

Lucky Jefferson 2023 Survey Report

**Illinois Survey (January-October 2023)
National Survey (November 2023-March 2024)**

by

**Sara Aqariden, Spencer Sutherland, Victoria Vega and Ellery Von Holten
Student Urban Research Corps, Urban Collaborative, DePaul University,
Chicago, IL**

July 2024



Table of contents

| | |
|---|----|
| A. Introduction | 3 |
| B. Illinois Survey Summary | 4 |
| I. Key observations | 4 |
| II. Close-ended questions | 6 |
| III. Open-ended questions | 9 |
| C. National Survey Summary | 37 |
| I. Key observations | 37 |
| II. Close-ended questions | 38 |
| III. Open-ended questions | 49 |
| D. IL and National Survey Comparison | 79 |
| I. Key observations | 79 |
| II. Graph and summary outputs of similarities and differences | 79 |
| E. Issues Identified in the Survey | 81 |

A. Introduction

The Lucky Jefferson Survey Analysis comprises multiple surveys aimed at understanding the experiences and needs of Black writers and artists. The surveys collected responses on various topics, including demographics, publishing preferences, and the challenges faced in literary spaces. By analyzing these responses, we aim to gain a deeper insight into the unique obstacles and requirements of this community.

The analysis includes the Illinois State Survey, conducted from January to October 2023, which focuses on writers and artists living in Illinois, and the National Survey, conducted from November 2023 to March 2024, which provides a broader perspective by including responses from across the United States. The Illinois State Survey, with 73 respondents, gathers insights on demographic details, where artists typically publish, and the challenges they face. Correspondingly, the National Survey, with 34 respondents, highlights national trends and experiences, offering a comprehensive view of the issues of the issues impacting Black writers and artists on a larger scale.

Each survey collected a significant number of responses, providing a robust dataset for analysis. The questions are broadly categorized into demographics, publishing preferences, and challenges and needs. Demographic questions cover age, racial/ethnic identity, and geographic location. Publishing preference questions explore factors influencing submission decisions, preferred types of publications, and perceived barriers. Challenges and needs questions address issues like marginalization, tokenism, and the impact of self-identification requirements on the submission process. This comprehensive analysis aims to highlight key observations and draw meaningful insights to support Black writers and artists, ensuring their voices are authentically represented and valued in literary spaces.

B. IL Survey Summary

I. Key Observations for IL Survey

What problems exist for writers and artists living in Illinois?

- **Marginalization and Tokenism:** Writers and artists often encounter marginalization and tokenism in the submission process, impacting their ability to have their voices authentically represented.
- **Self-Identification and Ageism:** Self-identification requirements make some artists uncomfortable sharing personal details like race or ethnicity. Ageism further limits opportunities for older creatives.
- **Selectivity and Exclusivity:** The exclusivity of certain organizations, especially predominantly Black or Black-owned ones, creates additional hurdles for those outside these communities.

How do access and transparency create more harm for IL creatives?

- **Harm through Self-Identification:** Requiring artists to self-identify can cause discomfort and vulnerability, making them feel singled out or exploited for diversity quotas rather than valued for their work.
- **Lack of Clear Guidelines and Transparency:** A significant concern is the lack of clear submission guidelines and transparent processes. Artists emphasize the need for straightforward, accessible instructions to reduce confusion and ensure fair evaluation of their work.

How writers feel comfortable accessing specific resources, and how they overcome barriers faced?

- **Comfort and Barriers to Accessing Resources**
- **Online Platforms and Tools:** Most respondents (33%) rely on online platforms and tools like Submittable for the submission process, which provides essential access to guidelines and opportunities.
- **Social Media and Online Communities:** A significant portion (23%) of artists use social media and online communities for support and information, highlighting the importance of these platforms in overcoming isolation and accessing peer recommendations.
- **Personal Networks and Mentorship:** Personal networks and mentorship (13%) are crucial for many artists, offering guidance and insights to navigate the complex submission landscape.
- **Financial and Resource Constraints:** Financial limitations pose significant barriers for 10% of respondents, emphasizing the need for financial support and accessible resources to enhance participation.

Overcoming Barriers

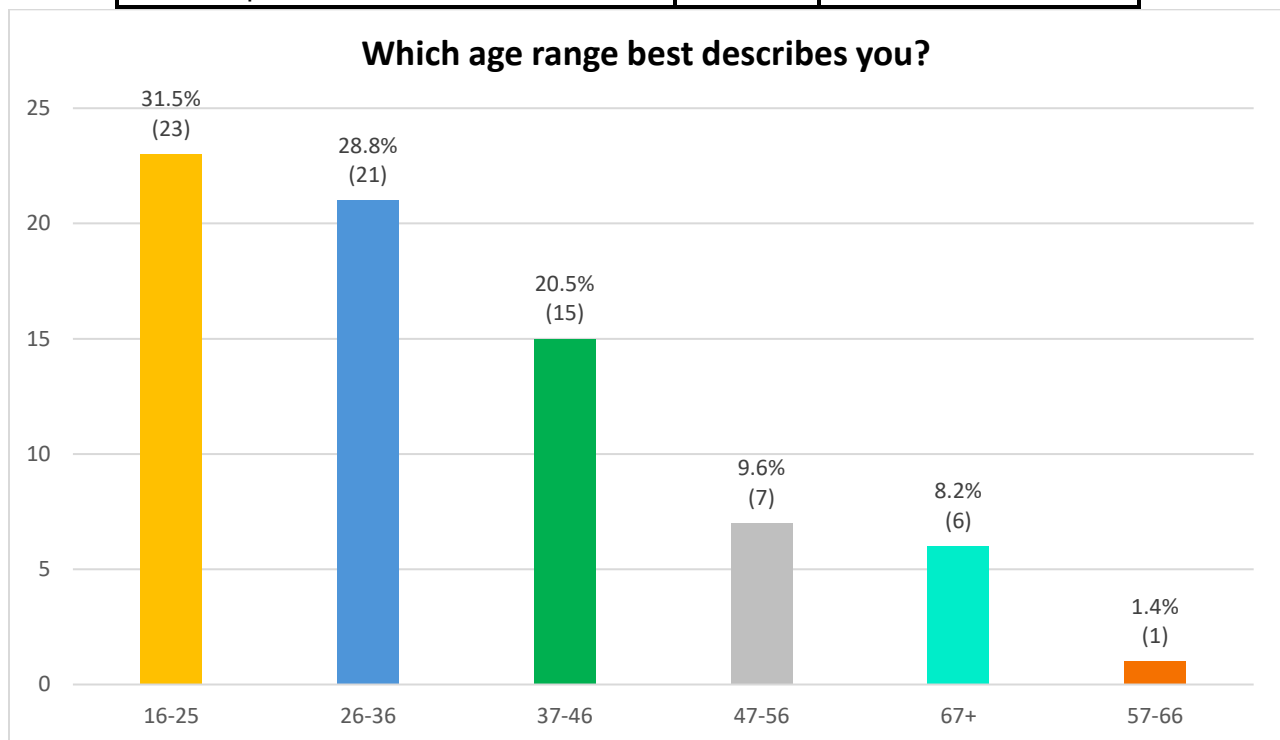
- **Creating Inclusive and Diverse Environments:** Respondents prioritize submissions to organizations emphasizing inclusivity and diversity, ensuring that marginalized voices are welcomed and represented.
- **Community Support and Resources:** Community support and available resources are vital for artists to feel empowered and motivated to submit their work. This backing helps mitigate feelings of isolation and provides necessary encouragement.
- **Professionalism and Fair Practices:** Artists value professional, well-organized publications that maintain high standards and transparency, fostering trust and a sense of security in the submission process

II. Close-ended Questions

1. Which age range best describes you?

This chart indicates the age range of respondents. The largest group of respondents were between the ages of 16 and 25 (32%) followed by 29% between the ages of 26 and 36. The smallest group of respondents consisted of 8% above the age of 67 and 1% between the ages of 57-66.

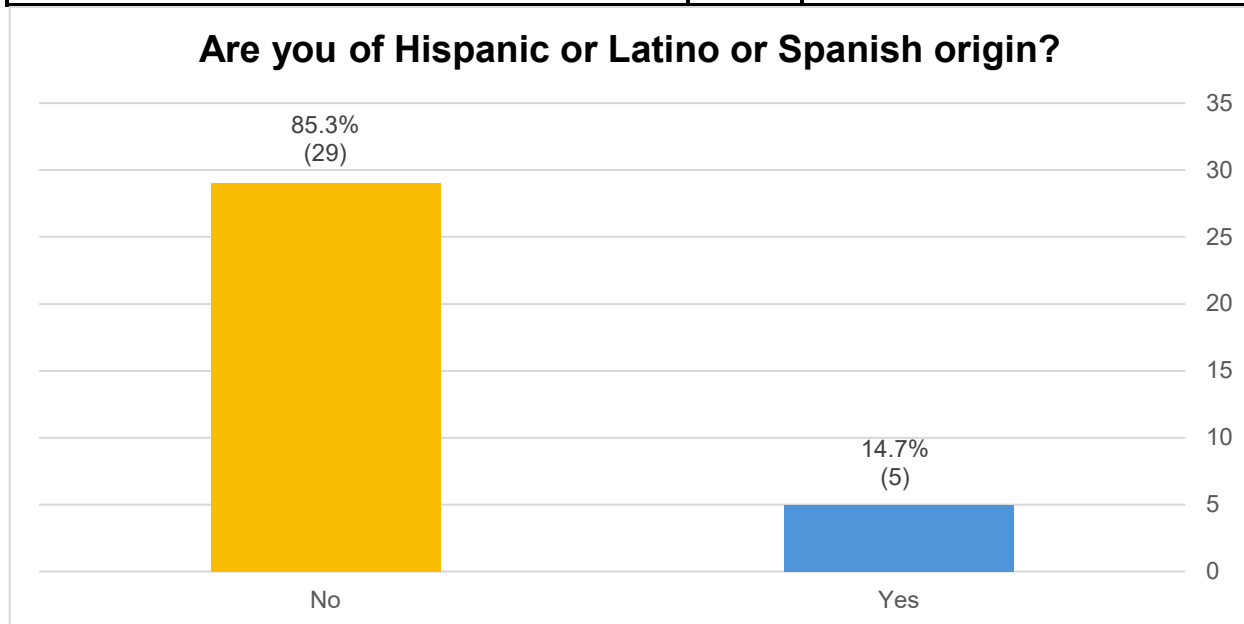
| Which age range best describes you? | Count | Percentage |
|-------------------------------------|-------|------------|
| 16-25 | 23 | 32% |
| 26-36 | 21 | 29% |
| 37-46 | 15 | 21% |
| 47-56 | 7 | 10% |
| 67+ | 6 | 8% |
| 57-66 | 1 | 1% |
| Total responses | 73 | 100% |



2. Are you of Hispanic or Latino or Spanish origin?

This chart indicates the Hispanic, Latino, or Spanish origin of respondents. Most respondents (85%) were not of Hispanic, Latino, or Spanish origin while 15% of respondents were of Hispanic, Latino, or Spanish origin.

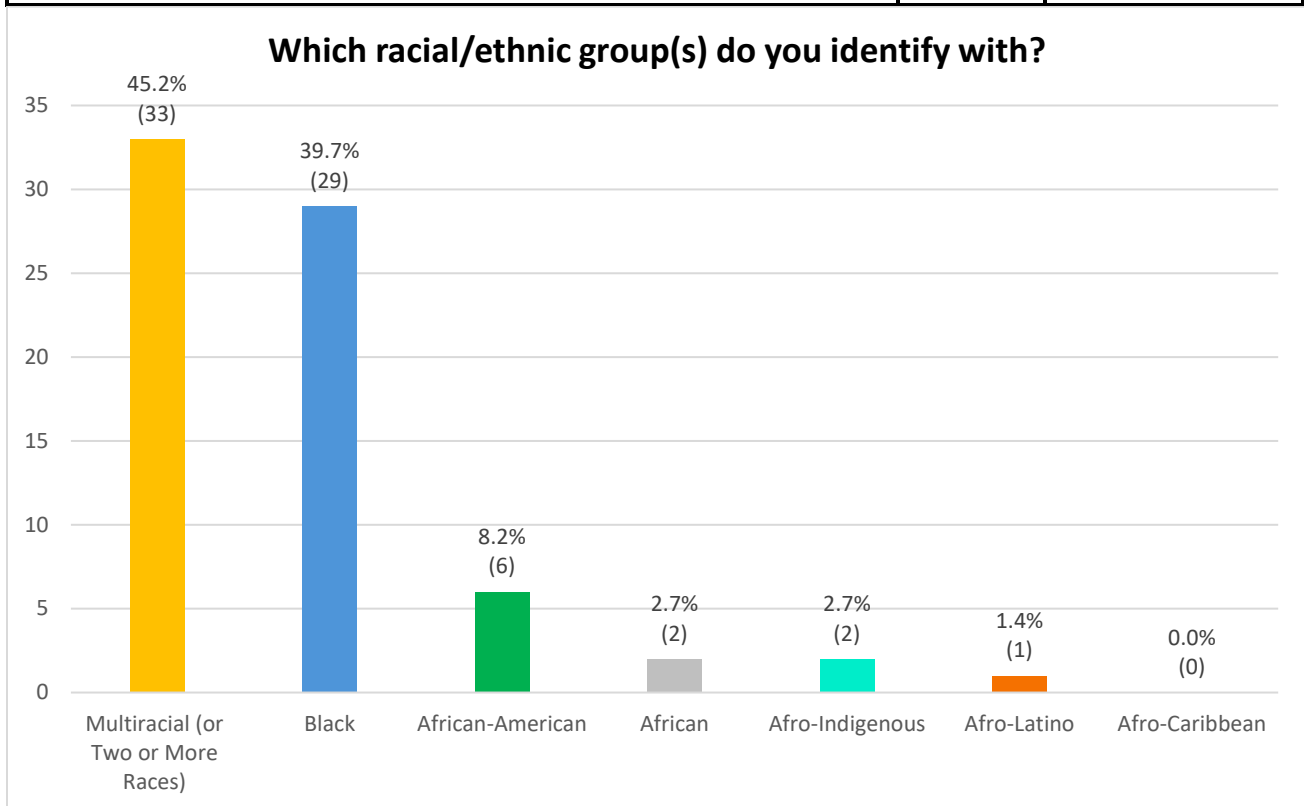
| Are you of Hispanic or Latino or Spanish origin? | Count | Percentage |
|--|-------|------------|
| No | 62 | 85% |
| Yes | 11 | 15% |
| Total responses | 73 | 100% |



3. Which racial/ethnic group(s) do you identify with?

This chart indicates the racial/ethnic background of respondents. The largest group of respondents identified as multi-racial (45%) followed closely by 40% who identified as Black. The smallest group of respondents consisted of Afro-Latinos (1%) and zero respondents of Afro-Caribbean background.

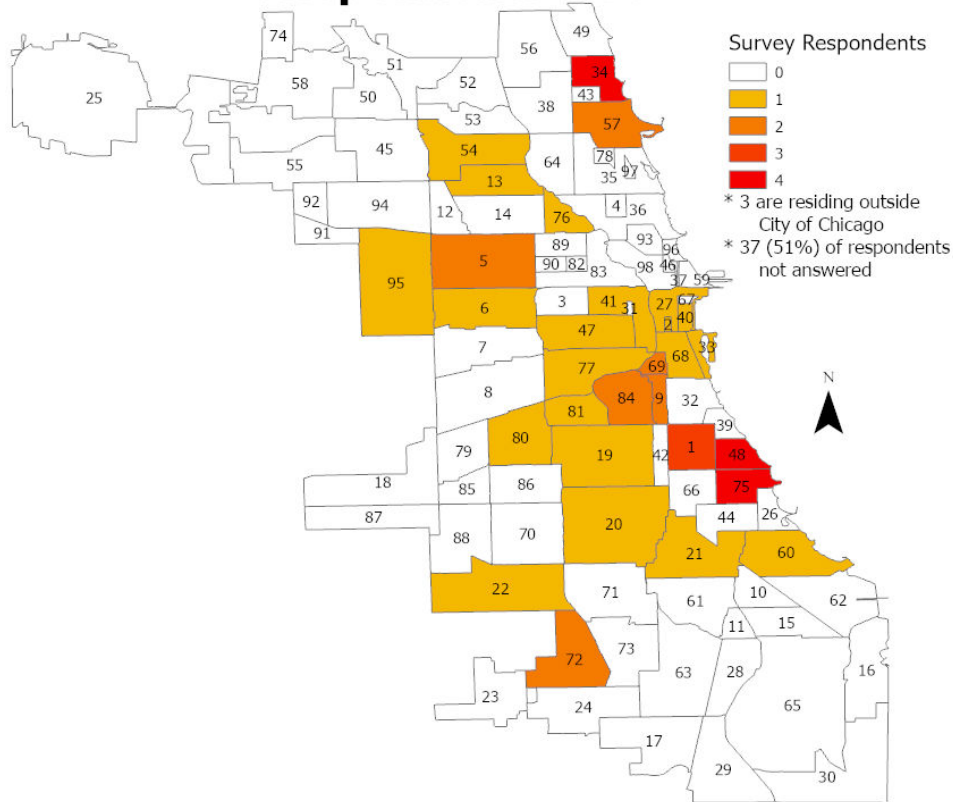
| Which racial/ethnic group(s) do you identify with? | Count | Percentage |
|--|-------|------------|
| Multiracial (or Two or More Races) | 33 | 45% |
| Black | 29 | 40% |
| African-American | 6 | 8% |
| African | 2 | 3% |
| Afro-Indigenous | 2 | 3% |
| Afro-Latino | 1 | 1% |
| Afro-Caribbean | 0 | 0% |
| Total responses | 73 | 100% |



III. Open-ended Questions

1. Which Chicago neighborhood do you currently live in (or have lived in previously)?

Neighborhood Where the IL Survey Respondents Live



| Neighborhood | Count | Neighborhood | Count |
|---------------------------------------|-------|-----------------------------------|-------|
| 34 - Edgewater | 4 | 3 & 54- Avondale | 1 |
| 1 & 42 - Bronzeville | 3 | 19 & 42 Back of the Yards | 1 |
| 72- Beverly | 2 | 76, 83, 89 Bucktown & Wicker Park | 1 |
| 57- Uptown | 2 | 20- Englewood | 1 |
| 22- Ashburn | 1 | 6- Garfield Park | 1 |
| 19,84, 69- Bridgeport & Armour Square | 2 | 47- Little Italy | 1 |
| 5- Humboldt Park / Garfield Park | 2 | 80 & 81-Mckinley Park | 1 |
| 2, 27, 33,40, 41, 68 South Loop | 2 | 77- Pilsen | 1 |
| 75 & 48- Hyde Park & Kenwood | 4 | 21 & 60- South Shore | 1 |
| | | 95- Austin | 1 |
| | | Outside Chicago | 3 |

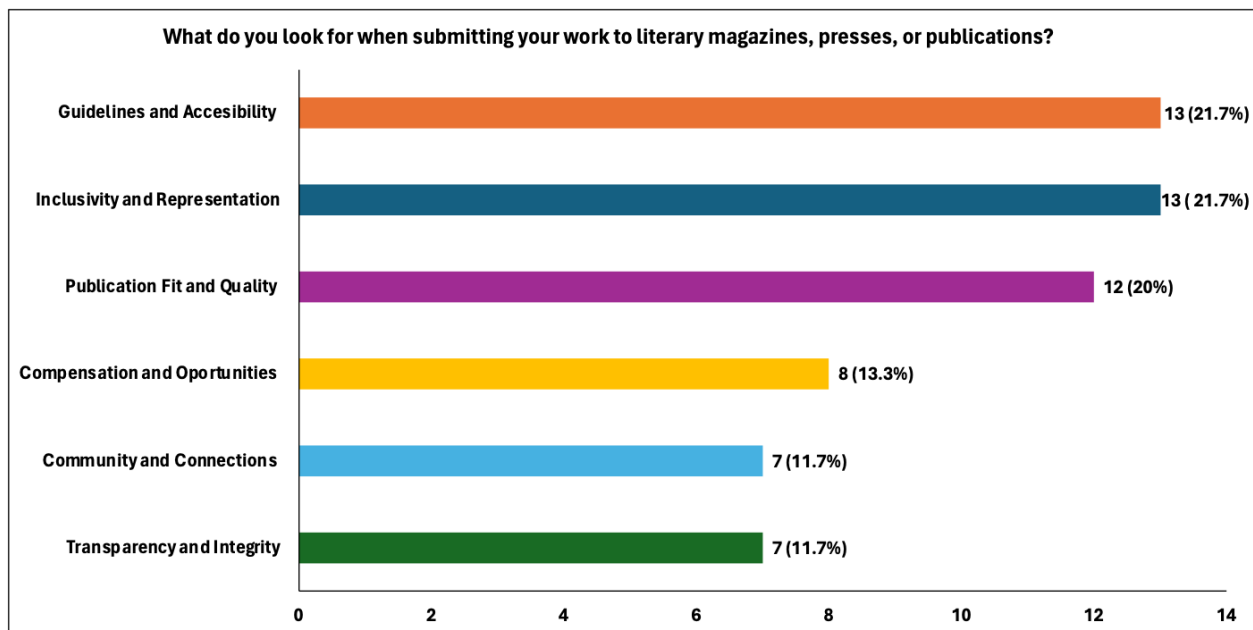
Source: Lucky Jefferson IL Survey, 2024
 Created by Ellery Von Holten, Student Urban Research Corps, 06/20/2024

The map reveals a detailed distribution of survey respondents within Chicago and those residing outside the city. The data shows that 37% of respondents live outside Chicago, while 51% did not disclose their location. High-response neighborhoods include Edgewater, Bronzeville, and Hyde Park & Kenwood, each with four respondents. Moderately represented areas are Beverly, Bridgeport & Armour Square, Humboldt Park/Garfield Park, Bucktown & Wicker Park, and Pilsen, each with two respondents. Areas like Avondale, Back of the Yards, and Englewood have only one respondent each. The geographic distribution indicates higher engagement in specific neighborhoods, such as the North Side's Edgewater and South Side's Bronzeville and Hyde Park & Kenwood, while many northwest and southwest neighborhoods show little to no representation. The significant number of respondents from outside Chicago underscores a broad interest beyond the city's boundaries. However, the 51% non-response rate for location data presents a substantial gap, impacting the overall data interpretation.

| Neighborhood | Count |
|-------------------------------|--------------|
| Ashburn | 1 |
| Austin | 1 |
| Avondale | 1 |
| Back of the Yards | 1 |
| Beverly | 2 |
| Bridgeport & Armour Square | 2 |
| Bronzeville | 3 |
| Bucktown & Wicker Park | 1 |
| Edgewater | 4 |
| Englewood | 1 |
| Garfield Park | 1 |
| Humboldt Park / Garfield Park | 2 |
| Hyde Park & Kenwood | 4 |
| Little Italy | 1 |
| Mckinley Park | 1 |
| Outside Chicago | 3 |
| Pilsen | 1 |
| South Loop | 2 |
| South Shore | 1 |
| Uptown | 2 |
| No answer - No listed | 38 |
| Total Responses | 73 |

2. What do you look for when submitting your work to literary magazines, presses, or publications?

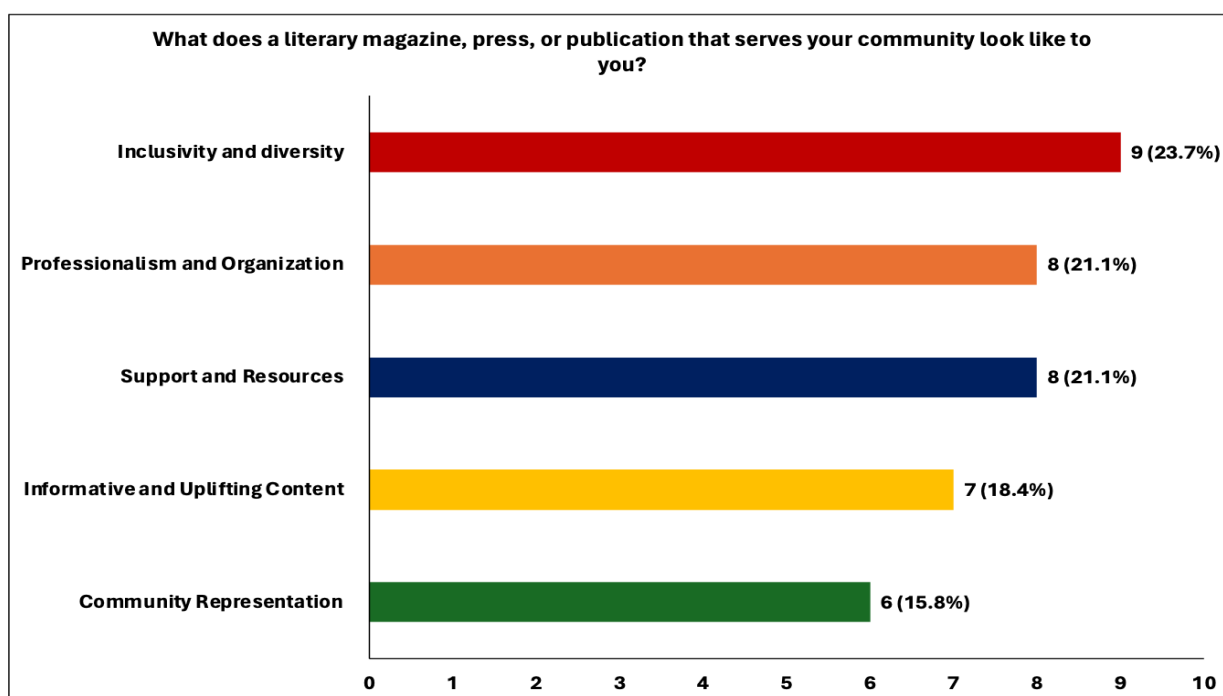
| What do you look for when submitting your work to literary magazines, presses, or publications? | Count | Percentage |
|---|-------|------------|
| Inclusivity and Representation | 13 | 21.7% |
| Guidelines and Accesibility | 13 | 21.7% |
| Publication Fit and Quality | 12 | 20.0% |
| Compensation and Oportunities | 8 | 13.3% |
| Transparency and Integrity | 7 | 11.7% |
| Community and Connections | 7 | 11.7% |



The table shows the key factors Black writers and artists consider when submitting their work. The top priorities are Guidelines and Accessibility (21.7%), Inclusivity and Representation (21.7%), and Publication Fit and Quality (20.0%), adding up to 60%. Fair Compensation and Opportunities (13.3%), Transparency and Integrity (11.7%), and Community and Connections (11.7%) are also significant but less emphasized. This indicates that practical aspects like clear guidelines and suitable publication platforms are crucial, while values like inclusivity and fair representation are equally important to respondents.

