

Social Networking Communication and Development of Artistic Collaboration

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Abstract

A variety of populations have been studied over the years in terms of their use of social networking services (SNSs) to develop collaborations, with one glaring exception: artists. Given that fact, this study was devised in an effort to at least begin an examination by asking if artists utilize SNS communication to develop collaborations and, if they do, how frequently. The expectation from the beginning was that artists do indeed utilize SNS communication to develop collaborations, and that expectation was supported by the data obtained through an online, self-reporting survey. Additional questions were asked to ascertain whether age or years spent working as an artist had any significant correlation with the development of collaborations through SNS communication, and the data, interestingly, suggested that neither did. Seeing as this particular population, which is arguably one of the most suited to collaborative work in general, has been largely neglected in terms of quantitative study, it is my hope that this study will inspire further examination.

Introduction

Long before the Internet gave birth to social networking services (SNSs) like Facebook and Twitter, communication between individual artists was commonplace, if largely localized, based on shared interests of creative expression and artistic process. As a result of these communications, the development and execution of collaborative artwork regularly occurred, the evidence of which was provided through the description of the collaborative process by the artists themselves and the presentation of the finished work. Now, with the advent of SNSs, communication between individual artists is even easier, allowing for discussion between artists all over the world and enabling the potential for even more collaboration.

Scholarly quantitative studies regarding the development of artistic collaboration, whether before widespread use of SNS or after, are extremely rare, leaving many questions to be answered. For example, how does communication between two or more artists make the jump from a social conversation about art to a proposal of artistic collaboration? And how often do these proposals move into actual development and execution of collaborative artwork? The common use of SNS by artists to connect with one another socially and/or to promote their own work provides the opportunity to at least begin to investigate these and other questions on a quantitative level.

With that in mind, the purpose of this study is primarily defined by the research question (RQ1): *What is the relationship between social networking service (SNS) communication among artists and the development of artistic collaboration?* Though basic in nature, the question presents a high degree of challenge when seeking an answer in the quantitative sense. Leading from that, two additional research questions are posed, RQ2: *Is there a relationship between age and the use of social networking service (SNS) communication to develop artistic collaboration?*

and RQ3: *Is there a relationship between years spent as a working artist and the use of social networking service (SNS) communication to develop artistic collaboration?*

The results of this study are significant to a number of different populations within the art and culture community—including independent artists, existing artistic collectives, and art and culture organizations/institutions working with and for the benefit of artists—who are interested in knowing and understanding how artistic collaboration develops and to what extent artists use SNS communication to do so. It is also of some interest to art-related businesses and retailers seeking to create new SNS marketing initiatives specifically designed to target those artists who regularly engage in collaboration.

Literature Review

As mentioned in the introduction, scholarly quantitative study regarding artistic collaboration development is extremely rare. Therefore, a search for relatable research was necessary. One such study explores the spread of new ideas in the visual arts through focusing on one particular SNS called *deviantArt*, which is a user-generated content site designed for artists and art enthusiasts (Salah & Salah, 2013). In the study, researchers posed two questions: first, whether artistic influences can be traced systematically via automated computer analysis, and second, whether dissemination of style and technique across the social network of artists can be identified. Though the automated computer analysis proved to be inaccurate and unreliable, measurements of social interaction (e.g., clickable and text-based actions such as favoring, commenting, linking, etc.) were found to be viable in terms of tracking artistic influences.

To further explore SNS communication as a possible tool for collaboration, another relatable study was chosen, though the participants were sourced from a different population. In

that study, the use of social media communication by individuals within the context of one scientific organization, Science City Network (SciCity), was examined (Murthy & Lewis, 2015). The organization is small, consisting of a total of 122 life scientists and science-related professionals, but SciCity is an interesting case as it operates as a hybrid community, combining online (e.g., Twitter, Facebook, Livestream, and blogging platforms) and offline (e.g., meet-ups and face-to-face) elements for social interaction and discussion, which is remarkably similar to how many artistic communities operate. Researchers used an online, self-reporting survey, which I also employed in my study.

