirement income	35	14.4%
Donations	20	8.2%
Other	51	21.0%
N/A	**20**	**8.2%**

Note: The numerical base of this table is the 243 people who participated in the survey. The percentages do not add up to 100% since this question is a multiple response question and a separate count is made for each of the answers mentioned.

Q9 - Select up to a maximum of three places (States and/or Municipalities) where your work has the greatest impact.		
	Frequency	**Percentage**
San Juan	158	65.0%
Ponce	48	19.8%
United States	43	17.7%
Caguas	27	11.1%
Bayamón	23	9.5%
Guaynabo	19	7.8%
Mayagüez	17	7.0%
Carolina	14	5.8%
San Germán	11	4.5%
Dorado	10	4.1%
Juana Díaz	8	3.3%
Adjuntas	7	2.9%
Loíza	7	2.9%
Peñuelas	7	2.9%
Trujillo Alto	7	2.9%
Arecibo	6	2.5%
Yauco	6	2.5%
Aguadilla	5	2.1%
Cayey	5	2.1%
Isabela	5	2.1%
Jayuya	5	2.1%
Aibonito	4	1.6%
Barranquitas	4	1.6%
Rincón	4	1.6%
Utuado	4	1.6%
Cabo Rojo	3	1.2%
Camuy	3	1.2%
Cataño	3	1.2%
Coamo	3	1.2%
Hormigueros	3	1.2%
Juncos	3	1.2%
Lajas	3	1.2%

Lares	3	1.2%
Manatí	3	1.2%
Maricao	3	1.2%
Naranjito	3	1.2%
Orocovis	3	1.2%
Quebradillas	3	1.2%
Salinas	3	1.2%
San Sebastián	3	1.2%
Toa Baja	3	1.2%
Yabucoa	3	1.2%
Aguada	2	0.8%
Canóvanas	2	0.8%
Guayama	2	0.8%
Gurabo	2	0.8%
Hatillo	2	0.8%
Humacao	2	0.8%
Las Piedras	2	0.8%
Río Grande	2	0.8%
Sabana Grande	2	0.8%
Vega Baja	2	0.8%
Vieques	2	0.8%
Ciales	1	0.4%
Cidra	1	0.4%
Corozal	1	0.4%
Florida	1	0.4%
Guayanilla	1	0.4%
Guánica	1	0.4%
Maunabo	1	0.4%
Moca	1	0.4%
Morovis	1	0.4%
San Lorenzo	1	0.4%
Santa Isabel	1	0.4%
Toa Alta	1	0.4%
Vega Alta	1	0.4%

Villalba	1	0.4%
Note: The numerical base of this table is the 243 people who participated in the survey. The percentages do not add up to 100% since this question is a multiple response question and a separate count is made for each of the answers mentioned.		

Q10 - Have you had an international presence in the last 5 years?		
	Frequency	**Percentage**
No	141	58.0%
Yes	102	42.0%
Overall total	**243**	**100.0%**
Note: The numerical base of this table is the total number of participants in the sample.		

Q11 - Have you received awards, scholarships or grants from foundations or non-profit enti-ties?		
	Frequency	**Percentage**
No	155	63.8%
Yes	88	36.2%
Overall total	**243**	**100.0%**
Note: The numerical base of this table is the total number of persons in the sample.		

Q11_a - Approximately what is the total financial contribution you have received in the last 3 years?	
Mean	**Median**
$11,700	$550
Note: The numerical base of this table is the total number of people who have received awards, scholarships or grants from foundations or non-profit entities.	

11_b - Mention some of the foundations that have supported your work.

Q12 - Do you volunteer hours to any organization?		
	Frequency	**Percentage**
No	156	64.2%
Yes	87	35.8%
Overall total	**243**	**100.0%**
Note: The numerical base of this table is the total number of participants in the sample.		

Q12_ab - Approximately how many hours do you contribute in each month?	
Mean	**Median**
45	16
Note: The numerical base for these measures is the 81 people who answered this question and have volunteered hours.	

Q13 - Have you done artistic work that was unpaid, discounted or as an exchange?		
	Frequency	**Percentage**
No	83	34.2%
Yes	159	65.4%
Did not answer	1	0.4%
Overall total	**243**	**100.0%**
Note: The numerical base of this table is the total number of participants in the sample.		

Q13a - Approximately how much is the economic value of this unpaid work in the last 12 months, using your regular prices and fees?			
Mean	**Median**	**Minimum**	**Maximum**
$7,978	$3,000	$50	$70,000
Note: The numerical base for these measures is the 130 people who have performed artistic work that was unpaid, discounted, or as an exchange and responded to this question.			

Q14a - Do you have works that are eligible for intellectual property?		
	Frequency	**Percentage**
Yes	147	60.5%
No	36	14.8%
Does not know	60	24.7%
Overall total	**243**	**100.0%**
Note: The numerical base of this table is the total number of participants in the sample.		