3. What does a literary magazine, press, or publication that serves your community look like to you?

| What does a literary magazine, press, or publication that serves your community look like to you? | Count | Percentage |
|---|-------|------------|
| Inclusivity and diversity | 9 | 23.7% |
| Support and Resources | 8 | 21.1% |
| Professionalism and Organization | 8 | 21.1% |
| Informative and Uplifting Content | 7 | 18.4% |
| Community Representation | 6 | 15.8% |

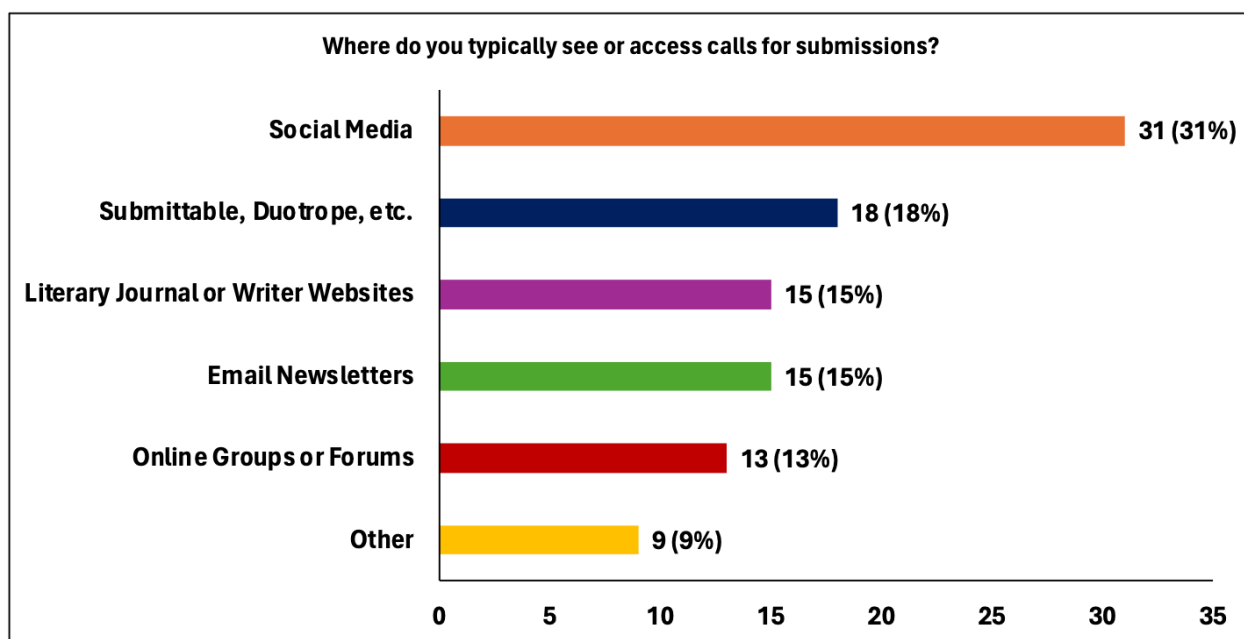


The chart illustrates the community's preferences for aspects of a literary magazine, press, or publication. Inclusivity and Diversity emerge as the top priority, with 24% (9 respondents) emphasizing its importance. Support and Resources and Community Representation hold significant weight, each at 21% (8 and 8 responses). All these 3 might be equally important although Inclusivity and Diversity is the most popular choice. Professionalism and Organization account for 18% (7 responses), showing a notable preference for professional standards and organization. Informative and Uplifting Content is the least prioritized at 16% (6 responses), but still represents a noteworthy portion of the community's preferences. This data suggests that while there is a solid

foundation of preferences for inclusivity, support, and professionalism, there is room to address further the community's needs for uplifting content and representation.

4. Where do you typically see or access calls for submissions? You selected "other" on the previous question. Can you share more?

| Where do you typically see or access calls for submissions? | Count | Percentage |
|---|-------|------------|
| Social Media | 31 | 31% |
| Submittable, Duotrope, etc. | 18 | 18% |
| Email Newsletters | 15 | 15% |
| Literary Journal or Writer Websites | 15 | 15% |
| Online Groups or Forums | 13 | 13% |
| Other | 9 | 9% |

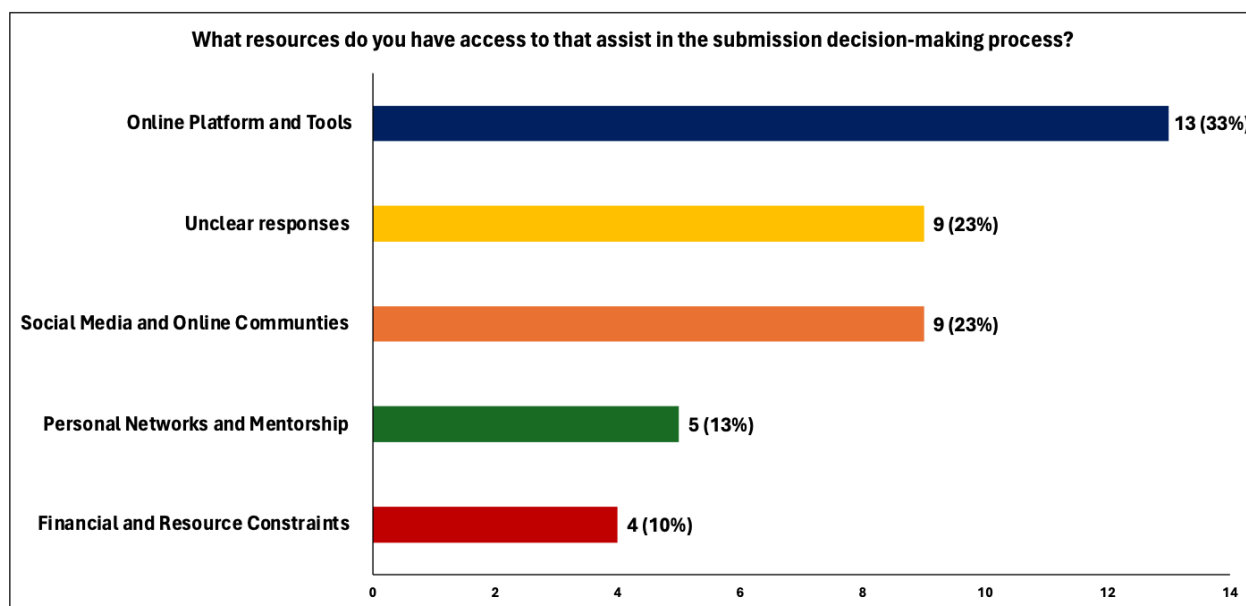


The chart illustrates the various platforms where respondents typically see or access calls for submissions. Social media is the most common source, with 31% (31 respondents). This preference suggests a strong trust and reliance on these established sources within the literary community. Submittable, Duotrope, etc., follow at 18% (18 respondents), indicating the community's reliance on specialized tools for streamlining the submission process. Email Newsletters and Online Groups or

Forums each account for 15% (15 and 15 respondents), showing that these platforms provide a space for community engagement and peer recommendations, which can be influential in decision-making processes. Social Media accounts for 13% (13 respondents), reflecting a moderate usage. Its lower percentage compared to other sources may reflect concerns about information overload or the ephemeral nature of social media content. The smallest segment, Other, makes up 9% (9 respondents), indicating fewer familiar sources. This data suggests that while literary websites are the predominant source, there is substantial use of dedicated submission platforms, email newsletters, and online groups, with social media and other sources playing more minor but notable roles.

5. What resources do you have access to that assist in the submission decision-making process? If no resources are available, why do you believe that is, and what resources would make your submission experience better?

| What resources do you have access to that assist in the submission decision-making process? | Count | Percentage |
|---|-------|------------|
| Online Platform and Tools | 13 | 33% |
| Social Media and Online Communities | 9 | 23% |
| Unclear responses | 9 | 23% |
| Personal Networks and Mentorship | 5 | 13% |
| Financial and Resource Constraints | 4 | 10% |

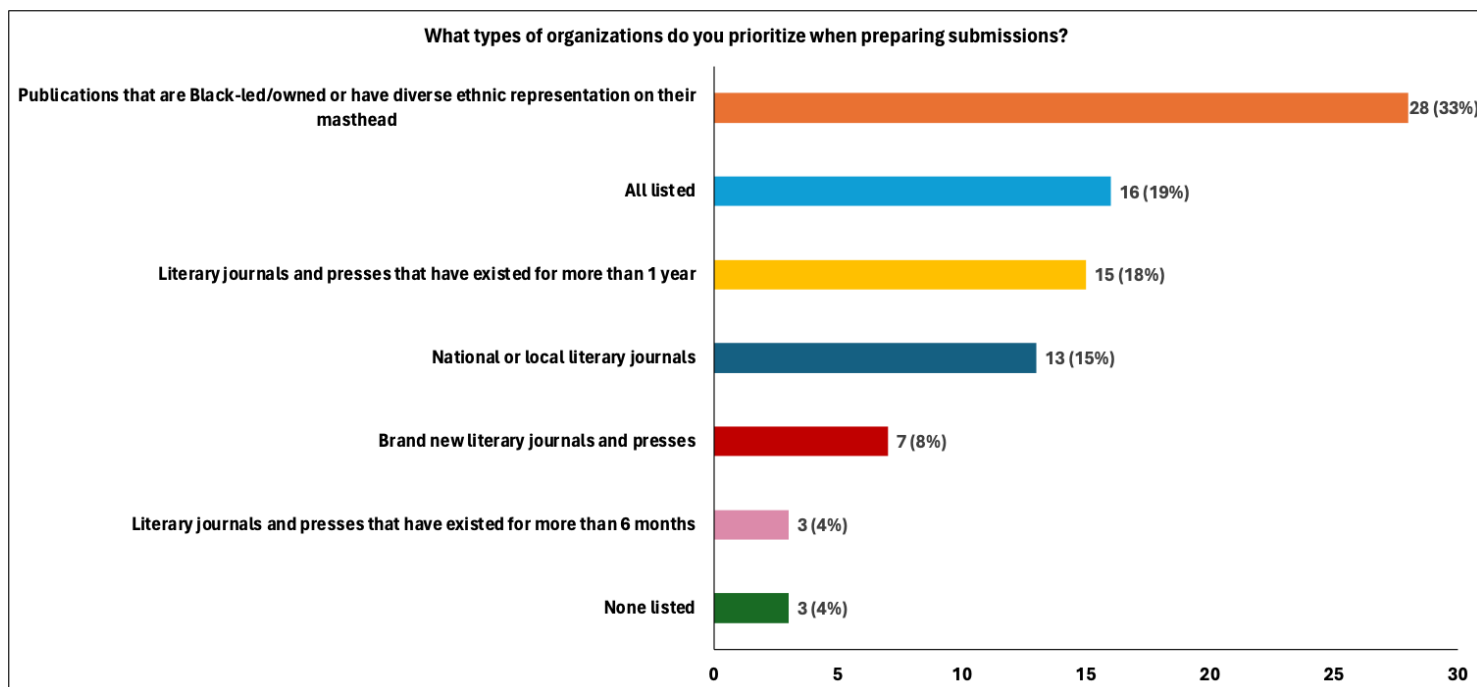


The chart illustrates the resources respondents access to assist in the submission decision-making process. Online Platforms and Tools are the most common resource, with 33% (13 respondents). This preference indicates a firm reliance on digital tools that streamline the submission process. Social Media and Online Communities follow at 23% (9 respondents), reflecting significant usage, which underscores the influence of these platforms in providing information and support. Personal Networks and Mentorship account for 13% (5 respondents), showing the importance of individual connections and guidance. Financial and Resource Constraints are reported by 10% (4

respondents), highlighting barriers that financial limitations pose in the decision-making process. Unclear Responses make up 23% (9 respondents), suggesting some ambiguity in the data. This distribution suggests that while online platforms are the predominant resource, social media, personal networks, and financial constraints also play crucial roles, with a notable portion of unclear responses indicating a need for better data clarity.

6. What types of organizations do you prioritize when preparing submissions? You shared that the types of organizations you prioritize when preparing submissions were not listed. Can you briefly share which ones you currently prioritize?

| What types of organizations do you prioritize when preparing submissions? | Count | Percentage |
|---|-------|------------|
| Publications that are Black-led/owned or have | 28 | 33% |
| All listed | 16 | 19% |
| Literary journals and presses that have existed for more than 1 year | 15 | 18% |
| National or local literary journals | 13 | 15% |
| Brand new literary journals and presses | 7 | 8% |
| Literary journals and presses that have existed for more than 6 months | 3 | 4% |
| None listed | 3 | 4% |



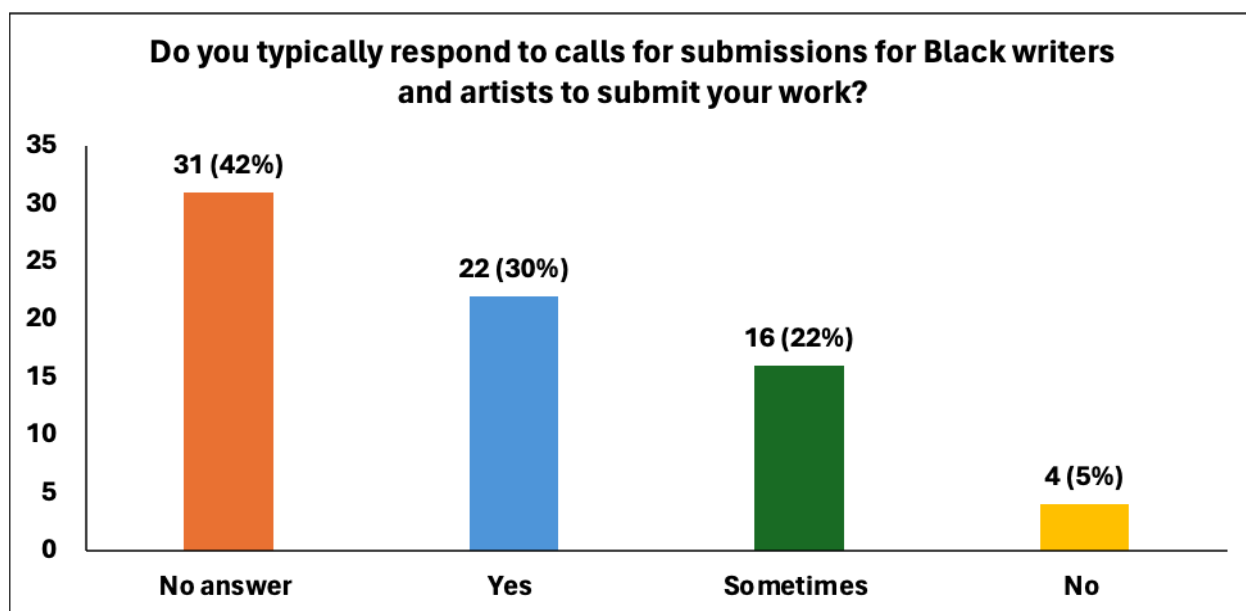
The chart illustrates the types of organizations respondents prioritize when preparing submissions. Publications that are Black led/owned or have diverse ethnic representation on their masthead are the most prioritized, with 33% (28 respondents). This indicates a strong commitment to diversity and inclusion in the submission process. All Listed is chosen by 19% (16 respondents), indicating a broad approach to submission preparation. Scholarly journals and presses that have existed for more than 1 year account for 18% (15 respondents), suggesting a trust in established entities. . National or local literary journals follow at 15% (13 respondents), reflecting a significant preference for established and possibly more familiar institutions. Brand-new literary journals and presses are prioritized by 8% (7 respondents), indicating a willingness to engage with emerging platforms. Literary journals and presses that have existed for more than 6 months and None Listed each account for 4% (3 respondents), showing minimal preference for newer or unspecified organizations. This data suggests a strong emphasis on diversity and established institutions, with many respondents willing to consider a wide range of organizations.

Section- Analysis “Non-respondents”

For Questions 7 to 12, two types of analyses will be conducted. The first will include non-respondents, while the second will exclude them. Excluding non-respondents from this analysis ensures data quality and statistical validity. Non-respondents can skew results and introduce bias, compromising the reliability and accuracy of the findings. Focusing on complete datasets from engaged participants makes it possible to achieve a more accurate representation and maintain consistency, allowing for meaningful and valid insights.

7. Do you typically respond to calls for submissions for Black writers and artists to submit your work?

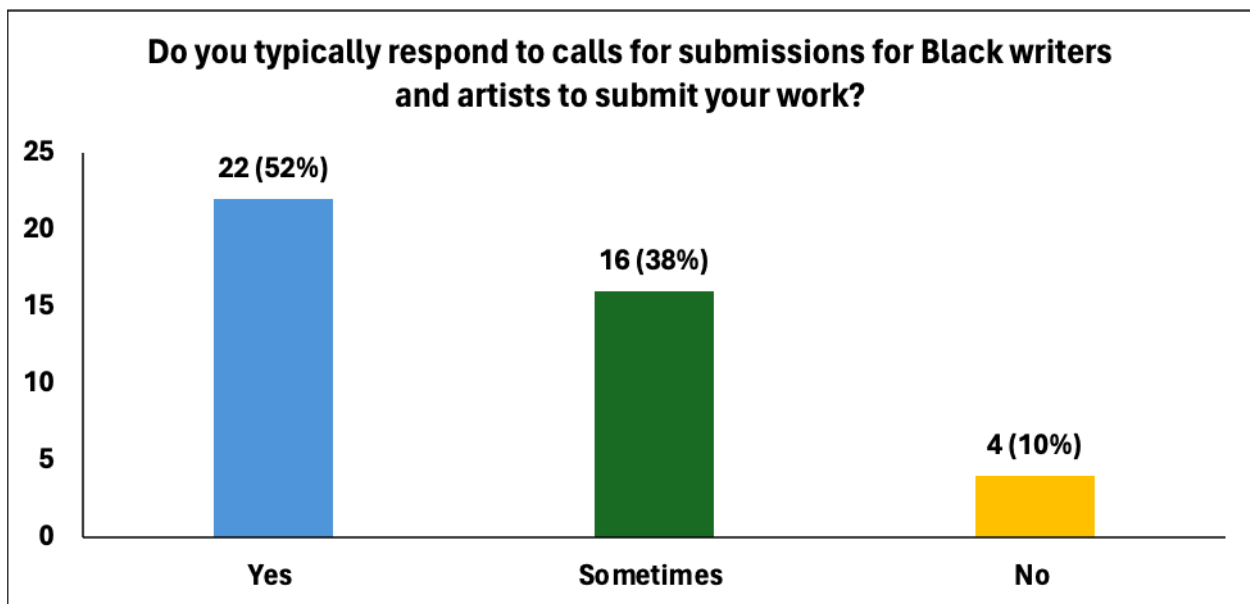
| Do you typically respond to calls for submissions for Black writers and artists to submit your work? | Count | Percentage |
|---|--------------|-------------------|
| No answer | 31 | 42% |
| Yes | 22 | 30% |
| Sometimes | 16 | 22% |
| No | 4 | 5% |
| Total Responses | 73 | 100% |



The chart indicates varying levels of engagement among Black writers and artists in responding to calls for submissions. Approximately 30% (22 respondents said yes) typically respond to such calls, demonstrating a solid base of active engagement. Around 5% (4 respondents said no) do not respond, indicating a small group that consistently chooses not to participate. About 22% (16 respondents) sometimes respond, suggesting a moderate level of engagement with selective participation. Notably, 42% (31 respondents) did not provide an answer, highlighting a significant portion of non-responses. This data suggests that while there is a strong foundation of engagement, there is considerable potential to increase awareness and participation within this community.

7.b Analysis “Non-respondents”

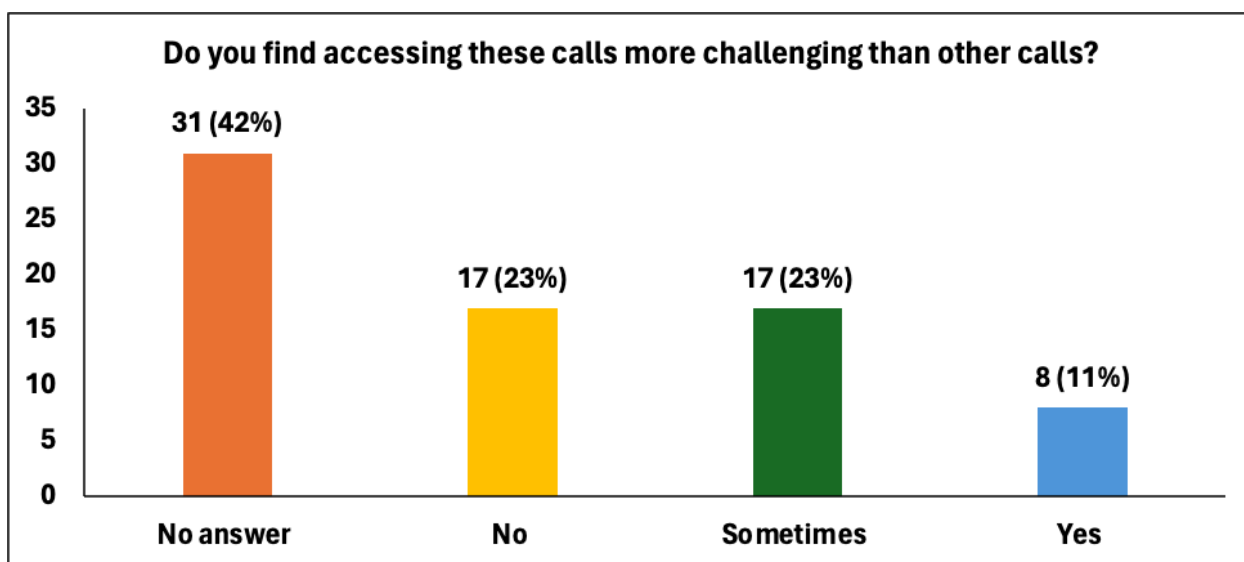
| Do you typically respond to calls for submissions for Black writers and artists to submit your work? | Count | Percentage |
|--|-------|------------|
| Yes | 22 | 52% |
| Sometimes | 16 | 38% |
| No | 4 | 10% |
| Total Responses | 42 | 100% |



The chart shows the responses among those who responded. They reveal that a significant majority, 52% (22 responses said yes) of Black writers, are proactive in responding to calls for submissions. A smaller group, 10% (4 responses said no), consistently does not respond, while a considerable portion, 38% (16 responses), sometimes responds, indicating selective participation. The data highlights a strong base of active engagement in this community, with opportunities to further encourage and support those who are more selective or currently not participating.

8. Do you find accessing these calls more challenging than other calls? You shared that you find accessing these calls more challenging than other ones. Can you briefly share why and/or what specific challenges you've experienced?

| Do you find accessing these calls more challenging than other calls? | Count | Percentage |
|---|--------------|-------------------|
| No answer | 31 | 42% |
| No | 17 | 23% |
| Sometimes | 17 | 23% |
| Yes | 8 | 11% |
| Total Responses | 73 | 100% |



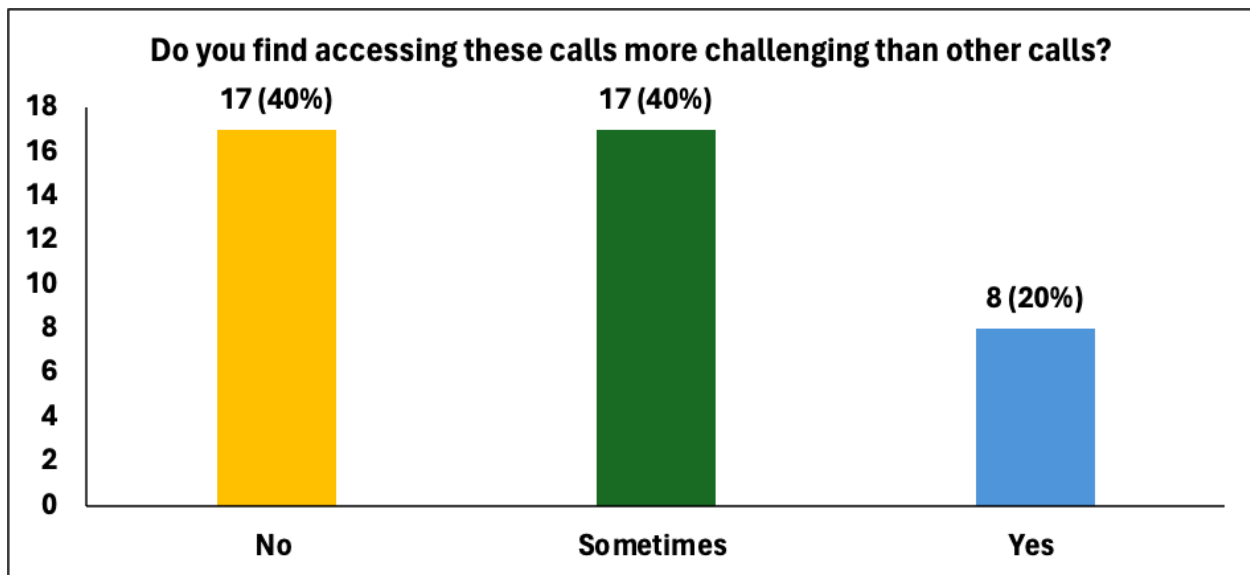
The chart indicates varying levels of difficulty experienced by respondents in accessing specific calls. Approximately 11% (8 responses) typically find these calls more challenging, highlighting a notable minority facing barriers. Conversely, 23% (17 responses) do not find these calls more challenging, suggesting a significant group that does not encounter additional difficulties. Another 23% (17 responses) sometimes find these calls challenging, indicating that the difficulties are situational or dependent on specific circumstances. Notably, 40% of respondents did not provide an answer, which could suggest a lack of engagement or uncertainty regarding the question. This substantial portion of non-responses highlights a potential area for improving communication or

engagement strategies. While nearly half of the respondents do not consistently face challenges, the data suggests that addressing the barriers faced by the 10% who find these calls more challenging and engaging the 40% who did not respond could enhance overall participation and satisfaction.

This question also has a component of open response where the respondents who say yes or sometimes can share their ideas. After a careful analysis, it is possible to conclude that those responses indicate significant barriers that artists and writers face when accessing specific calls. Many respondents highlighted a lack of awareness about these opportunities, compounded by some platforms' trendiness and pre-selection biases, which make entry difficult. Structural challenges, such as unfriendly submission processes, lack of clear promotion, and higher requirements complicated access. There is a pronounced concern regarding the lack of diversity and inclusivity, particularly for Black and BIPOC artists and writers. This is exacerbated by the scarcity of supportive resources and mentorship and the absence of platforms catering to their needs. Additionally, calls for Black artists and writers are often not as widely promoted, resulting in visibility issues. To address these challenges, there is a need for more inclusive and accessible platforms that actively promote diversity, improve submission processes, and provide targeted opportunities for underrepresented groups.

