

# Sealaska Heritage Institute: Assessing the Vitality of Our Traditional Art Forms

NATIONAL PARK SERVICE GRANT ASSESSMENT

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## Executive Summary

Sealaska Heritage Institute (SHI) solicited surveys from Alaska Native artists with the intent of assessing the vitality of Alaska Native arts and artists in a comprehensive manner. SHI identified three key objectives that helped shaped the survey. The three objectives were as follows:

1. Gather a quantitative grasp of deficiencies and strengths in our various visual arts.
2. Find out who holds what traditional art skills and what their facility in that skill is.
3. Assess the basic economic status of artists.

Through quantitative and qualitative research methods 348 members of the artist community were asked to complete a survey in which they gave insight to their use of different mediums as well as their perception of the use within their communities. Their responses were then analyzed by the statistical program SPSS and interpreted.

Insufficient data was gathered to provide an analysis of the individual communities separately. It is challenging to know the number of artists within each community across all the different mediums. Therefore it was not practical to choose a sample size that is representative of each community. Some of the smaller communities had only between one and four respondents which in most cases cannot be representative. That being said, Klawock and Hydaburg show the strongest interest in learning different mediums, however the study cannot be conclusive about the other communities.

The surveys demonstrated that Chilkat and Ravenstail Weaving, as well as Copper are seen to have the least amount of practicing artists which is followed by Silver and Skin Sewing. The most frequent response showed that Basket Weaving, Beading, and Wood Carving have the perception of having the most practicing artists across Southeast communities.

Finally, in assessing the basic economic status of artists, the survey determined that overall Alaska Native artists do not agree that many job opportunities are available within their communities. It also showed that the majority of practicing artists are interested in supplementing their income at the Sealaska Heritage store as well as SHI's online Marketplace.

Although the majority of practicing artists are interested in supplementing their income, a small yet adamant percentage does not sell their art. It was used for traditional purposes which is summarized in the qualitative section. Only one-third of artists claimed to have income from art and 46% said selling their art work was not applicable to them.

Another key finding was the age demographic of Alaska Native artists. We have aging artists. Nearly 40% of our artists are over 46 years old.

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## Methodology

It's challenging to tell the number of artists there are in each community across all the different mediums, so it's not very practical to choose a sample size that is representative of each community.

### Introduction

To address the objectives of this study a quantitative approach was used. This study was intended to assess the vitality of Alaska Native arts and artists. Once the data was collected it was entered into a data matrix.

### Statistical Package for the Social Sciences (SPSS)

Once the data was entered into the SPSS software system, the data was analyzed. First a descriptive analysis was run on the data to show the frequencies and different averages to understand the dataset. Next, other statistical analysis were done to show any correlations.

### Sampling Methodology

A few types of sampling methods were used to gather data for this study. First, simple random sampling was used for selecting a portion of the survey participants. The surveyors solicited surveys between a few different venues used for the bi-annual event Celebration held in Juneau.

Cluster sampling was conducted for a portion of this survey as well. One of the venues for Celebration included an artist market that brought in Alaska Native artists from primarily Southeast. The surveyors asked each to participate in this study as well.

### Population Description

This study seeks the use and perception of use of different mediums of artists around the communities in Southeast. The majority of our respondents represent Southeast communities, and all of them represent Alaska Native artists.

### Sampling Frame

The survey was administered during Celebration, a biennial cultural festival, with the attempt to get a broad perspective from across Southeast communities. Some of the smaller communities were under represented because of this sample frame and a more in depth analysis can be done if responses are solicited directly from those communities.

### Sample Size

348 surveys were collected. Of these, only 249 were able to be completely used in SPSS to do an analysis.

### Sampling Error

The methodology was constructed to be representative of the population, the Alaska Native artist community. This study was done to the best of our ability with the time and resources available. There will be some sampling error that is inherent in this study primarily because of the sample frame consisting primarily on Celebration attendees; however we have done the best we could to overcome the error by carefully using the different methods to reach as many artists as possible.

### Development of Questionnaire

The data collection instrument used is formatted to address each objective of the study. Several of the questions are based on a Likert scale which allows each respondent to rate their use of a medium and their perception of use in their community from a range (e.g. beginner to master). The qualitative section was placed at the end in short answer format to get the opinion and ideas of the respondent. The data collection instrument is carefully constructed to remove any researcher bias such as leading questions.

### Data Collection Method

To eliminate as much of the error as possible this survey was distributed to as many artists as possible within the sample frame. Some cluster sampling was also done within the sample frame.

## Objectives

The grant states there is one main objective of the survey that will assess the vitality of Alaska Native arts and artists. That main objective has three separate aspects that the survey sought to address.

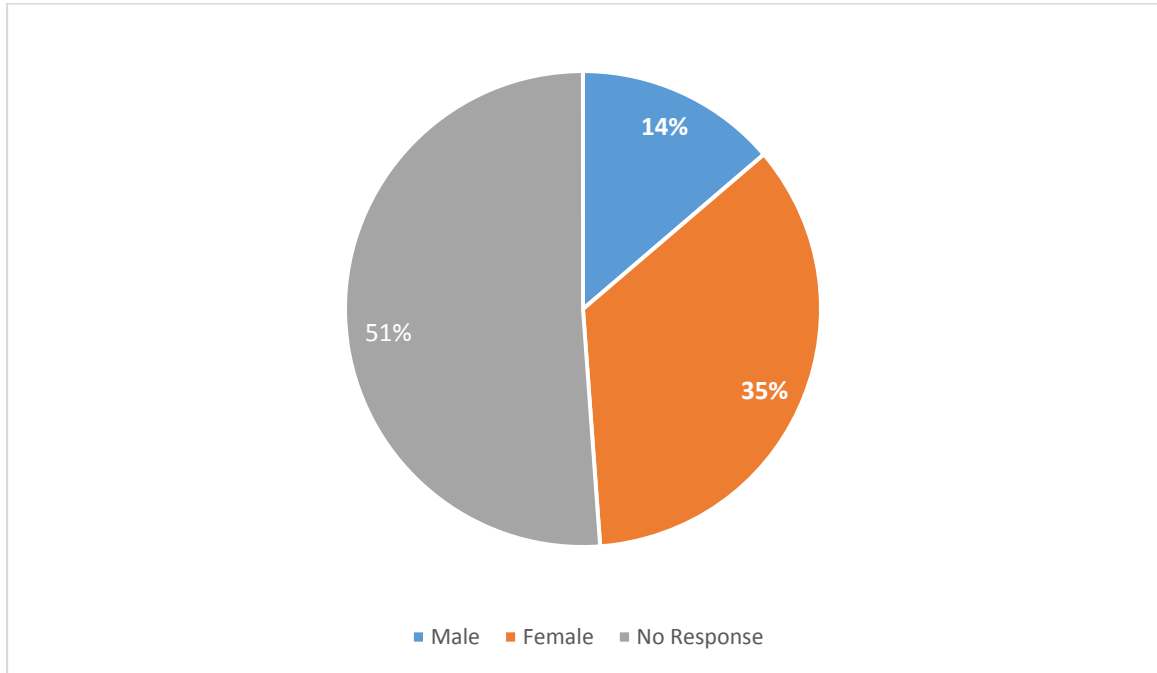
- **Quantitative grasp of deficiencies and strengths in our various visual arts.**

The grant specifically states that we will get "...hard and baselined data for addressing critical areas of decay of our arts which have been perceived by members of our native community."

- **Who holds what traditional art skills and their facility in that skill**
  
- **Assess basic economic status of artists (assuming profitability determines its sustainability).**

## Demographics

### Gender

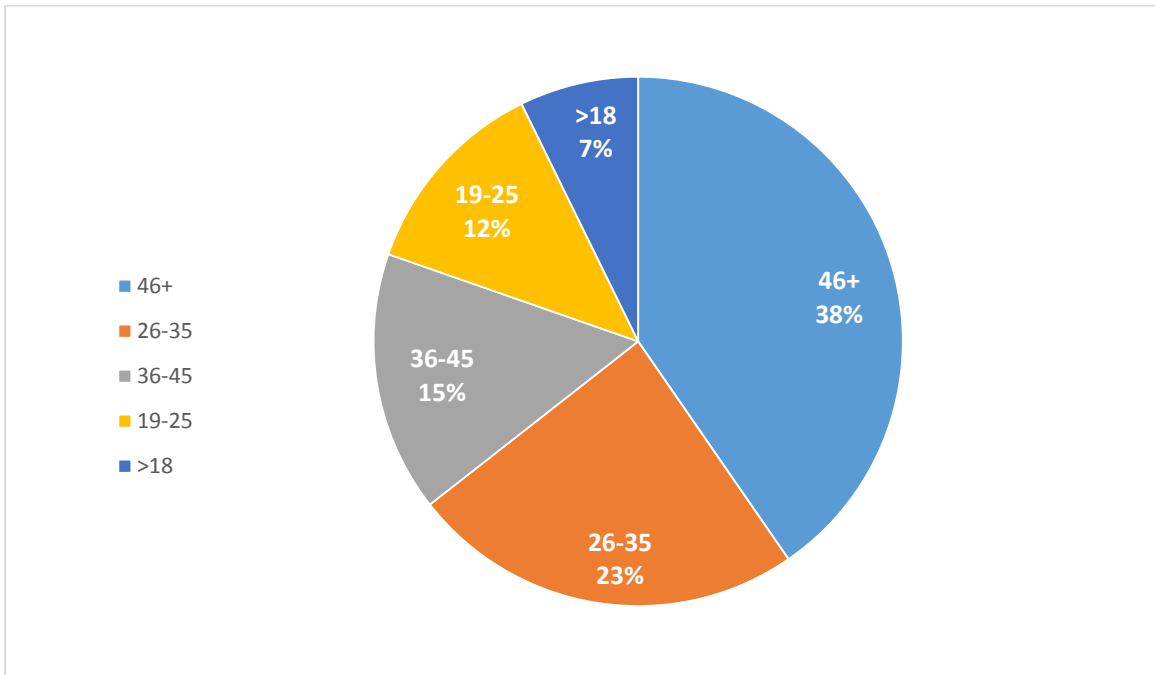


It is interesting that just over half of the respondents did not answer this question. Perhaps it was the placement on the survey. Of those who did respond nearly three-quarters were female.

Since over half the respondents did not answer, there was no analysis done on comparing any objective by gender.

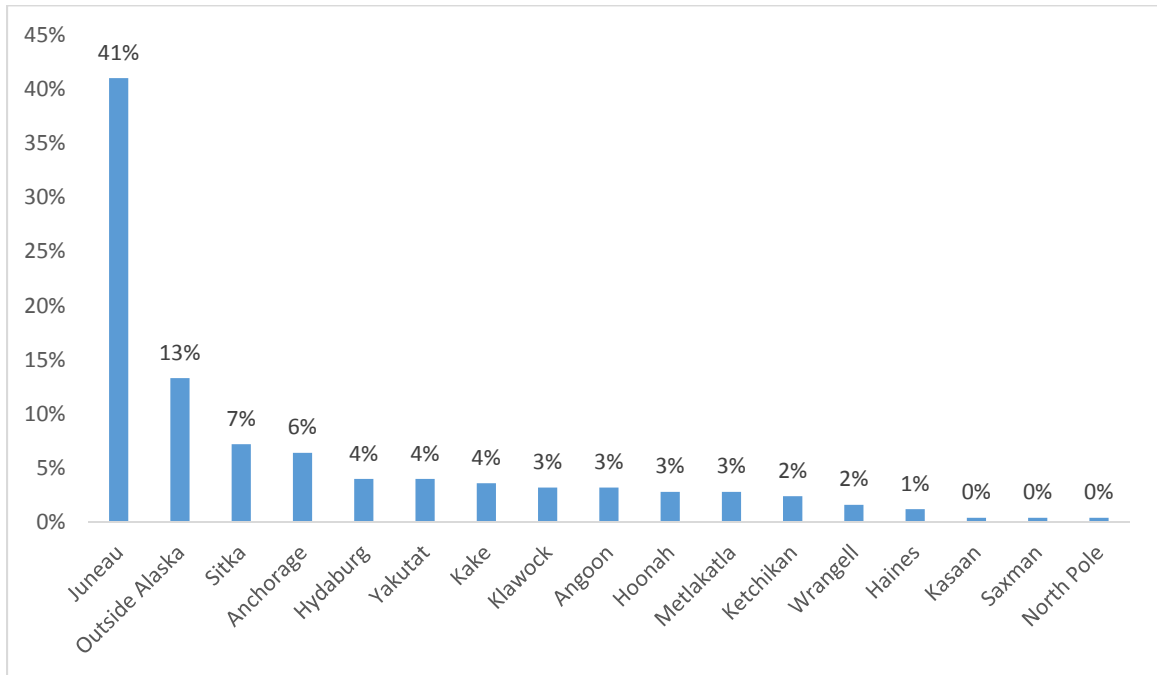


## Age



The 46+ age demographic accounted for close to 40% of the data. Next was 26-36 followed by 36-45, 19-25, and finally 18 and Under accounted for about 7% of the data.

## Communities Represented

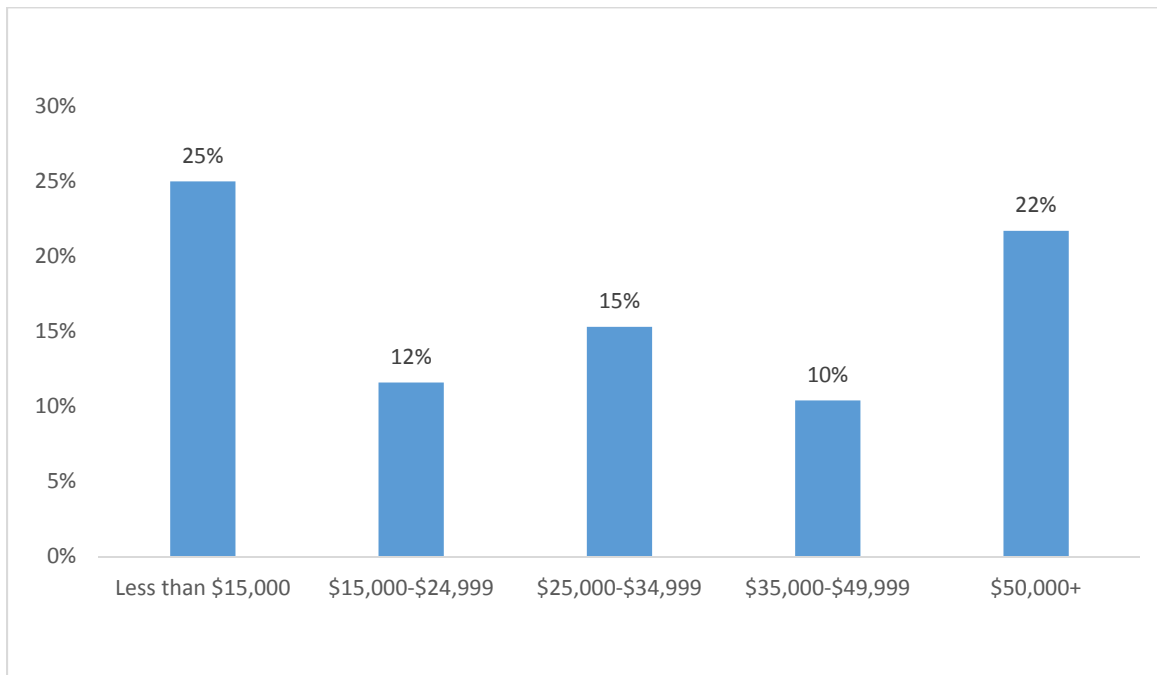


The column chart shows the communities in order of highest representation. The majority of the respondents were from Juneau (more than 40%).

This study is not meant to focus on those who are outside of Alaska, therefore much of the analysis was done by community.

As the table shows, Kasaan, Saxman and North Pole account for the least significant number of respondents; those communities had one respondent each. Likewise, Haines and Wrangell had three and four respectively. It is important that this data not be used to be representative of the individual communities; it is representative of Alaska Native artists as a whole.

