

Kangaroo Island Visual Arts Survey

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Contents

KI Visual Arts Survey

Introduction:	2
Visual arts survey	3
Survey Method	3
Section 1: ABOUT THE ARTISTS.....	4
Section 2: BUSINESS DEVELOPMENT	10
Section 3: ARTS EVENTS EXHIBITIONS	15
Recommendations.....	19

Introduction:

Kangaroo Island Visual Arts Project Brief

The Office of the Commissioner for Kangaroo Island (OCKI) is currently conducting a Transformation Project to support industries on the Island so they can benefit from growth opportunities that emerge from over \$180m of developments planned or being carried out. The OCKI is keen to engage with the arts sector and sees value in conducting a pilot project with the visual arts-that will identify growth opportunities or issues preventing growth. The pilot project will assist the OCKI to:

- develop a business assessment tool specific to the visual arts sector, which will be delivered in the form of a survey;
- assist in identifying the individual artists to participate in the assessment; and
- provide a report on the findings, including recommendations on any issues emerging and the business development needs of visual artists. This document outlines the survey results and subsequent recommendations.

Visual arts survey

Structure

To clearly outline key goals and expectations, the survey was divided into 3 main categories as follows (each with 6 - 8 questions). There was a total of 23 questions.

- 1. About the artists:** The goal is to better identify the size and nature of key issues within the visual arts community on KI. This includes the type of artists (recreational vs professional), their arts-based income (contribution of visual arts to island economy) and the general wellbeing of the arts community.
- 2. Business development:** The goal is to gain feedback on what challenges or needs that visual artists identify with regards to education, mentoring, and their own professional arts practice, development and business.
- 3. Arts Events & Exhibitions** To gauge the participation, interests and value of existing art events on KI and to better understand how the visual arts sector would like to engage with these events.

Survey Method

Analytics and terms All data collected and presented below was generated via the Survey Monkey platform.

Ranking Survey Monkey scans all written comments and assists with the ranking by collating repeated words or terms.

Terms – ‘resident’ and ‘rate payer’ The commissioner recognises that a visual artist who is a resident, non-resident or a visitor can contribute to the development of the visual arts on KI however *rate payer* or *visiting artist* will be recognised as a separate group with different needs to the KI residents.

Terms – Full Time (FT), Part Time (PT), Casual (C) We recognise that the time an artist works does not define who they are as an artist however the above grouping has been designed to assist with identifying the different aspirations artists have in relation to specific questions in this survey.

Response Rate: 121

Total responses out of *160 contacts (75% respondent rate)

Complete responses: 105

Survey statistics:

- 38 responded via web link
- 29 responded on paper
- 54 responded via email invitation

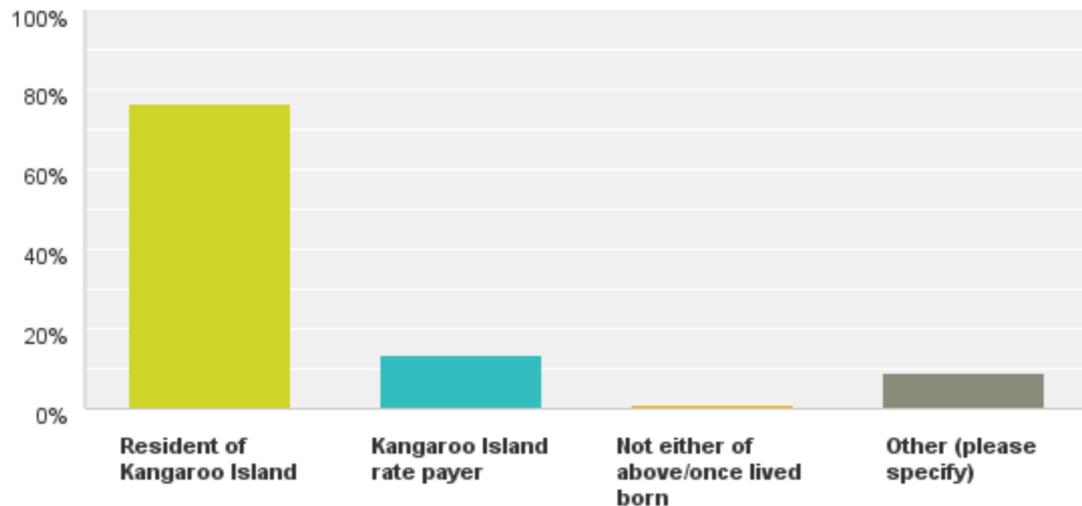
Notes on data base:

*As it's difficult to clearly qualify the visual arts as a separate sector, the survey invitation was sent out to a 'draft' visual arts contact list as well as an invitation to participate in the local paper. The goal is to refine a 'visual artists' contact list as we learn more about the respondents.

Section 1: ABOUT THE ARTISTS

Q2: What is your connection to Kangaroo Island?

Answered: 120 Skipped: 0



As a postcode identifies a respondent's residence or postal address it was important that we could identify the visual artists who don't live on KI, or have some other connection to KI. For this reason the 'KI Ratepayers', 'Once lived' and 'Other' categories were created so we have a better understanding of who these people are compared to the full time residents.

- 76% KI residents
- 13% KI ratepayers
- 1% Once lived
- 9% Others

The 'Others' category represented visitors or artists who had extended family living on KI.

Q3: What is your postcode?

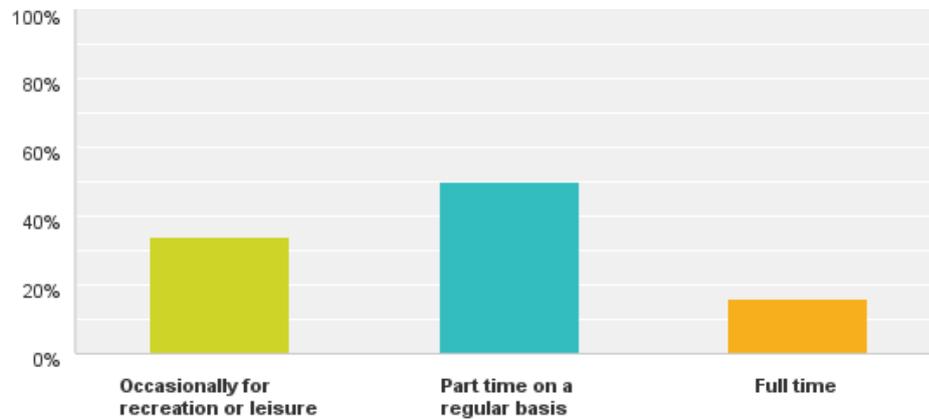
The provision of different postcodes assists in:

1. Assessing where further consultation, engagement, or workshops can take place to accommodate a majority of artists/participants who may be constrained through travel.
2. Assist in identifying where different artists are located around the island to better direct support near those areas at a later date.

- 49% Postcode location 5223 (Kingscote and surrounding area)
- 25% Postcode location 5222 (Penneshaw and surrounding area)
- 8% Postcode location 5221 (American River), 5220 (Parndana)
- 18% Postcodes not on KI

Q4: How much time do you spend working as an artist?

Answered: 120 Skipped: 0



Artists, at the different stages of development have different desires and goals i.e.

- Those who are happy with the way things are (don't want to grow)
- Those who want to grow for enjoyment pleasure
- Those who want to grow for part time income
- Those who want to grow for full time income