SNS Communication Patterns

SNS communication in general can be defined as clickable and text-based actions taken by the user in the SNS setting, which include using basic tools such as posting, viewing, liking, following, tagging, subscribing, sharing, and recommending. The reporting of these basic actions, which for an artist may mean posting an image of his/her latest artwork or liking the post of another artists' work, are valuable to a point. But the reporting of the more complex, text-based actions of commenting and direct messaging (RQ1 independent variable) can provide better insight into the role SNS communication plays in artistic collaboration. It may also give a clearer picture of what types of artists have an inclination to collaborate, whether type be defined by age (RQ2 independent variable), years spent working as an artist (RQ3 independent variable), or artistic discipline. It is fair to say without having to acquire hard data that musicians, actors and dancers, for instance, have a great propensity to collaborate as it is broadly inherent to, though not absolutely required in, their respective disciplines, which is why that variable is not specifically examined in my study.

While the independent variable of RQ1 of my study is the pattern of SNS communication, which Salah & Salah also examine, I made the decision to place more emphasis on commenting and direct messaging, which promised to yield data that relates more directly to questions regarding the formation of artistic collaboration. Since no collaboration of any kind can begin without clear communication of intent, and in keeping with Murthy & Lewis' reference to "What is collaboration anyway?" (Hyde et al., 2012), which states that "sharing of content alone does not directly lead to collaboration" (p.153), I formulated several survey questions regarding patterns of commenting and direct messaging.

Artistic Collaboration

The term "artistic collaboration" has two different meanings: First, a creative working relationship between two or more artists, and second, a finished artwork. For the purposes of this study, I combined these two definitions into one as it is, in my experience, a common practice among artists to do so and, as artists make up the entire participant population of this study, is familiar and comprehensible to them. The combination resulted in the partial definition of the dependent variable of RQ1 (i.e., development of artistic collaboration): *Artistic collaboration is commonly defined as a creative working relationship between two or more artists, and includes both ongoing and project-based artwork.*

Though there is some overlap, an artistic collaboration as a working relationship can be broken down into three general stages. The first stage is *development*, which includes the initial conceptualization of the collaborative artwork and continues on through in-depth discussion and planning of the work. As it is an essential part of the dependent variable of RQ1, the *development* stage is more fully discussed below. The second stage, *production*, includes the actual creation of the collaborative artwork as well as the management of participant roles and

resources, culminating in one or more finished work(s). The final stage of artistic collaboration, *exhibition*, is expansive in definition due to the varied materials, instruments, methods, and approaches employed by different artists of different disciplines, and according the varied nature of art, therefore, it encapsulates all possible presentations of the finished work(s), including public and private exhibitions and screenings, written documents, and live and recorded performances.

The initial proposal of my study included a breakdown of the *development* stage of artistic collaboration into four sub-stages: Conceptualization of collaborative artwork; initial contact and communication of concept to other artists; agreement among artists to work together on the collaborative artwork; in-depth discussion and planning of collaborative artwork. My hope was that, through a variety of questions posed in the survey, I would be able to identify those responses that met a minimum of the first three sub-stages of *development* as well as analyze data of artistic collaborations that both did and did not progress into the *production* and/or *exhibition* stages. Due to time constraints, this was not possible. However, the remainder of the definition of the dependent variable of RQ1 (i.e., development of artistic collaboration) was, along with the combination definition of *artistic collaboration*, formulated and presented to participants in the survey instructions: *Development is defined as the communication of an idea for collaborative work(s) of art and agreement to participate among two or more artists, whether or not it actually yields finished work(s),*

Rationale

Because the process and frequency of artistic collaboration development is not largely understood on a quantitative level, the interactive nature of SNS communication lends itself well to such inquiry and exploration. Researchers Salah & Salah did manage to quantify, to some

degree, social interaction (e.g., clickable and text-based actions such as favoring, commenting, linking, etc.) in terms of tracking artistic influences in their study of *deviantArt* (2013). Using this as a model, I narrowed the operational definition of the independent variable of SNS communication patterns for RQ1 to the number of artistic collaboration developments the survey participants reported to have involved SNS commenting and direct messaging. This would then be statistically analyzed to determine if there is a relationship between SNS communication and the RQ1 dependent variable (i.e. development of artistic collaboration), operationally defined as the overall number of times survey participants reported taking part in the development of artistic collaboration. The expectation was that a relationship does exist between the two.