## Annual Income



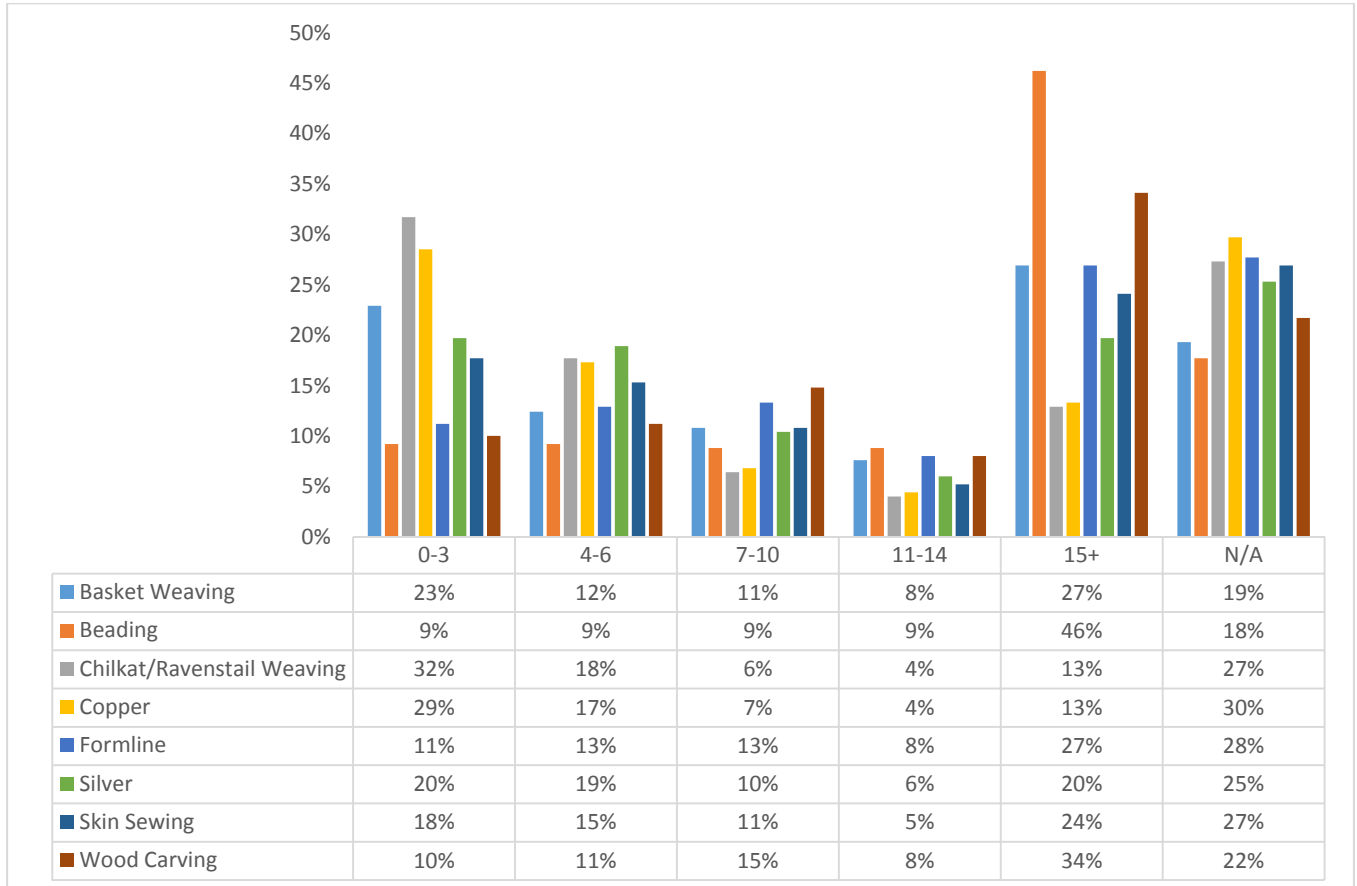
Approximately one-fourth of respondents make less than \$15,000 per year and an additional one-fourth earns \$50,000 or more. About 15% make between \$25,000 and \$34,999.

Almost one-third of those surveyed earn more than \$35,000 per year.

# Objective 1

Quantitative grasp of deficiencies and strengths in our various visual arts.

## Perception of Medium Use in Communities

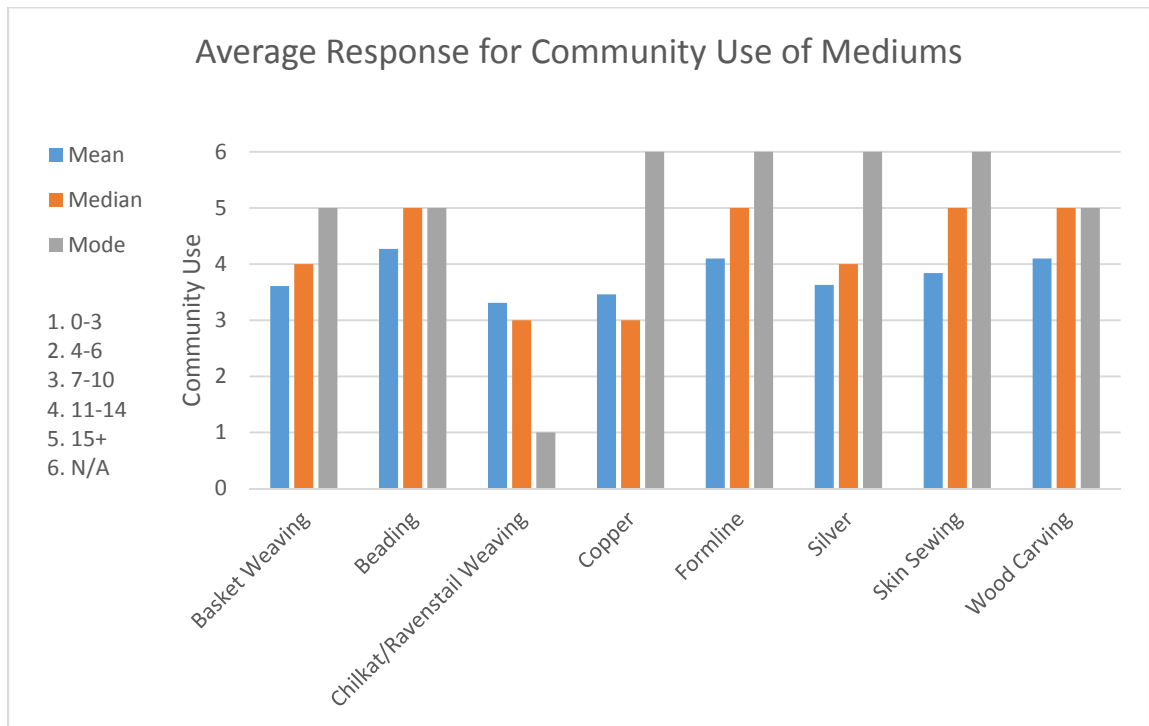


The N/A represents the respondents who did not answer, most likely because they did not know. Overall on average across the mediums it represents about 25% of the respondents.

There is a pretty good spread of responses for the perception of the amount of practicing artists within the different mediums.

Chilkat and Ravenstail Weaving, Copper, and Basket Weaving are seen to have the least amount of practicing artists which is followed by Silver and Skin Sewing.

## Central Tendencies for Practicing Artists of Mediums within Communities



The mean response for each medium reflects the perception of approximately 9-15 artists per community using each medium.

The median response indicates Chilkat and Ravenstail Weaving as well as Copper to have the least amount of practicing artists at between 7-10. It also indicates that Beading, Formline, Skin Sewing, and Wood Carving are perceived to have the most amount of practicing artists, more than 15 within the communities represented.

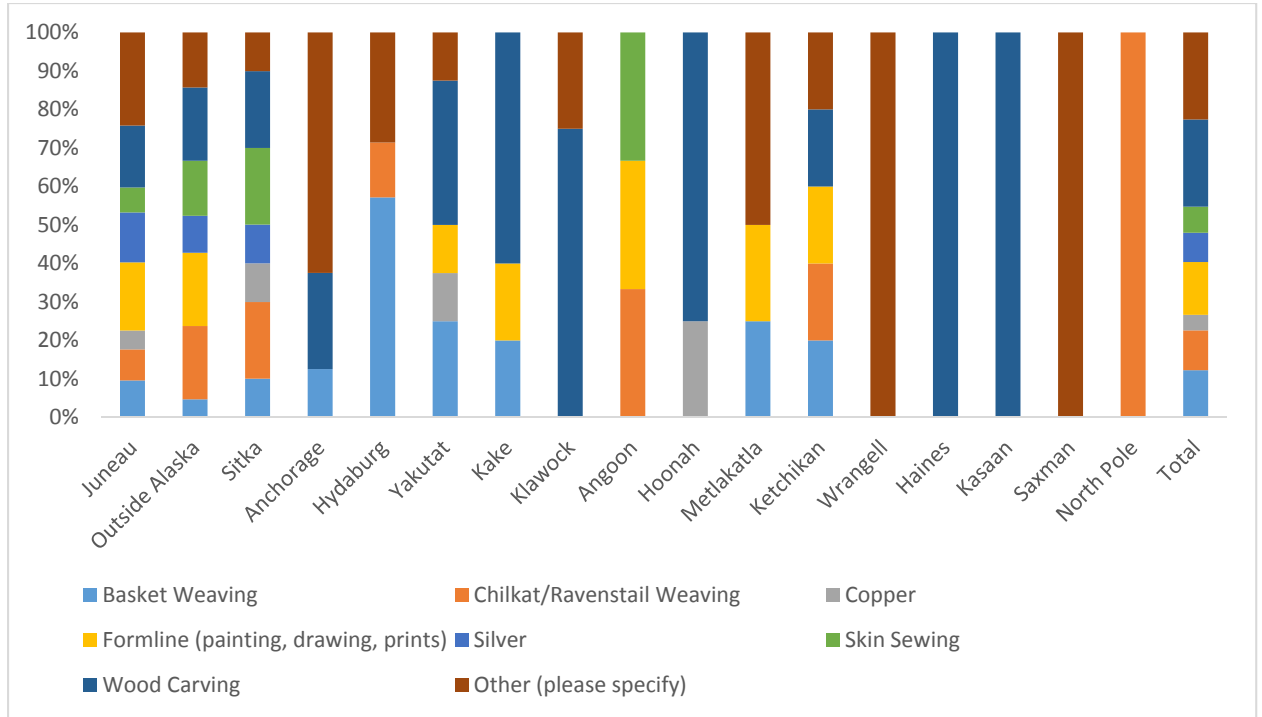
The mode response shows that Basket Weaving, Beading, and Wood Carving have the most practicing artists.

For this survey, the median and mode are the most beneficial central tendencies to review.

## Objective 2

Who holds what traditional art skills and their facility in that skill

### Primary Mediums per Community

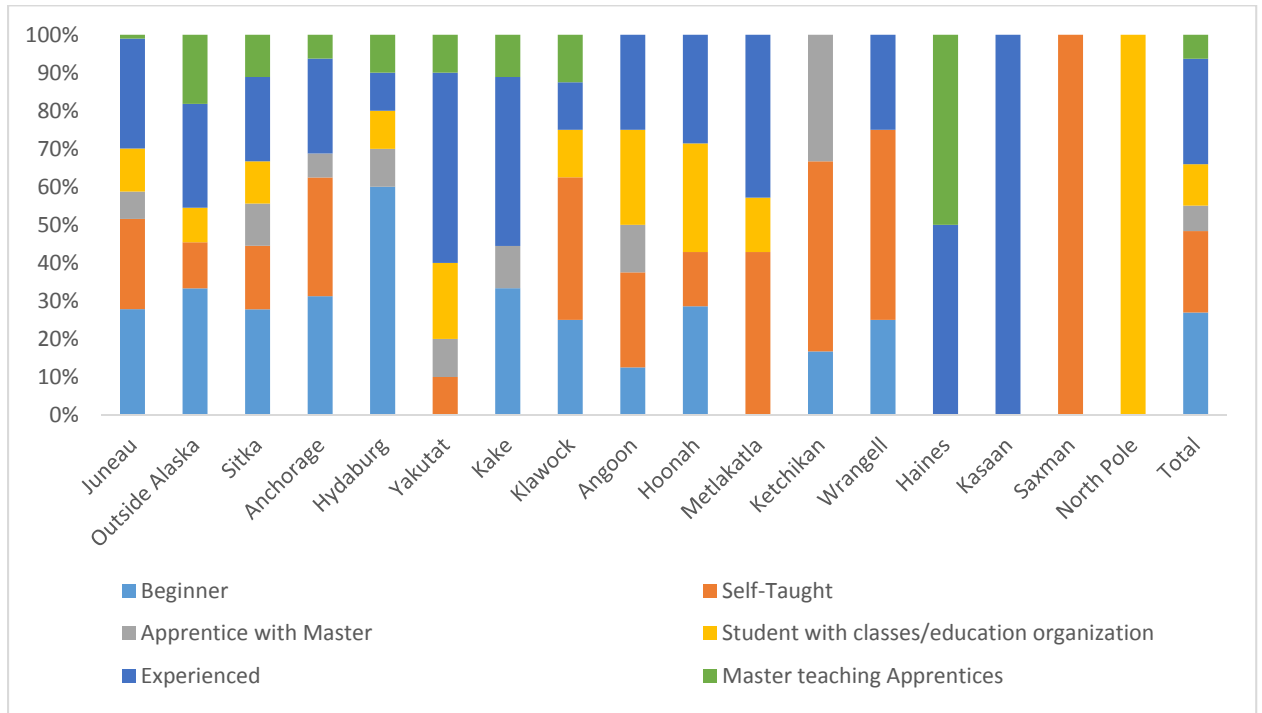


This data is not representative of each community. It shows a glimpse of the artist community within each one.

Juneau and Outside Alaska are the most diverse between primary mediums; they account for 54% of survey respondents.

The “Other” category includes most responses of regalia making/sewing/seamstress, drum making, and jewelry. It also includes painting, contemporary art, graphic design, and drawing.

## Level of Practice of Primary Medium

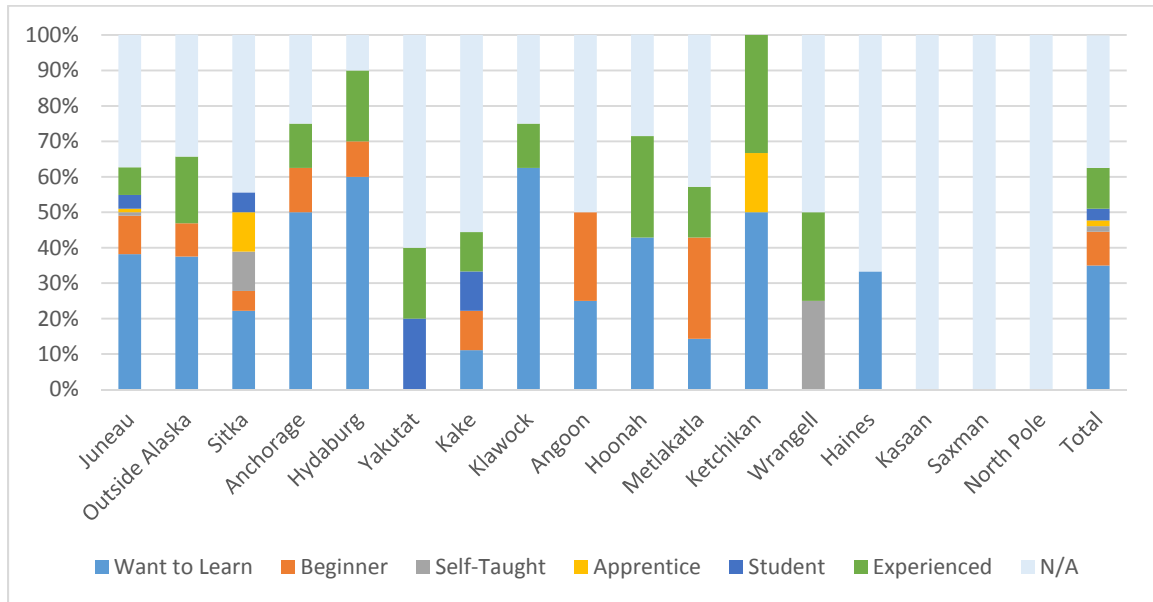


Overall there seems to be a good balance between beginners and experienced artists.

## Level of Use per Community

This section will include a graph for each medium that shows the level of use per community. The light blue was selected to represent the respondents that do not use that medium. It is important to note that each column chart is in order from the highest represented communities. It was set up this way to represent the validity of how representative the data can be for each community.