Q14b - Do you have works that are eligible for intellectual property?			
Yes	they are registered	42	28.6%
	they are not registered	105	71.4%
	Total	147	100.0%
Does not know	there is interest to get information	55	91.7%
	there is no interest	5	8.3%
	Total	60	100.0%
No	does not plan to have it in the future	13	36.1%
	plans to have it in the future	23	63.9%
	Total	36	100.0%
Note: The numerical base of this table is the total number of participants in the sample.			

Q15 - What media do you use to promote your artistic work?		
Main media	**Frequency**	**Percentage**
Social Media	189	77.8%
Instagram	58	23.9%
Facebook	54	22.2%
Word of mouth	24	9.9%
Website	21	8.6%
Internet	20	8.2%
Newspaper/magazines	17	7.0%
Radio	12	4.9%
E-mail	8	3.3%
Fairs	8	3.3%
Exhibition	8	3.3%
TV	6	2.5%
YouTube	6	2.5%
Whatsapp	3	1.2%
None	14	5.8%
Note: The numerical base of this table is the 243 people who participated in the survey. The percentages do not add up to 100% since this question is a multiple response question and a separate count is made for each of the answers mentioned.		

Q16 - Do you have a studio, workshop or workspace?		
	Frequency	**Percentage**
I do not	45	18.5%
Yes (at home)	161	66.3%
Yes (in another space)	37	15.2%
Overall total	**243**	**100.0%**
Note: The numerical base of this table is the total number of participants in the sample.		

Q17 - Do you own the property or do you rent it?		
	Frequency	**Percentage**
Own the premises	104	52.5%
Rented	90	45.5%
Did not answer	4	2.0%
Total	**198**	**100.0%**
Note: The numerical base for these measures is the 198 participants who have a workshop or workspace.		

Q18 - If you have a workshop, studio or workspace, what are the main needs? Select all that apply.		
	Frequency	**Percentage**
Equipment and materials	139	70.2%
Size of the space	97	49.0%
Improvements to infrastructure	70	35.4%
Cost of rent	47	23.7%
Location of premises	30	15.2%
Other	10	5.1%
Note: The numerical base of this table is the 198 people who have a workshop or workspace. The percentages do not add up to 100% since this question is a multiple response question and a separate count is made for each of the answers mentioned.		

Q19 - Do you receive clients in your workshop, studio or workspace?		
	Frequency	**Percentage**
No	101	51.0%
Yes	97	49.0%
Overall total	**198**	**100.0%**
Note: The numerical base for these measures is the 198 participants who have a workshop or workspace.		

Q20 - Describe what percent of your total annual income each category represents.	
	Percentage
Private company	32.1%
People (individuals)	27.4%
Government	15.4%
Non-profit organizations	11.9%
Foundations	2.6%
Other	10.7%
Total	**100.0%**
Note: The numerical base for this table is 239 participants who answered this question.	

Q21- Describe approximately what percentage of your total annual expenditures each category represents.	
	Percentage
Housing	18.6%
Food or beverages	17.4%
Utilities (water, electricity, telephone, internet)	16.3%
Materials and equipment	11.3%
Transportation	11.0%
Education	5.0%
Clothing	4.8%
Entertainment	4.8%
Professional services	4.2%
Promotion	1.5%
Other rentals	1.1%
Others	4.3%
Total	**100.0%**
Note: The numerical base for this table is 233 participants who answered this question.	

Q22 - Do you have a retirement plan?		
	Frequency	**Percentage**
No	175	72.0%
Yes	68	28.0%
Overall total	**243**	**100.0%**
Note: The numerical base of this table is the total number of participants in the sample.		

Q23 - In general, would you say that you are...?		
	Frequency	**Percentage**
Fairly happy	154	63.4%
Very happy	63	25.9%
Not very happy	23	9.5%
Not at all happy	2	0.8%
Did not answer	1	0.4%
Overall total	**243**	**100.0%**
Note: The numerical base of this table is the total number of participants in the sample.		

Q24 - In general, how would you describe your state of emotional health today? Would you say it is:		
	Frequency	**Percentage**
Very good	65	26.7%
Good	107	44.0%
Fair	61	25.1%
Bad	8	3.3%
Very bad	2	0.8%
Overall total	**243**	**100.0%**
Note: The numerical base of this table is the total number of participants in the sample.		

Q25 - In general, how would you describe your physical state of health today? Would you say it is:		
	Frequency	**Percentage**
Very good	37	15.2%
Good	118	48.6%
Fair	72	29.6%
Bad	15	6.2%
Did not answer	1	0.4%
Overall total	**243**	**100.0%**
Note: The numerical base of this table is the total number of participants in the sample.		

Q26 - Do you have any physical and/or mental condition(s)?		
	Frequency	**Percentage**
Yes	73	30.0%
No	128	52.7%
Did not answer	42	17.3%
Overall total	**243**	**100.0%**
Note: The numerical base of this table is the total number of participants in the sample.		