Murthy & Lewis' study on SciCity (2015) outlined an expectation similar to my own in regards to both RQ2 (i.e., *Is there a relationship between age and the use of social networking service (SNS) communication to develop artistic collaboration?*) and RQ3 (i.e., *Is there a relationship between years spent as a working artist and the use of social networking service (SNS) communication to develop artistic collaboration?*)—that is, the younger the survey participant, the more he/she would report employing SNS communication to collaborate. Additionally, though age does not always correlate with the number of years spent working in a particular discipline, artistic or otherwise, it is reasonable to expect that the less professionally experienced would report employing SNS communication to collaborate more frequently. The dependent variable in RQ2 and RQ3 was operationally defined as the number of artistic collaboration developments the survey participants reported to have involved SNS commenting and direct messaging.

Method

Participants

Participants in this study were recruited from a pool of members of the general public who identify themselves as artists. In total, 36 individuals participated in the online survey. However, 11 incomplete response sets were dismissed from analysis, resulting in 25 response sets being used for the study ($N = 25$). Participants reported their gender identity as 44% male ($n = 11$) and 56% female ($n = 14$). Participants' age ranged between 21 and 64.5 years old, with a mean of 43.46 ($SD = 12.49$). The number of years participants reported working as an artist ranged from 4 to 50 years, with a mean of 18.72 ($SD = 11.44$). Additionally, given the opportunity to describe themselves as artists through multiple disciplines by checking all response items that applied, participants reported themselves as 76% Visual Artists (19), 36% Musician/Sound Artist (9), 16% Actor/Dancer/Performance Artist (4), 36% Writer/Poet (9), 16% Filmmaker/Animator (4), and 56% Multimedia Artist (14).

Procedure

The procedural method of this study was an online, self-reporting survey questionnaire, employing two sampling methods: convenience, to take advantage of the many existing connections I have with artists, and purposive, due to the very specific target population. Potential participants were provided the online survey link of the study through an invitation posted on several different SNSs (e.g., Twitter, Facebook, Google+, LinkedIn, and Ello) as well as a blog post on my art and culture blog CricketToes.com, the readership of which largely consists of artists living and working in the Greater Milwaukee area. The invitations did generate some SNS shares and recommendations, adding a slight snowball sampling method to the mix.

The posting of the survey results on CricketToes.com at the study's completion was offered as an incentive to participate.

Survey participants were requested to agree to “informed consent” and were then provided the questionnaire, the first three items of which (e.g., Are you 18 years or older?, Are you a working artist? and Do you use social media networks?) required an affirmative response to continue. Responses were collected through the online survey tool Qualtrics, version 2015 of the Qualtrics Research Suites.

For the benefit of participants, the online survey included a “Definition of Terms”, which presented the definition of the dependent variable of RQ1 (i.e., development of artistic collaboration) and read:

Development - For the purposes of this study, “development” is defined as the communication of an idea for collaborative work(s) of art and agreement to participate among two or more artists, whether or not it actually yields finished work(s).

Artistic Collaboration - “Artistic collaboration” is commonly defined as a creative working relationship between two or more artists, and includes both ongoing and project-based artwork.

In addition, one more term was defined for the benefit of participants, which read:

For the purposes of this study, a “working artist” is defined as someone who spends at least 20 hours per month on the development and creation of original artwork of any discipline—including visual art, music and sound art, dance, film, prose, poetry, etc.—whether the finished artwork is intended for profit or not.