### Basket Weaving

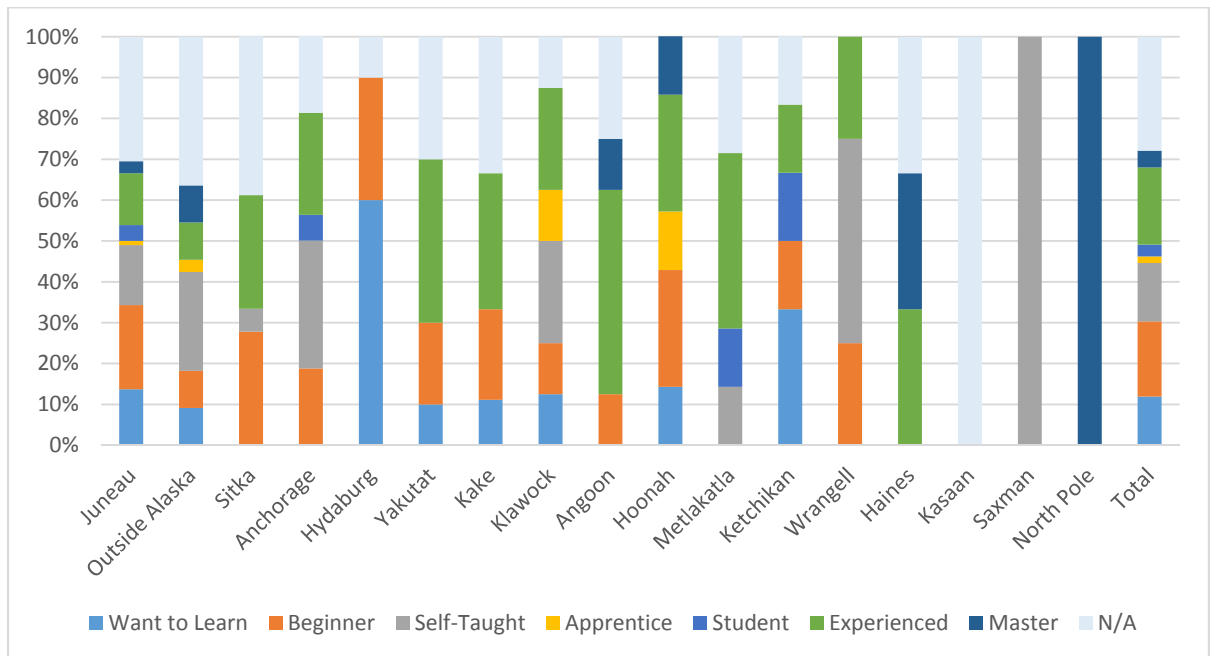


This chart shows that there is a small percentage of practicing artists for basket weaving; less than 30% range from beginners to experienced.

There is a strong interest in Klawock, Hydaburg, Ketchikan, and Hoonah as far as Southeast communities go.



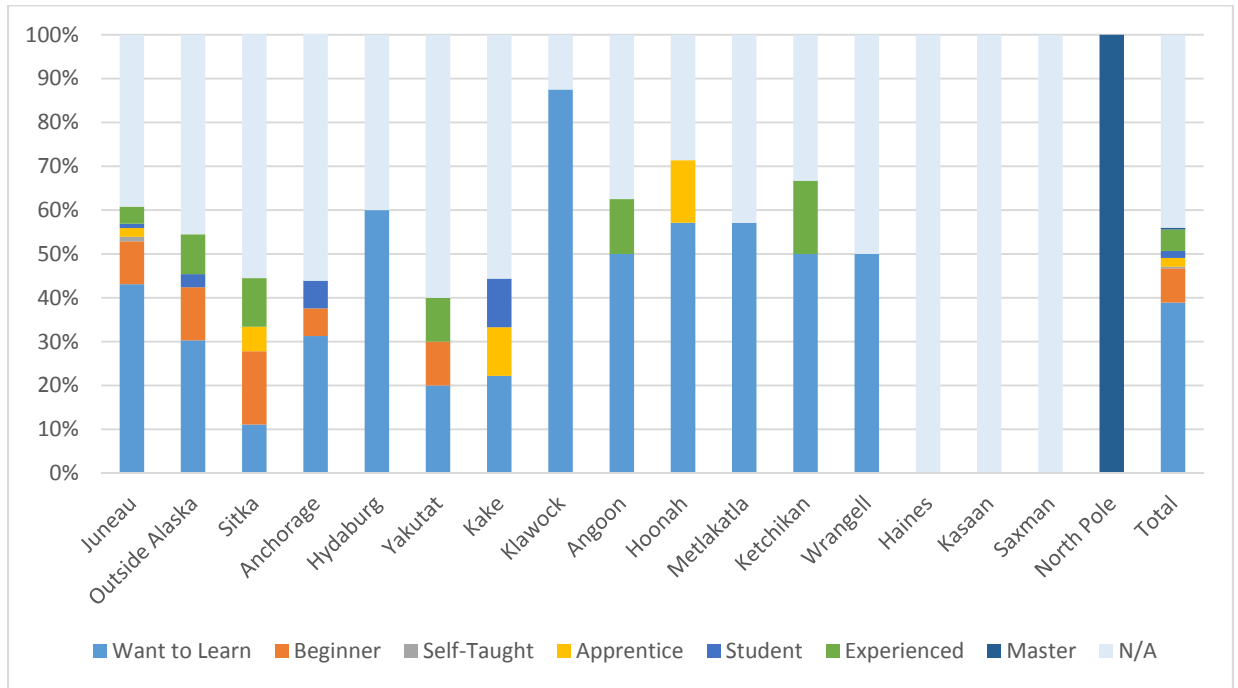
## Beading



There are two primary things to be concluded from this chart: Angoon has a significant amount of artists experienced with beading, and Hydaburg has a very strong interest in learning.

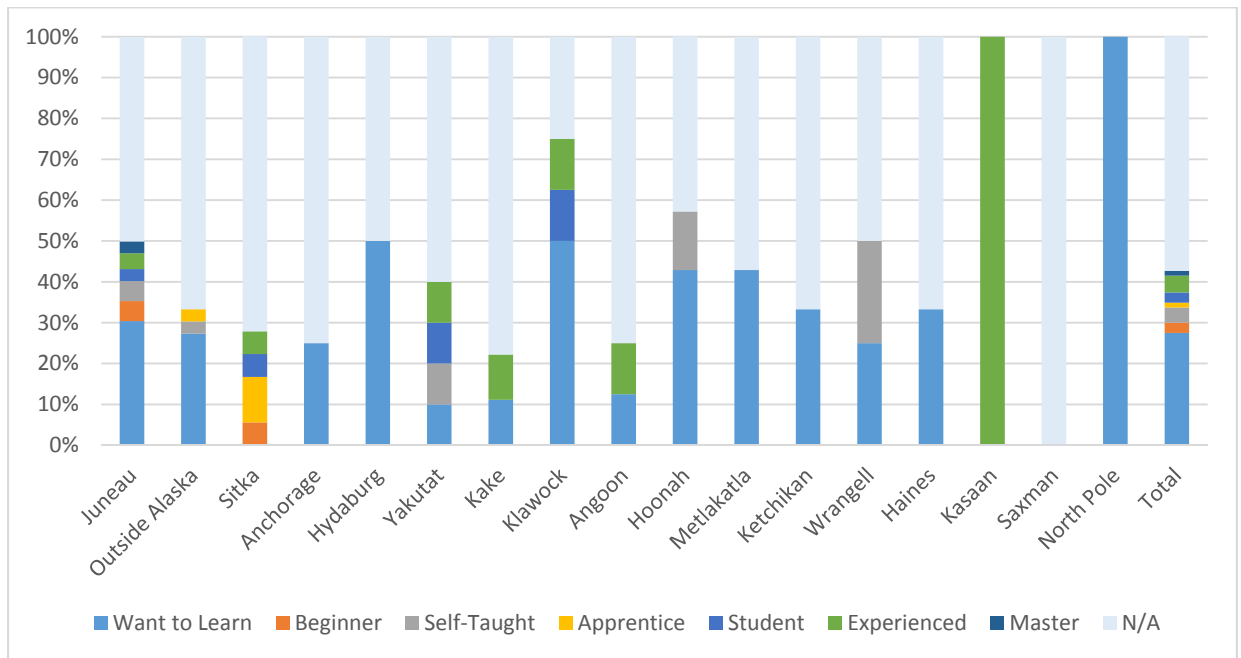
Beading reflected the highest number of self-taught respondents.

## Chilkat and Ravenstail Weaving



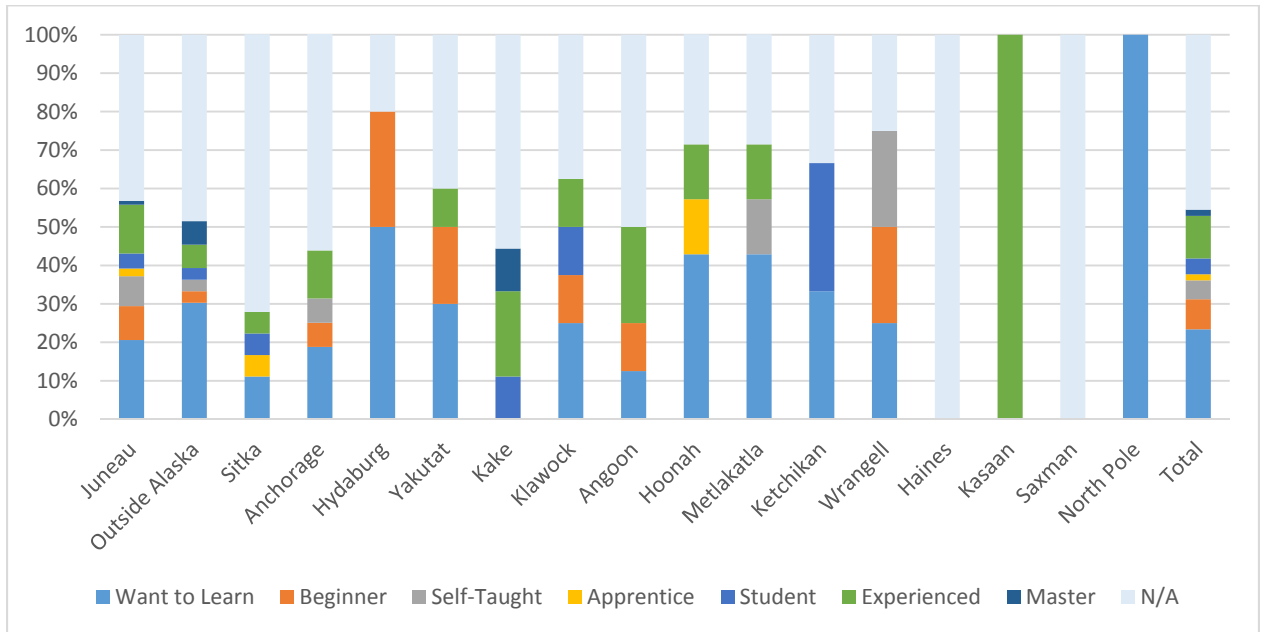
There is a strong interest across each community to learn Chilkat and Ravenstail weaving. There is a small percentage of experienced weavers. Nearly half of respondents answered N/A.

## Copper



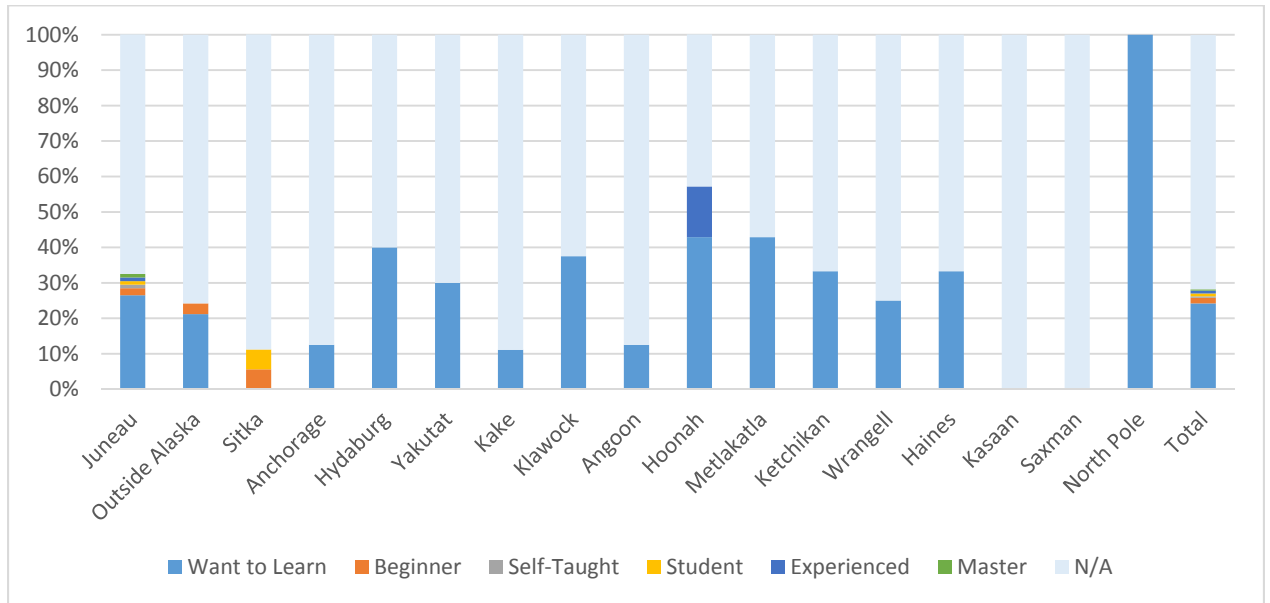
More than half of respondents answered with N/A for Copper. There is somewhat of an interest across communities, but not a high level. Klawock and Hydaburg show the strongest interest, similar to their interest in learning other mediums as well.

## Forline



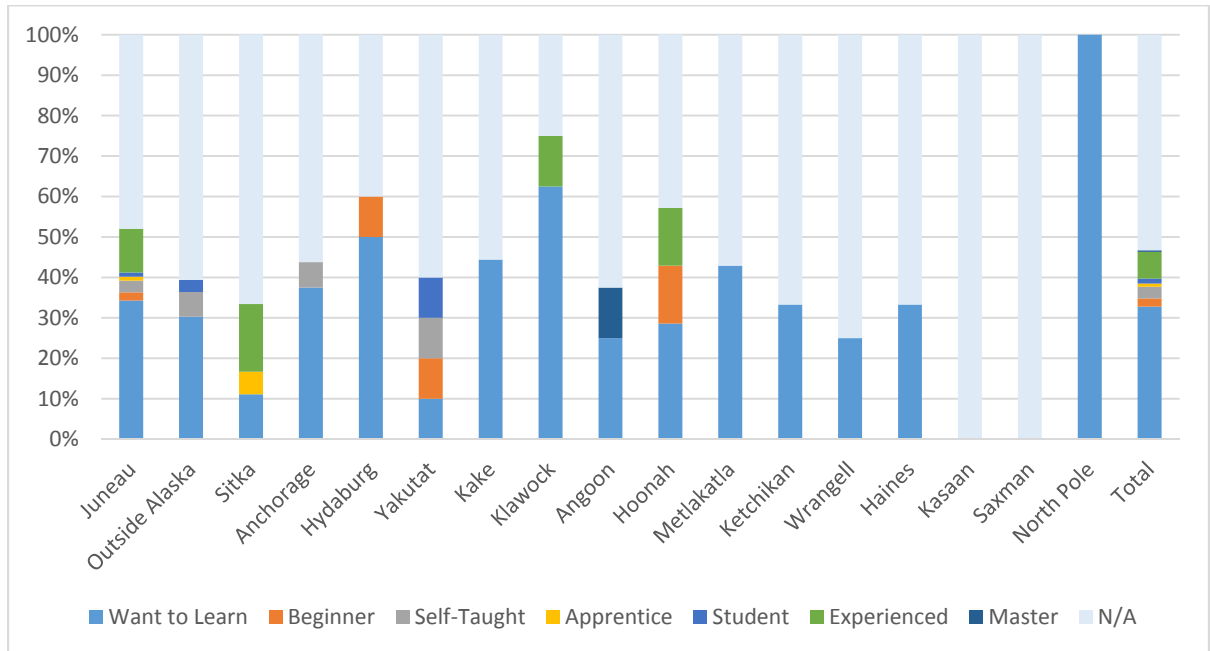
Approximately half of respondents said it was N/A to them. Of those that responded, there is a fairly strong interest in learning. Hydaburg shows the strongest interest, then Hoonah and Metlakatla as well.