Q27 - Describe the top three challenges you face in performing your artistic work (TOP 15)		
Challenges	Frequency	Percentage
Physical space	59	26.6%
Budget	54	24.3%
Time	48	21.6%
Cost of materials	23	10.4%
Low payment	18	8.1%
Materials	15	6.8%
Promotion	15	6.8%
Devaluation of art	13	5.9%
Health	13	5.9%
Lack of opportunity	12	5.4%
Transportation	12	5.4%
Support	10	4.5%
Equipment	10	4.5%
Good resources	9	4.1%
Note: The numerical base for this table is 222 participants who answered this question. The percentages do not add up to 100% since this question is a multiple response question and a separate count is made for each of the answers mentioned.		

Q28 - How do you assess the level of demand for the goods and services you currently offer?		
	Frequency	**Percentage**
More than sufficient (above normal level)	24	9.9%
Sufficient (normal level for the season)	107	44.0%
Insufficient (below normal level)	112	46.1%
Overall total	**243**	**100.0%**
Note: The numerical base of this table is the total number of participants in the sample.		

Q29 - Over the past twelve months, your revenues have...		
	Frequency	**Percentage**
Increased	55	22.6%
Remained the same	89	36.6%
Decreased	99	40.7%
Overall total	**243**	**100.0%**
Note: The numerical base of this table is the total number of participants in the sample.		

Q30 - During the next twelve months, you expect that your revenues to...		
	Frequency	**Percentage**
Increase	140	57.6%
Remain the same	85	35.0%
Decrease	18	7.4%
Overall total	**243**	**100.0%**
Note: The numerical base of this table is the total number of participants in the sample.		

Q31 - Within the next twelve months, Puerto Rico's overall economic situation will be...		
	Frequency	**Percentage**
Better	18	7.4%
The same	69	28.4%
Worse	156	64.2%
Overall total	**243**	**100.0%**
Note: The numerical base of this table is the total number of participants in the sample.		

Q32 - Which of the following emotions best reflects your feelings about Puerto Rico?		
	Frequency	**Percentage**
Concern	103	42.4%
Pride	53	21.8%
Hope	38	15.6%
Disappointment	35	14.4%
Anger	12	4.9%
Confidence	2	0.8%

		Frequency	Percentage
Q33 - Culture contributes to the economic development of Puerto Rico.	Agree or strongly agree	225	92.6%
	Neither agree nor disagree	15	6.2%
	Disagree or strongly disagree	3	1.2%
	total	243	100.0%
Q33 - Government support for culture is adequate.	Agree or strongly agree	25	10.3%
	Neither agree nor disagree	39	16.1%
	Disagree or strongly disagree	179	73.7%
	Total	243	100.0%
Q33 - Puerto Rico is a country with equal opportunities.	Agree or strongly agree	19	7.8%
	Neither agree nor disagree	39	16.1%
	Disagree or strongly disagree	185	76.1%
	Total	243	100.0%
Q33 - Puerto Ricans show solidarity.	Agree or strongly agree	155	63.8%
	Neither agree nor disagree	60	24.7%
	Disagree or strongly disagree	28	11.5%
	Total	243	100.0%
Q33 - Puerto Ricans are entrepreneurial.	Agree or strongly agree	203	83.5%
	Neither agree nor disagree	35	14.4%
	Disagree or strongly disagree	5	2.1%
	Total	243	100.0%
Q33 - Puerto Ricans are consumerists.	Agree or strongly agree	205	84.4%
	Neither agree nor disagree	31	12.8%
	Disagree or strongly disagree	7	2.9%
	Total	243	100.0%

Q33 - Puerto Ricans value their culture.	Agree or strongly agree	140	57.6%
	Neither agree nor disagree	79	32.5%
	Disagree or strongly disagree	24	9.9%
	Total	243	100.0%
Q33 - Puerto Ricans value their environment.	Agree or strongly agree	61	25.1%
	Neither agree nor disagree	85	35.0%
	Disagree or strongly disagree	97	39.9%
	Total	243	100.0%
Q33 - In Puerto Rico there is gender equity in the arts and culture.	Agree or strongly agree	61	25.1%
	Neither agree nor disagree	62	25.5%
	Disagree or strongly disagree	120	49.4%
	Total	243	100.0%
Q33 - In Puerto Rico there is racial equity in the arts and culture.	Agree or strongly agree	65	26.8%
	Neither agree nor disagree	55	22.6%
	Disagree or strongly disagree	123	50.6%
	Total	243	100.0%
Q33 - Arts and culture contribute to post-disaster recovery.	Agree or strongly agree	213	87.7%
	Neither agree nor disagree	19	7.8%
	Disagree or strongly disagree	11	4.5%
	Total	243	100.0%

Q34 - What is your age?	
Mean	**Median**
46	45
Note: The numerical base of these measures is the total number of people in the sample.	