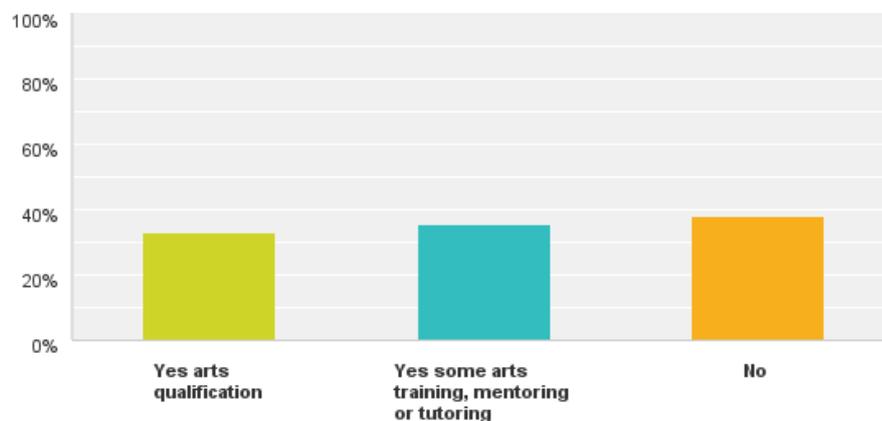
During the support process its important these groups are recognised. In this survey they have been recognised as follows.

- 15% (n=19) Full Time (FT) – work full time on their arts
- 50% (n=60) Part Time (PT) - artists working part time on a regular basis 34% (n=41) Casual (C)-occasionally for recreation/leisure

Potential for PT and C (84% combined) to grow their arts practice.

Q5: Do you have any arts qualification or have you ever had any professional arts training, mentoring or tutoring?

Answered: 116 Skipped: 4



If respondents answered yes, they were asked to specify what training they have had. Responses included the following (listed in order from highest to lowest number of responses):

1. Arts diploma (varied disciplines)
 2. Bachelor of visual art or design
 3. Attended workshops (various disciplines)
- 83% of FT artists have a qualification.
 - 39% of PT artists have some level of training
 - 47% of C artists have no training

Q6: What is your age? (optional)

Answered: 115 **Skipped:** 5

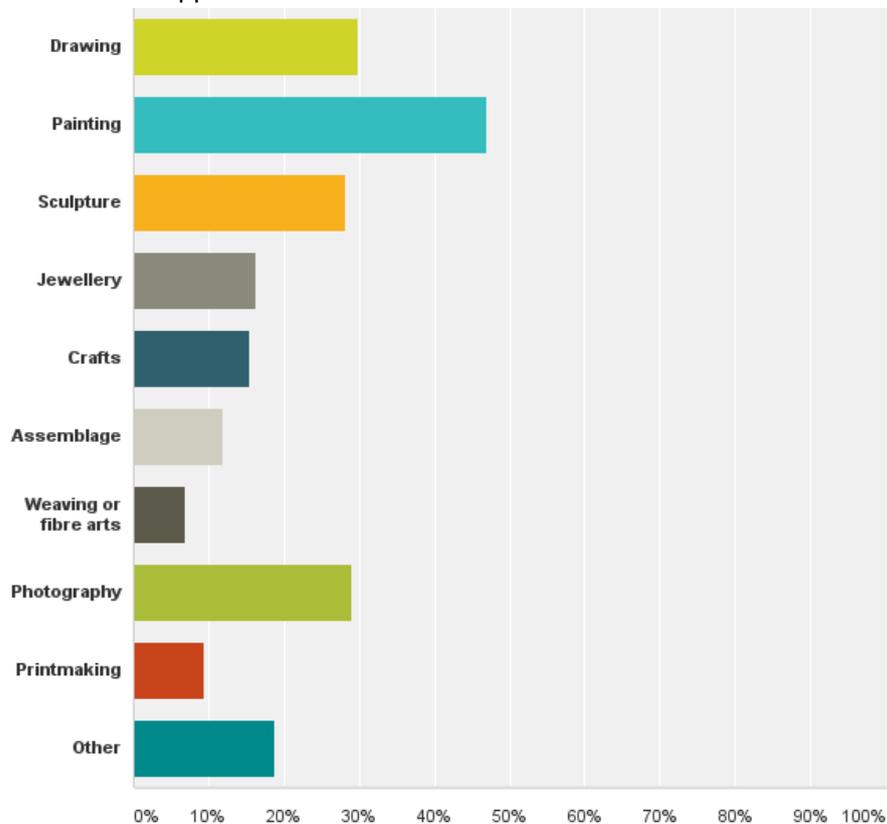
The below identifies the greater percentage of FT, PT and C artists in each age group.