8.b Analysis “Non-respondents”

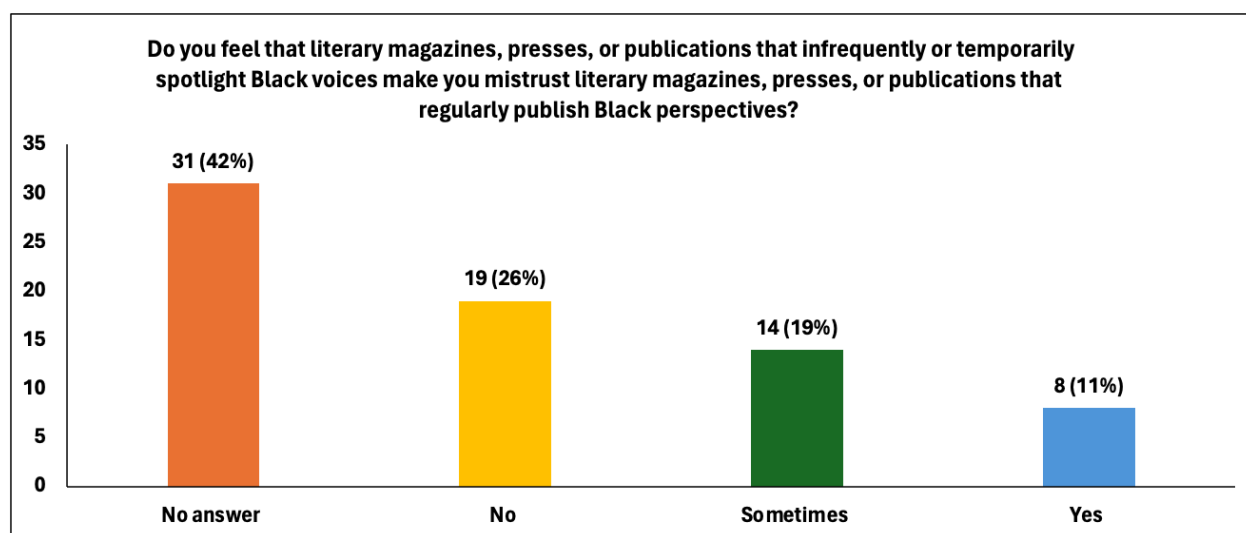
| Do you find accessing these calls more challenging than other calls? | Count | Percent |
|--|-------|---------|
| No | 17 | 40% |
| Sometimes | 17 | 40% |
| Yes | 8 | 20% |
| Total Responses | 42 | 100% |



The chart shows the responses among those who responded. 40% (17 responses said no) do not face additional challenges, and another 40% (17 responses) sometimes face challenges, suggesting that situational factors influence the accessibility of these calls. The remaining 19% (8 responses said yes) consistently find these calls more challenging, highlighting the need for improved accessibility measures for this group. Addressing the occasional and consistent challenges respondents face could enhance overall accessibility and satisfaction with these calls.

9. Do you feel that literary magazines, presses, or publications that infrequently or temporarily spotlight Black voices make you mistrust literary magazines, presses, or publications that regularly publish Black perspectives? You shared that you feel that literary magazines, presses, or publications that infrequently or temporarily spotlight Black voices make you mistrust literary magazines, presses, or publications that regularly publish Black perspectives. Can you share why and any specific experiences relating to this?

| Do you feel that literary magazines, presses, or publications that infrequently or temporarily spotlight Black voices make you mistrust literary magazines, presses, or publications that regularly publish Black perspectives? | Count | Percentage |
|--|--------------|-------------------|
| No answer | 32 | 44% |
| No | 19 | 26% |
| Sometimes | 14 | 19% |
| Yes | 8 | 11% |
| Total Responses | 73 | 100% |



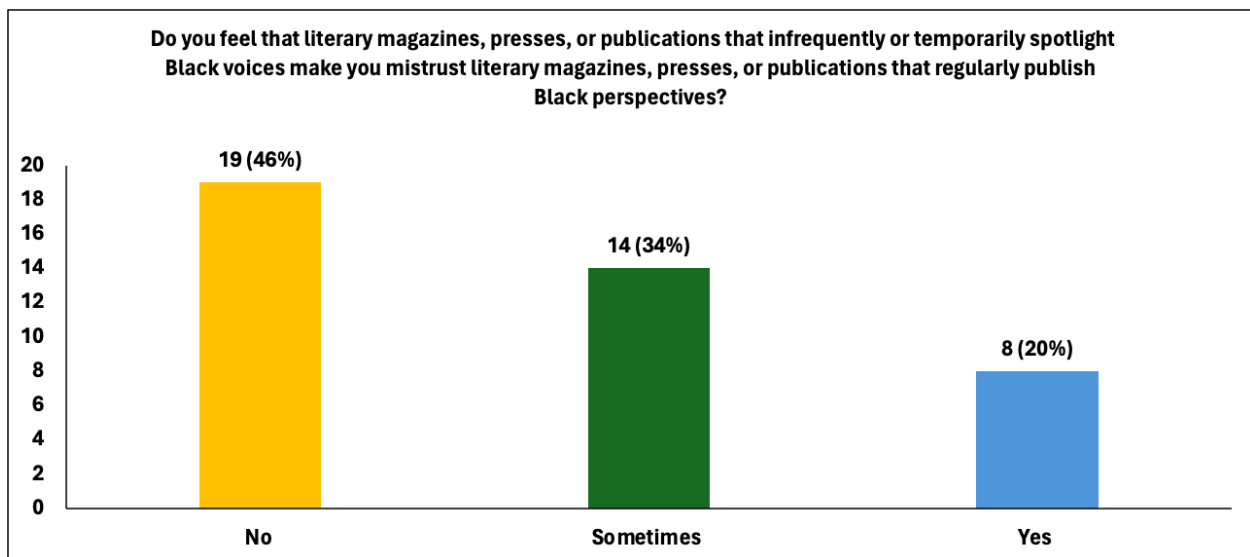
The chart indicates a mixed response to the question of trust in literary publications based on their spotlighting practices. While a substantial 26% (19 responses said no) do not feel their trust is affected, 11% (8 responses said yes) do feel mistrust, and 19% (14 responses) sometimes feel

mistrust. The 42% non-response rate suggests a significant area for further exploration to understand the underlying reasons for non-engagement or uncertainty.

This question also has a component of open response where the respondents who say yes or sometimes can share their ideas. After a careful analysis, it is possible to conclude that the responses reveal widespread skepticism about initiatives to highlight Black voices, with many viewing these efforts as superficial and tokenistic. There's a strong call for consistent and genuine inclusion rather than occasional features that serve the publishers' interests more than the community's. Respondents emphasize the need for sustained commitment to diversity, more Black leadership in publishing, and authentic representation beyond mere appearances. They prefer thoughtful, accurate storytelling that respects and accurately portrays Black culture, rather than quick, insincere efforts.

9.b Analysis “Non-respondents”

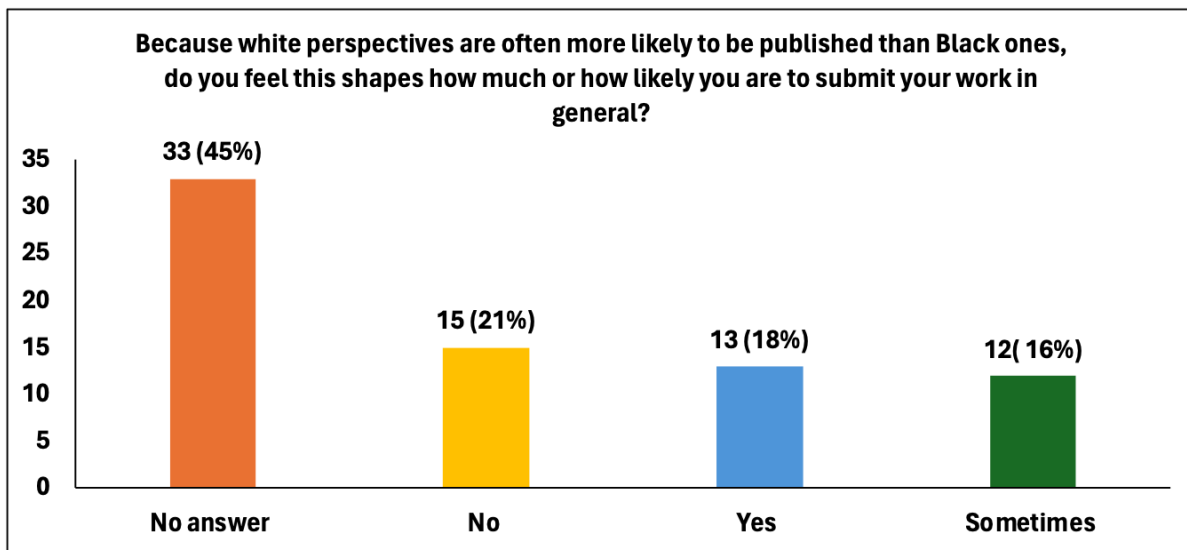
| Do you feel that literary magazines, presses, or publications that infrequently or temporarily spotlight Black voices make you mistrust literary magazines, presses, or publications that regularly publish Black perspectives? | Count | Percentage |
|---|-------|------------|
| No | 19 | 46% |
| Sometimes | 14 | 34% |
| Yes | 8 | 20% |
| Total Responses | 41 | 100% |



The chart shows the responses among those who responded. While nearly half of the respondents, 46% (19 responses said no), do not feel mistrust, a significant portion, 54% (14 responses and 8 responses said yes), either do or sometimes feel mistrust based on the consistency of spotlighting Black voices. This suggests a need for literary magazines, presses, and publications to ensure regular and authentic representation of Black voices to build and maintain trust. Addressing the concerns of those who feel mistrust could help strengthen the relationship between these publications and the community they aim to serve.

10. Because white perspectives are often more likely to be published than Black ones, do you feel this shapes how much or how likely you are to submit your work in general? You shared that the frequency at which white voices are published influences how likely you are to submit or share your work. Can you briefly share why?

| Because white perspectives are often more likely to be published than Black ones, do you feel this shapes how much or how likely you are to submit your work in general? | Count | Percentage |
|--|-------|------------|
| No answer | 33 | 45% |
| No | 15 | 21% |
| Yes | 13 | 18% |
| Sometimes | 12 | 16% |
| Total Responses | 73 | 100% |

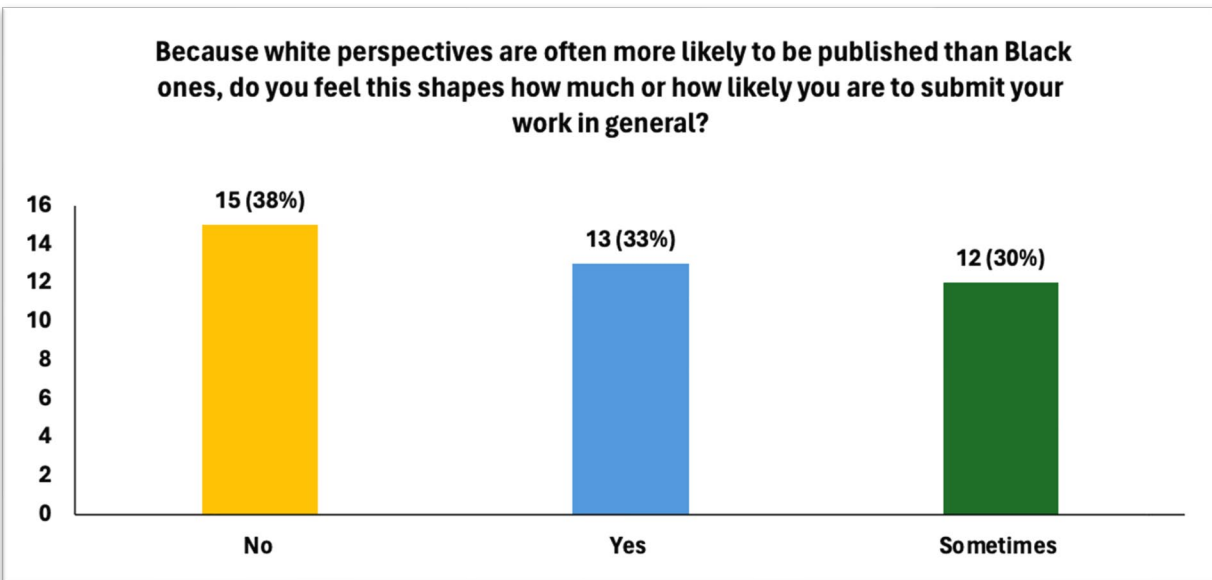


The chart shows a mixed response to whether the likelihood of white perspectives being published more often than Black ones affects the respondents' submission behavior. While 18% (13 responses said yes) are influenced and 16% (12 responses) sometimes feel influenced, 21% (15 responses said no) do not feel affected by this perception. The 45% non-response rate suggests a significant area for further exploration to understand the underlying reasons for non-engagement or uncertainty. Addressing the concerns of those who feel influenced and understanding the perspectives of the non-respondents could help create a more equitable and encouraging environments for all writers.

This question also has a component of open response where the respondents who say yes or sometimes can share their ideas. After a careful analysis, it is possible to conclude that the responses reveal deep concerns about the visibility and acceptance of Black voices in publishing, with many feeling their work is often overshadowed by white perspectives, leading to frequent rejection and a sense of being undervalued. This dominance of white narratives makes it challenging for Black writers to feel confident and represented, as their unique experiences are seen as too different or unpalatable for mainstream audiences. The lack of Black leadership in publishing exacerbates these issues, creating a disconnect between Black writers and predominantly white decision-makers. Additionally, fears about offending white audiences with specific topics further constrain Black writers' freedom of expression. Overall, there is a strong call for more inclusive and supportive platforms that genuinely understand and promote the diversity of Black experiences and perspectives.

10.b Analysis “Non-respondents”

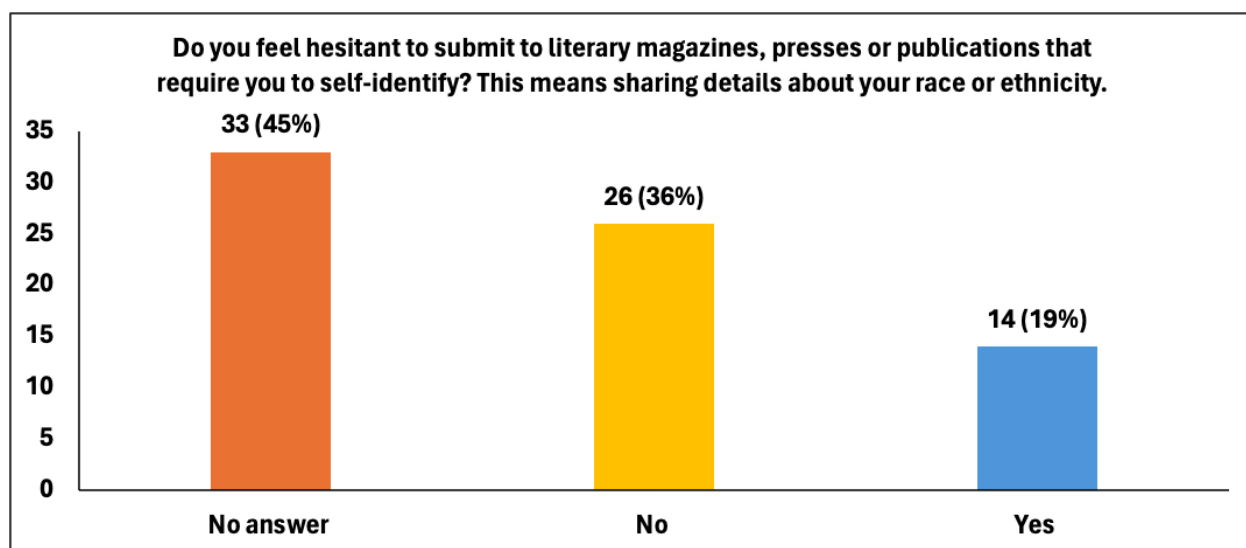
| Because white perspectives are often more likely to be published than Black ones, do you feel this shapes how much or how likely you are to submit your work in general? | Count | Percentage |
|--|-------|------------|
| No | 15 | 38% |
| Yes | 13 | 33% |
| Sometimes | 12 | 30% |
| Total Responses | 40 | 100% |



The chart shows the responses among those who responded. The data reveals a balanced distribution of responses among the three categories. The largest group, 38% (15 responses said no), does not feel influenced by the perceived publication bias, indicating a significant portion of the community maintains confidence in their submission likelihood regardless of this perception. However, the combined 63% [33% (13 responses said Yes) and 30% (12 responses) Sometimes] who feel influenced or sometimes feel influenced indicates that most respondents are affected by how likely white perspectives are perceived to be published more often than Black ones.

11. Do you feel hesitant to submit to literary magazines, presses or publications that require you to self-identify? This means sharing details about your race or ethnicity. You selected "yes." can you briefly share why?

| Do you feel hesitant to submit to literary magazines, presses or publications that require you to self-identify? | Count | Percentage |
|---|--------------|-------------------|
| No answer | 33 | 45% |
| No | 26 | 36% |
| Yes | 14 | 19% |
| Total Responses | 73 | 100% |



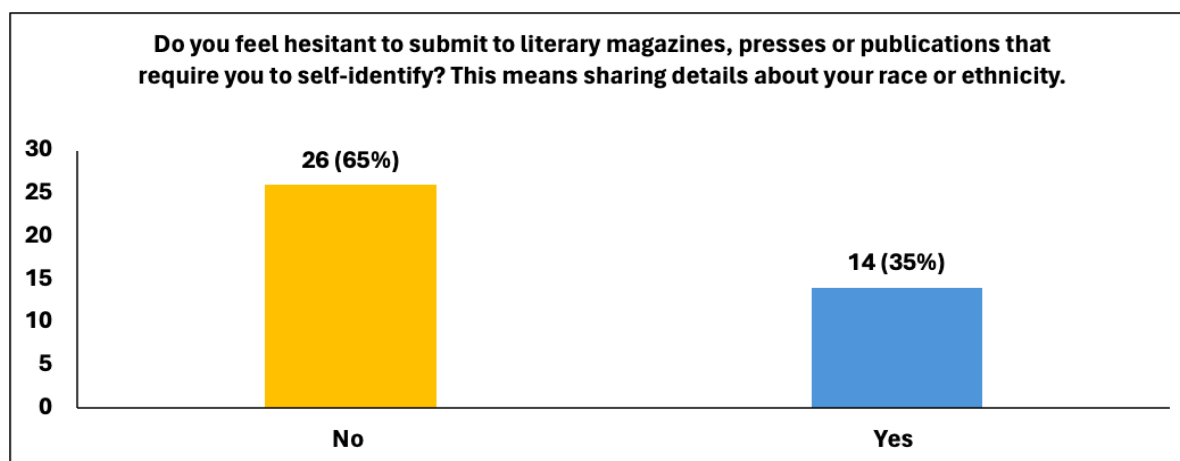
The chart shows that while a significant portion of respondents 36% (26 responses said no) are comfortable sharing their race or ethnicity when submitting to literary outlets, 19% (14 responses said yes) feel hesitant about it. The largest group, 45%, did not answer the question, suggesting a potential area for further investigation to understand the reasons behind their non-response. Addressing the concerns of those who feel hesitant and understanding the perspectives of the non-respondents could help create a more inclusive and supportive environment for all writers.

This question also has a component of open response where the respondents who say yes or sometimes can share their ideas. After a careful analysis, it is possible to conclude that the responses highlight a pervasive concern among Black writers about racial bias in publishing, with

fears that their work will either be rejected or accepted only as a token gesture to create a false image of diversity. Many express a desire to be judged on the merits of their work rather than their race, yet they feel that identifying their race can lead to discrimination before their work is even considered. The sentiment that "whiteness is superior" underscores the systemic bias they perceive in the industry. Some writers resort to using initials to avoid gender bias, fearing that revealing their race would introduce another layer of prejudice. Overall, there is a strong call for genuine support and fair evaluation of their work, free from racial bias.

11.b Analysis “Non-respondents”

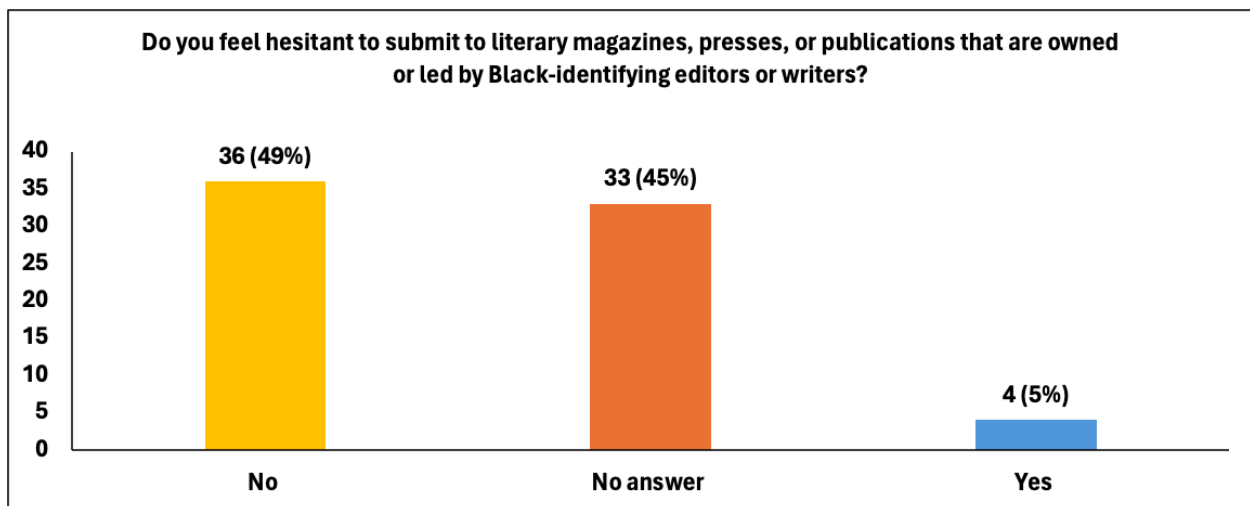
| Do you feel hesitant to submit to literary magazines, presses or publications that require you to self-identify? | Count | Percentage |
|--|-------|------------|
| No | 26 | 65% |
| Yes | 14 | 35% |
| Total Responses | 40 | 100% |



The chart shows the responses among those who responded. The data reveals that most respondents 65% (26 responses said no) do not hesitate to share their race or ethnicity when submitting to literary outlets. This suggests that most participants are comfortable with self-identification requirements. However, a notable minority 35% (14 responses said yes) do feel hesitant, indicating that there is a substantial portion of the community that experiences discomfort with sharing personal details about their race or ethnicity.

12. Do you feel hesitant to submit to literary magazines, presses, or publications that are owned or led by Black-identifying editors or writers? If you selected “yes,” can you briefly share why?

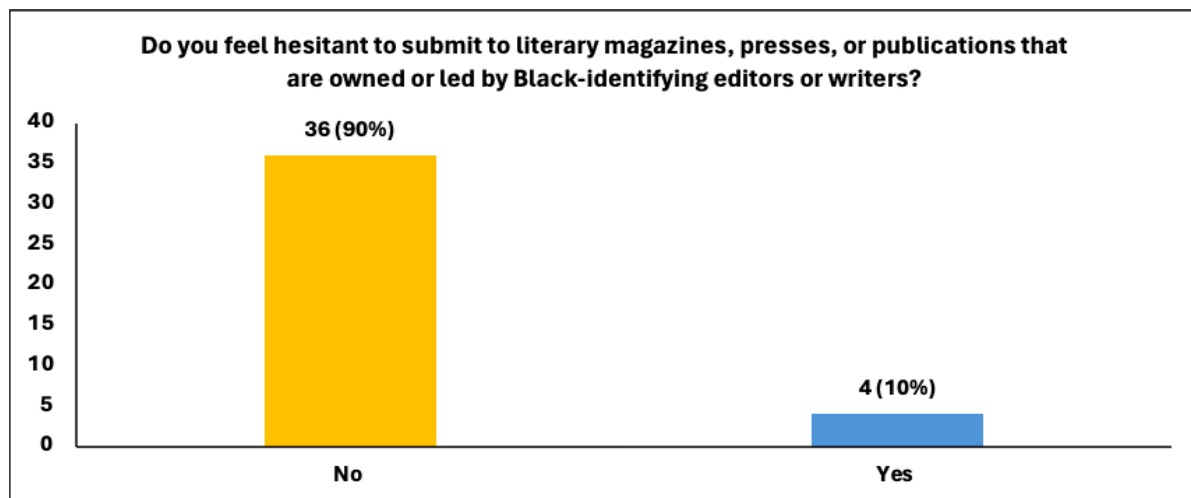
| Do you feel hesitant to submit to literary magazines, presses, or publications that are owned or led by Black-identifying editors or writers? | Count | Percentage |
|--|--------------|-------------------|
| No | 36 | 49% |
| No answer | 33 | 45% |
| Yes | 4 | 5% |
| Total Responses | 73 | 100% |



The chart shows that 49% (36 responses) said no, indicating a generally positive attitude toward submitting to Black-led literary outlets. A very small minority, 5% (4 responses) said yes, feeling hesitant. The significant non-response rate of 45% (33 responses) suggests a potential area for further exploration to understand the reasons behind their non-engagement or uncertainty. Overall, the data indicates a generally positive attitude toward submitting to Black-led literary outlets, with a need to address the concerns and perspectives of the non-respondents to ensure broader engagement.

12.b Analysis “Non-respondents”

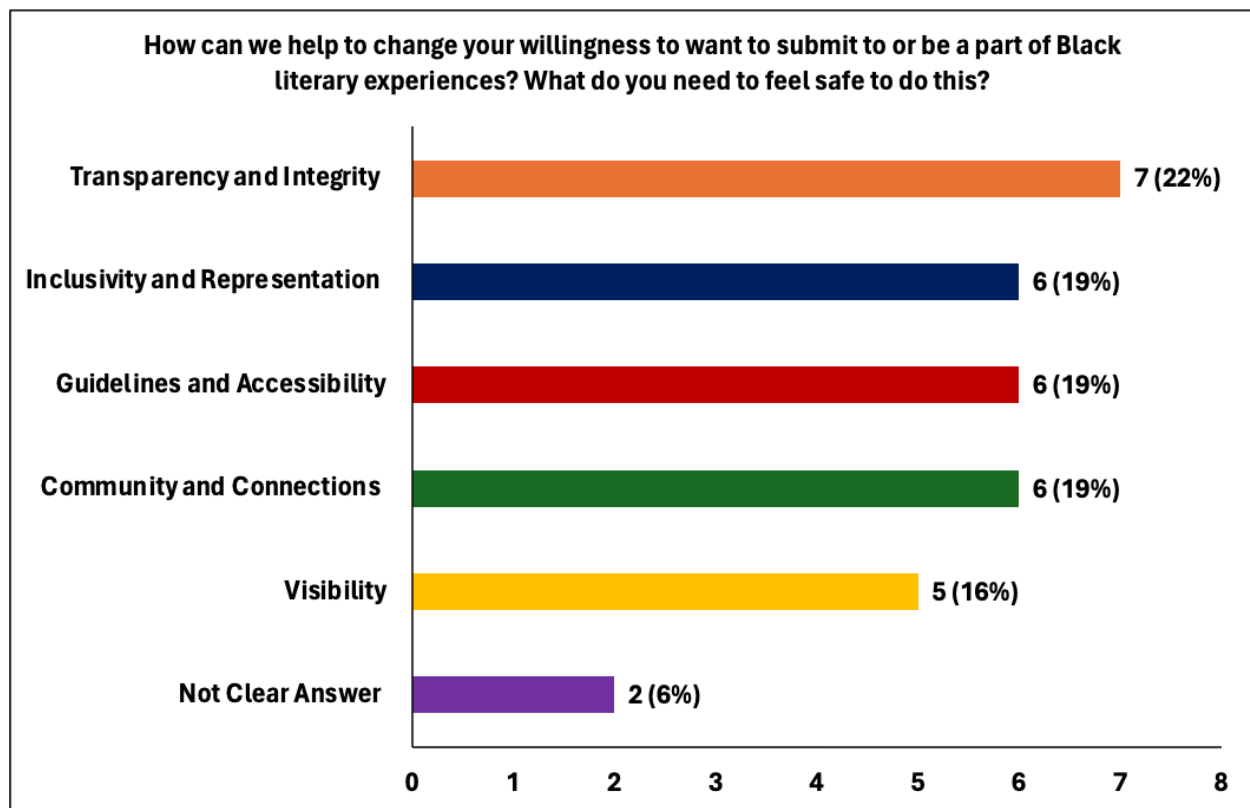
| Do you feel hesitant to submit to literary magazines, presses, or publications that are owned or led by Black-identifying editors or writers? | Count | Percentage |
|--|--------------|-------------------|
| No | 36 | 90% |
| Yes | 4 | 10% |
| Total Responses | 40 | 100% |



The chart shows the responses among those who responded. A significant majority of respondents 90% (36 responses said no) are comfortable submitting to literary magazines, presses, or publications owned or led by Black-identifying editors or writers, while a small minority 10% (4 responses said yes) feel hesitant. This data suggests a generally positive attitude toward Black-led literary outlets, with a need to address the concerns of the hesitant minority to ensure even broader participation and support.