Q34 - What is your age?		
	Frequency	**Percentage**
Between 20 y 25 years old	**11**	4.5%
Between 26 and 35 years old	61	25.1%
Between 36 and 45 years old	58	23.9%
Between 46 and 55 years old	54	22.2%
Between 56 and 65 years old	36	14.8%
More than 65 years old	23	9.5%
Overall total	**243**	**100%**

Q36 - What is the highest degree or level of schooling you have COMPLETED? Select ONE option.		
	Frequency	**Percentage**
Grade 12, NO DIPLOMA	1	0.4%
High school diploma	6	2.5%
Some college credits, but less than 1 year of college credits	1	0.4%
1 year or more of college credits, no degree	35	14.4%
Associate's degree (e.g., AA, AS)	21	8.6%
Bachelor's degree (e.g., BA, BS)	79	32.5%
Master's degree (e.g., MA, MS, MEng, MEd, MSW, MBA)	66	27.2%
Professional degree beyond a bachelor's degree (e.g., MD, DDS, DVM, LLB, JD)	11	4.5%
Doctoral degree (e.g., PhD, EdD)	23	9.5%
Overall total	**243**	**100.0%**
Note: The numerical base of these measures is the total number of people in the sample.		

Q35 - Gender you identify with		
	Frequency	**Percentage**
Male	87	35.8%
Female	146	60.1%
Transgender / Queer / Non-binary	6	2.5%
I do not wish to specify	4	1.6%
Overall total	**243**	**100.0%**
Note: The numerical base of these measures is the total number of people in the sample.		

Q37_a - A. Salaries, wages, commissions, bonuses or tips from all employments. Indicate the amount before applying deductions for taxes, bonuses, fees and other items.		
	Frequency	**Percentage**
No	127	52.3%
Yes	106	43.6%
Did not answer	10	4.1%
Total	**243**	**100.0%**

Q37_a. A Salaries, wages, commissions, bonuses or tips from all employments.	
Promedio	**Median**
$ 22,989	$ 18,000
Note: The numerical base for this table is 100 participants who answered this question.	

Q37_b - B. Income from self-employment in your non-agricultural or commercial farm business, either as a sole proprietor or in partnership.		
	Frequency	**Percentage**
Yes	108	44.4%
No	105	43.2%
Loss	20	8.2%
Did not answer	10	4.1%
Overall total	**243**	**100.00%**
Note: The numerical base of this table is the total number of participants in the sample.		

Q37_b - B. Income from self-employment in your non-farm business or commercial farm, either as a sole proprietor or in a partnership		
	Mean	**Median**
Loss	$ -8920	$ -3500
Yes	$ 13,507.00	$ 5,500.00
Total	**$ 10,607.00**	**$ 4,100.00**
Note: The numerical base for this table is 116 participants who answered this question.		

Q37_c - C. Any other source of income received on a regular basis, NOT including larger one-time payments, such as money from an inheritance or from the sale of a house.		
	Frequency	**Percentage**
No	189	77.8%
Yes	42	17.3%
Did not answer	12	4.9%
Overall total	**243**	**100.0%**

Q37_c - C. Any other source of income received on a regular basis, NOT including larger one-time payments, such as money from an inheritance or from the sale of a house.	
Mean	**Median**
$9,094	$3,000
Note: The numerical base for this table is 37 participants who answered this question and receive some other source of income on a regular basis.	

TOTAL INCOME (SALARY, SELF-EMPLOYMENT AND OTHER INCOME)	
Mean	**Median**
$22,317	$17,840
Note: The numerical base of these measures is participants who responded to questions A and/or B and/or C.	

Q38 - What is your marital status?		
	Frequency	**Percentage**
Single	95	39.1%
Currently married	68	28.0%
Cohabitating/Not married	34	14.0%
Divorced	33	13.6%
Separated	8	3.3%
Widowed	5	2.1%
Overall total	**243**	**100.0%**
Note: The numerical base of this table is the total number of participants in the sample.		

Q39 - FIRST - What is your place of residence?		
	Frequency	**Percentage**
United States	7	2.9%
Puerto Rico	236	97.1%
Overall total	**243**	**100.0%**
Note: The numerical base of this table is the total number of participants in the sample.		

Q40 - In terms of race, do you consider yourself?		
	Frequency	**Percentage**
White	86	44.8%
Light brown	37	19.3%
Black	23	12.0%
Dark brown	13	6.8%
Other	33	17.2%
Overall total	**192**	**100.0%**
Note: The numerical base of this table is the 192 people who answered this question.		