Measurements

For RQ1 (i.e., *What is the relationship between social networking service (SNS) communication among artists and the development of artistic collaboration?*), a Ratio Scale was used for the measurement of the independent variable (i.e., SNS communication patterns), expressed in the online survey as the question, “How many [artistic collaboration developments in which you have participated] involved direct communication (i.e., commenting and direct messaging) on social media?” The dependent variable (i.e., development of artistic collaboration) was also measured by Ratio Scale, expressed in the online survey as the question, “How many times have you participated in the development of an artistic collaboration?” Response items provided for both questions were mutually exclusive and exhaustive, rank ordered, equal spaced numbers with a “true zero”, ending with “50 or more”.

For RQ2 (i.e., *Is there a relationship between age and the use of social networking service (SNS) communication to develop artistic collaboration?*), a Ratio Scale was used for the measurement of the independent variable (i.e., age). Though the question (i.e. What is your age group?) and response items provided on the online survey were Ordinal Scale, the measurement was converted to Ratio Scale by determining the mean of each age group provided for selection and creating values to match those means. The dependent variable (i.e., use of social networking service (SNS) communication to develop artistic collaboration) was also measured by Ratio Scale, expressed in the online survey as the question, “How many [artistic collaboration developments in which you have participated] involved direct communication (i.e., commenting and direct messaging) on social media?”

For RQ3 (i.e. *Is there a relationship between years spent as a working artist and the use of social networking service (SNS) communication to develop artistic collaboration?*), a Ratio

Scale was used for the measurement of the independent variable (i.e., years spent as a working artist), expressed in the online survey as the question, “How many years have you been a working artist?” The dependent variable (i.e., use of social networking service (SNS) communication to develop artistic collaboration) was also measured by Ratio Scale, expressed in the online survey as the question, “How many [artistic collaboration developments in which you have participated] involved direct communication (i.e., commenting and direct messaging) on social media?” Response items provided for both questions were mutually exclusive and exhaustive, rank ordered, equal spaced numbers with a “true zero”, ending with “50 or more”.

Results

A Pearson’s r coefficient analysis was conducted for RQ1 (i.e., *What is the relationship between social networking service (SNS) communication among artists and the development of artistic collaboration?*). The result was significant correlation between SNS communication ($M = 8.52, SD = 13.75$) and development of artistic collaboration ($M = 11.16, SD = 13.04$), $r = .65, p < .05$, supporting the hypothesis.

RQ2 (i.e., *Is there a relationship between age and the use of social networking service (SNS) communication to develop artistic collaboration?*) was analyzed using a Pearson’s r coefficient. The result was no significant correlation between age ($M = 43.46, SD = 12.49$) and use of SNS communication to develop artistic collaboration ($M = 8.52, SD = 13.75$), $r = -.353, p > .05$, leaving the hypothesis unsupported.

A Pearson’s r coefficient analysis was also conducted for RQ3 (i.e. *Is there a relationship between years spent as a working artist and the use of social networking service (SNS) communication to develop artistic collaboration?*). The result was no significant correlation

between years spent as a working artist ($M = 18.72$, $SD = 11.44$) and use of SNS communication to develop artistic collaboration ($M = 8.52$, $SD = 13.75$), $r = .359$, $p > .05$, which left the hypothesis unsupported.

Discussion

The findings of this study can be simply stated in one sentence: Participants in this survey reported a significant relationship between SNS communication and the development of artistic collaboration, regardless of age or how many years they had spent as a working artist. The expectation that working artists are indeed using SNS communication to develop collaborations was assuredly met. What is most interesting is that the expectation that the younger an artist is, the more he/she will employ SNS communication to develop artistic collaboration was clearly unsupported—a finding that is in sharp contrast to Murthy & Lewis' study on SciCity (2015), which found “younger... members are more interested in using social media to support a collaborative community, whereas older members are more interested in social applications” (p. 149). Hereto, the expectation that the less years an artist spent working, the more he/she will employ SNS communication to develop artistic collaboration was also unsupported.