13. Final Thoughts: How can we help to change your willingness to want to submit to or be a part of Black literary experiences?

| How can we help to change your willingness to want to submit to or be a part of Black literary experiences? What do you need to feel safe to do this? | Count | Percentage |
|---|-------|------------|
| Transparency and Integrity | 7 | 22% |
| Community and Connections | 6 | 19% |
| Guidelines and Accessibility | 6 | 19% |
| Inclusivity and Representation | 6 | 19% |
| Visibility | 5 | 16% |
| Not Clear Answer | 2 | 6% |

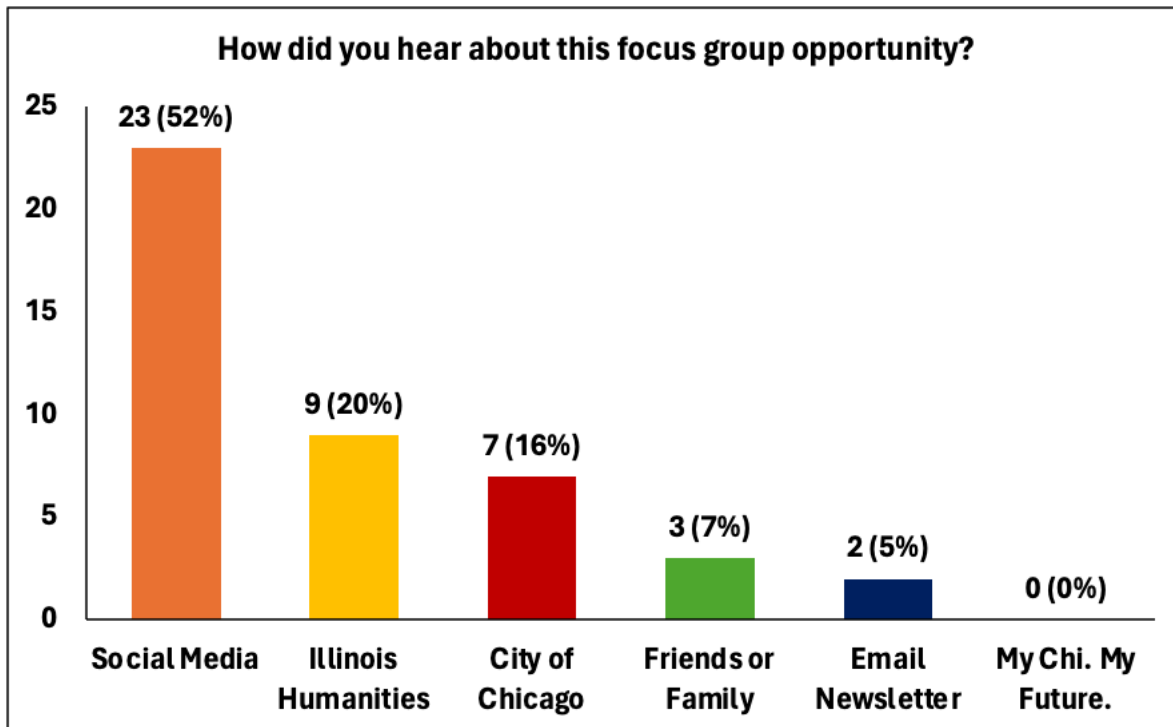


The chart illustrates respondents' needs to feel safe and motivated to submit to or be a part of Black literary experiences. The most prominent requirement is Transparency and Integrity, with 22% (7 respondents) indicating that creating a transparent and trustworthy environment is critical. Community and Connections, Guidelines and Accessibility, and Inclusivity and Representation each account for 19% (6 respondents), showing that building connections, having clear guidelines,

accessibility, inclusivity, and representation are equally vital. Visibility comprises 16% (5 respondents), reflecting the importance of being seen and acknowledged in literary spaces. Finally, Not Clear Answer represents 6% (2 respondents), indicating some respondents were unsure or unclear about their needs. This distribution suggests a strong emphasis on transparency, inclusivity, community support, guidelines, and visibility, with a notable portion requiring clarity on their specific needs.

14. How did you hear about this focus group opportunity?

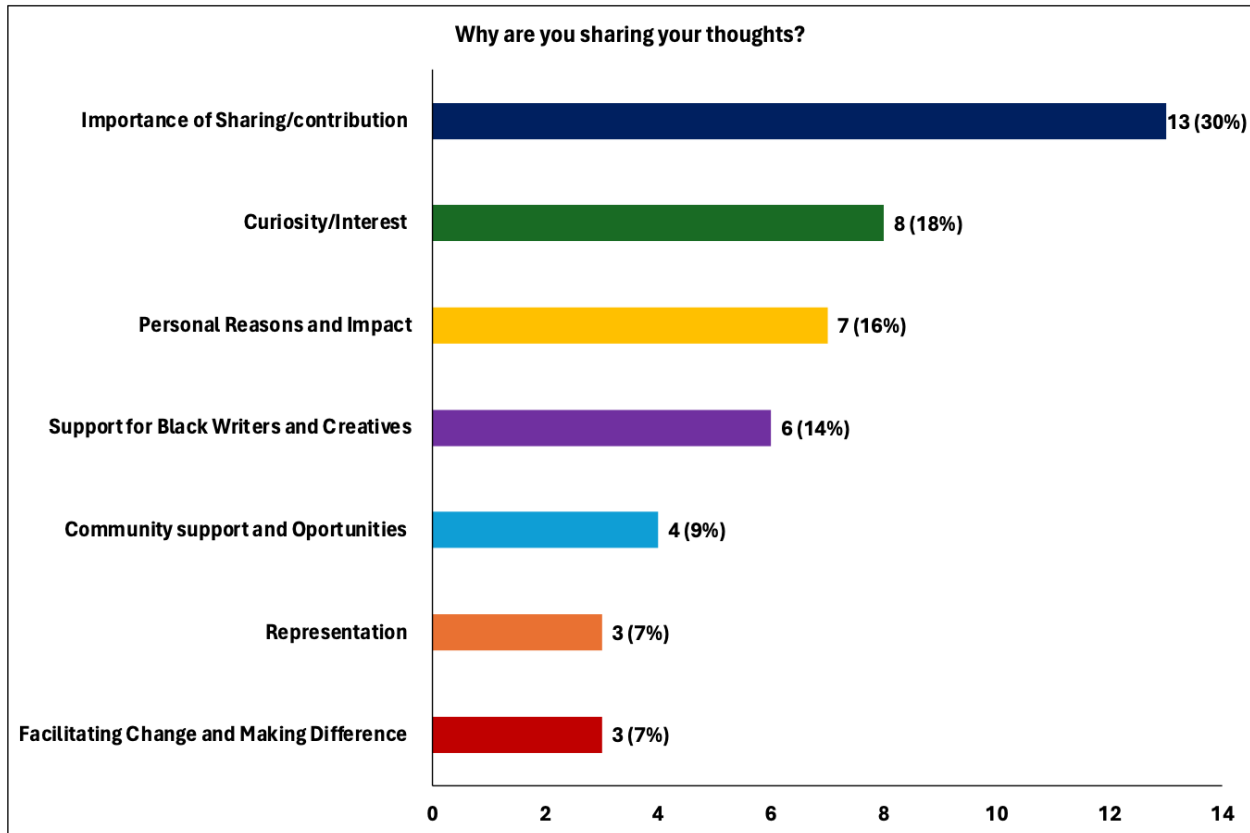
| How did you hear about this focus group opportunity? | Count | Percentage |
|--|-------|------------|
| Social Media | 23 | 52% |
| Illinois Humanities | 9 | 20% |
| City of Chicago | 7 | 16% |
| Friends or Family | 3 | 7% |
| Email Newsletter | 2 | 5% |
| My Chi. My Future. | 0 | 0% |



The charts illustrate how respondents heard about the focus group opportunity. The majority, 52% (23 respondents), learned about it through social media, indicating that it is the most effective channel for reaching potential participants. Illinois Humanities is the second most common source, with 20% (9 respondents), reflecting its significant reach within the community. Friends or Family account for 7% (3 respondents), showing the importance of personal networks in spreading information. The City of Chicago is next at 16% (7 respondents), demonstrating the role of city initiatives in promoting events. Email Newsletters represent 5% (2 respondents), indicating a lower but still relevant impact. My Chi. My Future. has no respondents, showing it is the least effective channel among those listed. This distribution suggests that while social media is the predominant source of information, other channels like Illinois Humanities, city initiatives, and personal networks also play vital roles in reaching the audience.

15. Why are you sharing your thoughts?

| Why are you sharing your thoughts? | Count | Percentage |
|---|-------|------------|
| Importance of Sharing/contribution | 13 | 30% |
| Curiosity/Interest | 8 | 18% |
| Personal Reasons and Impact | 7 | 16% |
| Support for Black Writers and Creatives | 6 | 14% |
| Community support and Oportunities | 4 | 9% |
| Facilitating Change and Making Difference | 3 | 7% |
| Representation | 3 | 7% |



The charts illustrate the reasons why respondents are sharing their thoughts. The most common reason, accounting for 30% (13 respondents), is the Importance of Sharing/Contribution, indicating a strong desire to participate and contribute. Personal Reasons and Impact follow at 16% (7 respondents), reflecting the personal significance and influence of sharing. Support for Black Writers and Creatives is noted by 14% (6 respondents), showing a commitment to supporting the Black literary community. Curiosity/Interest accounts for 18% (8 respondents), highlighting the respondents' inquisitiveness and engagement. Community Support and Opportunities is chosen by 9% (4 respondents), indicating the importance of community backing and the opportunities it provides. Representation and Facilitating Change and Making a Difference each account for 7% (3 respondents), reflecting a desire for better representation and a drive to create positive change. This distribution suggests a strong emphasis on sharing and contributing, with personal reasons, support for the community, and curiosity also playing significant roles. Representation and the desire to facilitate change, though less frequently cited, remain important motivations for respondents.

C. National Summary

I. Key Observations for National Survey [Sara]

What do you look for when submitting your work to literary magazines or publications?

- Audience: Most respondents indicate that they search for publishers with unique themes, a clear commitment to publishing work that represents a range of perspectives, and engaged readership.
- Technical efficiency: Most respondents search for publishers that provide reasonable response times to submissions and fair compensation as well as clear submission guidelines. The fewest respondents indicate consideration of a publisher's social media engagement or promotion/marketing abilities.

How does a literary publication serve your community?

- Collaboration: Most respondents indicate that a publication must showcase stories/poems/articles that resonate with a specific culture and collaborate with artists/organizations that can showcase marginalized voices and engage in local politics and cultures.

Describe the search for calls for submissions.

- Sites: Most respondents see/access calls for submissions on Submittable, Duotrope, Literistic, and social media.
- Ethics: Most respondents prioritize publishers that are Black-led/owned or independent presses that support emerging voices and niche genres. Most either always or sometimes respond to calls for submissions for Black writers and artists.
- Black-owned publications: Most respondents claim that it is "sometimes" difficult to access calls for submissions from Black artists/writers because there are fewer of these calls in general and there are economic barriers to such submissions (e.g., submission fees).

Influenced by the publication frequency of black and white voices.

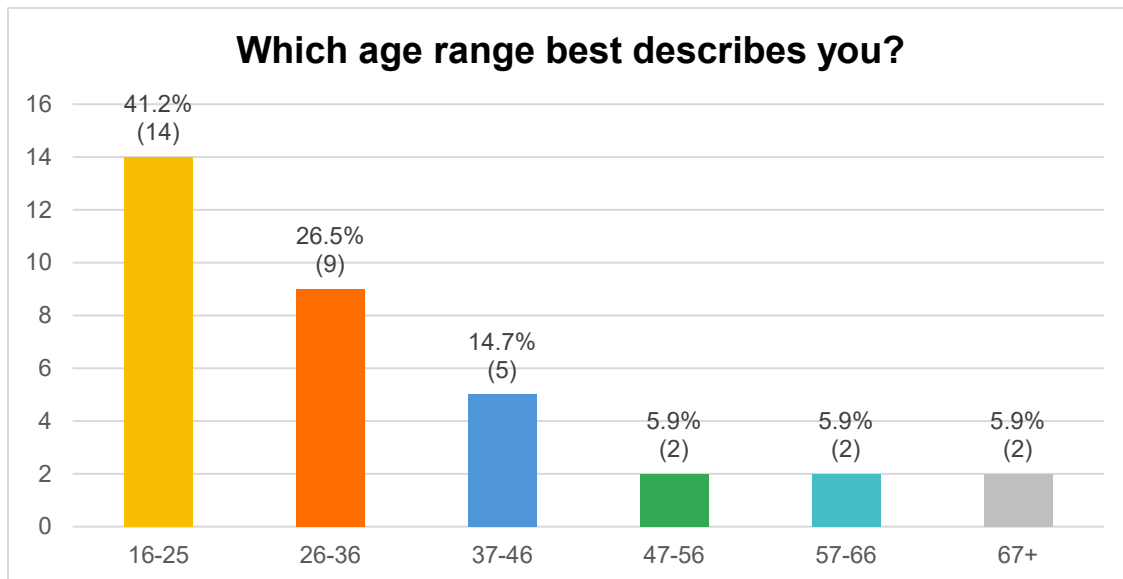
- Most respondents indicate that since white perspectives are more likely to be published, the likelihood to submit their work is influenced. This is based on the publications' commitment to change, inclusivity, and representation.
- Most respondents are not hesitant to submit to publishers that require self-identification and/or Black-owned/led.

II. Close-ended Questions

1. Which age range best describes you?

This chart indicates the age range of respondents. The largest group of respondents were between the ages of 16 and 25 (41%), followed by 26% between the ages of 26 and 36. The smallest groups of respondents consisted of 6% aged between 57 and 66 and 6% above the age of 67.

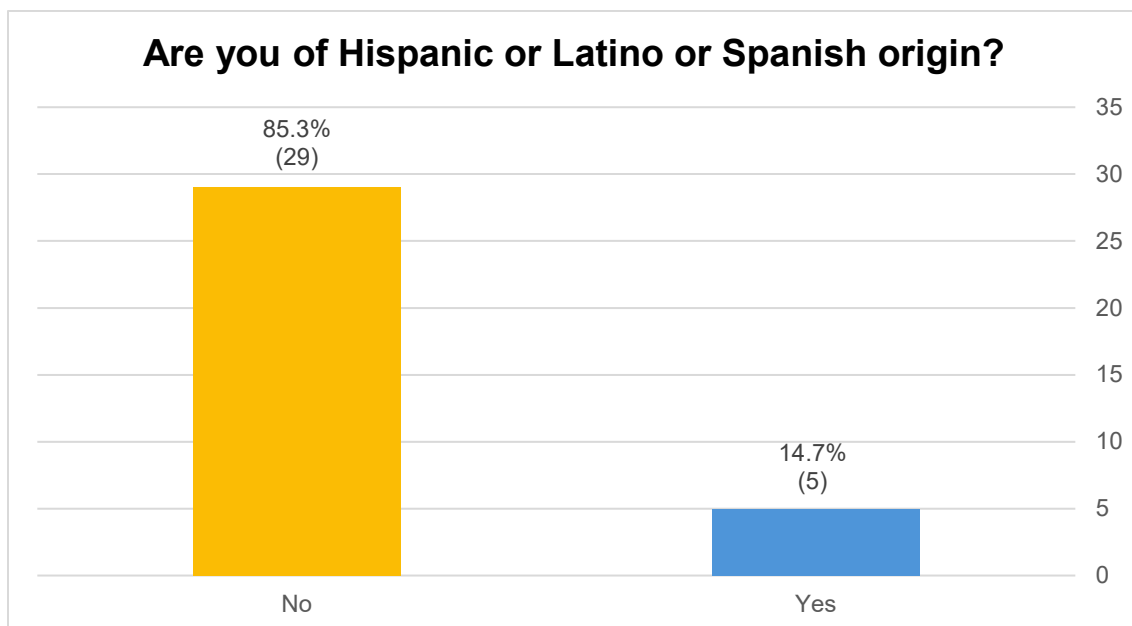
| Which age range best describes you? | Count | Percentage |
|-------------------------------------|-------|------------|
| 16-25 | 14 | 41% |
| 26-36 | 9 | 26% |
| 37-46 | 5 | 15% |
| 47-56 | 2 | 6% |
| 57-66 | 2 | 6% |
| 67+ | 2 | 6% |
| Total responses | 34 | 100% |



2. Are you of Hispanic or Latino or Spanish origin?

This chart indicates the Hispanic, Latino, or Spanish origin of respondents. Most respondents (85%) were not of Hispanic, Latino, or Spanish origin while 15% of respondents were of Hispanic, Latino, or Spanish origin.

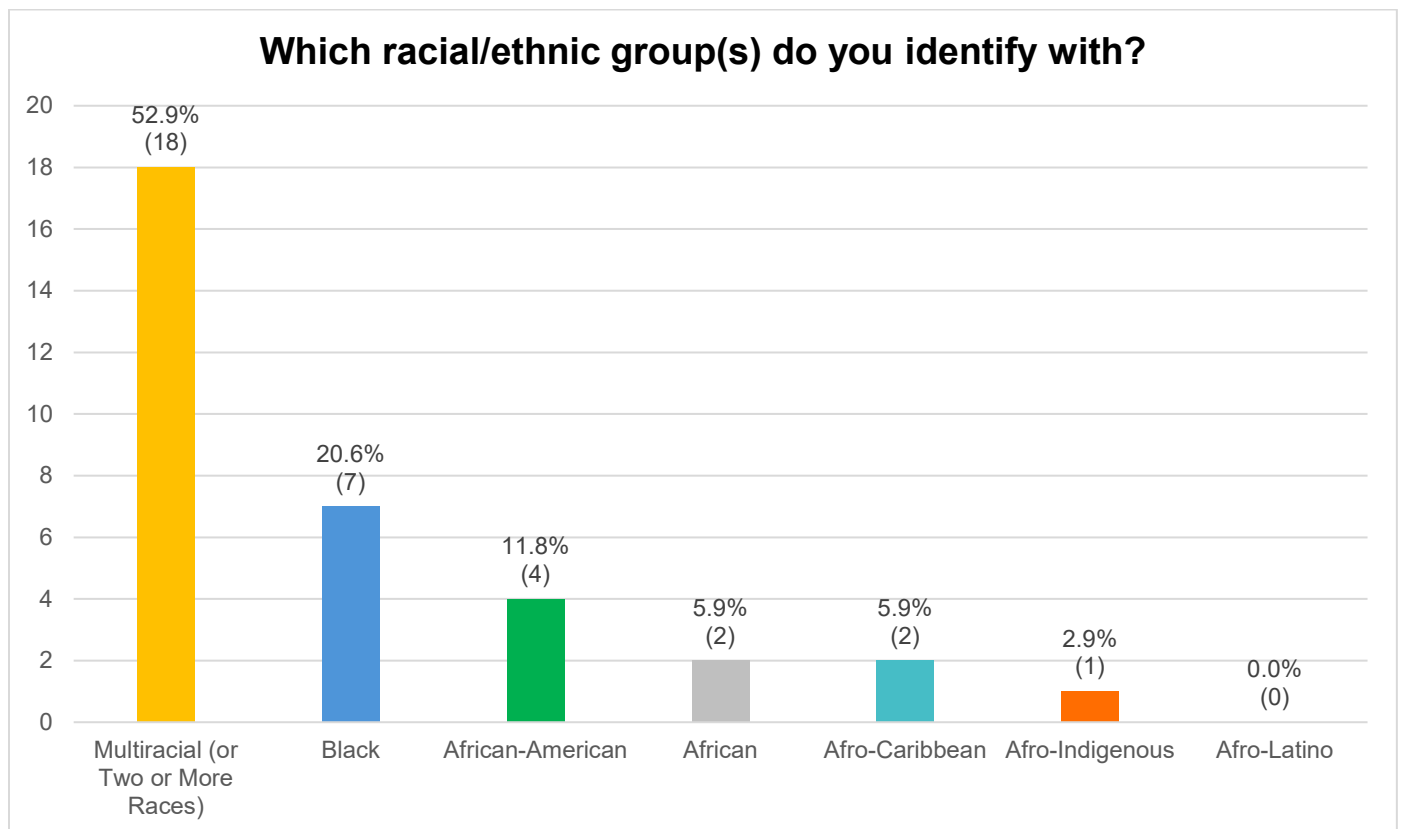
| Are you of Hispanic or Latino or Spanish origin? | Count | Percentage |
|--|-------|------------|
| No | 29 | 85% |
| Yes | 5 | 15% |
| Total responses | 34 | 100% |



3. Which racial/ethnic group(s) do you identify with?

This chart indicates the racial/ethnic background of respondents. The largest group of respondents identified as multi-racial (53%) followed by 21% who identified as Black. The smallest groups of respondents consisted of Afro-Indigenous (3%) and zero respondents of Afro-Latino background.

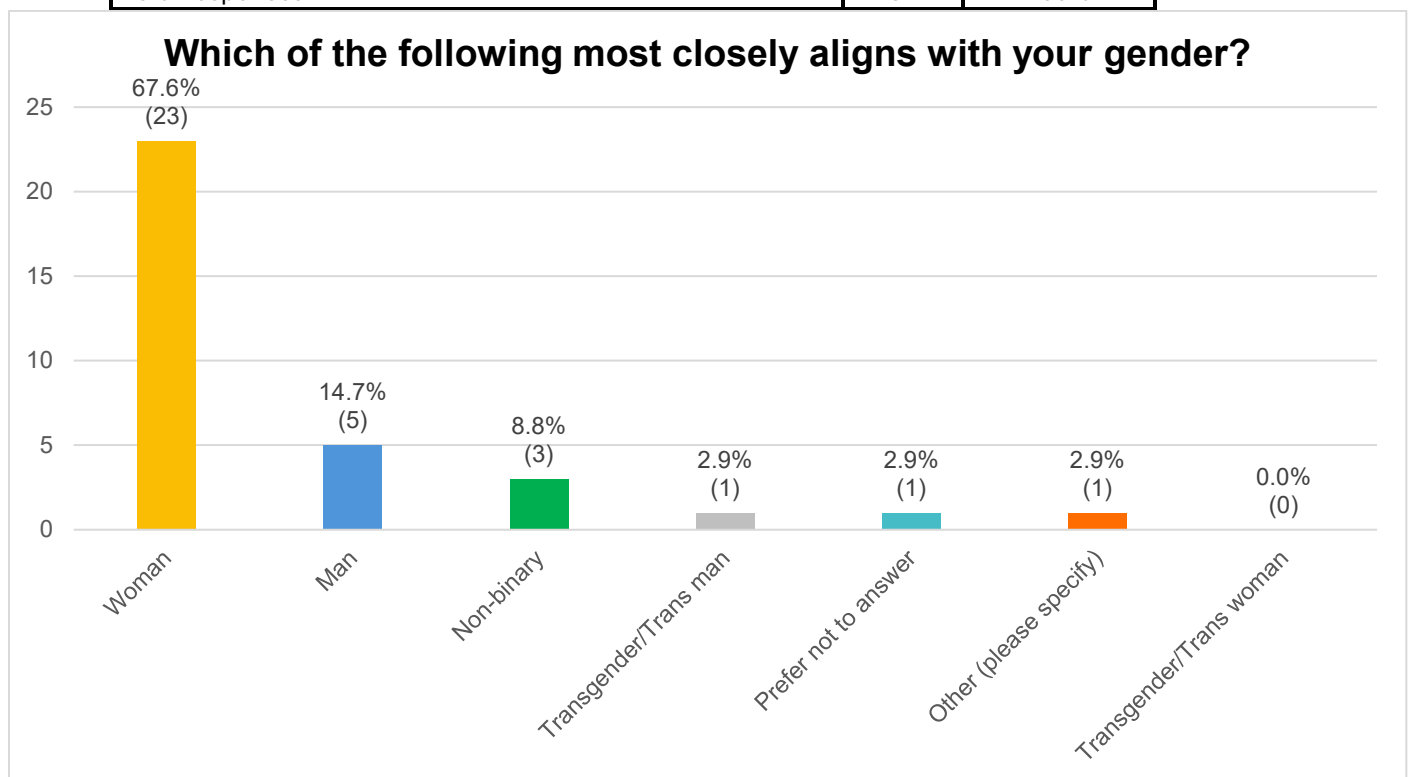
| Which racial/ethnic group(s) do you identify with? | Count | Percentage |
|--|-------|------------|
| Multiracial (or Two or More Races) | 18 | 53% |
| Black | 7 | 21% |
| African-American | 4 | 12% |
| African | 2 | 6% |
| Afro-Caribbean | 2 | 6% |
| Afro-Indigenous | 1 | 3% |
| Afro-Latino | 0 | 0% |
| Total responses | 34 | 100% |



4. Which of the following most closely aligns with your gender?

This chart indicates the gender identities of respondents. Most respondents (68%) identified as women followed by 15% men. The smallest groups consisted of 3% who selected “Other” and 0% transgender/trans women. The one respondent who selected “Other” specified their gender identity as “anti-binary ‘woman.’”