Q1 - Which sector best describes your MAIN artistic, creative, or cultural entity or project?		
	Frequency	**Percentage**
Crafts	15	14.7%
Visual arts (painting, sculpture, photography, video art, etc.)	12	11.8%
Music	11	10.8%
Publishing (literature, publications, etc.)	8	7.8%
Performing arts (theater, dance, etc.)	8	7.8%
Cinema and audiovisual	7	6.9%
Cultural agency	6	5.9%
Heritage	4	3.9%
Graphic design	4	3.9%
Event production	4	3.9%
Communications	3	2.9%
Art education	3	2.9%
Industrial design	2	2.0%
Cultural tourism	2	2.0%
Curatorship	1	1.0%
Research and critique	1	1.0%
Radio or television	1	1.0%
Work in art and cultural institutions	1	1.0%
State or municipal government	1	1.0%
Fashion design	1	1.0%
Gastronomy	1	1.0%
Other	6	5.9%
Overall total	**102**	**100.0%**
Note: The numerical base of this table is the total number of participants in the sample.		

Q2 - Could you tell us the type of company or organization that you operate:		
	Frequency	**Percentage**
Private, for-profit organization	42	41.6%
Non-profit organization	29	28.7%
Artists' collective	9	8.9%
Other	21	20.8%
Overall total	**101**	**100.0%**
Note: The numerical base for this table is 101 participants who answered this question.		

Q3 - What is the legal structure of the entity?		
	Frequency	**Percentage**
Corporation	35	34.3%
DBA (Sole proprietorship)	26	25.5%
Limited Liability Company	12	11.8%
Not applicable (N/A)	23	22.5%
Other	6	5.9%
Overall total	**102**	**100.0%**
Note: The numerical base of this table is the total number of participants in the sample.		

Q7 - On what date was your project, company, or organization created? (Grouping of 10 years)		
Row labels	**Frequency**	**Percentage**
1903-1912	1	1.1%
1953-1962	1	1.1%
1963-1972	3	3.3%
1973-1982	3	3.3%
1983-1992	3	3.3%
1993-2002	7	7.6%
2003-2012	23	25.0%
2013-2022	51	55.4%
Overall total	**92**	**100.0%**
Note: The numerical base for this table is 92 participants who answered this question.		

Q8 - Is your company or organization incorporated?		
	Frequency	**Percentage**
Yes	56	54.9%
No	41	40.2%
Does not know / Does not remember	5	4.9%
Overall total	**102**	**100.0%**
Note: The numerical base of this table is the total number of participants in the sample.		

Q10 - Select a maximum of three main locations (states and/or municipalities) your entity has directly impacted.		
	Frequency	Percentage
San Juan	61	59.8%
Ponce	13	12.7%
Bayamón	12	11.8%
Caguas	10	9.8%
Mayagüez	10	9.8%
Carolina	7	6.9%
Guaynabo	6	5.9%
Sabana Grande	6	5.9%
Dorado	5	4.9%
Orocovis	5	4.9%
San Germán	5	4.9%
Aguadilla	4	3.9%
Guayama	4	3.9%
Loíza	4	3.9%
Vega Baja	4	3.9%
Florida	4	3.9%
Nueva York	4	3.9%
Adjuntas	3	2.9%
Arecibo	3	2.9%
Cayey	3	2.9%
Humacao	3	2.9%
Isabela	3	2.9%
Juana Díaz	3	2.9%
Manatí	3	2.9%
Moca	3	2.9%
Morovis	3	2.9%
Naguabo	3	2.9%
Vega Alta	3	2.9%
California	3	2.9%
Aguada	2	2.0%
Arroyo	2	2.0%
Barceloneta	2	2.0%
Barranquitas	2	2.0%

Cataño	2	2.0%
Comerío	2	2.0%
Fajardo	2	2.0%
Florida	2	2.0%
Guayanilla	2	2.0%
Lajas	2	2.0%
Las Piedras	2	2.0%
Maricao	2	2.0%
Salinas	2	2.0%
Vieques	2	2.0%
Yabucoa	2	2.0%
Yauco	2	2.0%
Miami	2	2.0%
New York	2	2.0%
Aibonito	1	1.0%
Añasco	1	1.0%
Cabo Rojo	1	1.0%
Ceiba	1	1.0%
Ciales	1	1.0%
Corozal	1	1.0%
Culebra	1	1.0%
Gurabo	1	1.0%
Guánica	1	1.0%
Hatillo	1	1.0%
Luquillo	1	1.0%
Maunabo	1	1.0%
Naranjito	1	1.0%
Río Grande	1	1.0%
San Lorenzo	1	1.0%
San Sebastián	1	1.0%
Santa Isabel	1	1.0%
Toa Baja	1	1.0%
Utuado	1	1.0%
Villalba	1	1.0%
illinois	1	1.0%
Los Angeles	1	1.0%

Louisiana	1	1.0%
Massachusetts	1	1.0%
Ohio	1	1.0%
Philadelphia	1	1.0%
Texas	1	1.0%
Note: The numerical base of this table is the total number of participants in the sample.		