Age	FT	PT	C
45 – 54	26%	15%	27%
55 – 64	31%	38%	40%
65 - 74	26%	31%	22%

89% of artists were aged between 45– 74yrs, suggesting there is a need to encourage, support and inspire younger artists to consider the arts as a career on KI.

Q7: Which art practices would make up the majority of your work? Please feel free to choose more than one.

Answered: 117 Skipped: 3



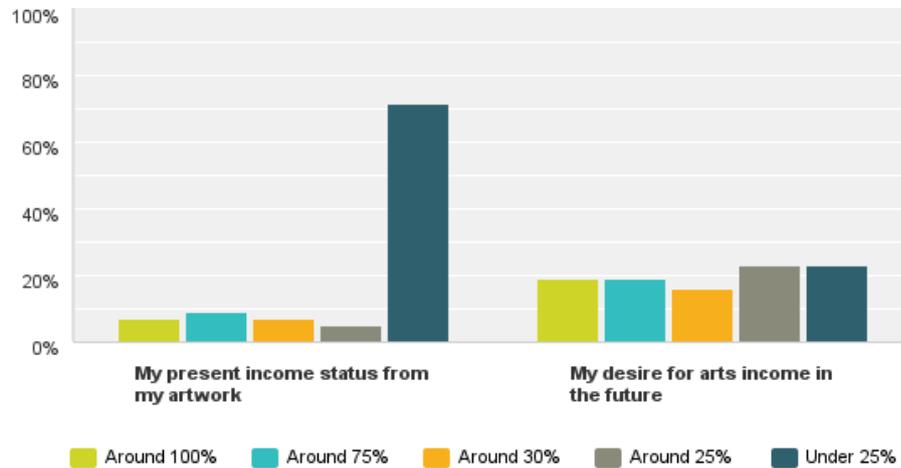
18% of respondents selected 'other' confirming it is difficult to clearly identify what particular arts practice represents a 'visual' artist.

This 18% included hobby, craft, glass, wood, and digital artists.

- 63% of FT artists do drawing as their main practice
- 50% of PT artists do painting as their main practice
- 42% of C artists do painting as their main practice

Q8: We want to understand how your artwork contributes to your present income, and how you hope it will contribute in the future.

Answered: 107 Skipped: 13



How artists balance or justify their art practice and the necessity of an income is a constant challenge for emerging or transitioning artists. This two part question identifies:

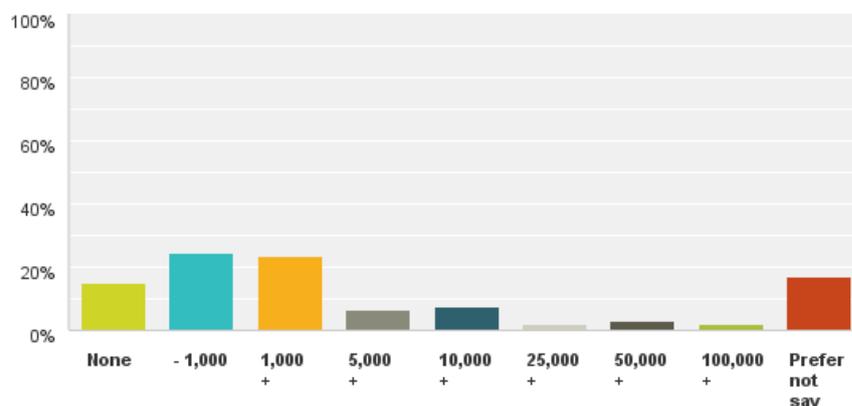
1. That at present, 71% of respondents receive under 25% of their income through their art.
2. Encouragingly 73% of FT artists and 38% of PT artists want their arts practice to contribute to 75 – 100% of their income in the future.

A relatively even split of artists have the desire to increase their arts income at some level (not 100%).