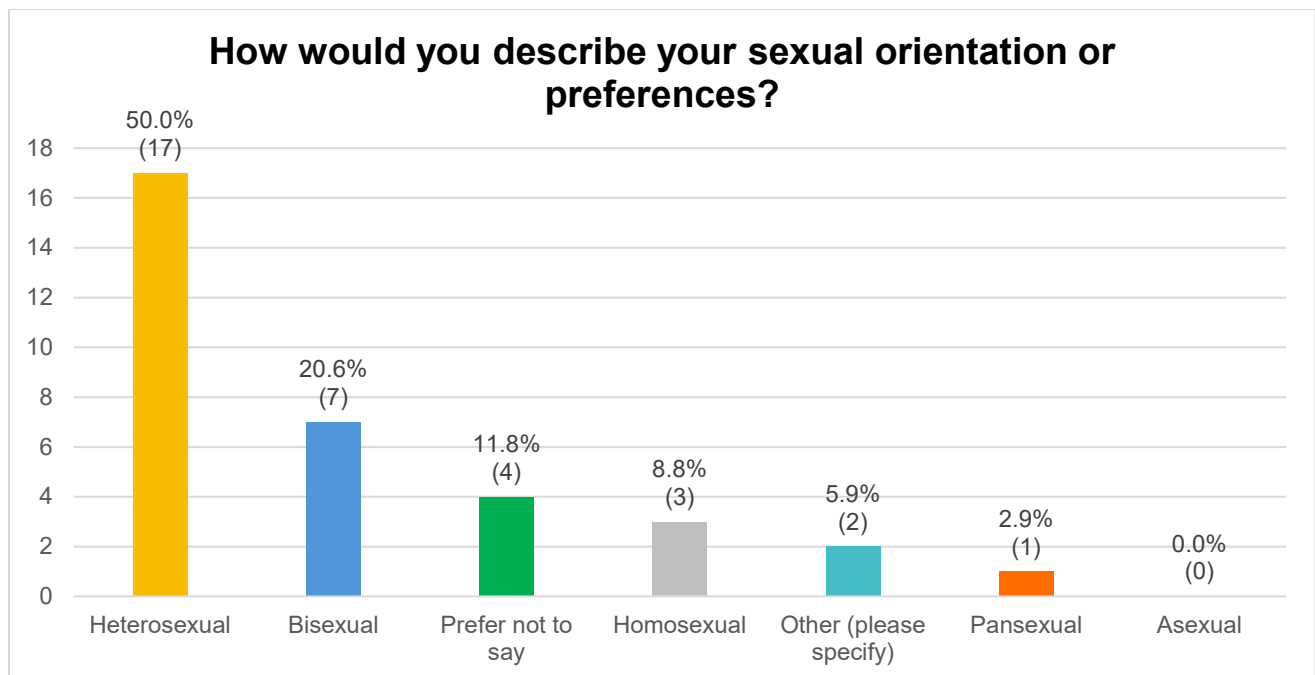
| Which of the following most closely aligns with your gender? | Count | Percentage |
|--|-------|------------|
| Woman | 23 | 68% |
| Man | 5 | 15% |
| Non-binary | 3 | 9% |
| Transgender/Trans man | 1 | 3% |
| Prefer not to answer | 1 | 3% |
| Other (please specify) | 1 | 3% |
| Transgender/Trans woman | 0 | 0% |
| Total responses | 34 | 100% |



5. How would you describe your sexual orientation or preferences?

This chart indicates the sexual orientation or preferences of respondents. Most respondents (50%) identified as heterosexual followed by 21% who identified as bisexual. The smallest groups of respondents identified as pansexual (3%) and 0% as asexual. The two respondents who selected “Other” specified their sexual orientation or preference as “queer.”

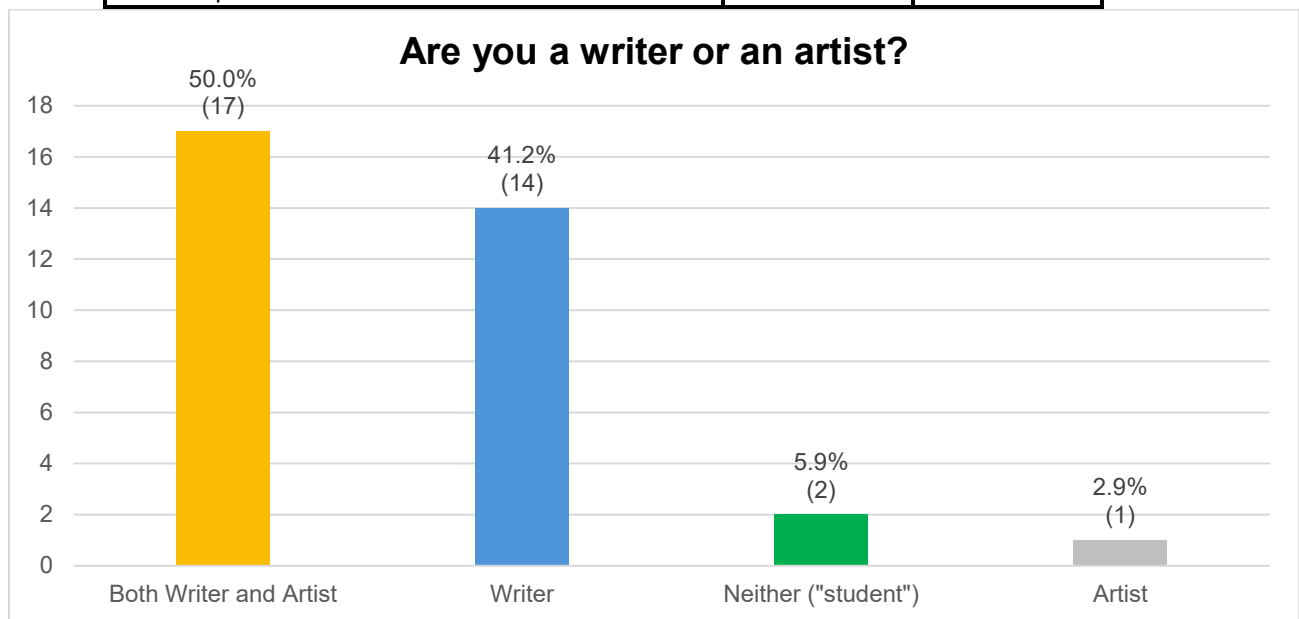
| How would you describe your sexual orientation or preferences? | Count | Percentage |
|--|-------|------------|
| Heterosexual | 17 | 50% |
| Bisexual | 7 | 21% |
| Prefer not to say | 4 | 12% |
| Homosexual | 3 | 9% |
| Other (please specify) | 2 | 6% |
| Pansexual | 1 | 3% |
| Asexual | 0 | 0% |
| Total responses | 34 | 100% |



6. Are you a writer or an artist?

This chart indicates the main occupation of respondents between writer, artist, or both. Most respondents (50%) identified as both a writer and artist followed by 41% that identified as writers. The smallest groups of respondents selected “Neither” (6%) and “Artist” (3%). Two respondents did not identify as either writer or artist and specified themselves as “student.”

| Are you a writer or an artist? | Count | Percentage |
|--------------------------------|-------|------------|
| Both Writer and Artist | 17 | 50% |
| Writer | 14 | 41% |
| Neither ("student") | 2 | 6% |
| Artist | 1 | 3% |
| Total responses | 34 | 100% |

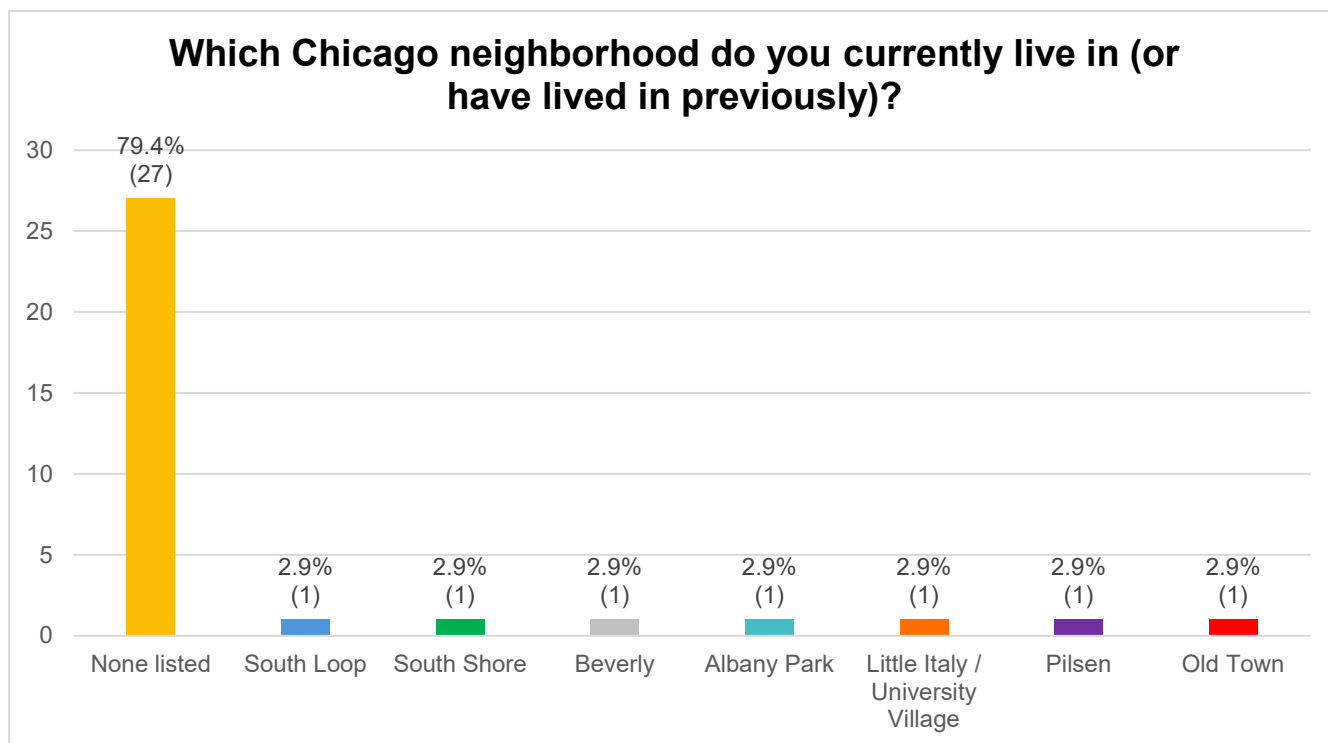


7. Which Chicago neighborhood do you currently live in (or have lived in previously)?

This question indicates the neighborhoods in which respondents either currently or have previously lived. This question yielded only seven responses out of the thirty-four total respondents and the following values are calculated based off of all respondents, even those who did not select an answer. Most respondents (79%) either did not respond or did not locate a suitable answer out of the options given in the survey. Those who did respond answered South Loop (3%), South Shore (3%), Beverly (3%), Albany Park (3%), Little Italy/University Village (3%), Pilsen (3%), and Old Town (3%).

| Which Chicago neighborhood do you currently live in (or have lived in previously)? | Count | Percentage |
|--|-------|------------|
| None listed | 27 | 79% |
| South Loop | 1 | 3% |
| South Shore | 1 | 3% |
| Beverly | 1 | 3% |
| Albany Park | 1 | 3% |
| Little Italy / University Village | 1 | 3% |
| Pilsen | 1 | 3% |
| Old Town | 1 | 3% |
| Bridgeport & Armour Square | 0 | 0% |
| Bronzeville | 0 | 0% |
| Hyde Park & Kenwood | 0 | 0% |
| Forest Glen / Jefferson Park | 0 | 0% |
| Portage Park | 0 | 0% |
| Irving Park | 0 | 0% |
| Avondale | 0 | 0% |
| Logan Square | 0 | 0% |
| Bucktown & Wicker Park | 0 | 0% |
| Humboldt Park / Garfield Park | 0 | 0% |
| Austin | 0 | 0% |
| West Town | 0 | 0% |
| West Loop | 0 | 0% |
| Rogers Park | 0 | 0% |
| Edgewater | 0 | 0% |
| Lincoln Square | 0 | 0% |
| Uptown | 0 | 0% |
| North Center | 0 | 0% |
| Roscoe Village | 0 | 0% |
| Lakeview | 0 | 0% |
| Lincoln Park | 0 | 0% |
| Gold Coast | 0 | 0% |

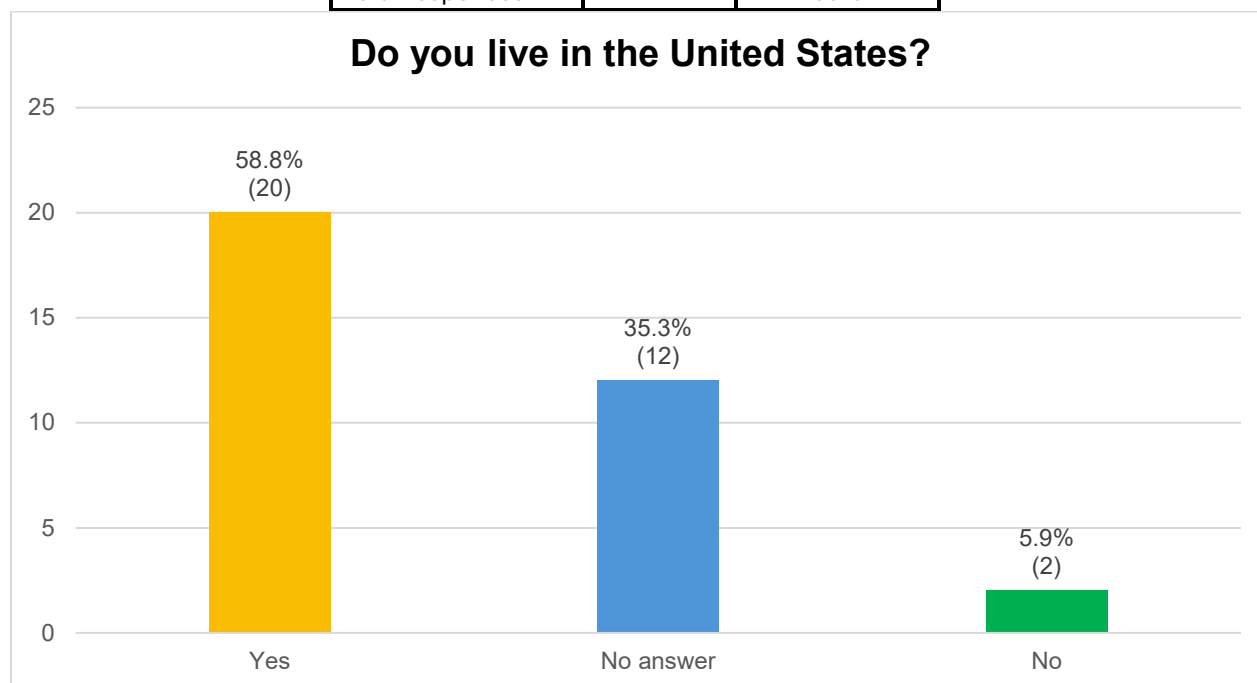
| | | |
|------------------------|----------|------------|
| River North | 0 | 0% |
| Streeterville | 0 | 0% |
| Total responses | 7 | 21% |



8. Do you live in the United States?

This chart indicates whether respondents currently live in the United States. Most respondents (59%) answered “Yes” to this question followed by 35% who did not answer. The smallest group of respondents (6%) selected “No” to living in the United States.

| Do you live in the United States? | Count | Percentage |
|-----------------------------------|-------|------------|
| Yes | 20 | 59% |
| No answer | 12 | 35% |
| No | 2 | 6% |
| Total responses | 22 | 65% |



9. In what state or U.S. territory do you live?

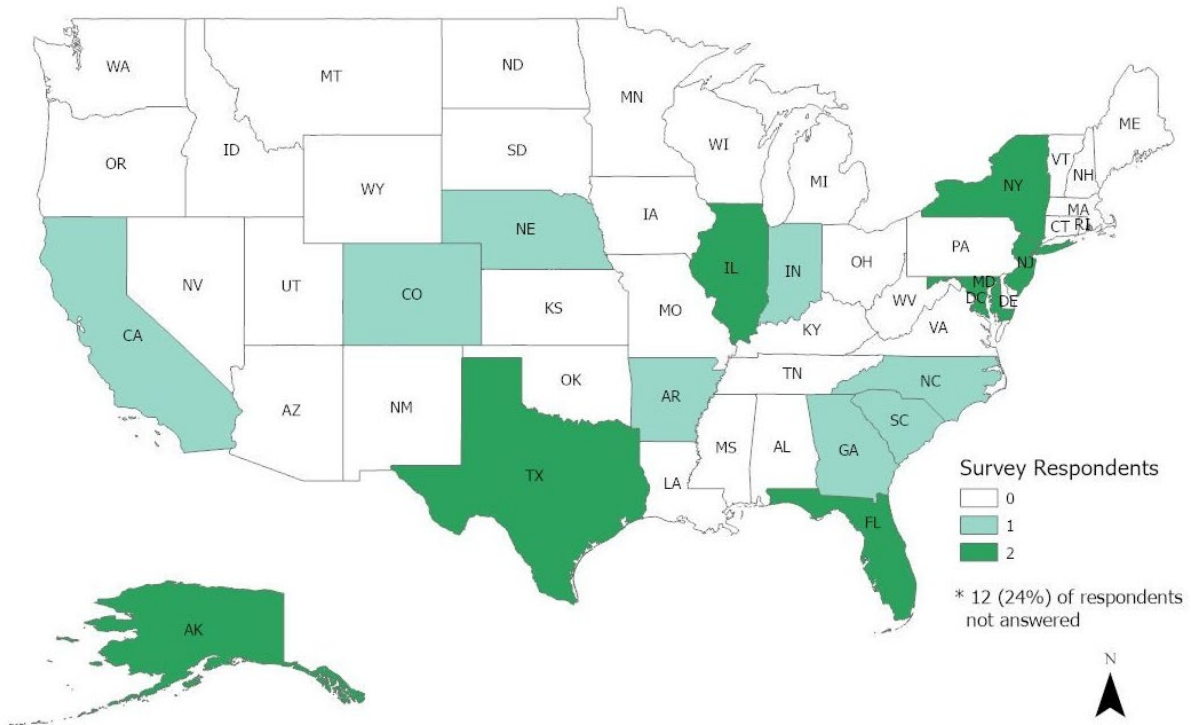
This chart illustrates the location of respondents within the United States and its territories. Most respondents (35%) did not answer this question, followed by about 23% of whom currently live in the South (including Texas, Florida, Arkansas, Georgia, North Carolina, and South Carolina). This is followed by 17% who live in the East Coast (including New York, Maryland, and New Jersey). The remaining respondents live in various regions of the country, including Illinois (6%), Alaska (6%), California (3%), Nebraska (3%), Indiana (3%), and Colorado (3%).

| In what state or U.S. territory do you live? | Count | Percentage |
|--|-------|------------|
| No answer | 12 | 35% |

| | | |
|----------------------|---|----|
| Alaska | 2 | 6% |
| Florida | 2 | 6% |
| Illinois | 2 | 6% |
| Maryland | 2 | 6% |
| New Jersey | 2 | 6% |
| New York | 2 | 6% |
| Texas | 2 | 6% |
| Arkansas | 1 | 3% |
| California | 1 | 3% |
| Colorado | 1 | 3% |
| Georgia | 1 | 3% |
| Indiana | 1 | 3% |
| Nebraska | 1 | 3% |
| North Carolina | 1 | 3% |
| South Carolina | 1 | 3% |
| Alabama | 0 | 0% |
| Arizona | 0 | 0% |
| Connecticut | 0 | 0% |
| Delaware | 0 | 0% |
| District of Columbia | 0 | 0% |
| Guam | 0 | 0% |
| Hawaii | 0 | 0% |
| Idaho | 0 | 0% |
| Iowa | 0 | 0% |
| Kansas | 0 | 0% |
| Kentucky | 0 | 0% |
| Louisiana | 0 | 0% |
| Maine | 0 | 0% |
| Massachusetts | 0 | 0% |
| Michigan | 0 | 0% |
| Minnesota | 0 | 0% |
| Mississippi | 0 | 0% |
| Missouri | 0 | 0% |
| Montana | 0 | 0% |
| Nevada | 0 | 0% |
| New Hampshire | 0 | 0% |
| New Mexico | 0 | 0% |
| North Dakota | 0 | 0% |
| Ohio | 0 | 0% |
| Oklahoma | 0 | 0% |
| Oregon | 0 | 0% |
| Pennsylvania | 0 | 0% |
| Rhode Island | 0 | 0% |

| | | |
|------------------------|-----------|------------|
| South Dakota | 0 | 0% |
| Tennessee | 0 | 0% |
| Utah | 0 | 0% |
| Vermont | 0 | 0% |
| Virginia | 0 | 0% |
| Washington | 0 | 0% |
| West Virginia | 0 | 0% |
| Wisconsin | 0 | 0% |
| Wyoming | 0 | 0% |
| Total responses | 22 | 65% |

States Where National Survey Respondents Live



Source: Lucky Jefferson National Survey, 2024

Created by Ellery Von Holten, Student Urban Research Corps, 06/20/2024

III. Open-ended Questions

Key Findings:

What problems exist for writers and artists living nationally?

- **Marginalization and Tokenism:** Writers and artists often encounter marginalization and tokenism in the submission process, impacting their ability to have their voices authentically represented.
- **Barriers to Publishing:** Many writers and artists feel that there are many barriers to publishing including economic barriers like submission fees as well as less calls to Black writers and artists specifically.
- There are also concerns about how often white voices are published which makes a Black writers and artist less likely to submit.

How do access and transparency create more harm for National creatives?

- **Mistrust through infrequent spotlighting of Black Voices:** Many artists and writers feel mistrust towards publishers that infrequently or temporarily spotlight Black voices.
- **Being forced to self-identify:** Nationally, many artists and writers are not hesitant to submit to publications that require to self-identify. Out of the respondents that are hesitant they cite a fear of bias in the evaluation process.

How writers feel comfortable accessing specific resources, and how they overcome barriers faced?

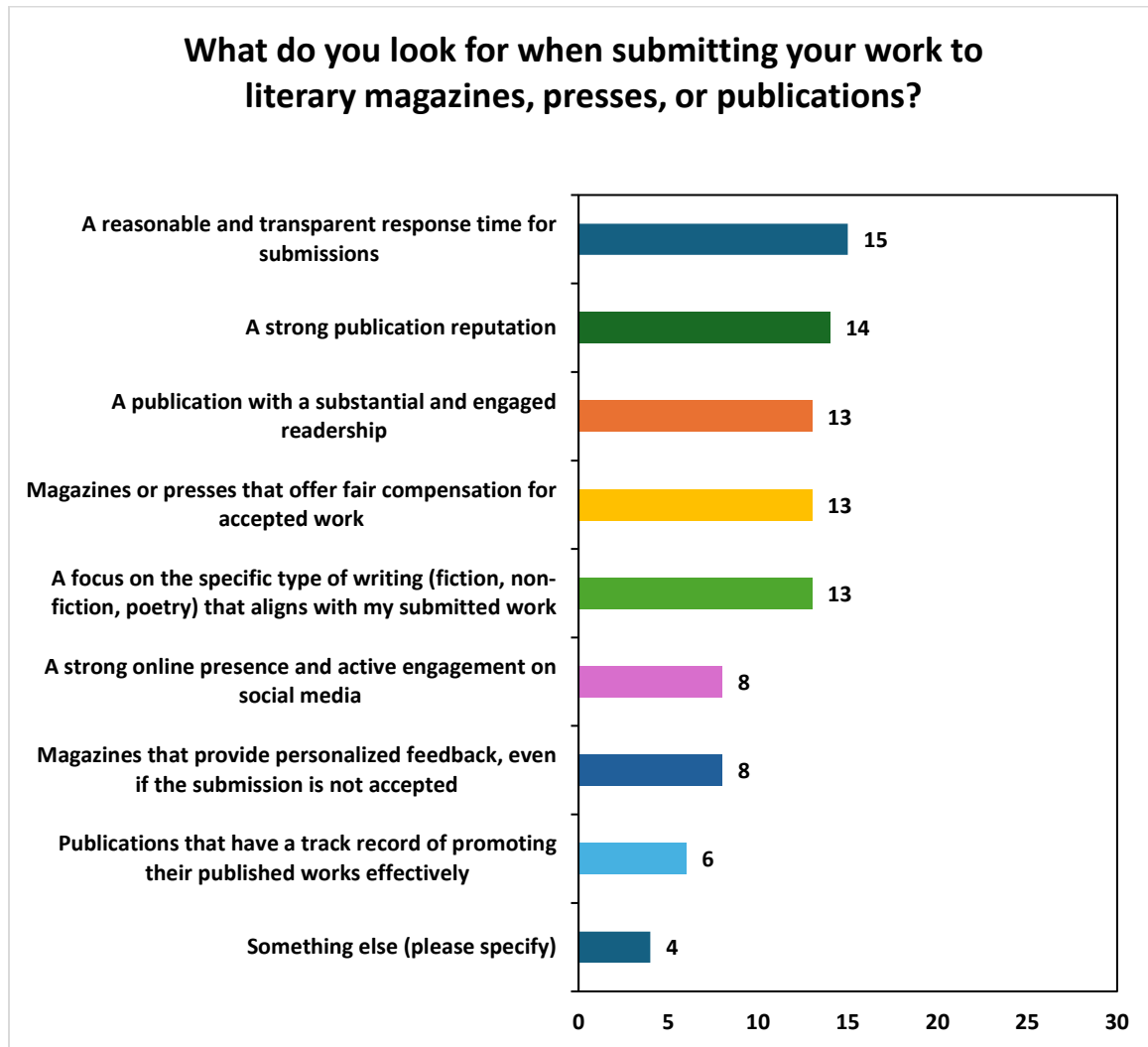
- **Online Platforms and Tools:** Most respondents (59%) rely on online platforms and tools like Submittable for the submission process, which provides essential access to guidelines and opportunities.
- **Social Media and Online Communities:** A significant portion (15%) of artists use social media and online communities for support and information, highlighting the importance of these platforms in overcoming isolation and accessing peer recommendations.
- **Email Newsletters:** Email Newsletters (38%) are crucial for many artists, offering consistent updates on new opportunities for creatives.

Overcoming Barriers

- **Unique and innovative themes:** Many creatives look for literary magazines and publications that frequently publish diverse perspectives, and unique themes that contrast the norm.
- **Clear and concise submission guidelines:** Many creatives value clear and concise submission guidelines with a clear sense of the type of writing asked for as well as clarity around the amount of compensation provided and feedback.
- **Collaboration with the community:** Writers and artists feel that publishers can reach out to communities by publishing stories that are associated with local culture as well as works that are done in collaboration with local artists and organizations.