Q12 - The services offered by your organization are provided...		
	Frequency	Percentage
In Puerto Rico and abroad	50	49.0%
Only in Puerto Rico	52	51.0%
Overall total	**102**	**100.0%**
Note: The numerical base of this table is the total number of participants in the sample.		

Q13 Does your organization have a sales/service location or studio/workshop?		
	Frequency	**Percentage**
No	52	51.0%
Yes	50	49.0%
Overall total	**102**	**100.0%**
Note: The numerical base of this table is the total number of participants in the sample.		

Do you own or rent the space?		
	Frequency	**Percentage**
Rent	23	46.0%
Own (paid in full or mortgaged)	25	50.0%
Did not answer	2	4.0%
Total	**50**	**100.0%**
Note: The numerical base of this table is the total number of people who mentioned having a space or studio.		

Q13c - What are the main needs in the workshop, studio, or work space?		
	Frequency	**Percentage**
Equipment and materials	41	82.0%
Improvements to infrastructure	27	54.0%
Size of the space	20	40.0%
Cost of rent	13	26.0%
Location of the space	8	16.0%
Other	5	10.0%
Note: The numerical base of this table is the 50 people who mentioned having a shop or studio. The sum of Percentages is different from 100% since this is a multiple response question and a separate count is made for each of the answers mentioned.		

Q13d - Do you receive customers in your workshop, studio, or workspace?		
	Frequency	**Percentage**
No	14	28.0%
Yes	36	72.0%
Overall total	**50**	**100.0%**

Q15-a - How many employees does your organization have?		
	Frequency	**Percentage**
Does not have employees	50.0%	56.7%
1-4 employees	32.2%	36.7%
5-9 employees	12.2%	4.4%
10-50 employees	5.6%	1.1%
More than 50 employees	0.0%	1.1%
Total	**100.0%**	**100.0%**
Note: The numerical base for this table is 90 participants who answered this question.		

Q16 - Of the employees in your organization, how many are exempt and how many are non-exempt?		
	Frequency	**Percentage**
Exempt	144	48.3%
Non-exempt	154	51.7%
Total	**298**	**100.0%**
Note: The numerical base for this table is 85 participants who answered this question.		

Q17 Fringe benefits of employees		
	Total empleados	**Percentage**
Paid vacation	119	35.3%
Sick days	119	35.3%
Medical plan	95	28.2%
Retirement plan	36	10.7%
Others	15	4.5%
Note: The numerical base of this table is the 337 employees reported by the organizations. The percentages do not add up to 100% since this question is a multiple response question and a separate count is made for each of the answers mentioned.		

Q19 - Approximately how many people have you compensated for professional services?		
Mean per project	**Total sum**	**Median per project**
15	1,191	2.5
Note: The numerical base for this table is 80 participants who answered this question.		

Q21 - Does your organization have people working as volunteers?		
	Frequency	**Percentage**
No	43	42.2%
Yes	59	57.8%
Overall total	**102**	**100.0%**
Note: The numerical base of this table is the total number of participants in the sample.		

Q21a - How many people worked as volunteers in your organization during the past fiscal year?		
Mean per project/entity	**Median per project/ entity**	**Total number of volunteers in the projects**
28	4	1,521
Note: The numerical base for these measures is 54 out of 59 people who report having volunteer staff in their organization.		

Q21b - Of the total number of volunteers who worked in your organization during the past fiscal year, how many were formal volunteers?		
Mean per project/entity	**Median per project/ entity**	**Total number of volunteers in the projects**
4	2	200
Note: The numerical base for these measures is 54 out of 59 people who report having volunteer staff in their organization.		

Q21c - Approximately what percentage of the total number of volunteers who worked for your organization in the past fiscal year did so for... ?	
	Percentage
19 hours or less per year	29.6%
20 to 39 hours per year	16.7%
40 to 74 hours per year	16.5%
75 to 124 hours per year	3.6%
125 to 199 hours per year	9.9%
200 to 299 hours per year	3.8%
300 hours per year or more	13.5%
Total	**93.6%**
Note: The numerical base for this table is 50 participants who answered this question. The percentages do not add up to 100% because some people did not report all the percentages for each category.	

Q21d - At present, is the number of volunteers collaborating in your organization greater than, equal to, or less than the number of volunteers you had five years ago?		
	Frequency	**Percentage**
Greater	18	42.4%
Equal	25	30.5%
Less	16	27.1%
Total	**59**	**100.0%**
Note: The numerical base of this table is 59 people who report having volunteer staff in their organization.		

Q22_1 - Are any women part of the management team of the organization or project?		
	Frequency	**Percentage**
Yes	32	76.2%
No	10	23.8%
Total	**42**	**100.0%**
Note: The numerical base for this table is 42 participants who answered this question.		