This may suggest that some artist don't have the confidence to work full time or there is a purposeful desire to have an alternative income stream alongside their arts practice, irrespective of what type of artist they are.

Q9: To help us understand the true value of the visual arts produced on the island, please estimate what your gross turnover in arts sales would be per year? (optional)

Answered: 107 Skipped: 13



A guide to the monetary value of the visual arts on KI per year can be estimated at over \$553,000.

This is a minimum estimate due to 16% of respondents who preferred not to state what their income was. Of this group, 33% were FT artists (increased earning capacity) and 20% were PT.

As a guide, the Adelaide Hills, Kangaroo Island & Fleurieu Regional Arts Research Project showed 31% of artists earned between \$25,000 – \$100,000 + compared to 6.4% within the same price bracket for this survey.

Q10: As an artist who sells their artwork, where do you sell most? Please select a maximum of 3 choices

Answered: 110 **Skipped:** 10

Answer Choices	Responses
Private sales through people you know (including commissions)	38.18% 42
Through community galleries on Kangaroo Island	33.64% 37
Through existing art events, markets or exhibitions ON Island (Art FEASTival, Easter Art Show etc)	33.64% 37
Through commercial galleries on Kangaroo Island	32.73% 36
Through existing art events, markets or exhibitions OFF island (SALA etc)	25.45% 28
Other (please specify)	19.09% 21
Private sales or exhibitions through local businesses	15.45% 17
On-line	12.73% 14
Through other commercial galleries	9.09% 10
Private sales through 'Open Studio'	6.36% 7
Through other community galleries	4.55% 5
Total Respondents: 110	

The highest proportion of arts sales are through:

1. Private sales through people the artists know (including commissioned works) 38.18%*
2. Through existing art events, markets or exhibitions on Island (Art FEASTival, Easter Art Show etc.) 33.64%.
3. Through community galleries on Kangaroo Island 33.64%
4. Through commercial galleries on Kangaroo Island 32.73%

* Percentage of total respondents who selected multiple answers

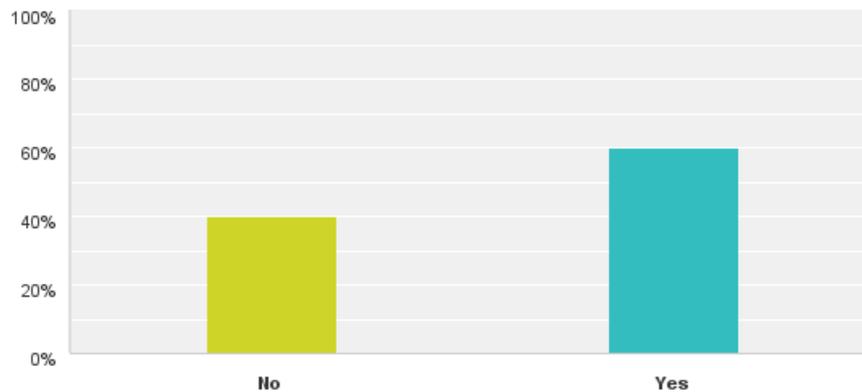
- 57% of FT artists sales are through commercial galleries on KI
- 40% of PT artists sales are through community galleries on KI
- 44% of C artist’s sales are through private sales/people they know.

The high percentage of on-island sales may suggest a strong tourism art market and potential to further develop off-island sales and promotion.

Section 2: BUSINESS DEVELOPMENT

Q11: Are you a member of any arts group, school, association or organisation (on or off island)?