1. What do you look for when submitting your work to literary magazines, presses, or publications?

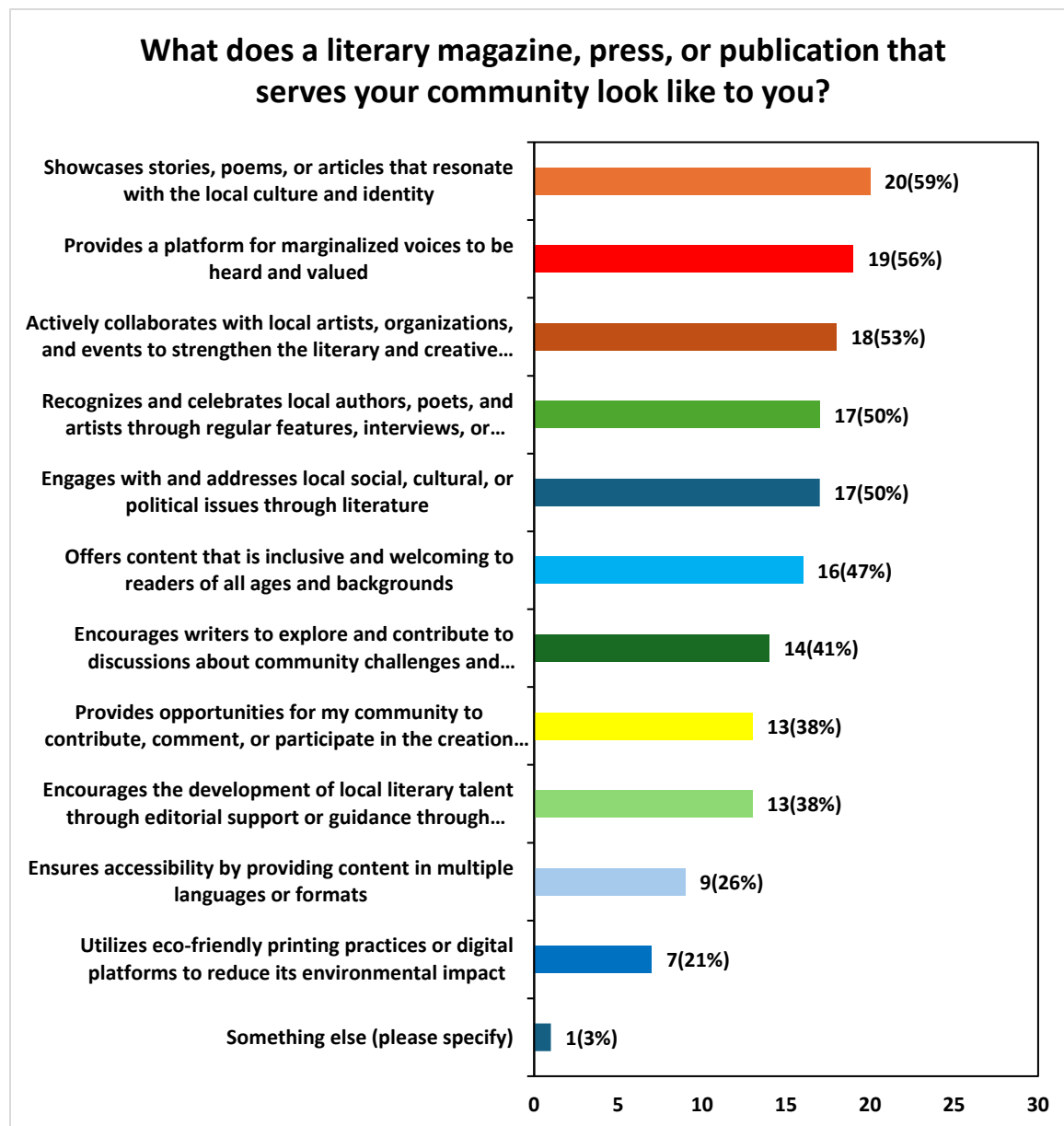
A majority of the questions in this section, are open-ended questions where participants were allowed to answer multiple questions. Therefore, the percentages on the right side of the chart do not add up to 100%. The percentages are out of 34 total responses.



| What do you look for when submitting your work to literary magazines, presses, or publications? | Count | Percent |
|---|-------|---------|
| Unique and innovative themes | 18 | 53% |
| A clear commitment to publishing work that represents a range of experiences and perspectives | 17 | 50% |
| Clear and concise submission guidelines | 16 | 47% |
| A reasonable and transparent response time for submissions | 15 | 44% |
| A strong publication reputation | 14 | 41% |
| A focus on the specific type of writing (fiction, non-fiction, poetry) that aligns with my submitted work | 13 | 38% |
| Magazines or presses that offer fair compensation for accepted work | 13 | 38% |
| A publication with a substantial and engaged readership | 13 | 38% |
| Magazines that provide personalized feedback, even if the submission is not accepted | 8 | 24% |
| A strong online presence and active engagement on social media | 8 | 24% |
| Publications that have a track record of promoting their published works effectively | 6 | 18% |
| Something else (please specify) | 4 | 12% |

This chart indicates that there is a variety of different preferences for submitting to literary magazines, presses, or publications. The highest preference was for a publisher with unique and innovative themes (18 responses, 53%). The second highest preference was for a publication that is committed to publishing a range of experiences and perspectives (17 responses, 50%). The third highest preference was for a publisher with clear and concise submission guidelines (16 responses, 47%). The lowest preference was for publications that have a track record of promoting their published works effectively (6 responses, 18%). The second lowest preference was a strong online presence and active engagement on social media (8 responses, 24%). The third lowest preference was for a magazine that provides personalized feedback, even if the submission is not accepted (8 responses, 24%).

2. What does a literary magazine, press, or publication that serves your community look like to you?

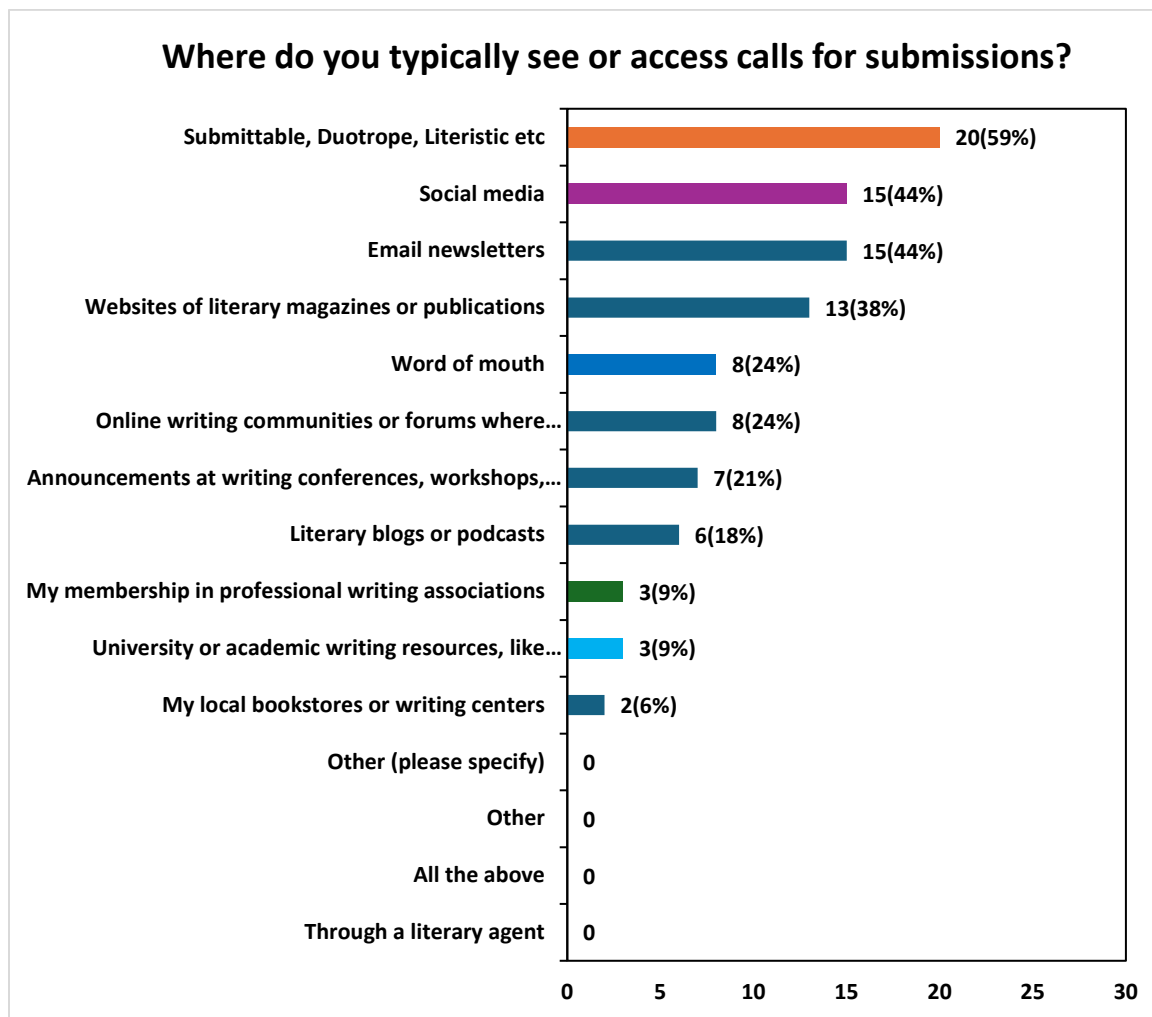


| What does a literary magazine, press, or publication that serves your community look like to you? | Count | Percent |
|---|-------|---------|
| Showcases stories, poems, or articles that resonate with the local culture and identity | 20 | 59% |
| Provides a platform for marginalized voices to be heard and valued | 19 | 56% |

| | | |
|---|----|-----|
| Actively collaborates with local artists, organizations, and events to strengthen the literary and creative community | 18 | 53% |
| Engages with and addresses local social, cultural, or political issues through literature | 17 | 50% |
| Recognizes and celebrates local authors, poets, and artists through regular features, interviews, or special issues | 17 | 50% |
| Offers content that is inclusive and welcoming to readers of all ages and backgrounds | 16 | 47% |
| Encourages writers to explore and contribute to discussions about community challenges and opportunities | 14 | 41% |
| Encourages the development of local literary talent through editorial support or guidance through writing workshops | 13 | 38% |
| Provides opportunities for my community to contribute, comment, or participate in the creation of content | 13 | 38% |
| Ensures accessibility by providing content in multiple languages or formats | 9 | 26% |
| Utilizes eco-friendly printing practices or digital platforms to reduce its environmental impact | 7 | 21% |
| Something else (please specify) | 1 | 3% |

This chart indicates that there is a variety of different opinions of how publishers that serves their community look. The highest preference was publisher that showcases stories that resonate with local culture and identity (20 responses, 59%). The second highest preference was a publisher that provides a platform to marginalized voices (19 responses, 56%). The third highest preference was for a publisher that actively collaborates with local artists, organizations, and events (18 responses, 53%). The lowest preference was for a publisher that utilizes eco-friendly printing practices or digital platforms to reduce its environmental impact (7 responses, 21%). The second lowest preference was a publisher that ensures accessibility by providing content in multiple languages or formats (9 responses, 26%). The third lowest preference was tied (13 responses, 38%).

3. Where do you typically see or access calls for submissions?

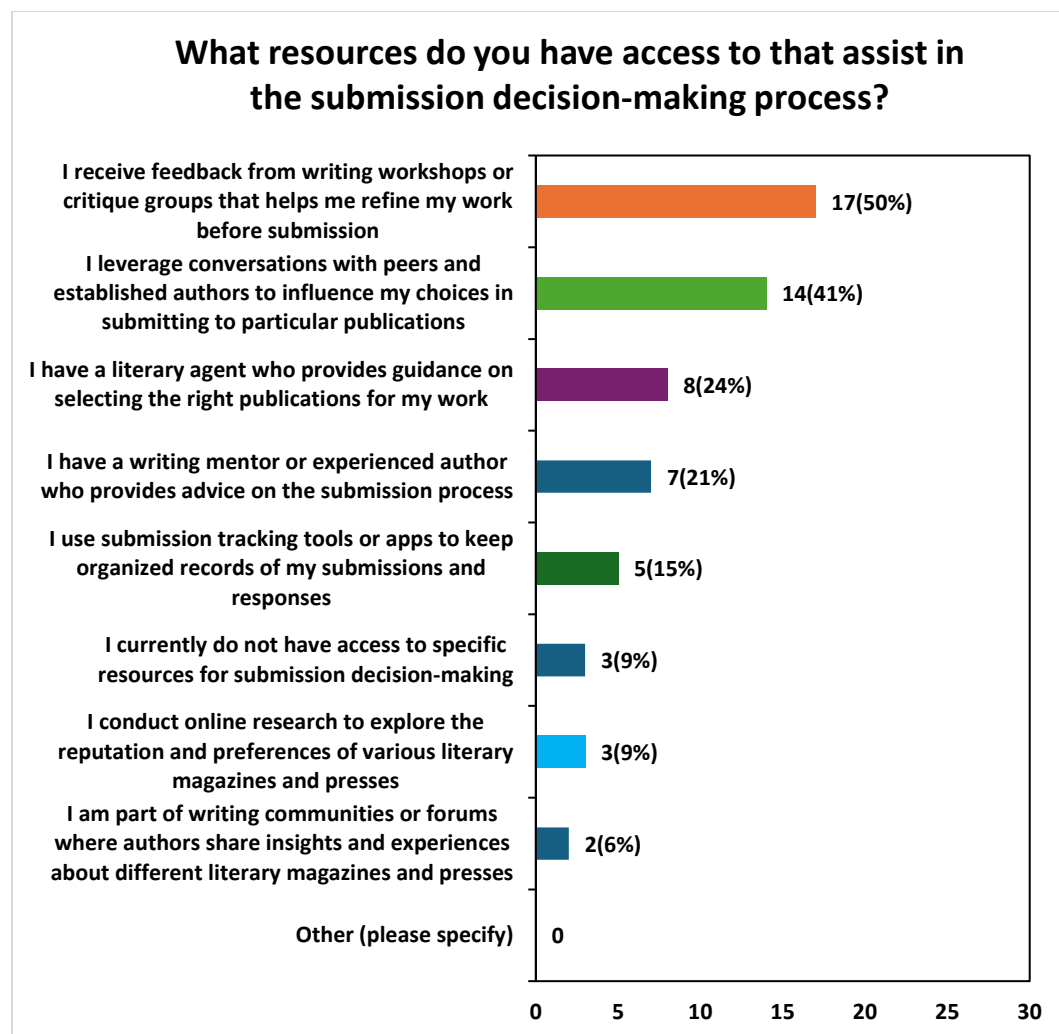


This chart indicates where artists typically see calls for submissions. The most amount of people saw calls for submissions on platforms like Submittable, Duotrope, and Literestic, etc (20 responses, 59%). The second most amount were tied between email newsletters (15 responses, 44%) and social media (15 responses, 44%).

| Where do you typically see or access calls for submissions? | Count | Percent |
|---|-------|---------|
| Submittable, Duotrope, Literistic etc | 20 | 59% |
| Email newsletters | 15 | 44% |
| Social media | 15 | 44% |
| Websites of literary magazines or publications | 13 | 38% |

| | | |
|--|---|-----|
| Online writing communities or forums where writers share opportunities and recommendations | 8 | 24% |
| Word of mouth | 8 | 24% |
| Announcements at writing conferences, workshops, or literary events | 7 | 21% |
| Literary blogs or podcasts | 6 | 18% |
| University or academic writing resources, like bulletin boards and intranet websites | 3 | 9% |
| My membership in professional writing associations | 3 | 9% |
| My local bookstores or writing centers | 2 | 6% |
| Through a literary agent | 0 | 0% |
| All the above | 0 | 0% |
| Other | 0 | 0% |
| Other (please specify) | 0 | 0% |

4. What resources do you have access to that assist in the submission decision-making process?

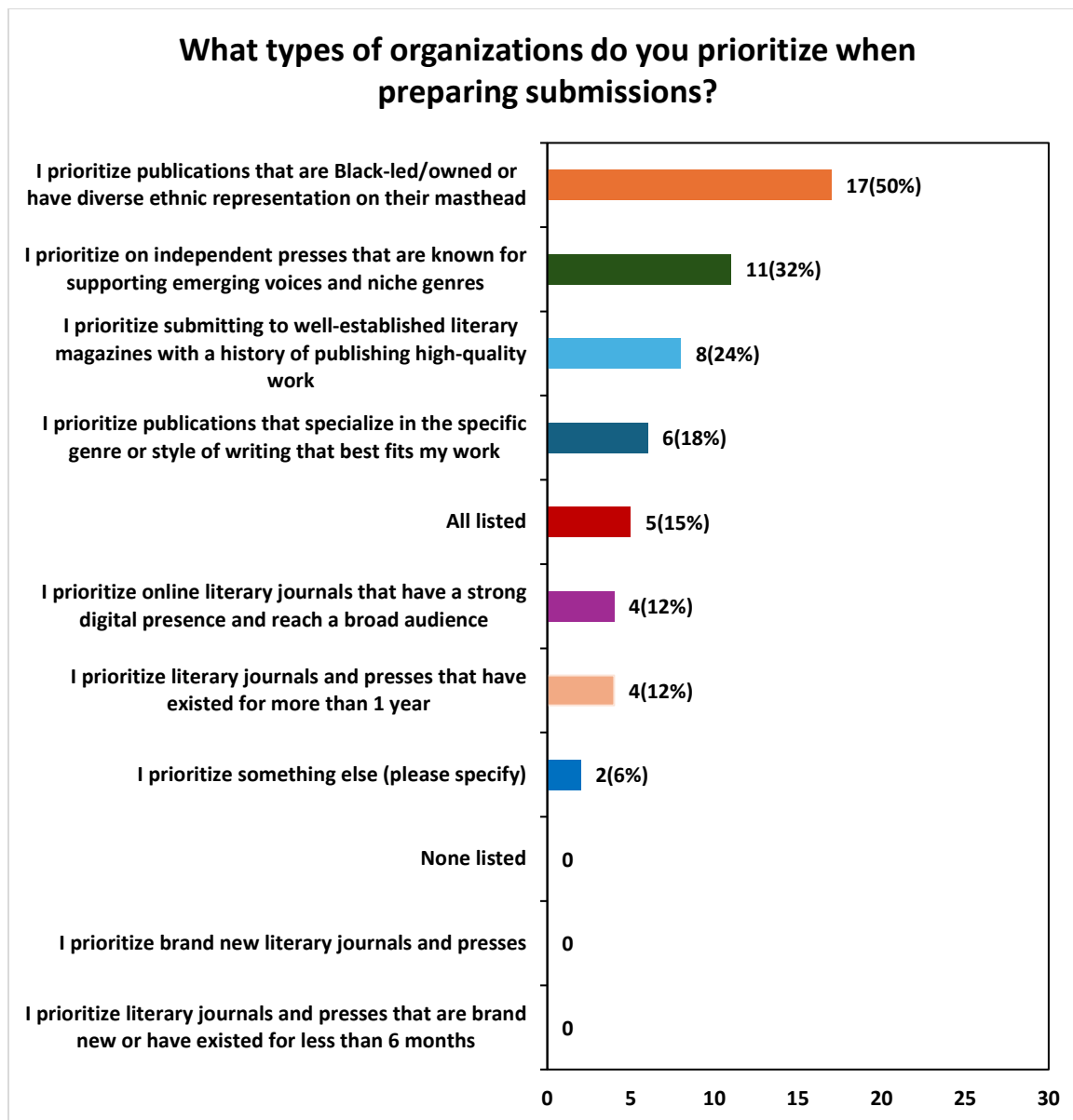


| What resources do you have access to that assist in the submission decision-making process? | Count | Percent |
|--|-------|---------|
| I receive feedback from writing workshops or critique groups that helps me refine my work before submission | 17 | 50% |
| I leverage conversations with peers and established authors to influence my choices in submitting to particular publications | 14 | 41% |
| I have a literary agent who provides guidance on selecting the right publications for my work | 8 | 24% |
| I have a writing mentor or experienced author who provides advice on the submission process | 7 | 21% |

| | | |
|--|---|-----|
| I use submission tracking tools or apps to keep organized records of my submissions and responses | 5 | 15% |
| I conduct online research to explore the reputation and preferences of various literary magazines and presses | 3 | 9% |
| I currently do not have access to specific resources for submission decision-making | 3 | 9% |
| I am part of writing communities or forums where authors share insights and experiences about different literary magazines and presses | 2 | 6% |
| Other (please specify) | 0 | 0% |

This chart indicates the resources that artists and writers have that assist in the submission decision-making process. The highest amount had access to feedback from writing workshops or critique groups (17 responses, 50%). The second highest amount had access to feedback from peers and established authors (14 responses, 41%). The third highest amount have a literary agent (8 responses, 24%). The lowest amount said I am part of writing communities or forums where authors share insights and experiences about different literary magazines and presses (2 responses, 6%). The second lowest amount said I currently do not have access to specific resources for submission decision-making (3 responses, 9%). The third lowest amount said I conduct online research to explore the reputation and preferences of various literary magazines and presses (3 responses, 9%).

5. What types of organizations do you prioritize when preparing submissions?

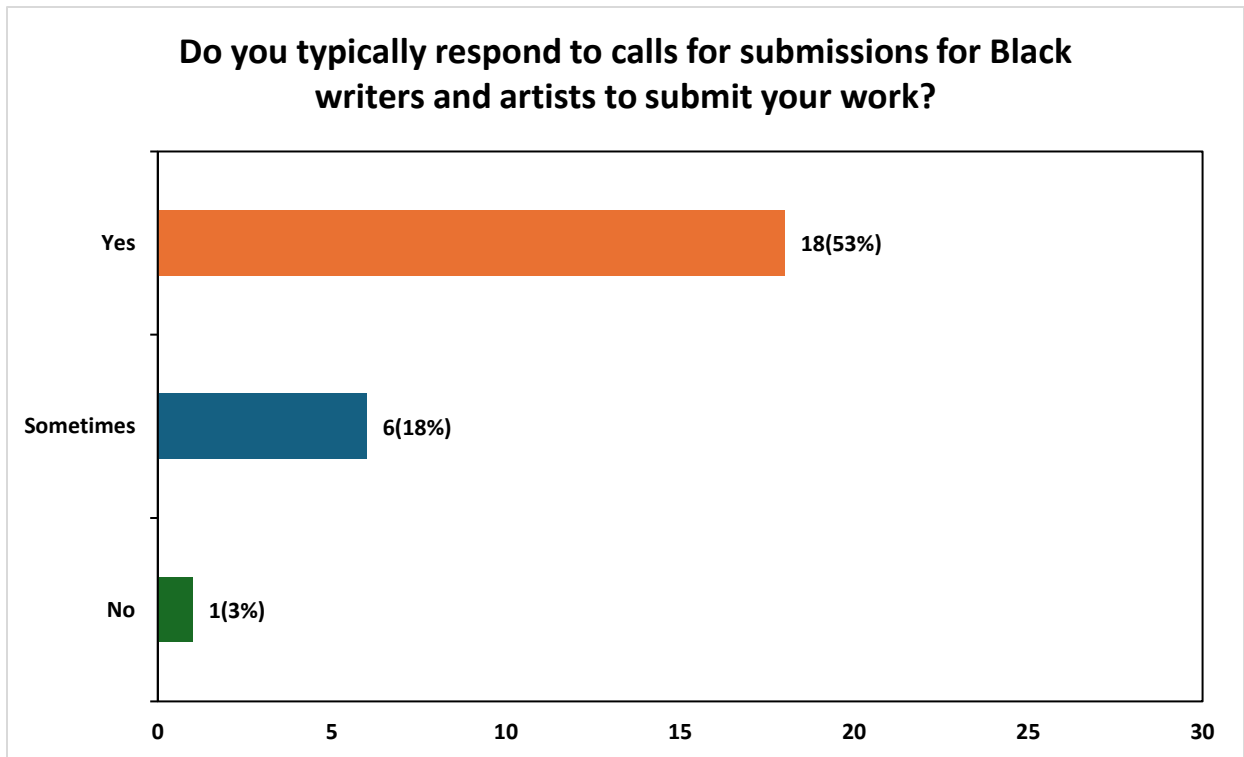


| What types of organizations do you prioritize when preparing submissions? | Count | Percent |
|--|-------|---------|
| I prioritize publications that are Black-led/owned or have diverse ethnic representation on their masthead | 17 | 50% |

| | | |
|---|----|-----|
| I prioritize on independent presses that are known for supporting emerging voices and niche genres | 11 | 32% |
| I prioritize submitting to well-established literary magazines with a history of publishing high-quality work | 8 | 24% |
| I prioritize publications that specialize in the specific genre or style of writing that best fits my work | 6 | 18% |
| All listed | 5 | 15% |
| I prioritize literary journals and presses that have existed for more than 1 year | 4 | 12% |
| I prioritize online literary journals that have a strong digital presence and reach a broad audience | 4 | 12% |
| I prioritize something else (please specify) | 2 | 6% |
| I prioritize literary journals and presses that are brand new or have existed for less than 6 months | 0 | 0% |
| I prioritize brand new literary journals and presses | 0 | 0% |
| None listed | 0 | 0% |

This chart indicates the types of organizations that artists and writers prioritize when preparing submissions. The highest amount, prioritize publications that are black-owned or have diverse staff (17 responses, 50%). The second highest amount prioritize independent presses that support emerging voices (11 responses, 32%). The third highest amount prioritize well-established magazines (8 responses, 24%). The lowest amount was tied between I prioritize brand new literary journals and presses and I prioritize literary journals and presses that are brand new or have existed for less than 6 months (0 responses, 0%). The second lowest amount said I prioritize online literary journals that have a strong digital presence and reach a broad audience (4 responses, 12%).

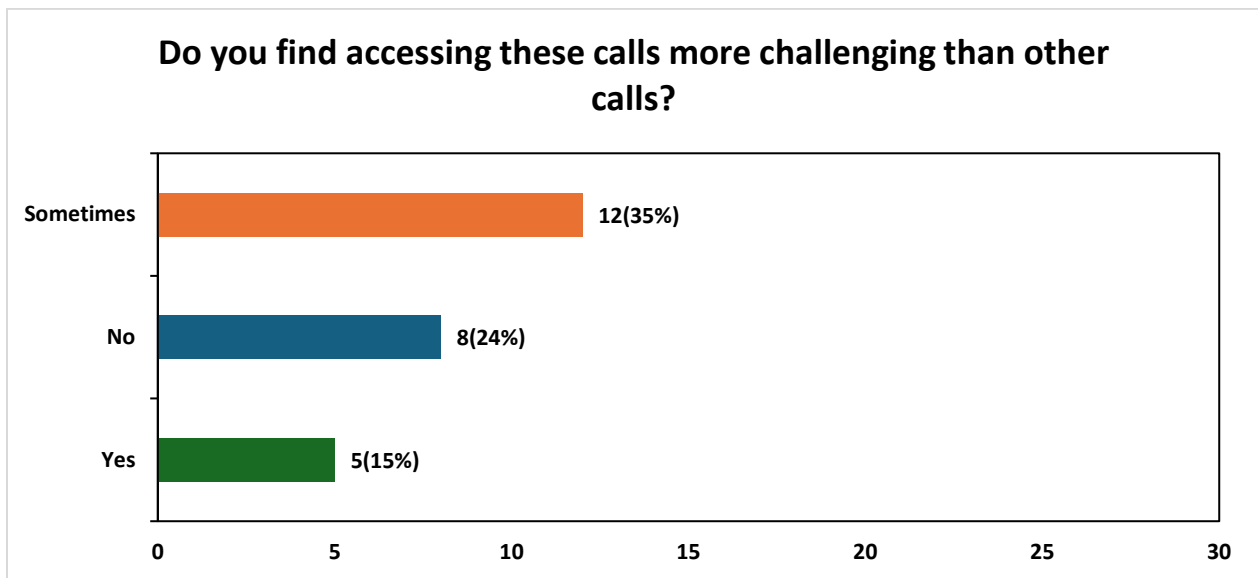
6. Do you typically respond to calls for submissions for Black writers and artists to submit your work?



| Do you typically respond to calls for submissions for Black writers and artists to submit your work? | Count | Percent |
|---|--------------|----------------|
| Yes | 18 | 53% |
| Sometimes | 6 | 18% |
| No | 1 | 3% |

These charts indicate how often Black writers and artists respond to calls for submissions for Black writers and artists. The highest response was for Yes (18 responses, 53%), the second highest was sometimes (6 responses, 18%) and only 1 responded no. However, almost 27% of respondents did not answer this question.