		Frequency	**Percentage**
Q22_1 - Are there any afro-descent people in the management team of the organization or project?	Yes	12	30.0%
	No	28	70.0%
Q22_1 - Are there any women on the (non-management) working team of the organization or project?	Yes	26	65.00%
	No	14	35.00%
Q22_1 - Are there any afro-descent on the (non-management) working team of the organization or project?	Yes	12	30.00%

Q23 - What was the approximate gross sales of your establishment in 2021?		
	Frequency	**Percentage**
$49,999 or less	55	53.9%
$50,000 to $99,999	6	5.9%
$150,000 to $199,999	2	2.0%
$200,000 to $249,999	2	2.0%
$300,000 to $399,999	1	1.0%
$400,000 to $499,999	1	1.0%
$500,000 to $599,999	1	1.0%
$1,000,000 to $1,999,999	1	1.0%
$2,000,000 to $2,999,999	1	1.0%
$4,000,000 or more	2	2.0%
Does not wish to say	17	16.7%
Does not know	13	12.7%
Total	**102**	**100.0%**
Note: The numerical base of this table is the total number of people who mentioned having a space or studio.		

Q24 - Of the total income your organization receives, what percent corresponds to:	
	Percentage
Income from services rendered	40.8%
Net income from sales or services	26.3%
Private donations/sponsorships	12.8%
Allocations or donations from non-profit foundations	8.6%
Allocations or donations from the Municipal and/or Federal Government	4.8%
Allocations or donations from the Institute of Puerto Rican Culture	0.8%
Other income	6.3%
Total	**100.0%**
Note: The numerical base for this table is 94 participants who answered this question.	

Q26 - Of the total expenses incurred by your organization, what percentage corresponds to...	
	Percentage
Professional services	30.2%
Materials	19.5%
Payroll and fringe benefits	14.2%
Utilities (water, electricity, gas, etc.)	6.2%
Promotion and marketing	5.8%
Rent	5.4%
Cellular, telephone, and communications	5.1%
Insurance	1.7%
SUT	0.9%
Property taxes	0.1%
Other expenses	11.1%
Total	**100.0%**
Note: The numerical base for this table is 92 participants who answered this question.	

		Frequency	Percentage
Q27 - Federal Section501 c(3)	Yes	26	25.5%
	No	41	40.2%
	Does not know	28	27.5%
	Did not answer	7	6.9%
	Total	**102**	**100.0%**
Q27 - State (Section1101)	Yes	27	26.5%
	No	27	26.5%
	Does not know	30	29.4%
	Did not answer	18	17.6%
	Total	**102**	**100.0%**
Note: The numerical base of this table is the total number of participants in the sample.			

Q28 - Could any of your products be protected by intellectual property law (patent, copyright, trademark)?		
	Frequency	**Percentage**
Yes	76	74.5%
No	14	13.7%
Does not know	12	11.8%
Total	**102**	**100.0%**
Note: The numerical base of this table is the total number of participants in the sample.		

Q29 - What is the status of the intellectual property of this product?		
	Frequency	**Percentage**
The patent, copyright, or trademark was approved	12	15.8%
Patent, copyright, or trademark has been applied for	8	10.5%
No patent, copyright, or trademark has been applied for	48	63.2%
Does not know	8	10.5%
Total	**76**	**100.0%**
Note: The numerical base of this table is the 76 participants whose products could be protected by intellectual property law.		

Q30 - Why haven't you applied for protection of your intellectual property?		
	Frequency	**Percentage**
Not interested	7	14.6%
Does not know how to do it	26	54.2%
Other	15	31.3%
Total	**48**	**100.0%**
Note: The numerical base of this table is the 48 participants whose products could be protected by intellectual property law but have not applied for a patent.		

Q32 - How would you describe the level of progress in Puerto Rico with respect to the following aspects and the development of cultural enterprises or organizations?			
		Frequency	**Percentage**
Q32 - Access to financing	Excellent or good	7	7.3%
	Fair	42	43.8%
	Bad or terrible	**47**	**49.0%**
	Total	**96**	**100.0%**
Q32 - Access to markets	Excellent or good	14	15.2%
	Fair	45	48.9%
	Bad or terrible	**33**	**35.9%**
	Total	**92**	**100.0%**
Q32 - Innovation	Excellent or good	29	33.7%
	Fair	33	38.4%
	Bad or terrible	**24**	**27.9%**
	Total	**86**	**100.0%**
Q32 - Promotion	Excellent or good	29	32.2%
	Fair	36	40.0%
	Bad or terrible	25	27.8%
	Total	**90**	**100.0%**
Q32 - Permitting	Excellent or good	11	12.6%
	Fair	21	24.1%
	Bad or terrible	55	63.2%
	Total	**87**	**100.0%**
Q32 - Exporting	Excellent or good	18	22.0%
	Fair	41	50.0%
	Bad or terrible	23	28.0%
	Total	**82**	**100.0%**
Q32 - Government participation	Excellent or good	6	7.1%
	Fair	22	25.9%
	Bad or terrible	57	67.1%
	Total	**85**	**100.0%**

Q32 - Private sector participation	Excellent or good	22	26.2%
	Fair	46	54.8%
	Bad or terrible	16	19.0%
	Total	**84**	**100.0%**

Q33 - Have you received economic or financial assistance in the pandemic from any private entity?		
	Frequency	**Percentage**
No	83	81.4%
Yes	19	18.6%
Total	**102**	**100.0%**
Note: The numerical base of this table is the total number of participants in the sample.		