## Mountain Goat Horn Carving



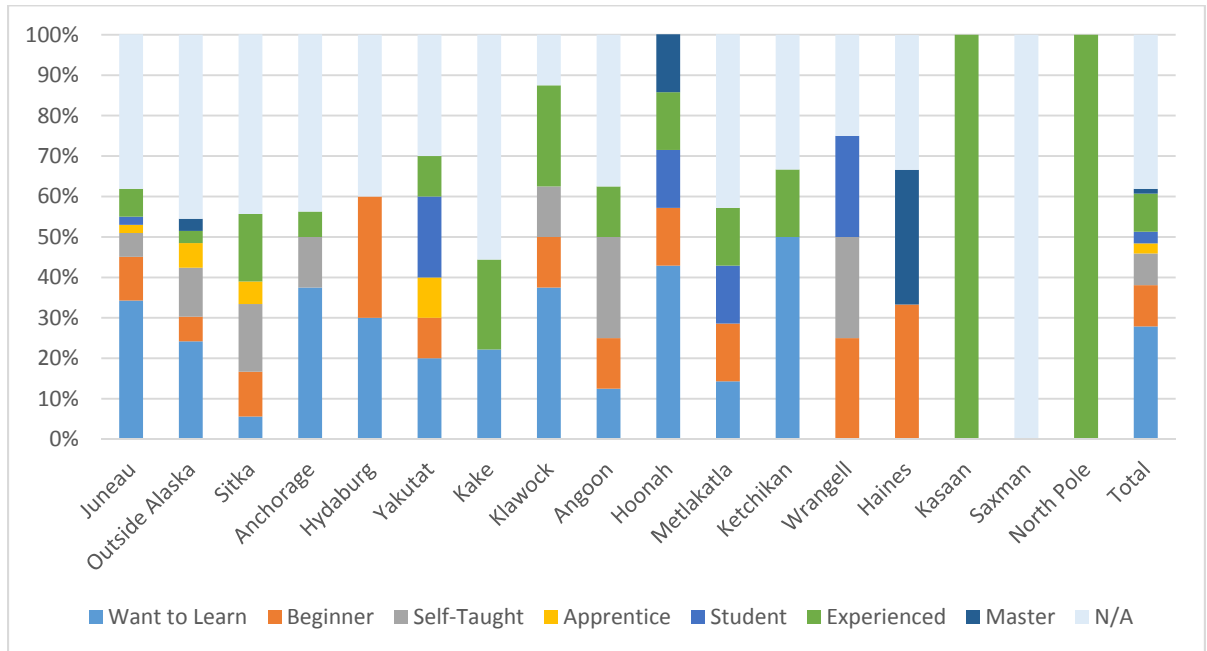
This medium is pretty much categorized by the majority (70%) saying it's N/A. There is a small interest in learning especially with Hydaburg, Klawock, Hoonah, and Metlakatla.

## Silver



The Silver medium is broken up basically between those who it does not apply to and those who are wanting to learn. Once again Klawock and Hydaburg show the strongest interest.

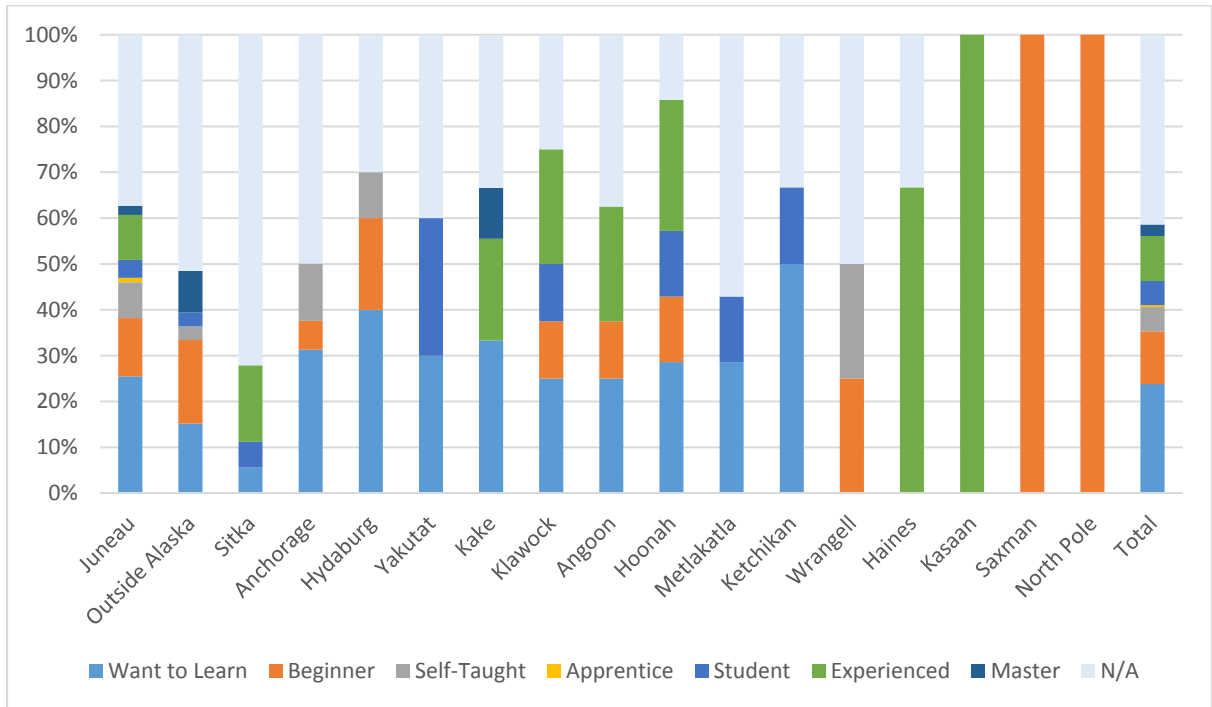
## Skin Sewing



This table shows that over 60% of respondents found Skin Sewing applicable in some way. Almost half of those who responded are interesting in learning. Hoonah, Klawock, and Ketchikan have the strongest interest in learning in Southeast.

It's fairly consistent across the communities of experienced artists and beginners.

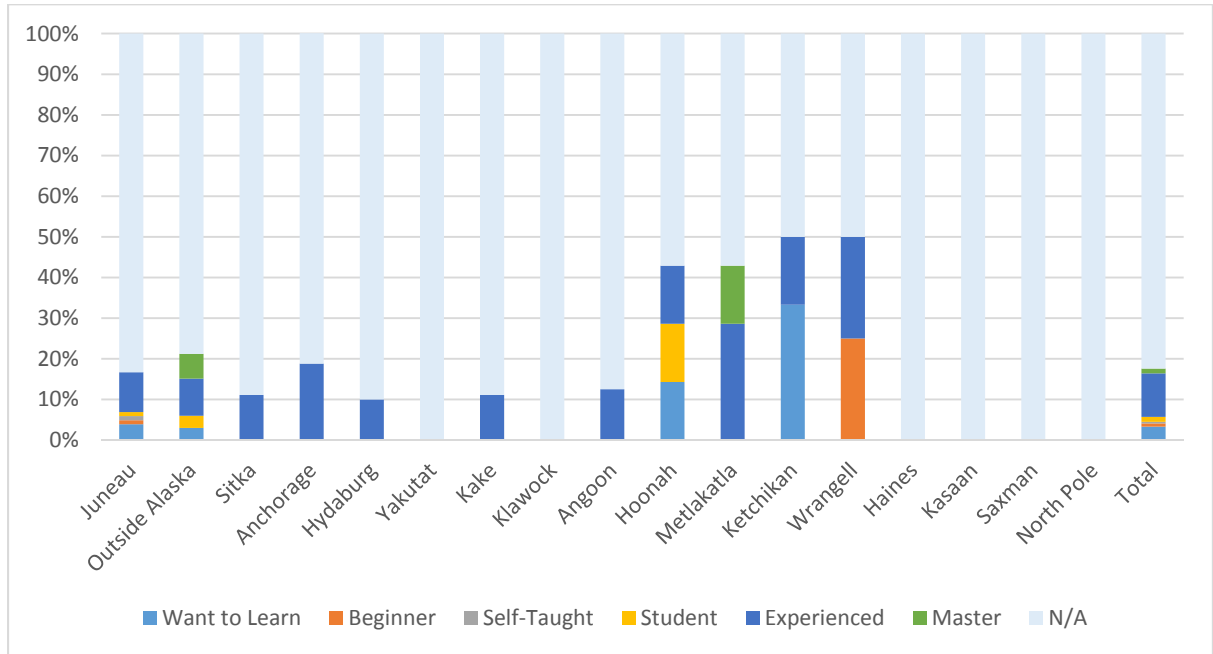
## Wood Carving



Nearly 60% of respondents indicate that Wood Carving is applicable to them in some way. There is a strong interest in Hydaburg, Ketchikan, and Kake. There seems to be a number of experienced workers across the communities and several students as well.



## “Other”

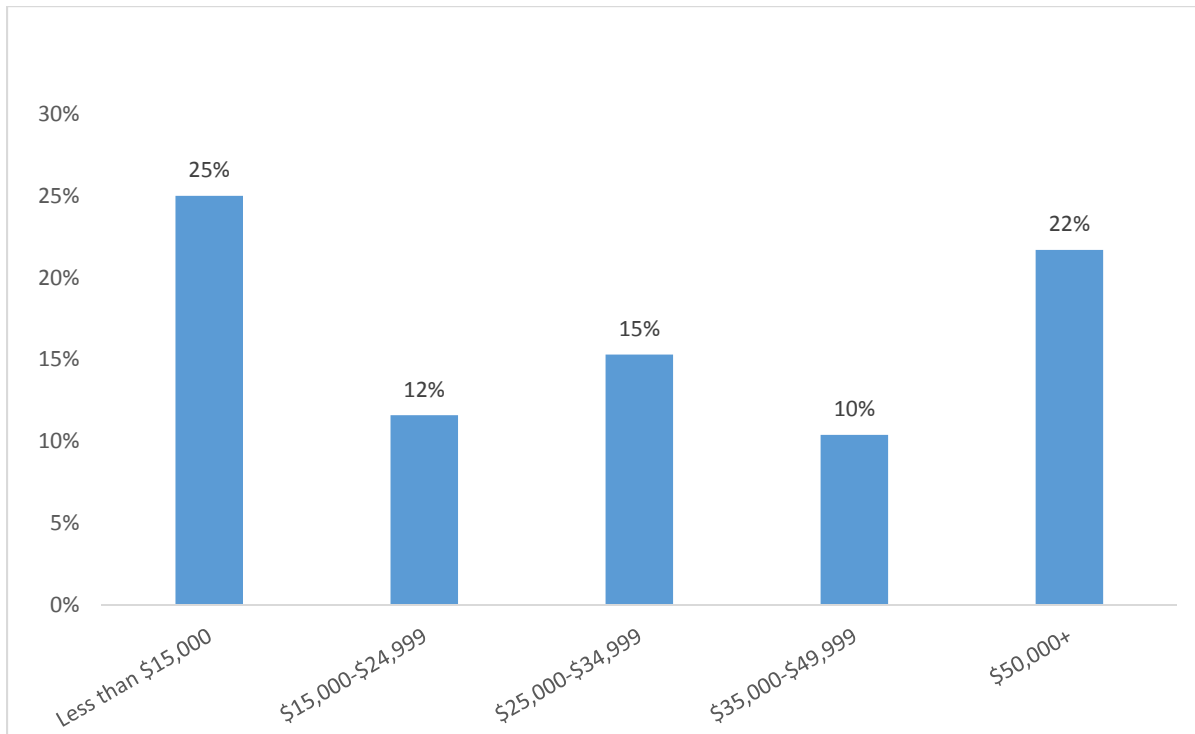


The majority of those who responded to this question wanted to state what they were experienced in. The “Other” category showed primarily responses such as drum making, regalia making, and storytelling. It also included food preparation (gathering), jewelry, traditional medicine preparation, and preparing material such as Chilkat warp and weft.

## Objective 3

Assess basic economic status of artists (assuming profitability determines its sustainability).

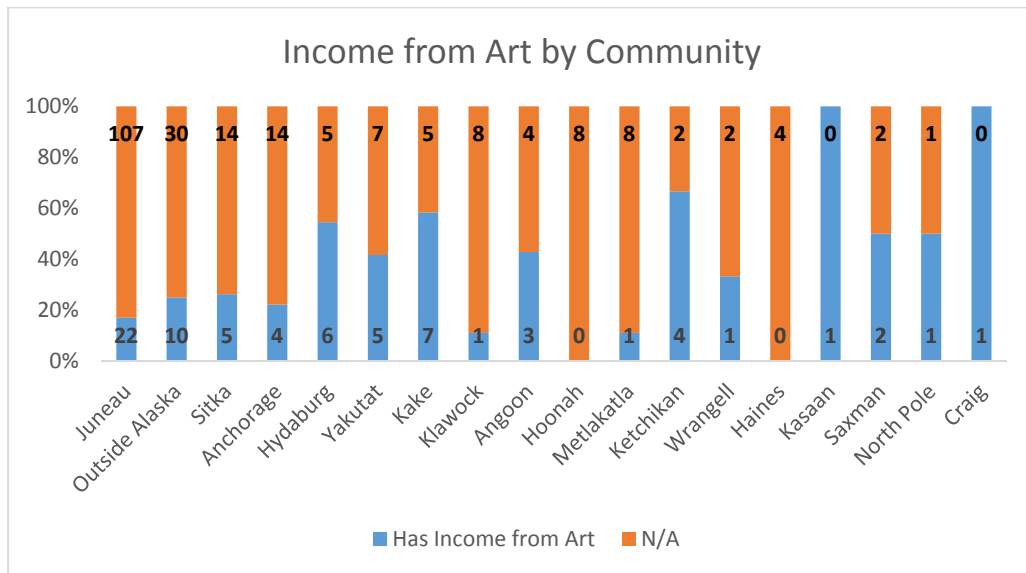
### Annual Income



Approximately one-fourth of respondents make less than \$15,000 per year and an additional one-fourth earns \$50,000 or more. About 15% make between \$25,000 and \$34,999.

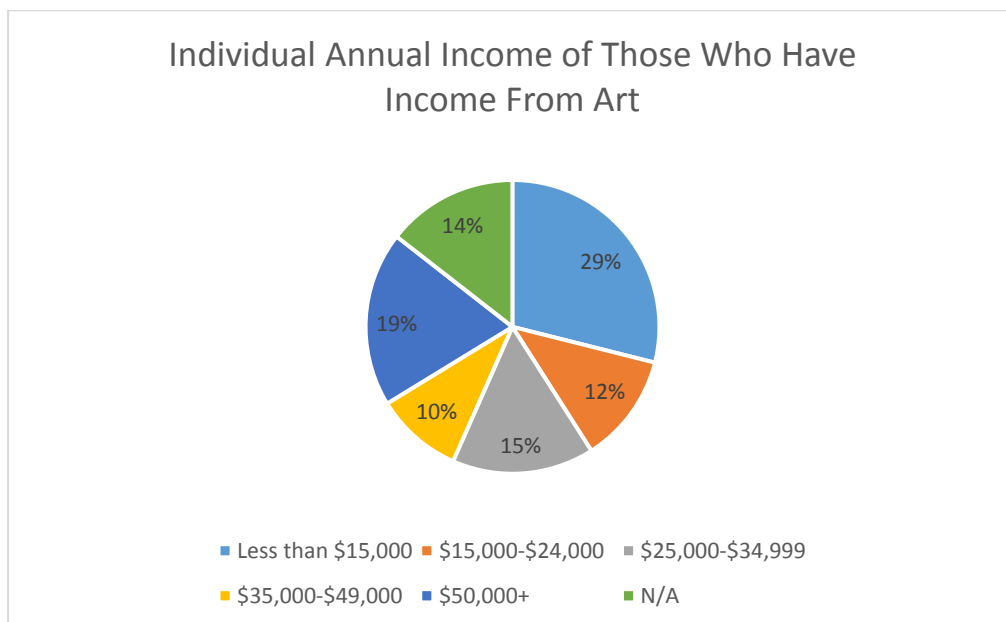
Almost one-third of those surveyed earn more than \$35,000 per year.

## Income from Art Alone

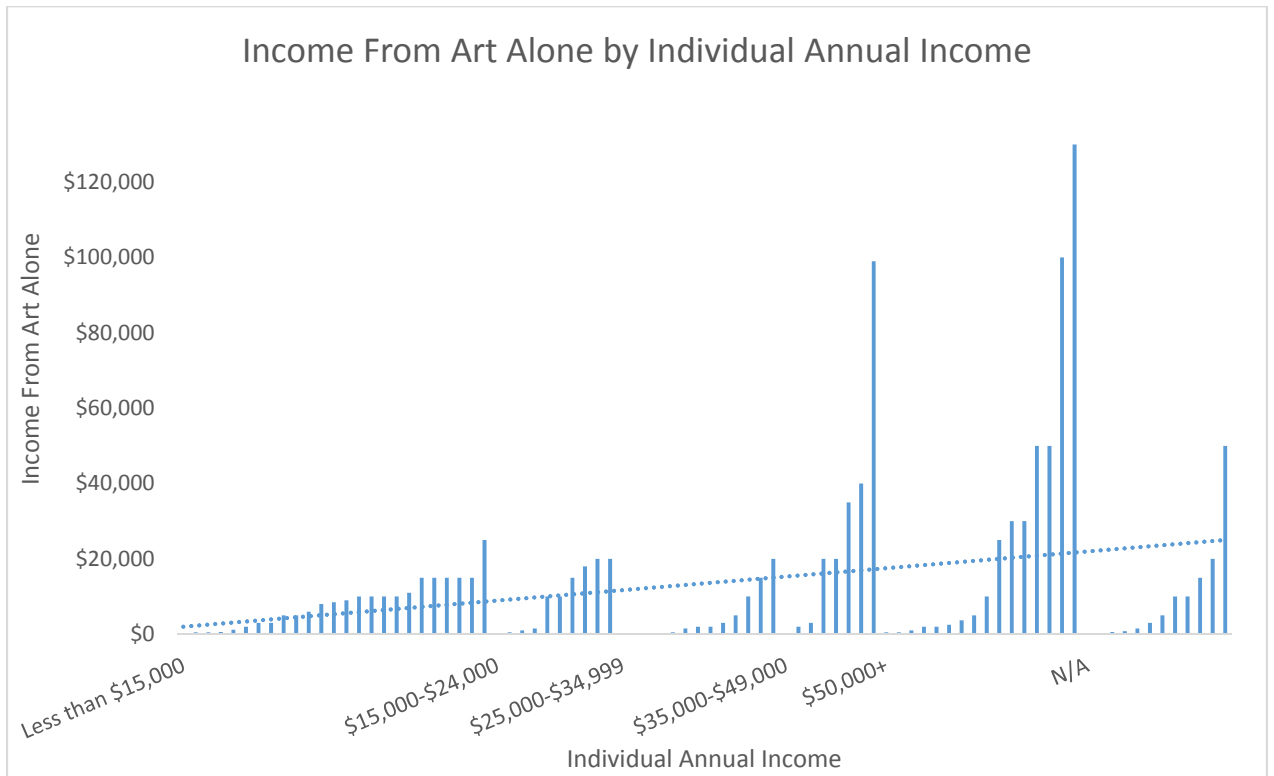


Overall only 25% of respondents (out of 295 usable) responded to having income from art. The chart above shows total number of respondents from each community that indicated they have income from art.