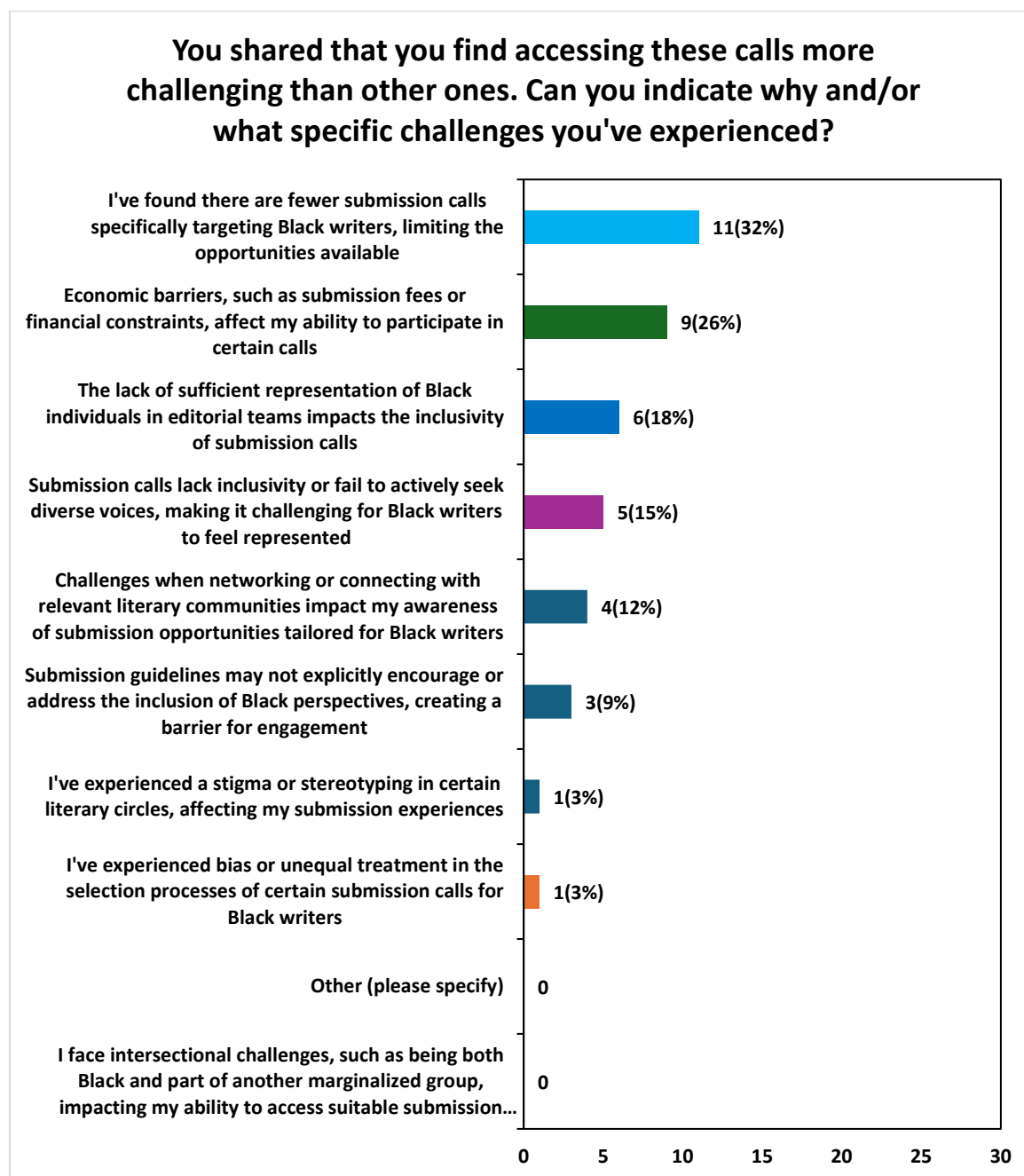
7. Do you find accessing these calls more challenging than other calls?



| Do you find accessing these calls more challenging than other calls? | Count | Percent |
|--|-------|---------|
| Sometimes | 12 | 35% |
| No | 8 | 24% |
| Yes | 5 | 15% |

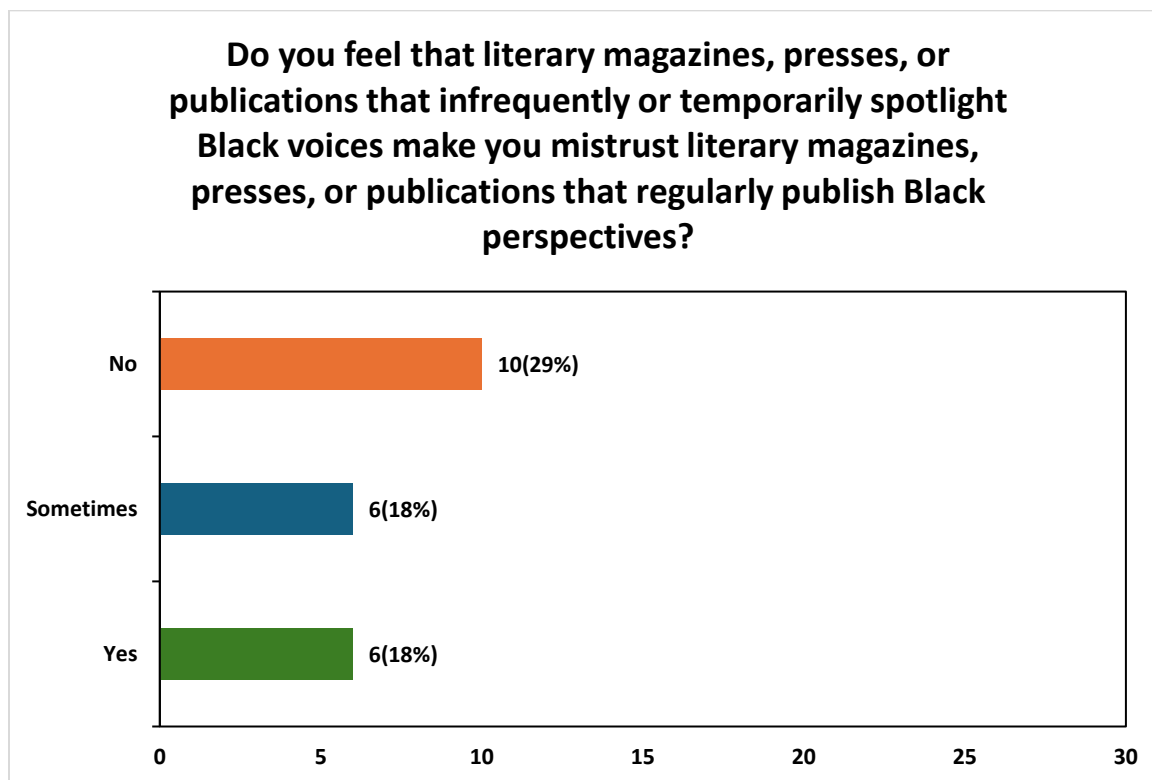
These charts indicate how challenging accessing calls for Black artists and writers is compared to other calls. The most amount of people found that these calls were sometimes for challenging to access (12 responses, 35%). The second most said they were not more challenging (8 responses, 24%). The third most said they were more challenging (5 responses, 15%). However, almost 27% of respondents did not answer this question.

8. You shared that you find accessing these calls more challenging than other ones. Can you indicate why and/or what specific challenges you've experienced?



| <p>You shared that you find accessing these calls more challenging than other ones. Can you indicate why and/or what specific challenges you've experienced?</p> | <p>Count</p> | <p>Percent</p> |
|---|---------------------|-----------------------|
| <p>I've found there are fewer submission calls specifically targeting Black writers, limiting the opportunities available</p> | <p>11</p> | <p>32%</p> |
| <p>Economic barriers, such as submission fees or financial constraints, affect my ability to participate in certain calls</p> | <p>9</p> | <p>26%</p> |
| <p>The lack of sufficient representation of Black individuals in editorial teams impacts the inclusivity of submission calls</p> | <p>6</p> | <p>18%</p> |
| <p>Submission calls lack inclusivity or fail to actively seek diverse voices, making it challenging for Black writers to feel represented</p> | <p>5</p> | <p>15%</p> |
| <p>Challenges when networking or connecting with relevant literary communities impact my awareness of submission opportunities tailored for Black writers</p> | <p>4</p> | <p>12%</p> |
| <p>Submission guidelines may not explicitly encourage or address the inclusion of Black perspectives, creating a barrier for engagement</p> | <p>3</p> | <p>9%</p> |
| <p>I've experienced bias or unequal treatment in the selection processes of certain submission calls for Black writers</p> | <p>1</p> | <p>3%</p> |
| <p>I've experienced a stigma or stereotyping in certain literary circles, affecting my submission experiences</p> | <p>1</p> | <p>3%</p> |
| <p>I face intersectional challenges, such as being both Black and part of another marginalized group, impacting my ability to access suitable submission calls</p> | <p>0</p> | <p>0%</p> |
| <p>Other (please specify)</p> | <p>0</p> | <p>0%</p> |

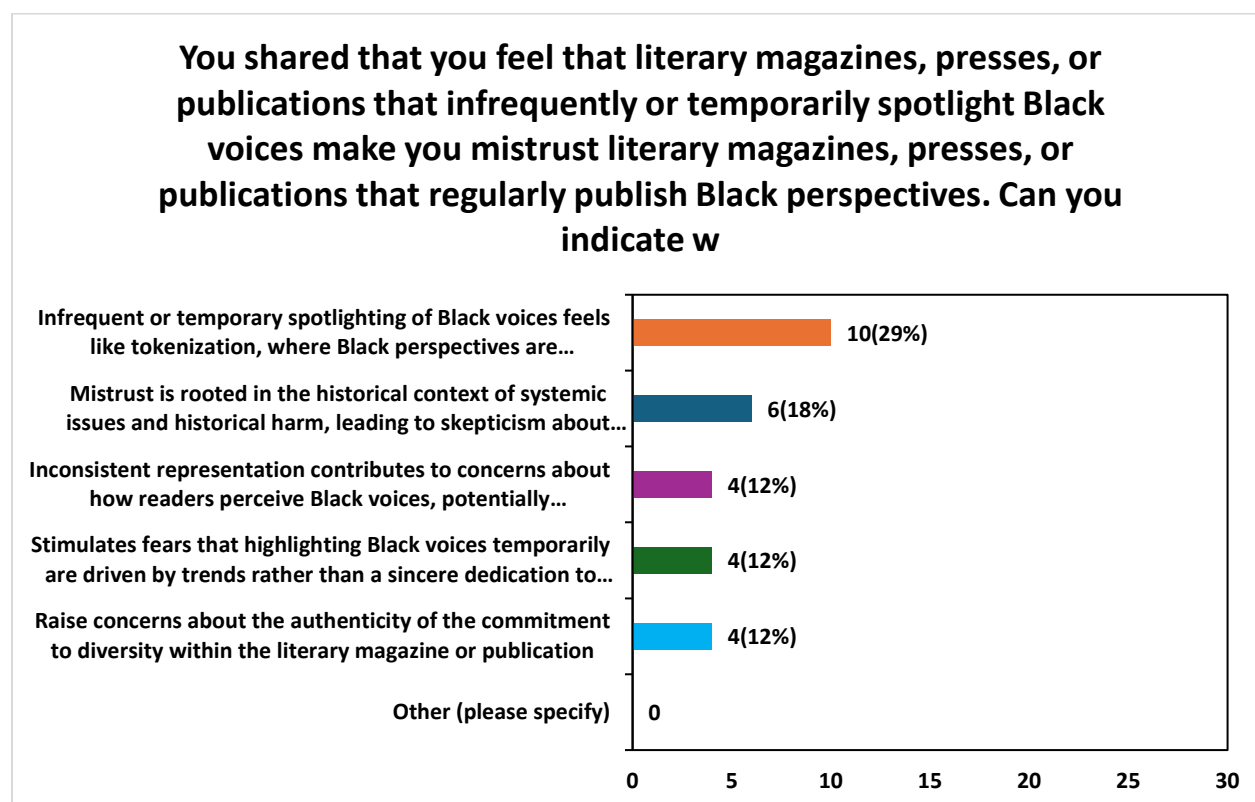
9. Do you feel that literary magazines, presses, or publications that infrequently or temporarily spotlight Black voices make you mistrust literary magazines, presses, or publications that regularly publish Black perspectives?



| Do you feel that literary magazines, presses, or publications that infrequently or temporarily spotlight Black voices make you mistrust literary magazines, presses, or publications that regularly publish Black perspectives? | Count | Percent |
|---|-------|---------|
| No | 10 | 29% |
| Yes | 6 | 18% |
| Sometimes | 6 | 18% |

These charts indicate if publishers infrequently spotlighting Black voices makes a Black artist or writer mistrust publishers that regularly publish Black perspectives. The most amount said no (10 responses, 29%). Yes, and sometimes was tied (6 responses, 18%).

10. You shared that you feel that literary magazines, presses, or publications that infrequently or temporarily spotlight Black voices make you mistrust literary magazines, presses, or publications that regularly publish Black perspectives. Can you indicate why and any specific experiences relating to this?

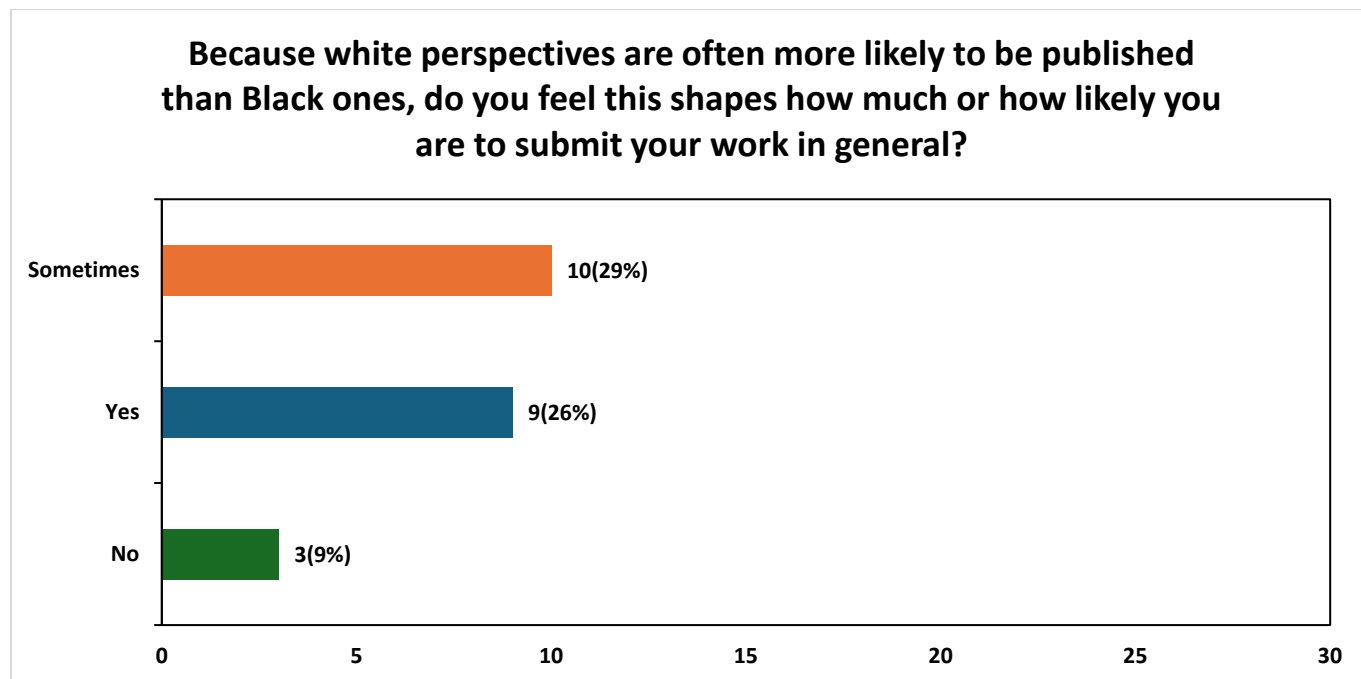


| You shared that you feel that literary magazines, presses, or publications that infrequently or temporarily spotlight Black voices make you mistrust literary magazines, presses, or publications that regularly publish Black perspectives. Can you indicate why and any specific experiences relating to this? | Count | Percent |
|---|--------------|----------------|
| Infrequent or temporary spotlighting of Black voices feels like tokenization, where Black perspectives are showcased superficially without genuine commitment to diversity | 10 | 29% |
| Mistrust is rooted in the historical context of systemic issues and historical harm, leading to skepticism about the sincerity of occasional efforts | 6 | 18% |
| Raise concerns about the authenticity of the commitment to diversity within the literary magazine or publication | 4 | 12% |

| | | |
|---|---|-----|
| Stimulates fears that highlighting Black voices temporarily are driven by trends rather than a sincere dedication to promoting diverse narratives | 4 | 12% |
| Inconsistent representation contributes to concerns about how readers perceive Black voices, potentially reinforcing stereotypes or limiting the impact of diverse narratives | 4 | 12% |
| Other (please specify) | 0 | 0% |

This chart indicates why Black artists and writers feel mistrust in publishers that infrequently publish Black perspectives. The highest amount said that infrequent spotlighting of Black voices feels like tokenization (10 responses, 29%). The second highest said that mistrust is rooted in the historical context of systemic issues which leads to skepticism about a publisher's sincerity (6 responses, 18%). The other three options are tied (4 responses, 12%).

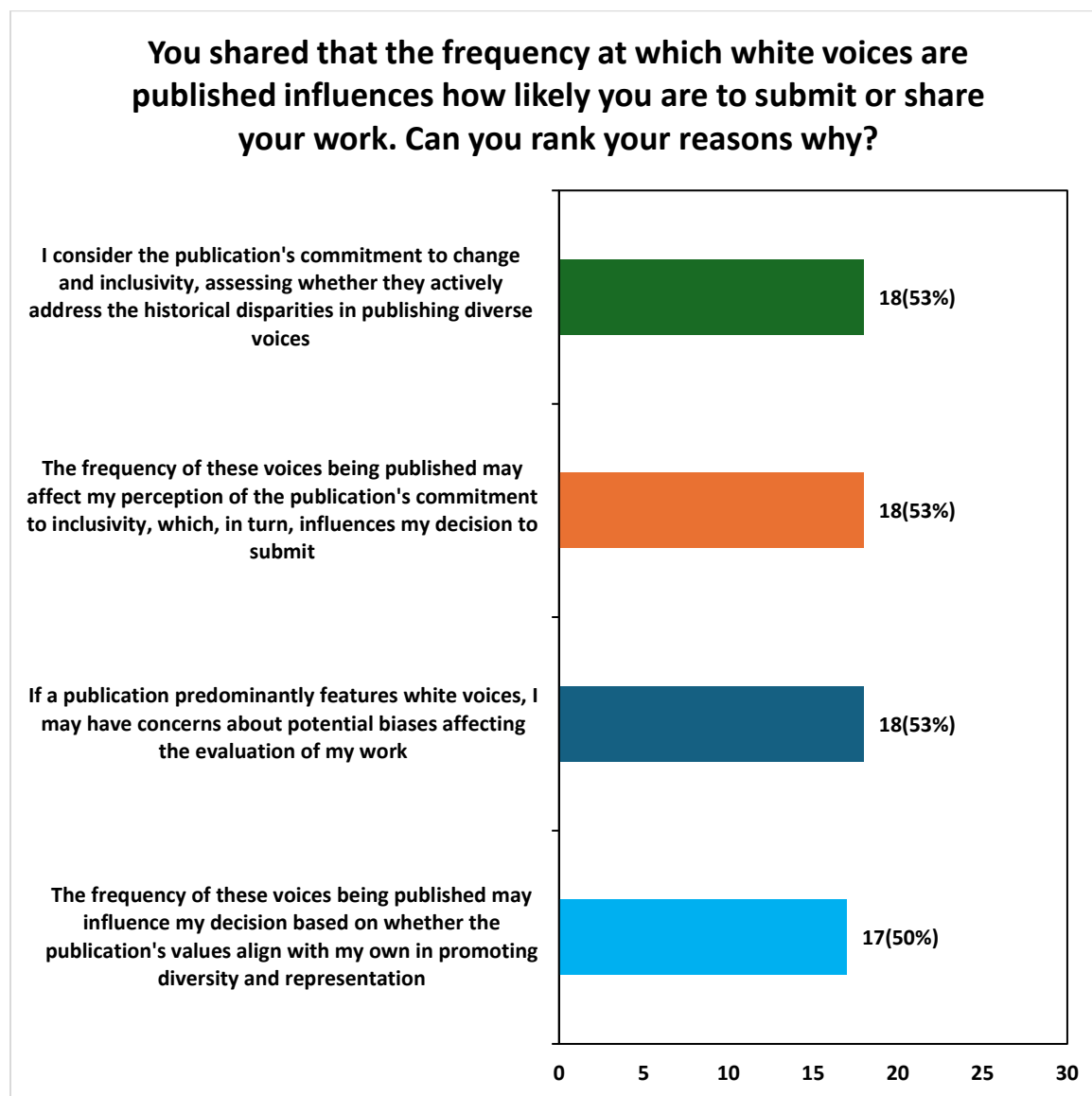
11. Because white perspectives are often more likely to be published than Black ones, do you feel this shapes how much or how likely you are to submit your work in general?



| Because white perspectives are often more likely to be published than Black ones, do you feel this shapes how much or how likely you are to submit your work in general? | Count | Percent |
|---|--------------|----------------|
| Sometimes | 10 | 29% |
| Yes | 9 | 26% |
| No | 3 | 9% |

These charts indicates if white voices being published more, impacts Black artists or writers in submitting their work. The highest amount said that sometimes this impacts how likely they are to submit (10 responses, 30%). The second highest amount said that it does impact how likely they are to submit (9 responses, 27%). The rest said no (3 responses, 9%).

12. You shared that the frequency at which white voices are published influences how likely you are to submit or share your work. Can you rank your reasons why?

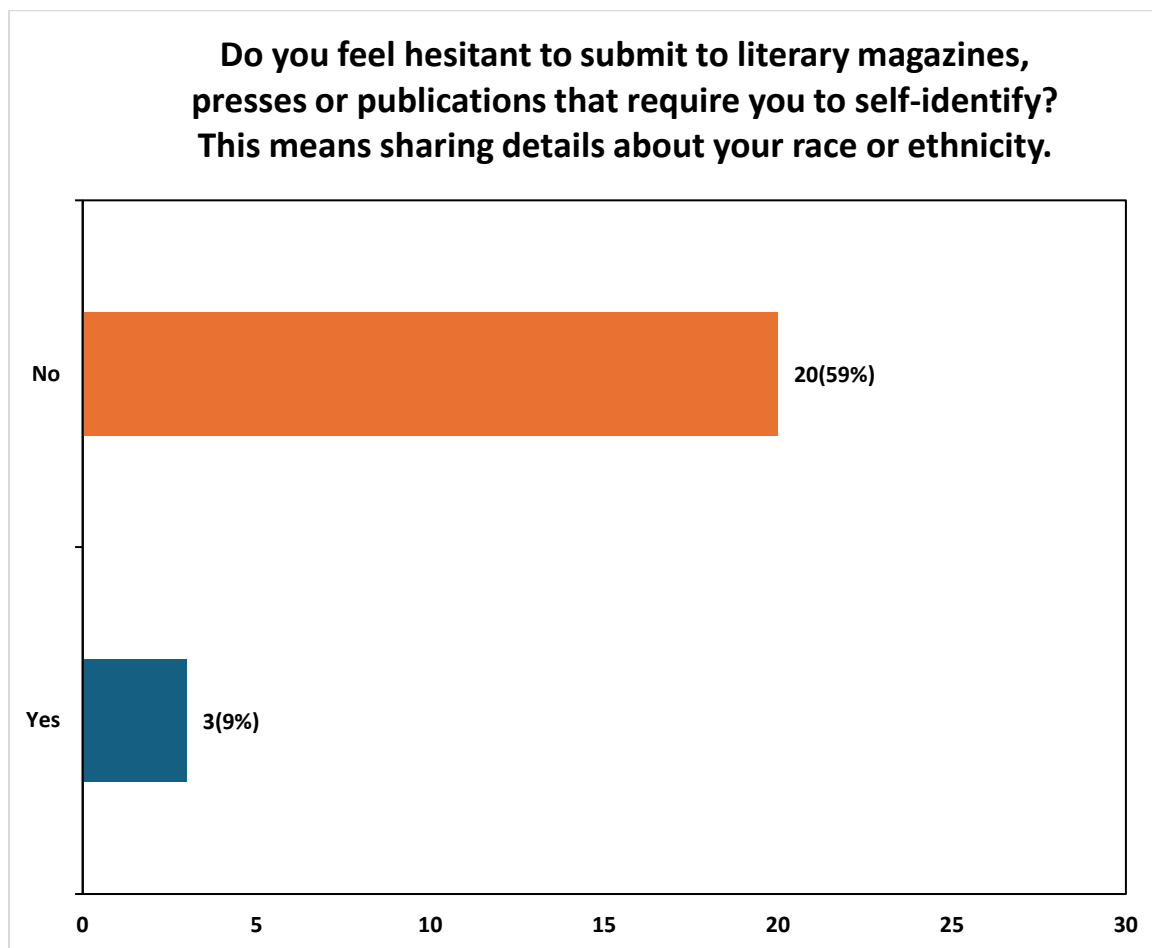


| You shared that the frequency at which white voices are published influences how likely you are to submit or share your work. Can you rank your reasons why? | Count | Percent |
|---|--------------|----------------|
| If a publication predominantly features white voices, I may have concerns about potential biases affecting the evaluation of my work | 18 | 53% |
| The frequency of these voices being published may affect my perception of the publication's commitment to inclusivity, which, in turn, influences my decision to submit | 18 | 53% |

| | | |
|---|----|-----|
| I consider the publication's commitment to change and inclusivity, assessing whether they actively address the historical disparities in publishing diverse voices | 18 | 53% |
| The frequency of these voices being published may influence my decision based on whether the publication's values align with my own in promoting diversity and representation | 17 | 50% |

This chart indicates the rankings of reasons why more frequent white perspectives influences a Black writer or artist likelihood to submit. The top three were all tied (18 responses, 53%).