Q34 - Have you received economic or financial assistance in the pandemic from any public entity?		
	Frequency	**Percentage**
No	62	60.8%
Yes	40	39.2%
Total	**102**	**100.0%**
Note: The numerical base of this table is the total number of participants in the sample.		

Q35 - Does your project, organization, or company have a strategic or business plan?		
	Frequency	**Percentage**
Yes	45	44.1%
No	48	47.1%
Does not know	9	8.8%
Total	**102**	**100.0%**
Note: The numerical base of this table is the total number of participants in the sample.		

Q35a - Who prepared this strategic or business plan?		
	Frequency	**Percentage**
The organization	30	66.7%
Consultant or consulting firm	2	4.4%
University	2	4.4%
Government entity	1	2.2%
Other	9	20.0%
Did not answer	1	2.2%
Total	**45**	**100.0%**
The numerical base of this table is the 45 people who indicated that their project, organization, or company has a strategic or business plan.		

Q36b - What advertising media do you use to market your project, organization, or company?		
	Frequency	**Percentage**
Facebook	91	89.2%
Word of mouth promotion	76	74.5%
Instagram	68	66.7%
Internet	67	65.7%
Presence at exhibitions, fairs, and festivals	47	46.1%
Flyers / business cards	38	37.3%
Twitter	22	21.6%
Newspaper	17	16.7%
Radio	15	14.7%
TikTok	13	12.7%
TV	9	8.8%
Other	9	8.8%
Note: The numerical base of this table is the total number of participants in the sample. The percentages do not add up to 100% because some people did not report all the percentages for each category.		

Q36c - Does your project or organization have:		
	Frequency	**Percentage**
Facebook account	91	89.2%
Instagram account	64	62.7%
Website (other than social networks)	62	60.8%
Whatsapp	43	42.2%
Twitter account	25	24.5%
LinkedIn account	21	20.6%
TikTok account	12	11.8%
Other	6	5.9%
Note: The numerical base of this table is the total number of participants in the sample. The percentages do not add up to 100% because some people did not report all the percentages for each category.		

Q38 - Do you or your company or business manage and use the statistical information that results from your activity?		
	Frequency	**Percentage**
Yes	59	59.0%
No	41	41.0%
Total	**100**	**100.0%**
Note: The numerical base for this table is 100 participants who answered this question.		

Q39 - How do you assess the level of demand for the goods and services that your project currently offers?		
	Frequency	**Percentage**
More than sufficient (above normal level)	9	8.8%
Sufficient (normal level for the season)	52	51.0%
Insufficient (below normal level)	41	40.2%
Total	**102**	**100.0%**
Note: The numerical base of this table is the total number of participants in the sample.		

		Frequency	Percentage
Q40 - During the past twelve months, the income in your project has...	Increased	31	30.4%
	Remained the same	30	29.4%
	Decreased	41	40.2%
	Total	**102**	**100.0%**
Q41 - During the past twelve months, the level of employment in your project has...	Increased	17	16.7%
	Remained the same	52	51.0%
	Decreased	33	32.4%
	Total	**102**	**100.0%**
Q42 - In the next twelve months, you expect your project's revenues to...	Increase	76	74.5%
	Remain the same	21	20.6%
	Decrease	5	4.9%
	Total	**102**	**100.0%**
Q43 - In the next twelve months, you expect the level of employees in your project to...	Increase	53	52.0%
	Remain the same	43	42.2%
	Decrease	6	5.9%
	Total	**102**	**100.0%**
Q44 - Within the next twelve months, the general economic situation in Puerto Rico will be...	Better	19	18.6%
	The same	35	34.3%
	Worse	48	47.1%
	Total	**102**	**100.0%**

Indicate which, if any, of the following factors have affected your business operations the most during the past twelve months.		
	Frequency	**Percentage**
Insufficient demand	34	33.3%
Financing costs	32	31.4%
Financial problems	30	29.4%
Shortage of materials and equipment	28	27.5%
Labor costs	27	26.5%
Shortage of labor force	18	17.6%
Access to bank credit	16	15.7%
Level of competition in the sector	14	13.7%
Other	25	24.5%
Note: The numerical base of this table is the total number of participants in the sample. The percentages do not add up to 100% because some people did not report all the percentages for each category.		

centro de economía creativa

Mellon Foundation