When you remove the outliers (or the communities that are definitely not representative), on average about one-third of those who consider themselves artists claim to have income from art.



Of those that responded to “Income from Art Alone” (approx. 25% of total), the largest percentage (29%) made less than \$15,000 annually. The next largest demographic of artists were those who made more than \$50,000 annually.



From the previous pie graph you can see the number of respondents in each income category. This column chart shows the income from art alone by those who are in each income category.

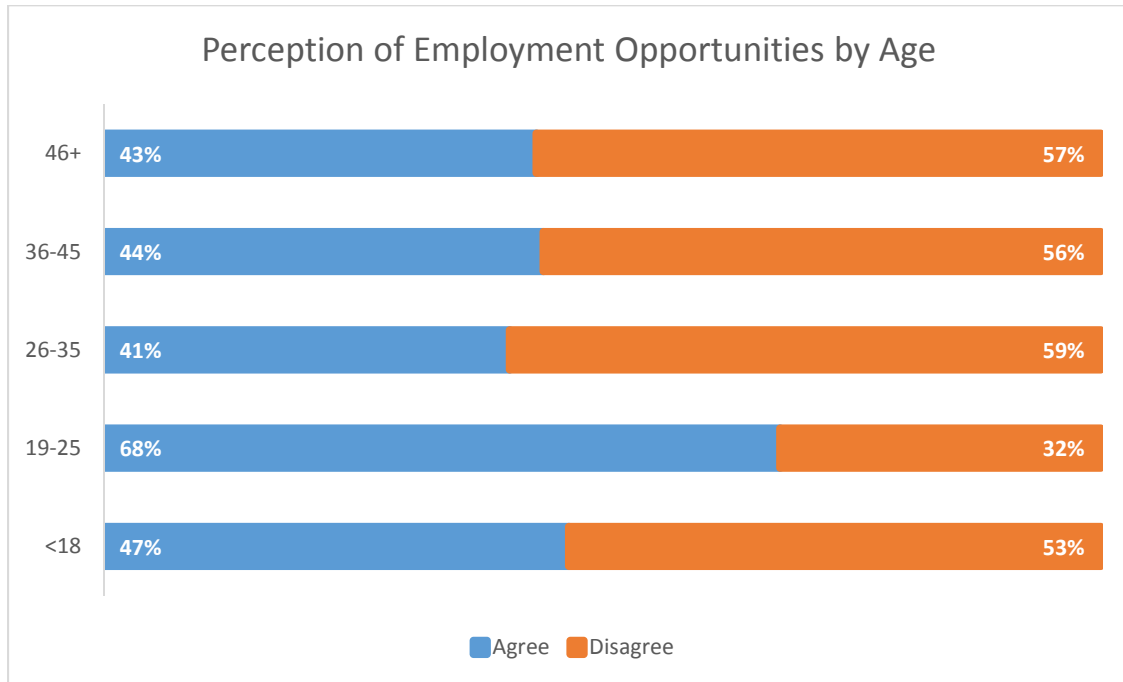
The overall trend is that those who make more money annually tend to have higher income from art as well.

## Mediums Used by those who have Income from Art

- Wood carving, beading, and weaving were among the primary mediums of those who made more than \$30,000 annually from art alone
- 42% of those who listed an amount of income from art made \$3,000 or less from art sales
- About 40% made between \$5,000 and \$20,000; a healthy amount of mid-range supplemental income. Of those the primary mediums were wood carving, silver, and then “other”. Note: the “other” category primarily consisted of regalia making/sewing/seamstress and drum making.
- Those who had the highest income from art alone primarily used social media to sell their work, however they used retailers as well

## Perception of Employment Opportunities

Approximately 90% of respondents answered this question. Of those that answered, 45% agreed that there are employment opportunities in their community while 55% disagreed.



When the question is broken out by age, the results indicate that the majority of 19-25 year olds perceive there to be many employment opportunities in their community.

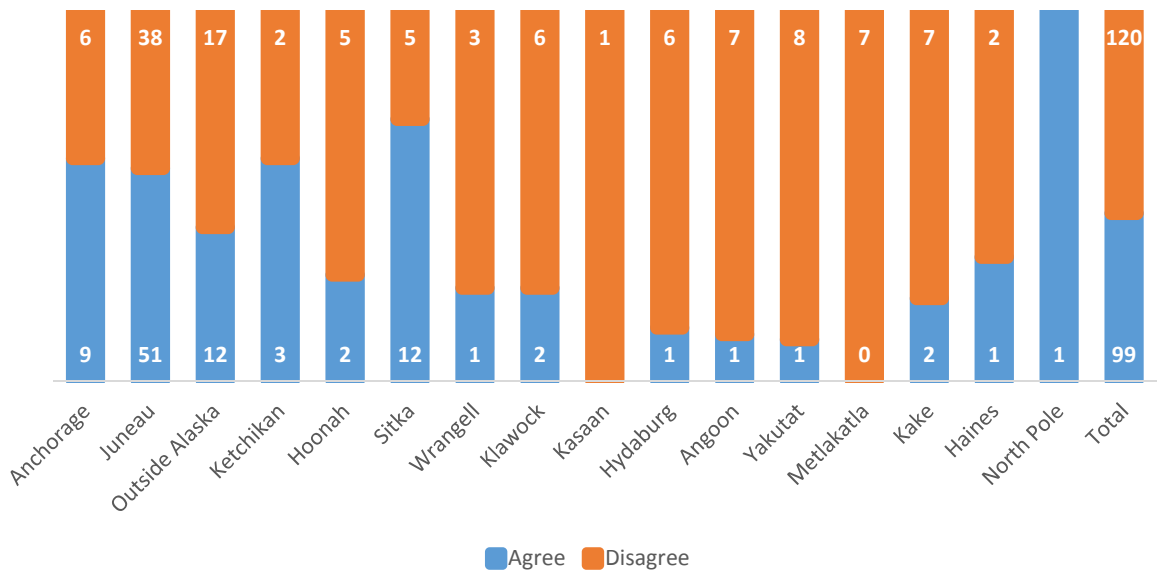
Of those in the 19-25 age category, 50% are from Juneau and not quite 40% from smaller communities<sup>1</sup>.

The remaining age categories reflect about a 60/40 or 50/50 split mostly disagreeing that there are employment opportunities in their communities.

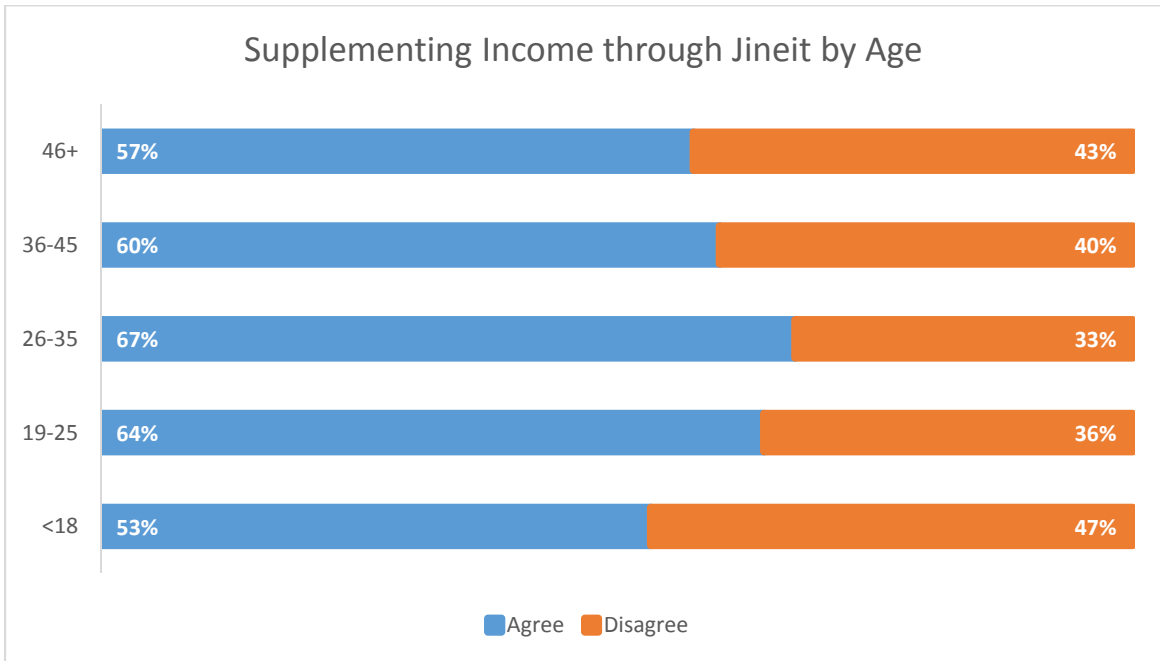
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<sup>1</sup> See Appendix 2, Community by Age

### Perception of Employment Opportunities by Community

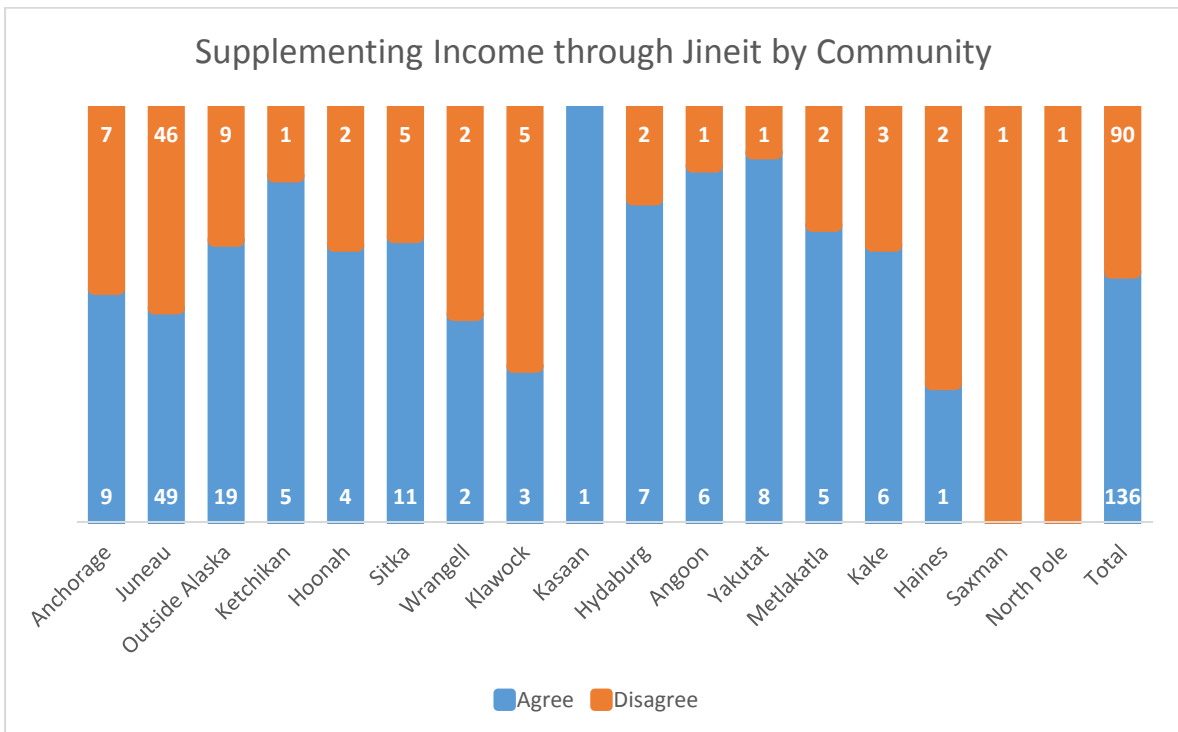


## Supplementing Income

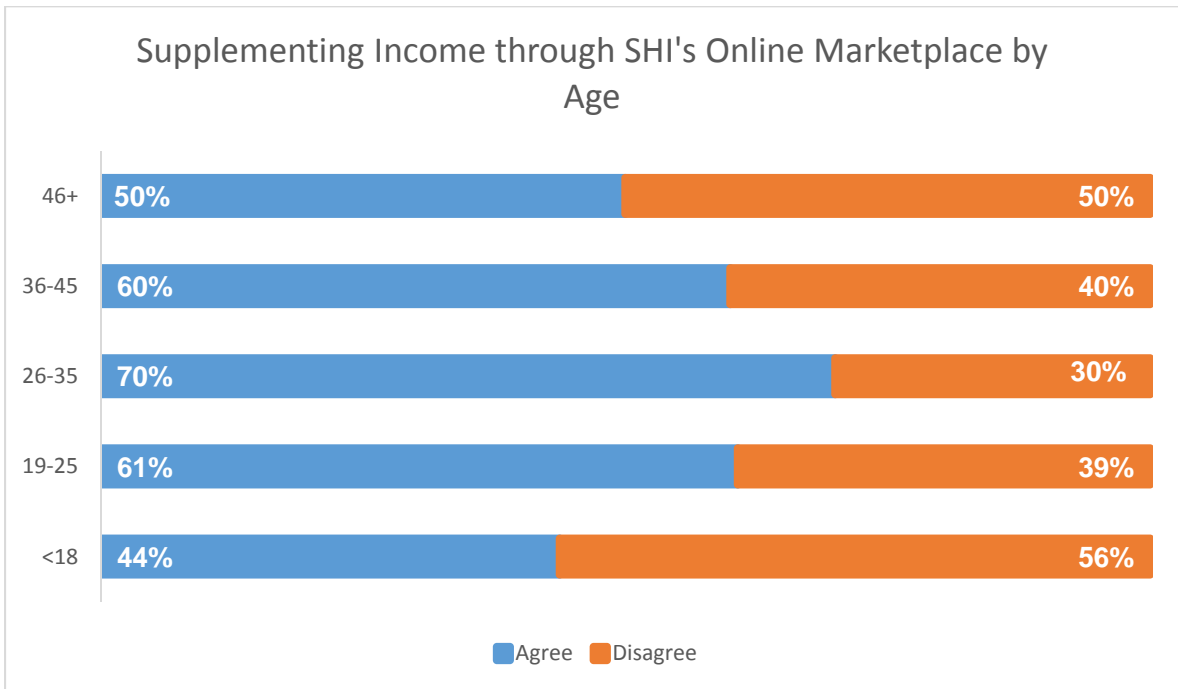


Approximately 93% of respondents answered this questions. Of those that answered, more than 60% agreed they were interested in supplementing their income by selling in the Walter Soboleff Center's Jineit.