Conclusion

Implications

Since quantitative studies regarding the development of artistic collaboration are so rare, the implications of this study are significant and should be noted by a large percentage of those working within the art and culture community. For individual artists, who sometimes suffer from isolation in their artistic process and who are either contemplating or actively seeking collaborations through SNSs, the findings provide confirmation that they are not alone and that a

potentially large contingent of artists is open to both proposing and receiving proposals of collaboration through SNS communication. For existing artistic collectives, the findings suggest that communication through SNSs is a viable option for them when they wish to expand their own collective or partner with others. For culture organizations/institutions working with and for the benefit of artists, these findings expand their knowledge of the extent artists are utilizing SNS communication to develop collaborations amongst themselves, regardless of age or experience—knowledge upon which they may act in terms of recruitment and engagement of groups of artists in support of their activities. And, lastly, for art-related businesses and retailers, the findings give measurable support to the idea that creating new SNS marketing initiatives specifically designed to target those artists who regularly engage in collaboration may be a solid business strategy with moderate risk involved.

Limitations

Limitations to this study include the small sample size of just 25 participants, which makes generalization to the larger population of working artists a bit difficult. However, the fact that the mean age of participants skewed older, calculated at 43.46 years, and the mean of years spent working as an artists was reported as fairly high at 18.72 years, without causing significant affect to SNS communication patterns suggests that communication usage of SNSs by artists to develop artistic collaboration is strong and will likely get stronger. Other limitations include constraints on time and at least one survey question formulated with a less than ideal measurement scale that made conversation to a more effective scale far too complicated.

Summary

A variety of populations have been studied over the years in terms of their use of social networking services (SNSs) to develop collaborations, with one glaring exception: artists. Given that fact, this study was devised in an effort to at least begin an examination by asking if artists utilize SNS communication to develop collaborations and, if they do, how frequently. The expectation from the beginning was that artists do indeed utilize SNS communication to develop collaborations, and that expectation was supported by the data obtained through an online, self-reporting survey. Additional questions were asked to ascertain whether age or years spent working as an artist had any significant correlation with the development of collaborations through SNS communication, and the data, interestingly, suggested that neither did. Seeing as this particular population, which is arguably one of the most suited to collaborative work in general, has been largely neglected in terms of quantitative study, it is my hope that this study will inspire further examination.

References

Murthy, D., & Lewis, J. P. (2015). Social media, collaboration, and scientific organizations.

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0113-9

Appendix

Table 1. Correlation Test for RQ1

		Number of artistic collaboration developments that involved SNS commenting and direct messaging	Number of times participated in artistic collaboration development
Number of artistic collaboration developments that involved SNS commenting and direct messaging	Pearson Correlation	1	.698**
	Sig. (2-tailed)		.000
	N	25	25
Number of times participated in artistic collaboration development	Pearson Correlation	.698**	1
	Sig. (2-tailed)	.000	
	N	25	25

** . Correlation is significant at the 0.01 level (2-tailed).

Table 2. Correlation Test for RQ2

		Number of artistic collaboration developments that involved SNS commenting and direct messaging	Age
Number of artistic collaboration developments that involved SNS commenting and direct messaging	Pearson Correlation	1	-.353
	Sig. (2-tailed)		.083
	N	25	25
Age	Pearson Correlation	-.353	1
	Sig. (2-tailed)	.083	
	N	25	25

Table 2. Correlation Test for RQ3

		Number of artistic collaboration developments that involved SNS commenting and direct messaging	Years as Working Artist
Number of artistic collaboration developments that involved SNS commenting and direct messaging	Pearson Correlation	1	.359
	Sig. (2-tailed)		.078
	N	25	25
Years as Working Artist	Pearson Correlation	.359	1
	Sig. (2-tailed)	.078	
	N	25	25

Online Survey Questionnaire

UNIVERSITY OF WISCONSIN – MILWAUKEE

CONSENT TO PARTICIPATE IN ONLINE RESEARCH

Study Title: Social Networking Communication and Development of Artistic Collaboration

Persons Responsible for Research: Mary Dally-Muenzmaier (B.A. student), and Chang shik Choi (Ph.D. student/TA)

Study Description: The purpose of this exploratory study is to examine the relationship between social media network communication and the development of artistic collaboration.