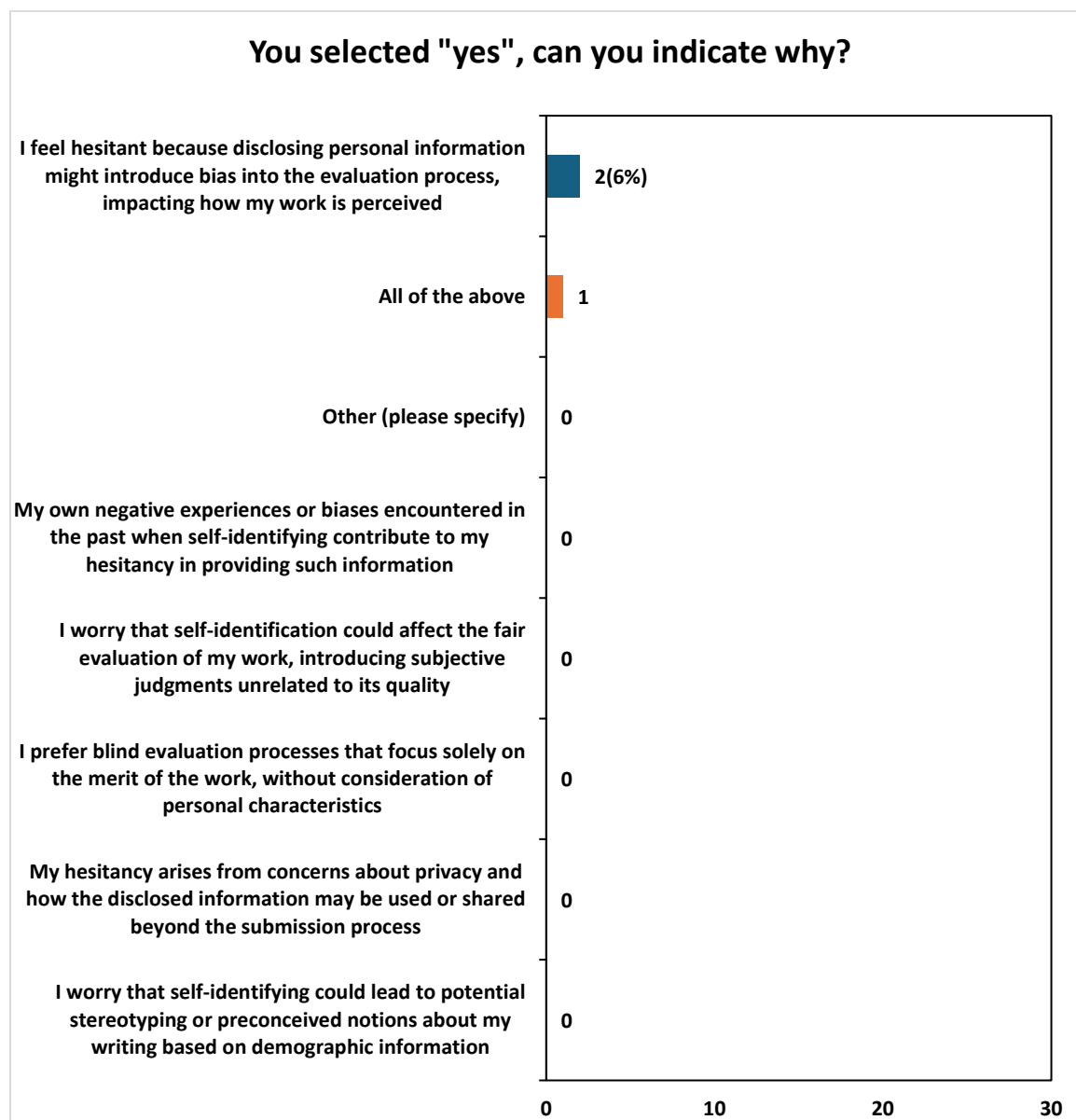
13. Do you feel hesitant to submit to literary magazines, presses or publications that require you to self-identify? This means sharing details about your race or ethnicity.



| Do you feel hesitant to submit to literary magazines, presses or publications that require you to self-identify? This means sharing details about your race or ethnicity. | Count | Percent |
|--|--------------|----------------|
| No | 20 | 59% |
| Yes | 3 | 9% |

These charts indicate if Black artists and writers are hesitant to submit to publishers that require self-identification. The majority said no (20 responses, 59%). Only 3 said yes.

14. You selected "yes"; can you indicate why?

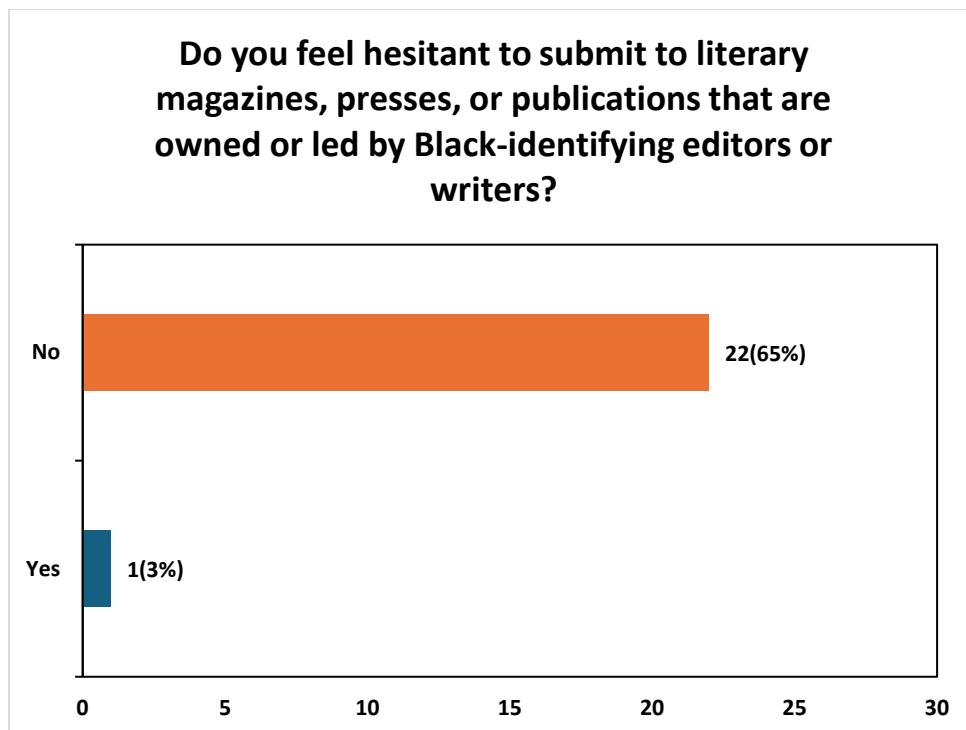


| You selected "yes", can you indicate why? | Count | Percent |
|--|-------|---------|
| I feel hesitant because disclosing personal information might introduce bias into the evaluation process, impacting how my work is perceived | 2 | 6% |
| All of the above | 1 | 3% |
| I worry that self-identifying could lead to potential stereotyping or preconceived notions about my writing based on demographic information | 0 | 0% |

| | | |
|--|---|----|
| My hesitancy arises from concerns about privacy and how the disclosed information may be used or shared beyond the submission process | 0 | 0% |
| I prefer blind evaluation processes that focus solely on the merit of the work, without consideration of personal characteristics | 0 | 0% |
| I worry that self-identification could affect the fair evaluation of my work, introducing subjective judgments unrelated to its quality | 0 | 0% |
| My own negative experiences or biases encountered in the past when self-identifying contribute to my hesitancy in providing such information | 0 | 0% |
| Other (please specify) | 0 | 0% |

Of those who said yes, 2 said that they felt hesitant due to the possibility of bias in the evaluation process (2 responses, 66%). 1 person said that all of the above were reasons why they did not want to self-identify.

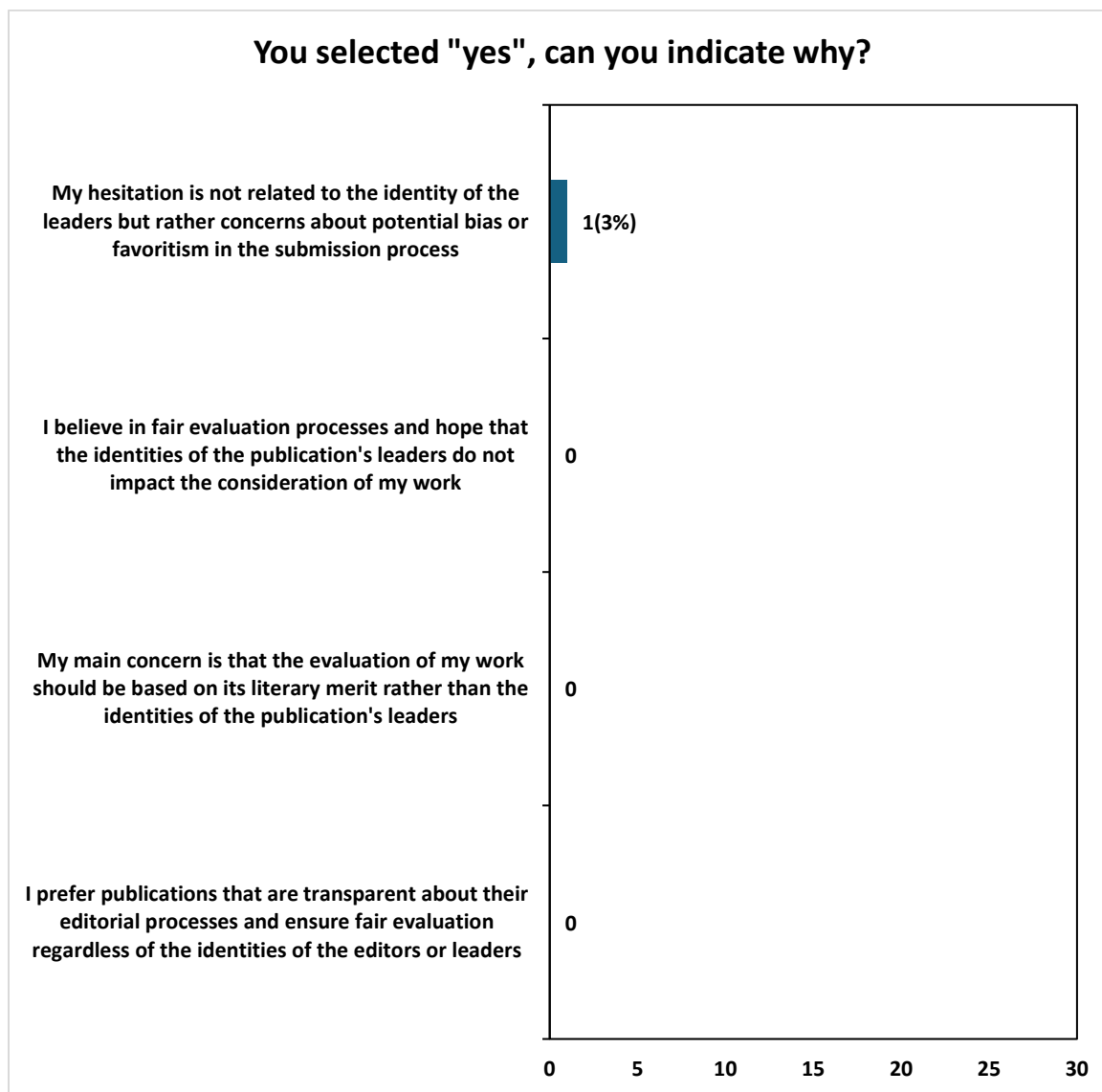
15. Do you feel hesitant to submit to literary magazines, presses, or publications that are owned or led by Black-identifying editors or writers?



| Do you feel hesitant to submit to literary magazines, presses, or publications that are owned or led by Black-identifying editors or writers? | Count | Percent |
|---|-------|---------|
| No | 22 | 65% |
| Yes | 1 | 3% |

These charts indicate if Black artists and writers are hesitant to submit to publishers that are owned or led by Black-identifying editors or writers. The majority said no (22 responses, 65%). Only 1 person said yes.

16. You selected "yes", can you indicate why?

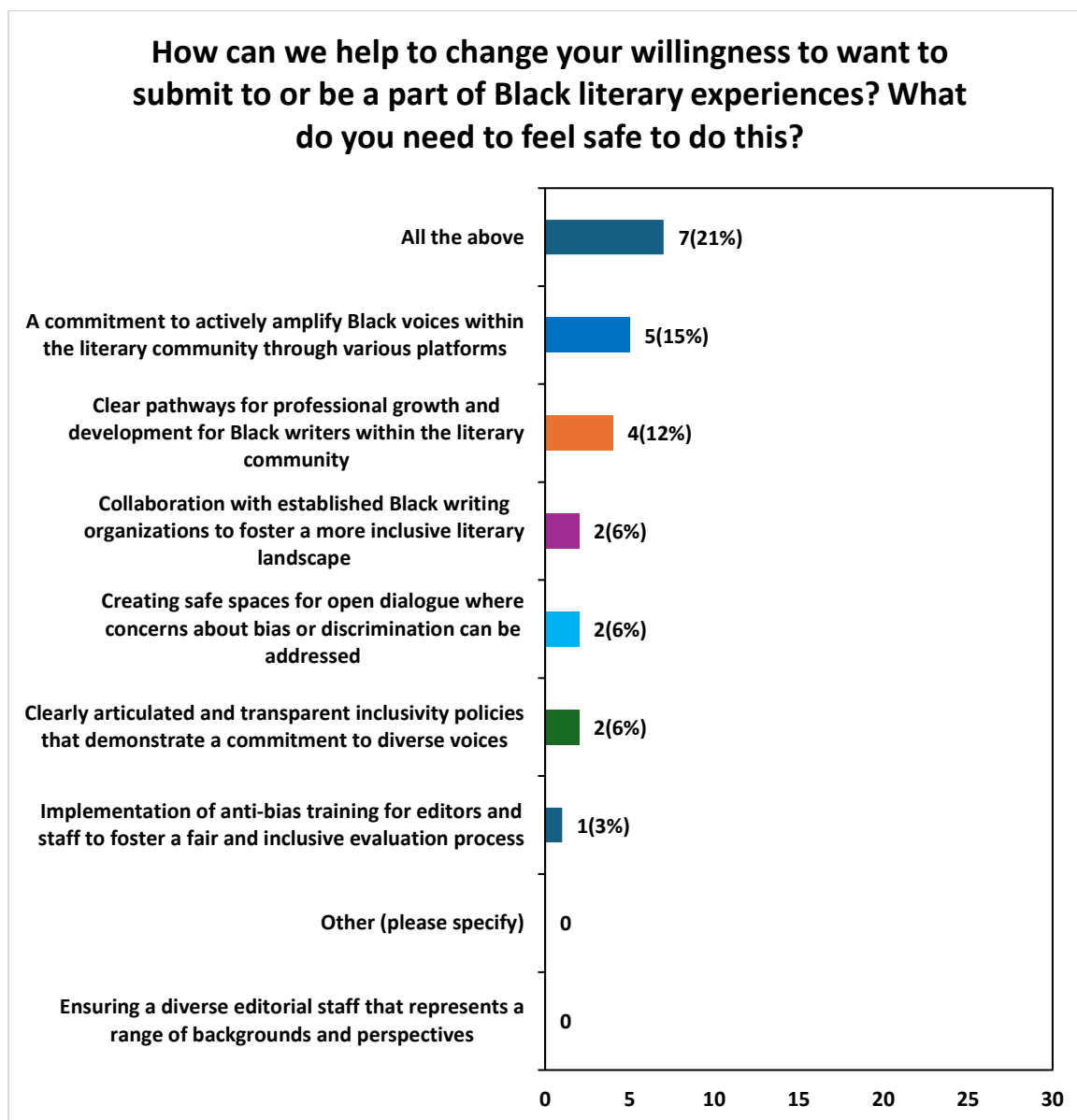


| You selected "yes", can you indicate why? | Count | Percent |
|--|-------|---------|
| My hesitation is not related to the identity of the leaders but rather concerns about potential bias or favoritism in the submission process | 1 | 3% |
| I believe in fair evaluation processes and hope that the identities of the publication's leaders do not impact the consideration of my work | 0 | 0% |
| My main concern is that the evaluation of my work should be based on its literary merit rather than the identities of the publication's leaders | 0 | 0% |
| I prefer publications that are transparent about their editorial processes and ensure fair evaluation regardless of the identities of the editors or leaders | 0 | 0% |

| | | |
|--|---|----|
| My hesitation is not related to the identity of the leaders but rather concerns about potential bias or favoritism in the submission process | 1 | 3% |
| I prefer publications that are transparent about their editorial processes and ensure fair evaluation regardless of the identities of the editors or leaders | 0 | 0% |
| My main concern is that the evaluation of my work should be based on its literary merit rather than the identities of the publication's leaders | 0 | 0% |
| I believe in fair evaluation processes and hope that the identities of the publication's leaders do not impact the consideration of my work | 0 | 0% |
| Other (please specify) | 0 | 0% |

This chart indicates why the singular person felt hesitant to submit to Black owned or led publishers. The person indicates felt that they were not hesitant due to the leaders' identity, but rather overall concern about bias or favoritism.

17. How can we help to change your willingness to want to submit to or be a part of Black literary experiences? What do you need to feel safe to do this?

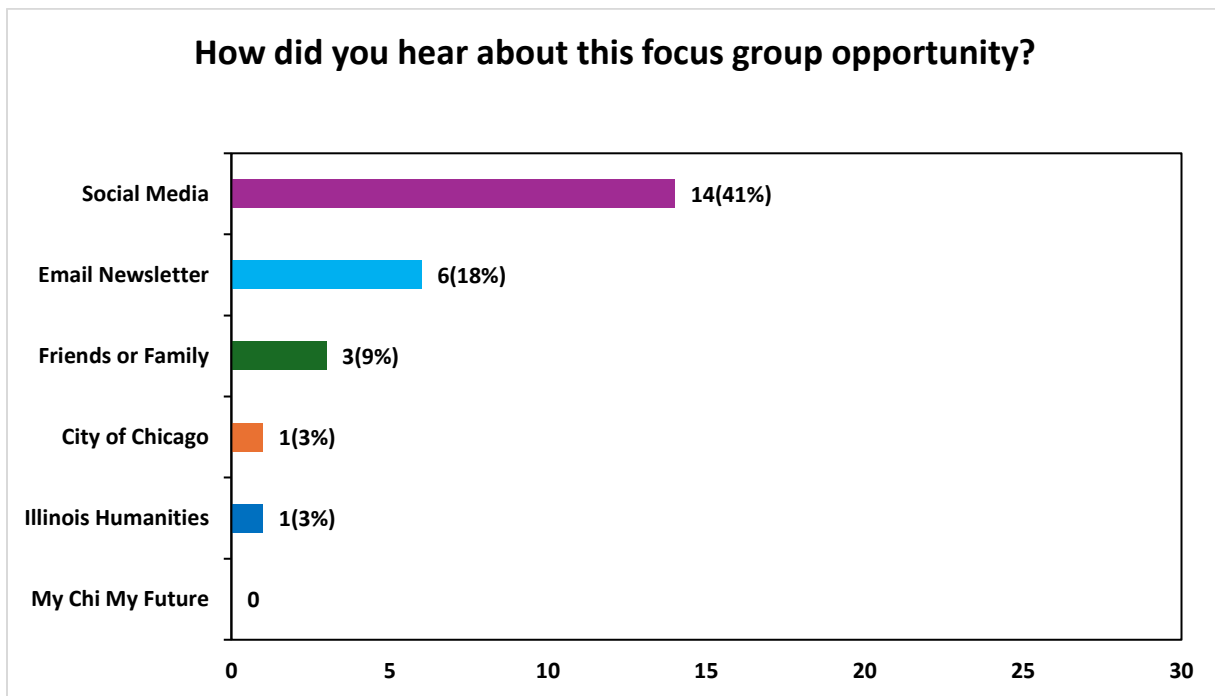


| How can we help to change your willingness to want to submit to or be a part of Black literary experiences? What do you need to feel safe to do this? | Count | Percent |
|---|-------|---------|
| All the above | 7 | 21% |

| | | |
|--|---|-----|
| A commitment to actively amplify Black voices within the literary community through various platforms | 5 | 15% |
| Clear pathways for professional growth and development for Black writers within the literary community | 4 | 12% |
| Clearly articulated and transparent inclusivity policies that demonstrate a commitment to diverse voices | 2 | 6% |
| Creating safe spaces for open dialogue where concerns about bias or discrimination can be addressed | 2 | 6% |
| Collaboration with established Black writing organizations to foster a more inclusive literary landscape | 2 | 6% |
| Implementation of anti-bias training for editors and staff to foster a fair and inclusive evaluation process | 1 | 3% |
| Ensuring a diverse editorial staff that represents a range of backgrounds and perspectives | 0 | 0% |
| Other (please specify) | 0 | 0% |

This chart indicates how people's willingness can change to be a part of Black literary experiences. The most amount agreed to all of the above (7 responses, 21%). The second most amount said that they needed a commitment to actively amplify Black voices (5 responses, 15%). The third most said that they needed clear pathways for professional growth and development (4 responses, 12%). However, a large portion of participants did not answer this question.

18. How did you hear about this focus group opportunity?



| How did you hear about this focus group opportunity? | Count | Percent |
|--|-------|---------|
| Social Media | 14 | 41% |
| Email Newsletter | 6 | 18% |
| Friends or Family | 3 | 9% |
| Illinois Humanities | 1 | 3% |
| City of Chicago | 1 | 3% |
| My Chi My Future | 0 | 0% |

This chart indicates how respondents how people heard about this focus group opportunity. The most amount said they learned of this opportunity through social media (14 responses, 41%). The second most said Email Newsletters (6 responses, 18%). The third most said Friends or Family (3 responses, 8%). However, a large portion did not respond to this question.

D. IL and National Comparison

I. Key Observations for IL vs National

Similarities:

- Most respondents search for publishers that display clear commitments to inclusivity, diversity, representation, and support for marginalized voices and cultures. These types of publishers also best represent the communities of most respondents.
- Most respondents search for publishers that indicate clear submission guidelines and resources for artists/writers.
- Most respondents access calls for submission on social media, Submittable and Duotrope.
- Most respondents prioritize and respond to calls for submission from publishers that are Black-led/owned.
- Most respondents are not hesitant to submit to publishers that require self-identification and/or are Black-led/owned.
- Most respondents did not find calls for submission from Black artists/writers challenging.

Differences:

- Fewer respondents considered compensation in the Illinois Survey than in the National Survey.
- Most respondents' likelihood to respond to a call for submission in the Illinois Survey is not influenced by the high rate at which white perspectives are published compared to most respondents in the National Survey who claimed that this *does* influence the likelihood of submission.

General demographics were very similar in both surveys:

- The largest group of respondents were between ages 16 and 25, not of Hispanic/Spanish/Latino origin, and multiracial in both surveys.

II. Graph and summary explanation of similarities and differences

| | Age Range (Percentage) | | | | | | Total Responses |
|-----------------|------------------------|-------|-------|-------|-------|-----|-----------------|
| | 16-25 | 26-36 | 37-46 | 47-56 | 57-66 | 67+ | |
| National Survey | 41% | 26% | 15% | 6% | 6% | 6% | 100% |
| Illinois Survey | 31% | 29% | 21% | 10% | 1% | 8% | 100% |

| | Age Range (Count) | | | | | | Total Responses |
|-----------------|-------------------|-------|-------|-------|-------|-----|-----------------|
| | 16-25 | 26-36 | 37-46 | 47-56 | 57-66 | 67+ | |
| National Survey | 14 | 9 | 5 | 2 | 2 | 2 | 34 |

| | | | | | | | |
|-----------------|----|----|----|---|---|---|----|
| Illinois Survey | 23 | 21 | 15 | 7 | 1 | 6 | 73 |
|-----------------|----|----|----|---|---|---|----|

1. Age Range

There were notable similarities in the average age range of both the National and Illinois surveys. The largest age range of respondents in both surveys was between 16 and 25, followed by those aged between 26 and 36. The smallest groups of respondents were between the ages of 57 and 66 and above the age of 67. This comparison illustrates that the advertising efforts for this survey reached more younger audiences than elders. This data can be used to determine what age group is most represented by the rest of the responses.

| | Hispanic, Latino, or Spanish Origin | | Total Responses |
|-----------------|-------------------------------------|-----|-----------------|
| | No | Yes | |
| National Survey | 85% | 15% | 100% |
| Illinois Survey | 85% | 15% | 100% |

| | Hispanic, Latino, or Spanish Origin | | Total Responses |
|-----------------|-------------------------------------|-----|-----------------|
| | No | Yes | |
| National Survey | 29 | 5 | 34 |
| Illinois Survey | 62 | 11 | 73 |

2. Hispanic, Latino, or Spanish Origin

The data regarding respondents' origins being Hispanic, Latino, or Spanish are identical in both surveys.

| | Racial/ethnic group(s) (Percentage) | | | | | | | Total Responses |
|-----------------|-------------------------------------|-------|------------------|---------|----------------|-----------------|-------------|-----------------|
| | Multiracial | Black | African-American | African | Afro-Caribbean | Afro-Indigenous | Afro-Latino | |
| National Survey | 53% | 20% | 12% | 6% | 6% | 3% | 0% | 100% |
| Illinois Survey | 45% | 40% | 8% | 3% | 0% | 3% | 1% | 100% |

| | Racial/ethnic group(s) (Count) | | | | | | | Total Responses |
|-----------------|--------------------------------|-------|------------------|---------|----------------|-----------------|-------------|-----------------|
| | Multiracial | Black | African-American | African | Afro-Caribbean | Afro-Indigenous | Afro-Latino | |
| National Survey | 18 | 7 | 4 | 2 | 2 | 1 | 0 | 34 |
| Illinois Survey | 33 | 29 | 6 | 2 | 0 | 2 | 1 | 73 |

3. Racial/ethnic group(s)

The racial/ethnic identity of respondents were fairly different in each survey, where the largest group of respondents in both surveys was multiracial, but 20% more respondents identified as Black in the Illinois Survey than the National Survey. The National Survey contained Afro-Caribbean respondent(s) compared to none in the Illinois Survey. The Illinois Survey contained Afro-Latino respondent(s) compared to none in the National Survey. Overall, there was more racial/ethnic diversity among the National Survey respondents compared to the Illinois survey.

E. Issues identified in the Survey

List any issues and how it can be rectified

- Lack of responses: Many questions had a high yield of “No answer” in the close-ended questions. This can be rectified by requiring all responses to be answered before submitting the survey.
 - Specific questions where this error occurred in the National Survey included Question 7 (“Which Chicago neighborhood do you currently live in (or have lived in previously)?”), Question 8 (“Do you live in the United States?”), and Question 9 (“In what state or U.S. territory do you live?”).
 - If a portion of respondents will not be able to answer a question (for example, 2 respondents said they did not live in the United States so they would not be able to answer the following question regarding which state or U.S. territory they live in), the data will be more complex to analyze.
- Allowing multiple responses for open-ended questions:
 - Allowing multiple responses makes it more difficult to make a datasheet in order to make graphs and charts.
 - Allowing multiple responses makes it less clear what is prioritized by Black artists and writers.
 - Forcing respondents to pick their top choice would fix these issues or doing a ranking system of the importance of each option of respondents.
- Nonspecific: Certain questions yielded limiting responses when it came time to graphing and data analysis.

- National Survey Question 10: “What city do you currently live in?” did not specify the country/state/etc. due to the nature of the question. This limited the ability to track respondents’ location without the state/country/region/etc.
- National Survey Question 3: “Which racial/ethnic group(s) do you identify with?” included the options “Black” and “African-American” which could be better differentiated in the question in case respondents are unsure of their best identification.
- National Survey Question 7: “Which Chicago neighborhood do you currently live in (or have lived in previously)?” should be an open-response question with an option for those who have not/do not live in Chicago. Though there are many options, some unknown neighborhoods may have been missed or names different from what a respondent may call their neighborhood.