The bar chart above shows about a 70/30 split for the 26-35 age category

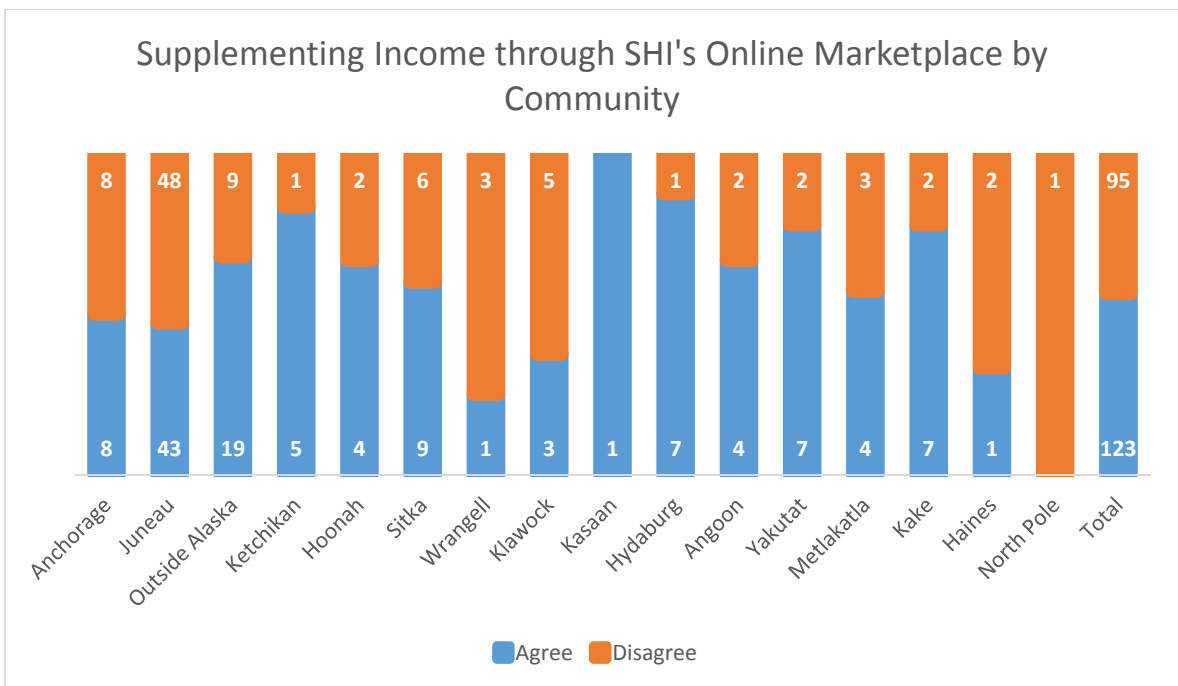






Approximately 90% of respondents answered this question. Of those that responded approximately 60% agreed that they are interested in supplementing their income by selling through SHI's online Northwest Coast Marketplace.

The bar chart above shows the peak interest being with those who are 26-35 years old with about a 70/30 split.



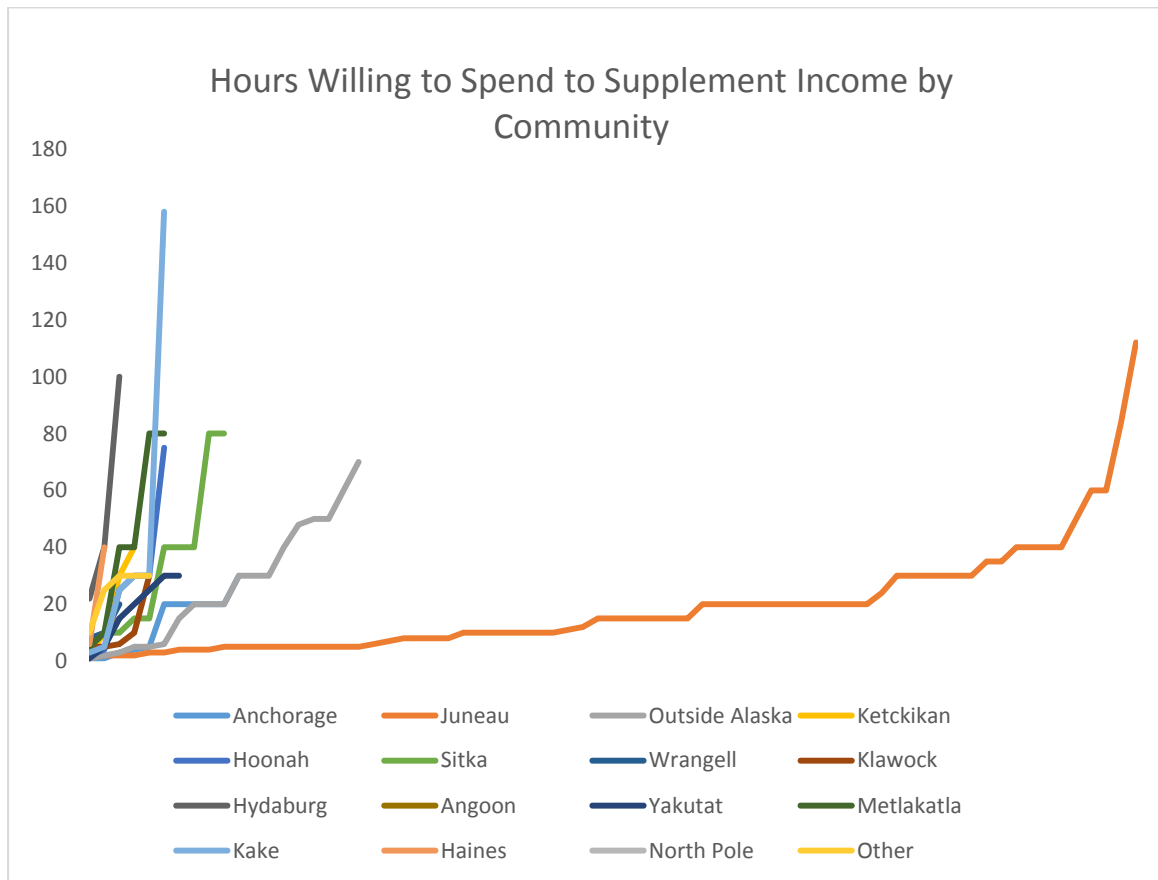
## Additional Findings

### Approximate percentage of income spent in your own community

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Up to 49%	29	11.6	12.2	12.2
	50-74%	72	28.9	30.4	42.6
	75% or More	136	54.6	57.4	100.0
	Total	237	95.2	100.0	
Missing	System	12	4.8		
Total		249	100.0		

More than half of the respondents spend 75% or more of their income in their home communities while just over 10% spend less than half.

## Hours Willing to Supplement Income by Community



This graph shows the trend for those who responded to this question. The cluster towards the beginning of the x-axis is because the majority of communities represented had less than 10 respondents. The Juneau category has significantly more respondents and therefore more data. The y-axis is how many hours artists are willing to spend a week creating authentic artwork to perpetuate their culture and supplement their income with training and marketing tools.

- Mean: 21
- Median: 18
- Mode: 20

The mean shows a slight pull from those willing to work more and the mode shows the most frequent answer is 20 hours.

## Correlations

Several responses were tested that seemed to make sense to be correlated, however the findings showed otherwise.

For example, it seems that what community the respondent is from would likely have an effect on their income, their perception of job opportunities, and possibly whether or not they would want to supplement their income either by Jineit or the online Marketplace.

There were two categories that were statistically significant with what community the respondent lived in: those who claimed to be basket weavers and individual annual income. Neither, however, were very strong.

The two strongest correlations were:

- the respondents interested in supplementing their income with Jineit tended to be interested in supplementing their income with the Walter Soboleff Center's Online Marketplace as well
- the respondents who use silver as a medium tend to use copper as well

There is a correlation between those who are interested in supplementing their income by selling at Jineit and what medium artists use, however looking at the crosstabs it doesn't appear to have much correlation. The biggest mentions are that those who are beginners of copper and formline tend to not be interested in supplementing their income.

## Summary of Qualitative Responses

### **“Authentic Northwest Coast art is important to me because:”**

There are five overarching themes present within the respondent’s answers. They are as follows (how many times, keywords used to build theme, brief description):

- 100 times cultural values, history, ancestors

Basic theme of carrying on tradition and the importance of the preservation and continuation of our culture from our history and ancestors to our future;

- 59 times for family, heritage

Basic theme of passing on knowledge to children/grandchildren and making them regalia; emphasis on teaching the next generation; preserving and representing our heritage;

- 43 times for identity, who we are, way of life

Basic theme of who we are as a people, our way of life; it is our identity and represents who we are;

- 20 times for beautiful, relaxing, stress-reliever

Basic theme of the beauty of the regalia and art; sub-category of art being healing (therapeutic) and healthy; emphasis on wellness and relaxation

- 10 times for wealth

Monetary and nonmonetary; building wealth for your clan; supplementing income; value created

- 5 times for tells a story

### **I use the following “other” medium:**

- Applique
- Culinary arts, Food gathering 2
- Dancer, singer, language learner
- Drum making 2
- Otter
- Preparing material Chilkat warp & weft Mountain Goat
- Regalia 2
- Sew Moccasins

- Storyteller 2
- Traditional medicine – food gatherer – healing salves 2

**I primarily use this “other” medium as an Alaska Native artist:**

- Abalone earrings, water color
- Art Teacher – AK Native Arts Center, Fairbanks
- Blanket (particularly button style) 3
- Carving tools
- Contemporary design
- Drawing
- Drum Maker 3
- Graphic artist
- Jewelry 3
- Photography
- Quills with Tlingit design
- Regalia 4
- Seamstress/sewing (cotton, fabric, wool felt) 4
- Seaweed/fish/deer
- Stone carving
- Storytelling
- Variety painting on all things
- Weaving
- Wood Burning

**Do you know of any endangered arts or art mediums (very few or no practicing artists) or any artists using these mediums?**

- Basket weaving (including baleen basketry, Aleut style basket weaving, cedar rope weaving) 4
- Beading (particularly Tlingit style) 2

- Canoe design and construction 3
- Chilkat and Raven's tail 18 (4 were Raven's tail specific, the rest were Chilkat or unspecified)
- Copper (forging daggers, knives, incorporated into other arts) 4
- Correct colors to use on regalia
- Form line 2
- Goat horn spoons
- Hand drums with woodpecker scalp (?)
- Hide tanning 4
- Ivory
- Language 8
- Mountain goat wool (collecting, spinning) 2
- Natural Healing/traditional medicines 3
- Quill work (on skin sewing and in general) 3
- Shell gathering that's used for embellishing bentwood boxes and other carved items, dentelion (?) shell use on button robes
- Skin sewing (including moccasins) 3
- Snowshoe making
- Stone carving and Petroglyphs 6
- Storytelling
- Sumac
- Tools/Daggers (including halibut hooks) 3
- Totems 5
- Traditional foods/plants (harvesting and prepping, medicinal and non; sinew) 4
- Traditional navigation
- Wood carving teachers, silver engravers

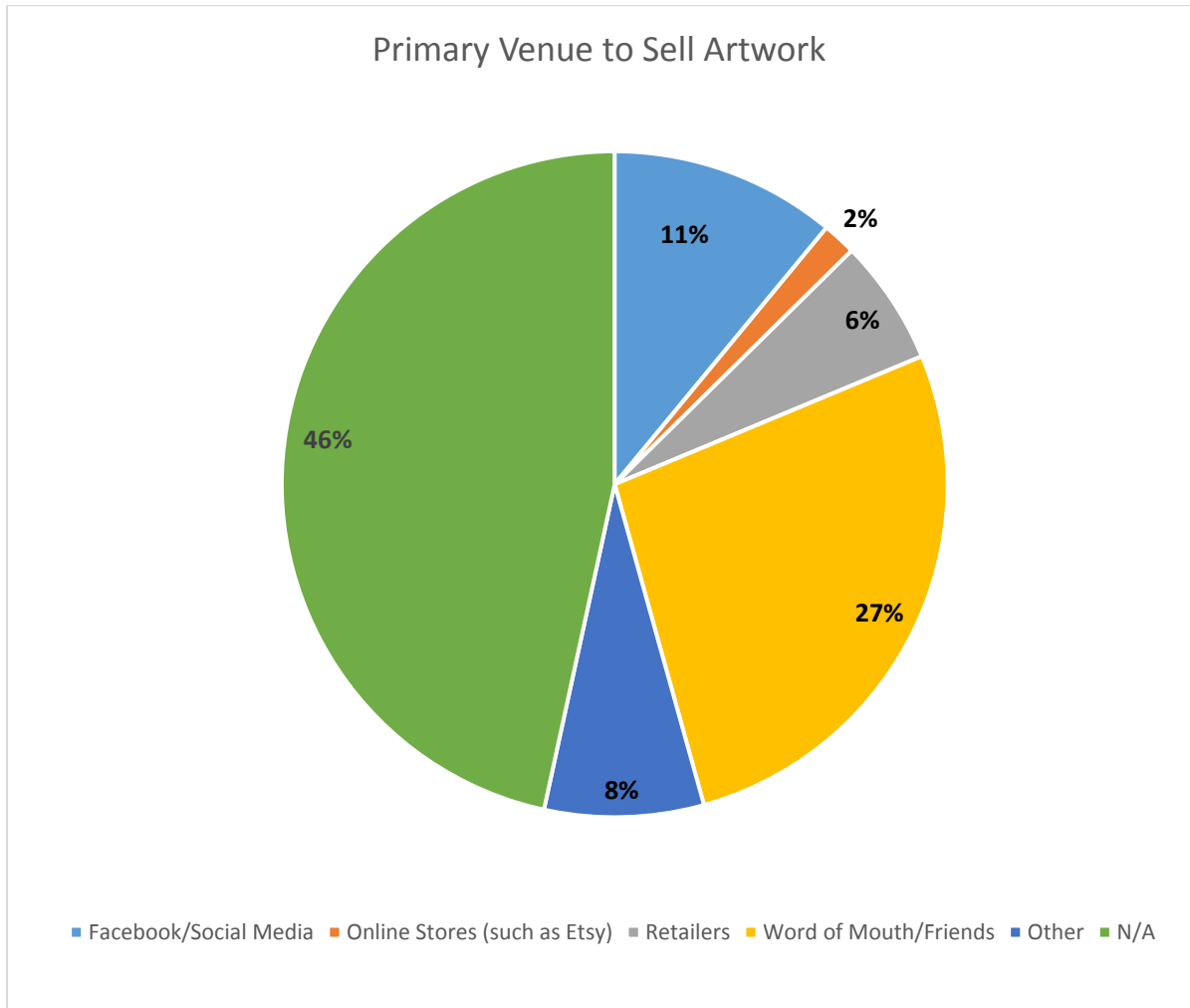
**Practicing artists using mediums that are dying:**

- Shgen George, Clarissa Rizal for weaving
- George Carteeti, Ruth James
- Eli Hanlon, metal work

- Sam Sheakley
- Wayne Price, my mentor.



## Venues

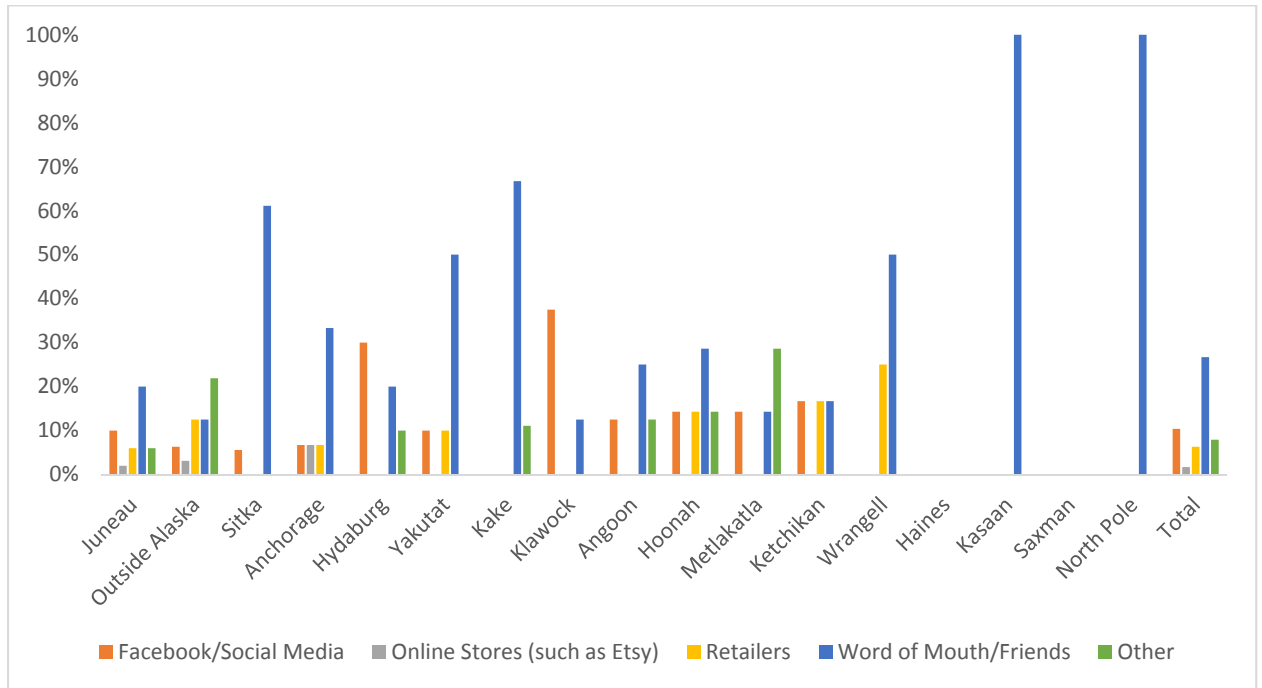


Nearly half of the respondents indicated this was not relevant. The primary reason given is that they do not sell their artwork. Some surveys reflected that they trade, gift, or personally use their items.