Approximately 60 subjects will be asked to participate in this survey. Completion of the survey will take around 20 minutes. The questions will ask about participant's use of social media communication tools, interest in and history of participation in artistic collaboration, and other relevant information.

Risks: The risk involved in this study is no greater than what participants would experience in everyday life.

Confidentiality: Identifiable information will not be collected by this survey and your responses will remain confidential. No individual participant will ever be identified with his/her answers. Only the listed investigators of this study will have access to the data.

Voluntary Participation: Your participation in this study is voluntary. You may choose to withdraw from this study at any time.

Who do I contact for questions about the study? For more information about the study or study procedures, contact Mary Dally-Muenzmaier, dallymu2@uwm.edu.

Research Subject's Consent to Participate in Research: By completing and submitting the following survey, you are voluntarily agreeing to participate in this study. Completing the survey indicates that you are 18 years of age or older and that you have read this consent form and have had all of your questions answered.

Yes, I Agree

No, I Do Not Agree

[If No, I Do Not Agree Is Selected, Then Skip To End of Survey]

GENERAL INSTRUCTIONS: Please read all questions and responses carefully. Then respond to each item as accurately and honestly as possible. There are no wrong answers to these questions.

DEFINITIONS OF TERMS:

Working Artist - For the purposes of this study, a "working artist" is defined as someone who spends at least 20 hours per month on the development and creation of original artwork of any discipline—including visual art, music and sound art, dance, film, prose, poetry, etc.—whether the finished artwork is intended for profit or not.

Development - For the purposes of this study, "development" is defined as the communication of an idea for collaborative work(s) of art and agreement to participate among two or more artists, whether or not it actually yields finished work(s).

Artistic Collaboration - "Artistic collaboration" is commonly defined as a creative working relationship between two or more artists, and includes both ongoing and project-based artwork.

Q1. Are you 18 years or older?

Yes

No

[If No Is Selected, Then Skip To End of Survey]

Q2. Are you a working artist?

(For the purposes of this study, a “working artist” is defined as someone who spends at least 20 hours per month on the development and creation of original artwork of any discipline—including visual art, music and sound art, dance, film, prose, poetry, etc.—whether the finished artwork is intended for profit or not.)

Yes

No

[If No Is Selected, Then Skip To End of Survey]

Q3. Do you use social media networks?

(e.g., Twitter, Facebook, Instagram, Pinterest, Google+, YouTube, Soundcloud, etc.)

Yes

No

[If No Is Selected, Then Skip To End of Survey]

Q4. Which social media networks do you use? (Check all that apply.)

Twitter

Facebook

Instagram

Google+

LinkedIn

Pinterest

Ello

Soundcloud

YouTube

Vimeo

Other(s)

Q5. How often do you use social media per week on average?

- Every Day
- Every Other Day
- 2-3 Times per Week
- Once per Week

Q6. How do you use social media in general? (Check all that apply.)

- Communicate with family and friends
- Communicate with other artists
- Promote your own work
- Stay informed about other artists' work
- Seek out and communicate with other artists who may want to collaborate
- Other

Q7. Which of the following actions have you taken on social media in the past? (Check all that apply.)

- Posted your own work
- Viewed or listened to the work of others
- Liked or favorited the work of others

- [] Friended, followed or subscribed to other artists' accounts
- [] Commented on other artists' posts of their work
- [] Shared or recommended other artists' posts of their work
- [] Tagged other artists in your posts
- [] Sent direct messages to other artists
- [] Joined a special interest group focused on art of any discipline

Q8. How often do you comment on other artists' posts on social media?

- [] Never
- [] Rarely
- [] Sometimes
- [] Quite Often
- [] Very Often

Q9. How often do you direct message other artists on social media?