### **The “Other” category:**

- Craft Tables/Art Shows 4
- Carving Shop
- Gifting/Trading 2
- Music Festivals
- Native gatherings/Events 2
- Private collectors, Venues/Galleries 2

## Primary Venues Used to Sell by Community



This table shows how much more significant the Word of Mouth/Friends category is compared to other venues.

### What is the “other” primary venue you use to sell your artwork?

- Barter
- Business (own/co-own) 4
- Craft/Art Shows/Markets 4
- Music Festivals

## Primary Venue Used to Sell by Age

		What is the primary venue you use to sell your artwork?					
		Facebook/Social Media	Online Stores (such as Etsy)	Retailers	Word of Mouth/Friends	Other	N/A
Age	18 and Under	24%	0%	0%	12%	0%	65%
	19-25	7%	3%	0%	38%	0%	52%
	26-35	13%	2%	5%	32%	5%	43%
	36-45	14%	0%	14%	23%	6%	43%
	46+	9%	2%	7%	27%	10%	46%
Total		11%	2%	6%	28%	6%	47%

When the data for primary venue is broken out by age, the Word of Mouth/Friends category is still the most frequent response of those who responded to the question. Approximately 28% of those who responded claimed to use Word of Mouth or Friends. The 19-25 year old category showed the highest percentage (38%) of using this method.

The youngest age group range, 18 and Under, claimed the use of Facebook and Social Media for their primary means of selling their art work (24%) which is significantly more than any other age group.

## Appendix

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2Community by Age .....	46
3 Graphs of arts use by age and skill .....	47



# Sealaska Heritage Institute

One Sealaska Plaza, Suite 301 • Juneau • Alaska • 99801-1249 • (907) 463-4844  
 www.sealaskaheritage.org • www.jineit.com • Fax (907) 586-9293

Thank you for taking your time to assist SHI in effectively assessing the needs of our Southeast Alaska Native arts and artists. This survey should take approximately 5 minutes of your time.

I use the following mediums at this level:

	Want to learn	Beginner	Self-Taught	Apprentice	Student	Experienced	Master	N/A
Basket Weaving								
Beading								
Chilkat/Ravenstail Weaving								
Copper								
Formline								
Mt. Goat Horn Carving								
Silver								
Skin Sewing								
Wood Carving								
Other:								

What is your **PRIMARY** medium as an Alaska Native artist? (Check ONE)

- |   |   |
|---|---|
| <input type="checkbox"/> Basket Weaving                       | <input type="checkbox"/> Silver                               |
| <input type="checkbox"/> Beading                              | <input type="checkbox"/> Skin Sewing                          |
| <input type="checkbox"/> Chilkat/Ravenstail Weaving           | <input type="checkbox"/> Wood Carving                         |
| <input type="checkbox"/> Copper                               | <input type="checkbox"/> Plant Harvesting (e.g. Devil's Club) |
| <input type="checkbox"/> Formline (painting, drawing, prints) | <input type="checkbox"/> Other (please specify):              |

At what level do you practice it?

- |   |  |
|---|--|
| <input type="checkbox"/> Beginner               | <input type="checkbox"/> Student with classes/education organization |
| <input type="checkbox"/> Self-taught            | <input type="checkbox"/> Experienced                                 |
| <input type="checkbox"/> Apprentice with Master | <input type="checkbox"/> Master teaching Apprentices                 |

What venues do you use to sell your art work?

- |   |  |
|---|--|
| <input type="checkbox"/> Facebook/Social Media        | <input type="checkbox"/> Word of Mouth/Friends |
| <input type="checkbox"/> Online Stores (such as Etsy) | <input type="checkbox"/> Other:                |
| <input type="checkbox"/> Retailers                    | <input type="checkbox"/> N/A                   |

What is the **PRIMARY** venue you use to sell your artwork: (check ONE)

- |   |  |
|---|--|
| <input type="checkbox"/> Facebook/Social Media        | <input type="checkbox"/> Word of Mouth/Friends |
| <input type="checkbox"/> Online Stores (such as Etsy) | <input type="checkbox"/> Other:                |
| <input type="checkbox"/> Retailers                    | <input type="checkbox"/> N/A                   |

Surveyor:

<b>The number of people in my community who use the following mediums is/are:</b>					
	0-3	4-6	7-10	11-14	15+
Basket Weaving					
Beading					
Chilkat/Ravenstail Weaving					
Copper					
Formline					
Silver					
Skin Sewing					
Wood Carving					
Other:					
Other:					
<b>Please tell us whether you agree or disagree with the following statements:</b>					
				Agree	Disagree
There are many employment opportunities in my community.					
I am interested in supplementing my income by selling my artwork at the Walter Soboleff Center's Gift Shop, Jineit.					
I am interested in supplementing my income by selling my artwork using SHI's online Northwest Coast Art Marketplace.					
<b>Please circle one of the following and write in the space provided:</b>					
Gender:	Male	Female			
Age:	18 or Under	19-25	26-35	36-45	46+
Individual Annual Income:	>\$15,000	\$15,000-\$24,999	\$25,000-\$34,999	\$35,000-\$49,999	\$50,000+

What is your annual income from art alone? \_\_\_\_\_

What community do you live in? \_\_\_\_\_

Approximately what percentage of your total income do you spend in your own community? \_\_\_\_\_

With training and marketing tools about how many hours would you spend a week creating authentic artwork to perpetuate your culture and supplement your income? \_\_\_\_\_

**Please complete the final questions:**

Authentic Northwest Coast Art is important to me because: \_\_\_\_\_

Do you know of any endangered arts or art mediums (very few or no practicing artists) or any artists using these mediums? \_\_\_\_\_

Thank you for taking the time to complete this survey. Your input is valuable in SHI's ability to assess the vitality of our traditional art forms.

Respondents Community by Age						
	<18	19-25	26-35	36-45	46+	Total
Juneau	5	14	23	15	37	94
Outside Alaska	1	2	6	4	17	30
Sitka	1	2	4	4	7	18
Anchorage	0	1	5	4	6	16
Hydaburg	2	1	3	1	3	10
Yakutat	0	1	5	1	3	10
Take	3	3	1	1	0	8
Klawock	1	1	2	1	3	8
Angoon	0	0	3	1	3	7
Hoonah	0	0	1	2	3	6
Metlakatla	1	1	2	1	1	6
Ketchikan	2	1	1	0	2	6
Wrangell	0	0	0	0	4	4
Haines	1	1	0	0	1	3
Saxman	0	0	0	0	1	1
North Pole	0	0	0	0	1	1
<b>Total</b>	<b>17</b>	<b>28</b>	<b>56</b>	<b>35</b>	<b>92</b>	<b>228</b>

*2Community by Age*

Of the 249 respondents, 228 answered their age and community. The difference includes 5 respondents who did not list their community and 16 who did not disclose their age. The following communities have additional respondents than the chart above:

Juneau, 8

Outside Alaska, 3

Metlakatla, 1

Hoonah, 1

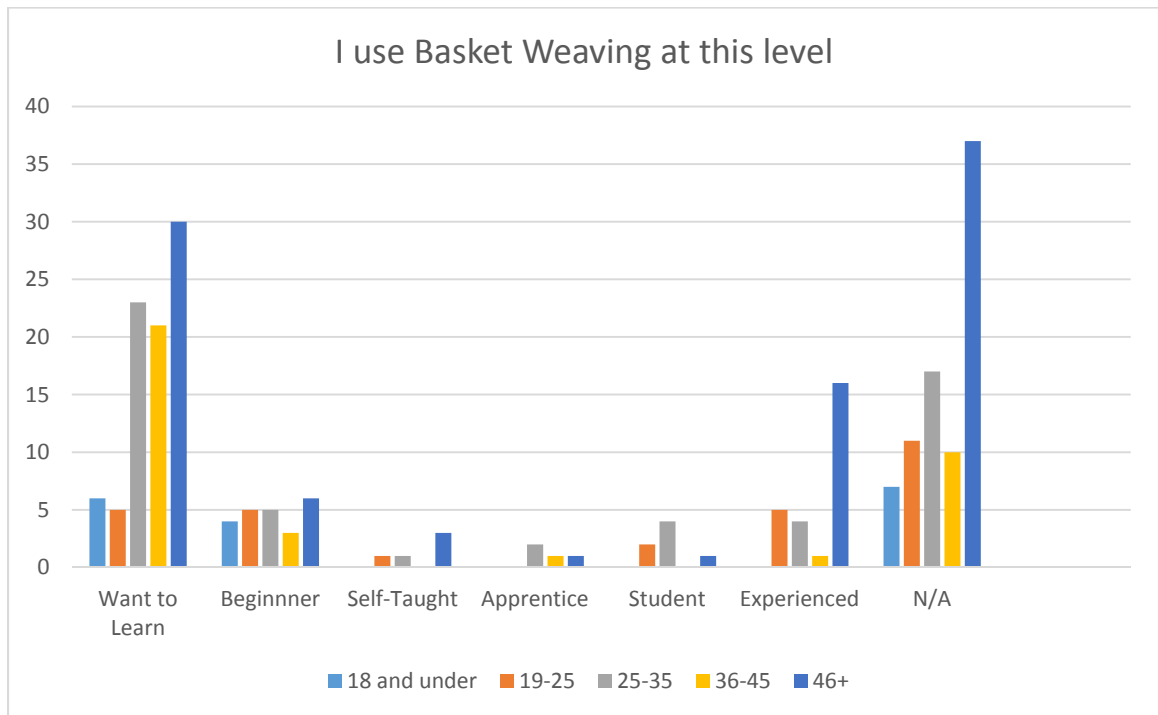
Angoon, 1

Take, 1

Kasaan, 1

## APPENDIX: Art Form Use by Age and Skill<sup>2</sup>

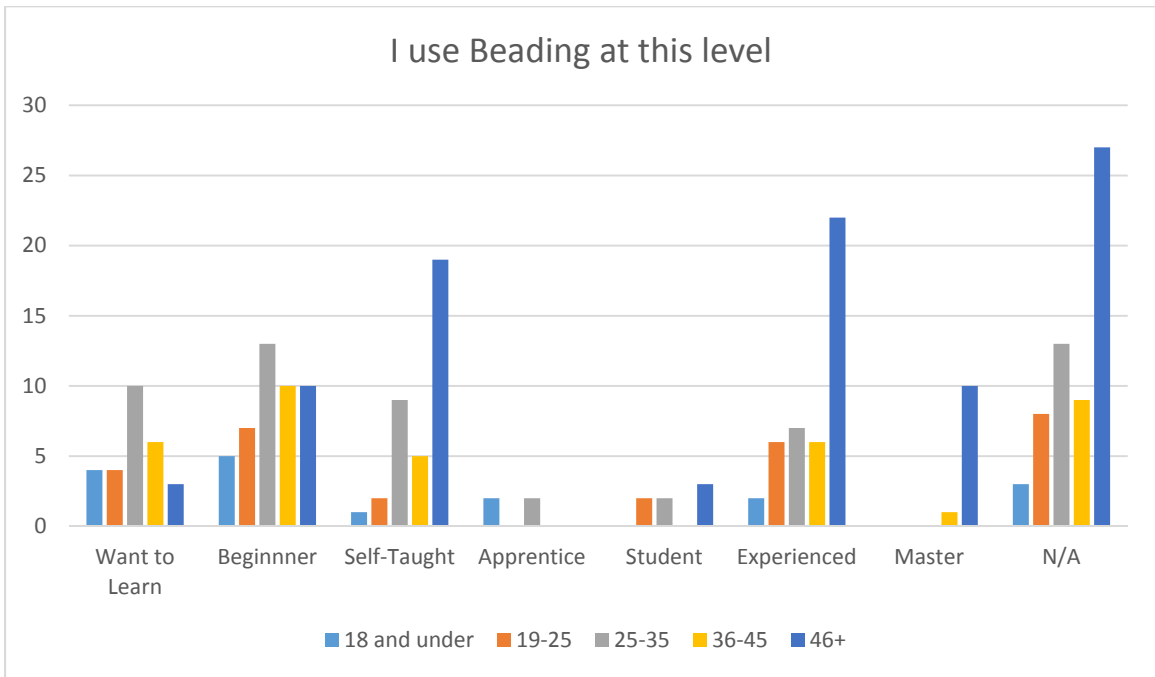
Following the analysis of the survey data using SPSS, tables were created using MS Word to depict the interest, skill level, and age of survey respondents interested in or practicing Northwest Coast Art. The nine charts reflect respondents classifying themselves as “Want to Learn,” “Beginner,” “Self-Taught,” “Apprentice,” “Student,” “Experienced,” and N/A (art form not applicable to applicant). Respondents’ ages are divided into the following categories: 18 and under, 19-25, 25-35, 36-45, and 46+. S



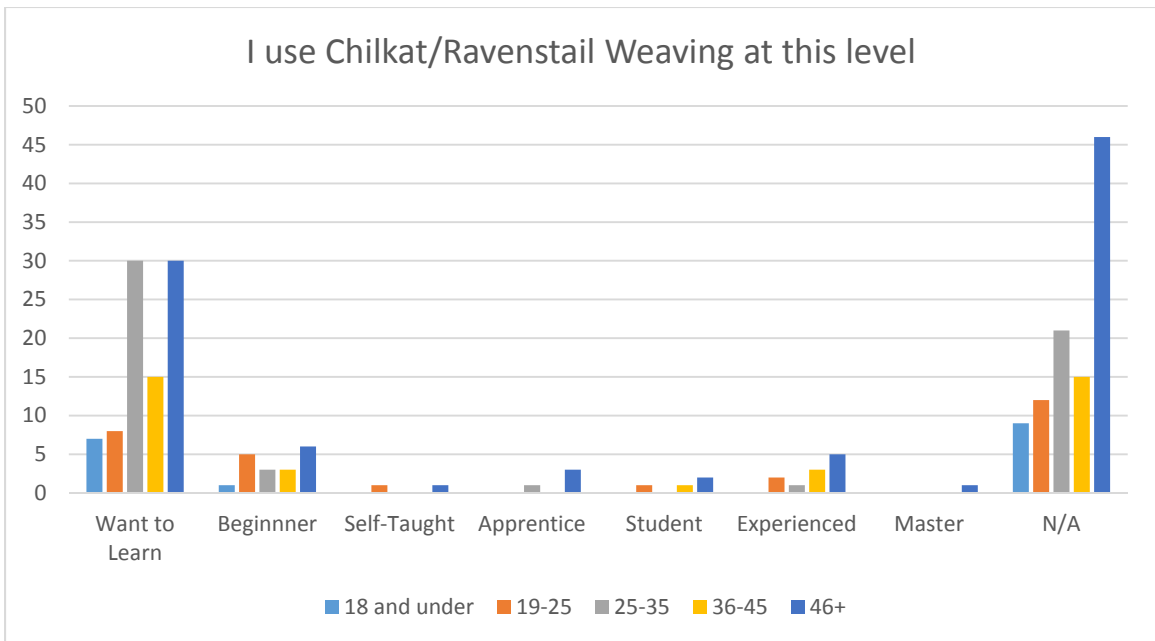
From a total of 232 survey respondents: 85 individuals report wanting to learn to weave baskets (37%), 23 classify themselves as beginners (10%), five as self-taught (2%), four as apprentices (2%), and seven (3%) as students. Twenty-six individuals (11%) report considering themselves experienced basket weavers and none of the respondents classified themselves as masters of the art form. [35% N/A]

<sup>2</sup> Please note: percentages in the following table are rounded up to the nearest whole percent and the small sample sizes sometimes skews the relationships between the whole number of respondents and their representation in the whole percentages of respondents.

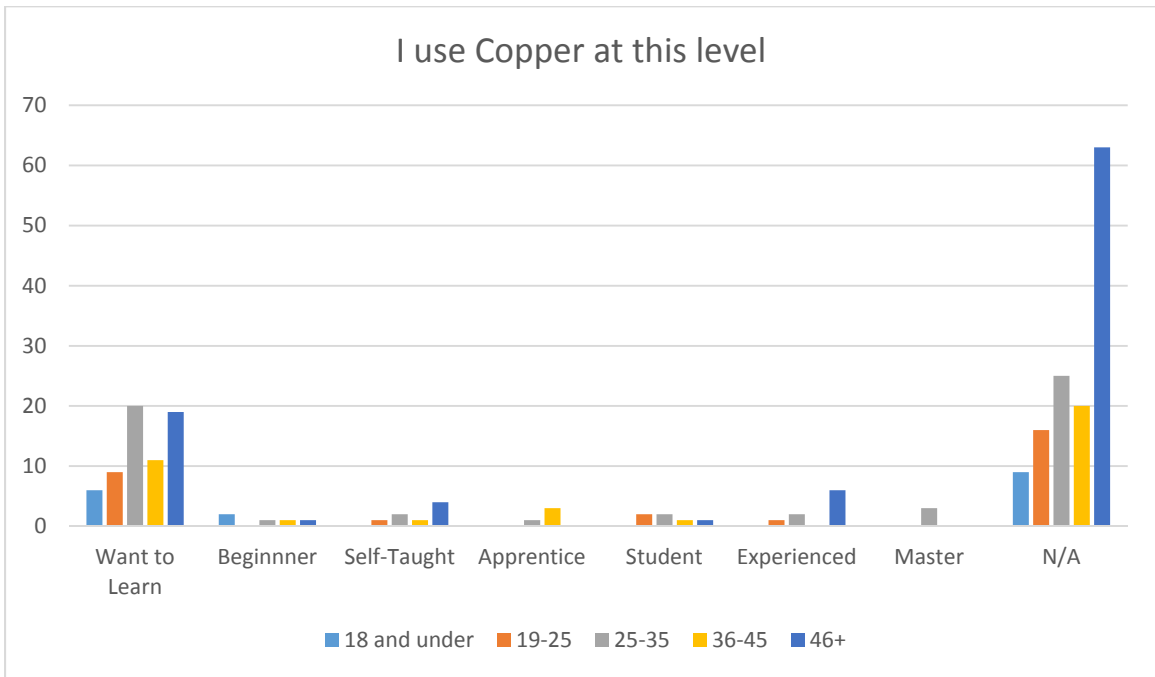




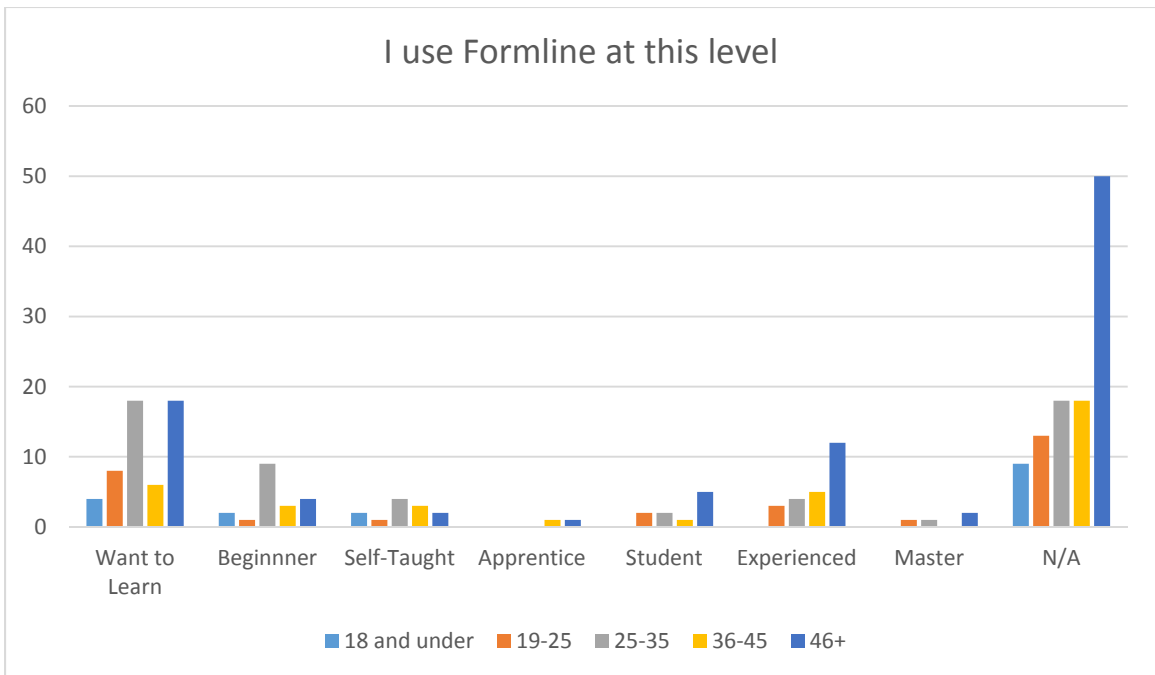
From a total of 233 survey respondents: 27 individuals report wanting to learn to bead (12%), 45 classify themselves as beginners (20%), 36 as self-taught (15%), four as apprentices (2%), and seven as students (3%). Forty-three individuals reported considering themselves experienced at beading (18%) and 11 respondents classified themselves as masters of the art form (5%). [25% N/A]



From a total of 233 survey respondents: 90 individuals report wanting to learn to weave Chilkat or Ravenstail textiles (39%), 18 classify themselves as beginners (8%), two as self-taught (>1%), four as apprentices (2%), and four as students (2%). Eleven individuals report considering themselves as experienced at one or both of these styles of weaving (5%) and one respondent classified themselves as a master of the art form/s (>1%). [44% N/A]

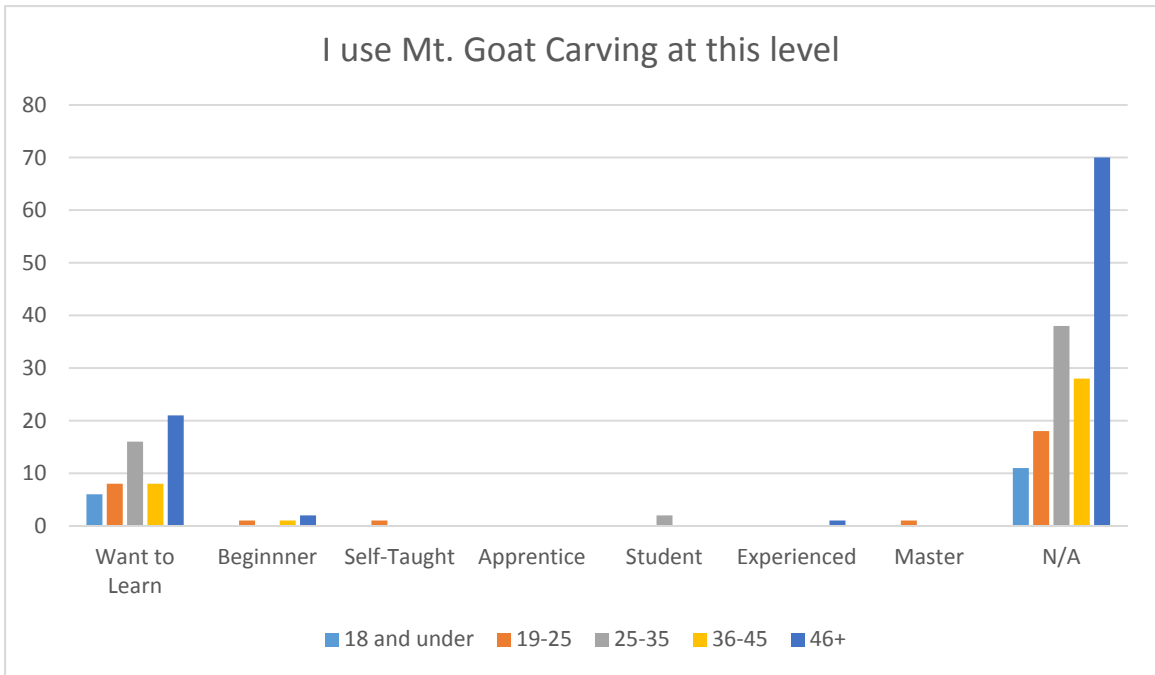


From a total of 233 survey respondents: 65 individuals report wanting to learn to use copper (28%), five classify themselves as beginners (2%), eight as self-taught (3%), four as apprentices (2%), and six as students (3%). Nine individuals report considering themselves as experienced at using copper (4%) and three respondents classified themselves as masters of the art form (1%). [57% N/A]

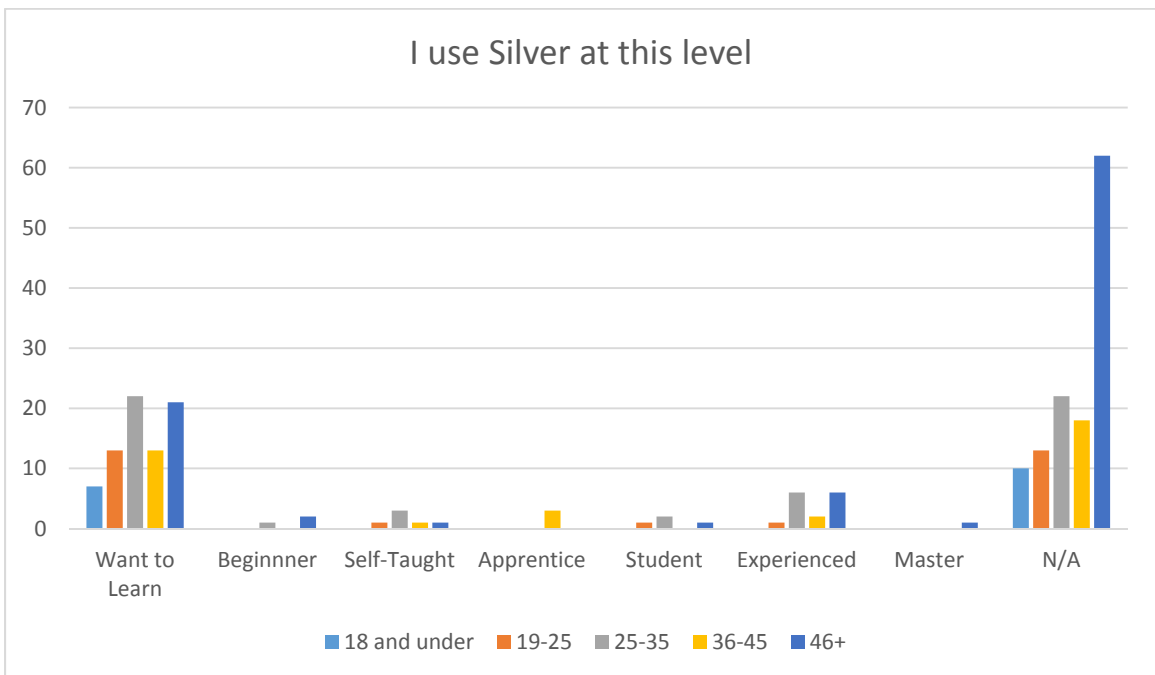


From a total of 233 survey respondents: 54 individuals report wanting to learn to use formline (23%), 19 classify themselves as beginners (8%), 12 as self-taught (5%), two as apprentices (1%), and 10 as students (4%). Twenty-four individuals report considering themselves as experienced

at using formline (10%) and four respondents classified themselves as masters of the art form (2%). [47 N/A]

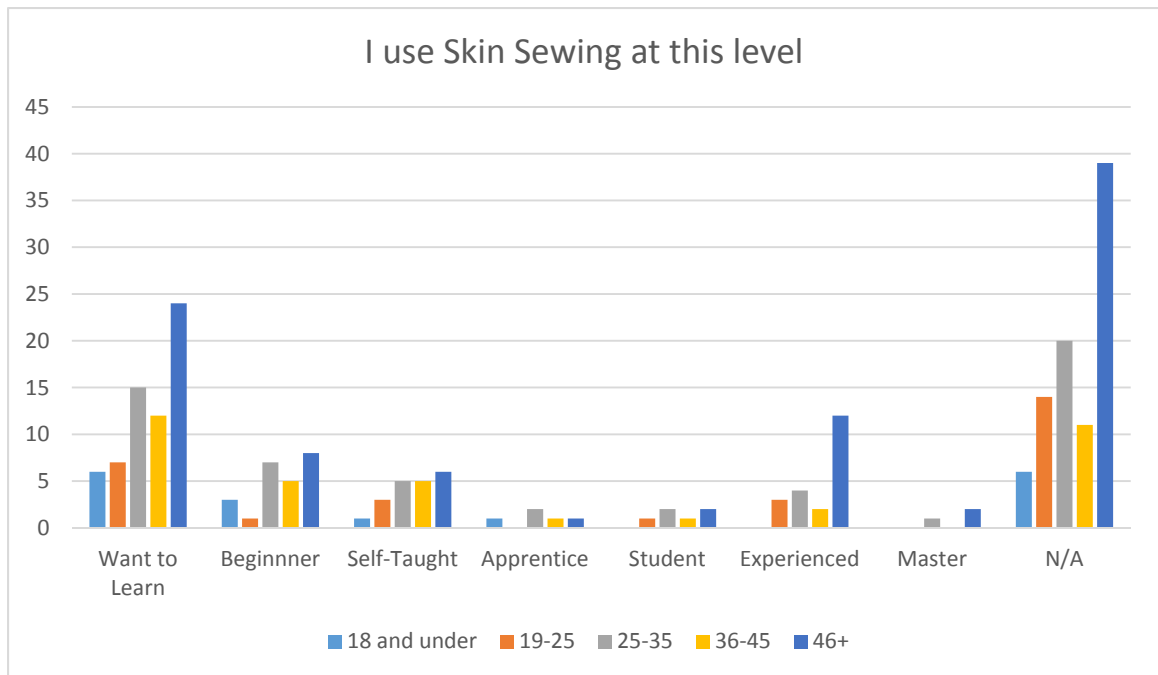


From a total of 233 survey respondents: 59 individuals report wanting to carve mountain goat horn (25%), four classify themselves as beginners (2%), one as self-taught (>1%), and two as students (1%). One individual reported considering themselves experienced at using mountain goat horn (>1%) and one respondent classified themselves as a master of the art form (>1%). [72% N/A]

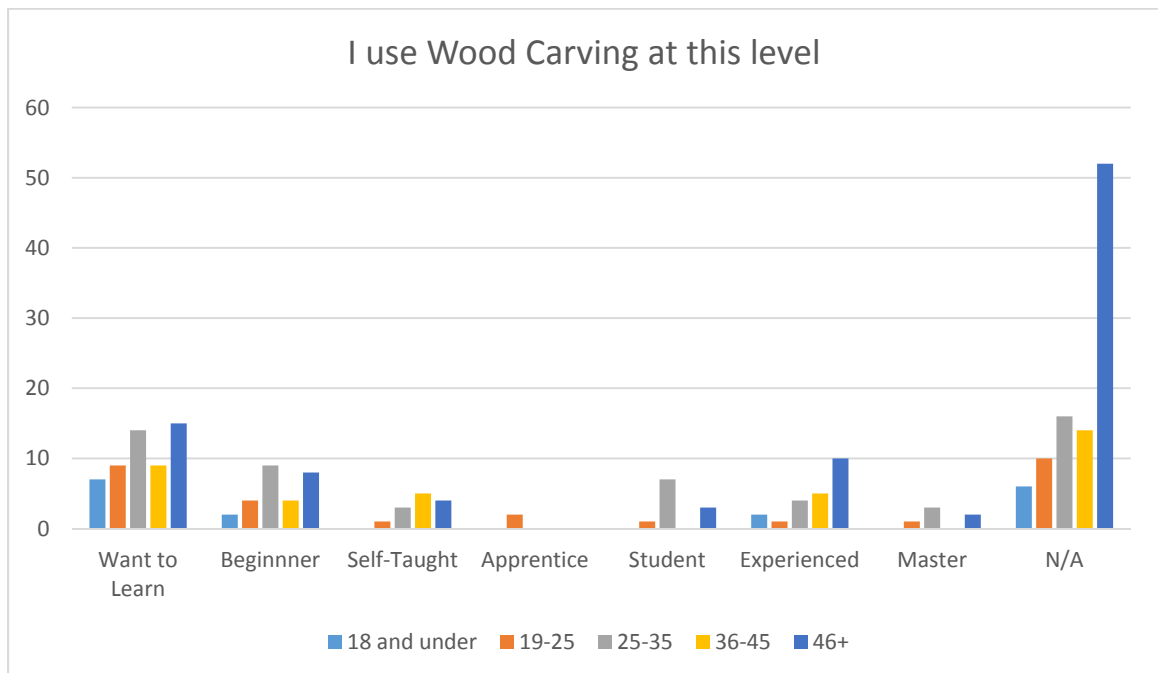


From a total of 233 survey respondents: 76 individuals report wanting to use silver (33%), three classify themselves as beginners (1%), six as self-taught (3%), three as apprentices (1%), and four

as students (2%). Fifteen individuals report considering themselves experienced using silver (6%) and one respondent classified themselves as a master of the art form (>1%). [54% N/A]



From a total of 233 survey respondents: 64 individuals report wanting to sew with skins (27%), 24 classify themselves as beginners (10%), 20 as self-taught (9%), five as apprentices (2%), and six as students (3%). Twenty-one individuals report considering themselves experienced at skin sewing (9%) and three respondents (1%) classified themselves as masters of the art form. [39% N/A]



From a total of 233 survey respondents: 54 individuals report learn to carve wood (23%), 27 classify themselves as beginners (12%), 13 as self-taught (6%), two as apprentices (1%), and 11

as students (5%). Twenty-two individuals report considering themselves experienced at wood carving (9%) and six respondents classified themselves as masters of the art form (3%