- [] Never
- [] Rarely
- [] Sometimes

Quite Often

Very Often

Q10. In general, how interested are you in participating in the development of artistic collaboration?

(For the purposes of this study, “development” is defined as the communication of an idea for collaborative work(s) of art and agreement to participate among two or more artists, whether or not it actually yields finished work(s). “Artistic collaboration” is commonly defined as a creative working relationship between two or more artists, and includes both ongoing and project-based artwork.)

Not Interested At All

Not Very Interested

Neutral

Interested

Very Interested

Q11

[Display This Question:

If 10. In general, how interested are you in participating in the development of artistic collaborat... Not Very Interested Is Selected

Or 10. In general, how interested are you in participating in the development of artistic collaborat... Neutral Is Selected

Or 10. In general, how interested are you in participating in the development of artistic collaborat... Interested Is Selected

Or 10. In general, how interested are you in participating in the development of artistic collaborat... Very Interested Is Selected]

11. If you were contacted directly by another artist with a proposal to develop an artistic collaboration that interested you, what type(s) of artist would you be likely to respond to positively? (Check all that apply.)

An artist I know personally outside of social media

An artist who knows an artist I know personally outside of social media

An artist I know only on social media

An artist I have heard of or read about only on social media

An artist I have heard of or read about both on and off social media

Q12. Have you ever participated in the development of an artistic collaboration?

Yes

No

Q13

[Display This Question:

If 12. Have you ever participated in the development of an artistic collaboration? Yes Is Selected]

13. How many times have you participated in the development of an artistic collaboration?

(If you cannot recall the exact number, an estimation is acceptable.)

[1, 2, 3, 4, 5, 6... 50 or more]

Q14

[Display This Question:

If 12. Have you ever participated in the development of an artistic collaboration? Yes Is Selected]

14. How many involved working with artist(s) of different discipline(s) than yours?

(If you cannot recall the exact number, an estimation is acceptable.)

[1, 2, 3, 4, 5, 6... 50 or more]

Q15

[Display This Question:

If 12. Have you ever participated in the development of an artistic collaboration? Yes Is Selected]

15. What type(s) of artistic collaboration have you participated in?

Ongoing

Project-Based

Both

Q16

[Display This Question:

If 12. Have you ever participated in the development of an artistic collaboration? Yes Is Selected]

16. How many progressed into finished work(s)? (e.g., public or private exhibitions and/or screenings, written documents, live and/or recorded performances, etc.)

(If you cannot recall the exact number, an estimation is acceptable.)

[1, 2, 3, 4, 5, 6... 50 or more]

Q17

[Display This Question:

If 12. Have you ever participated in the development of an artistic collaboration? Yes Is Selected]

17. How many involved direct communication (i.e., commenting and direct messaging) on social media?

(If you cannot recall the exact number, an estimation is acceptable.)

[1, 2, 3, 4, 5, 6... 50 or more]

Q18

[Display This Question:

If 12. Have you ever participated in the development of an artistic collaboration? Yes Is Selected

And 17. How many involved direct communication (i.e., commenting and direct messaging) on social medi... 0 Is Not Selected]

18. How many of the artistic collaborations in which you have participated were INITIALLY PROPOSED through direct communication (i.e., commenting and direct messaging) on social media?

(If you cannot recall the exact number, an estimation is acceptable.)

[1, 2, 3, 4, 5, 6... 50 or more]

Q19

[Display This Question:

If 12. Have you ever participated in the development of an artistic collaboration? Yes Is Selected

And 17. How many involved direct communication (i.e., commenting and direct messaging) on social medi... 0 Is Not Selected

And 18. How many of the artistic collaborations in which you have participated were INITIALLY PROPOSE... 0 Is Not Selected]

19. Who initially proposed the artistic collaboration(s) through direct communication (i.e., commenting and direct messaging) on social media?

I Did

Other Artist(s)

Both

Q20

[Display This Question:

If 12. Have you ever participated in the development of an artistic collaboration? Yes Is Selected

And 17. How many involved direct communication (i.e., commenting and direct messaging) on social medi... 0 Is Not Selected

And 18. How many of the artistic collaborations in which you have participated were INITIALLY PROPOSE... 0 Is Not Selected

And 19. Who initially proposed the artistic collaboration(s) through direct communication (i.e., comm... Other Artist(s) Is Not Selected]

20. How would you describe your reason(s) for communicating the proposal of artistic collaboration(s) to other artist(s) on social media? (Check all that apply.)

I had worked with the artist(s) on a previous collaboration developed OUTSIDE of social media

I had engaged in artistic discussions with the artist(s) previously OUTSIDE of social media

I had engaged in artistic discussions with the artist(s) previously ON social media

Another artist I know recommended the artist(s)

I enjoy collaborating in general and seek out artist(s) to work with regularly

Other

Q21

[Display This Question:

If 12. Have you ever participated in the development of an artistic collaboration? Yes Is Selected

And 17. How many involved direct communication (i.e., commenting and direct messaging) on social medi... 0 Is Not Selected]

21. Of the artistic collaborations in which you have participated, how many involved artists you did NOT know outside of social media prior to communicating about the collaboration(s)?

(If you cannot recall the exact number, an estimation is acceptable.)

[1, 2, 3, 4, 5, 6... 50 or more]

Q22

[Display This Question:

If 12. Have you ever participated in the development of an artistic collaboration? Yes Is Selected

And 17. How many involved direct communication (i.e., commenting and direct messaging) on social medi... 0 Is Not Selected

And 21. Of the artistic collaborations in which you have participated, how many involved artists you... 0 Is Not Selected]

22. How did your communication with the artist(s) you did NOT know outside of social media come about? (Check all that apply.)

Another artist I know recommended the artist(s)

I had engaged in artistic discussions with the artist(s) previously on social media

I viewed/listened to the artist(s) work and commented on it

I viewed/listened to the artist(s) work and sent the artist(s) a direct message

The other artist(s) viewed/listened to my work and commented on it

The other artist(s) viewed/listened to my work and sent me a direct message

Other

Q23

[Display This Question:

If 12. Have you ever participated in the development of an artistic collaboration? Yes Is Selected

And 17. How many involved direct communication (i.e., commenting and direct messaging) on social medi... 0 Is Not Selected]

23. How would you describe the usefulness of social media communication in the development of artistic collaboration?

Not Useful At All

Not Very Useful

Neutral

Useful

Very Useful

Q24

[Display This Question:

If 12. Have you ever participated in the development of an artistic collaboration? Yes Is Selected

And 17. How many involved direct communication (i.e., commenting and direct messaging) on social medi... 0 Is Not Selected]

24. Do you think communicating with other artists in general on social media made it more likely that you would participate in the development of artistic collaboration?

Yes (Please explain.)

No (Please explain.)

Q25

[Display This Question:

If 12. Have you ever participated in the development of an artistic collaboration? Yes Is Selected

And 17. How many involved direct communication (i.e., commenting and direct messaging) on social medi... 0 Is Not Selected]

25. Would you use social media again to develop artistic collaboration?

Yes (Please explain.)

No (Please explain.)

Q26. How would you describe yourself as an artist? (Check all that apply.)

Visual Artist

Musician/Sound Artist

Dancer/Choreographer

Actor/Performance Artist

Writer/Poet

Filmmaker/Animator

Multimedia Artist

Other

Q27. How many years have you been a working artist?

(For the purposes of this study, a “working artist” is defined as someone who spends at least 20 hours per month on the development and creation of original artwork of any discipline—including visual art, music and sound art, dance, film, prose, poetry, etc.—whether the finished artwork is intended for profit or not.)

1, 2, 3, 4, 5, 6... 50 or more]

Q28. What is your age group?

18-24

25-29

30-39

40-49

50-59

60-69

70 or older

Q29. With which gender do you most identify?

Male

Female

Trans*

Genderqueer

Gender-Fluid

Other

Prefer not to say