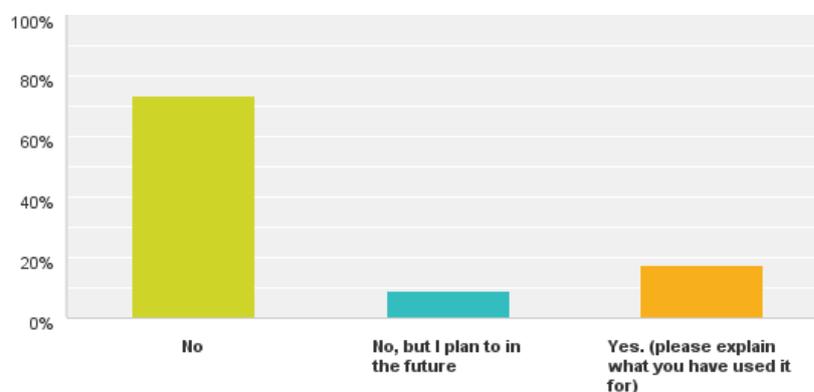
Answered: 112 Skipped: 8



- 26% Member of KI Arts Collective – Baudin Beach
- 32% KI Arts Society - Kingscote
- 43% Uncategorised (mix of off-island and on-island groups)

Q12: Have you ever applied for any arts grants or funding?

Answered: 113 Skipped: 7



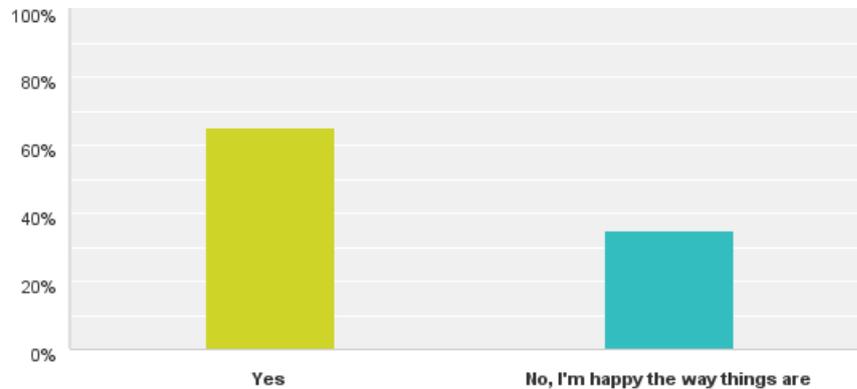
Only 17% of respondents had applied for a grant or funding. Of this amount:

- 30% used it for research and development, community arts programs
- 20% used it for equipment/materials
- 5% used it for marketing support
- 20% used it for personal development
- 25% used it for unclassified purposes

81% of artists have not applied for funding (or plan to in the future) suggesting that there may be a perception of inaccessibility to these funds (through lack of information or difficulty in applying)

Q13: Are you interested in growing your arts practice in any way?

Answered: 114 Skipped: 6



It should not be presumed that all artists want to grow their practice.

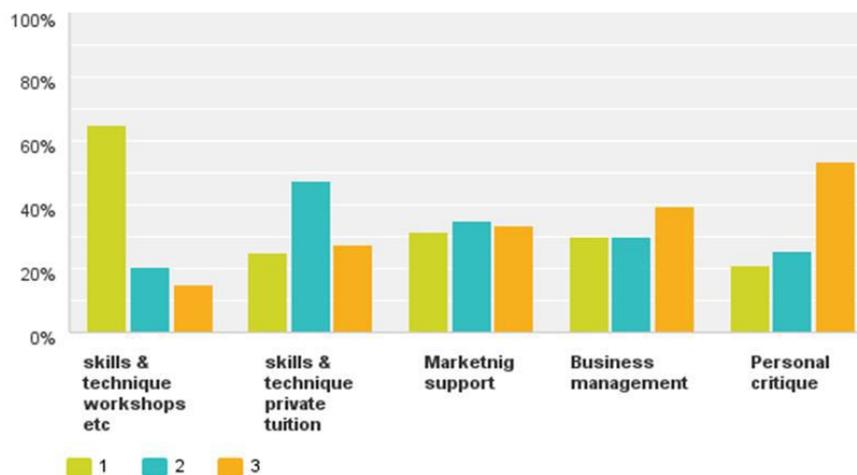
This question was designed to better understand the number of artists who want to grow their arts practice (65%) and who they are.

The figure below represents the percentage of artists in that artist group want to grow their arts practice:

- 84% of FT artists
- 71% of PT artists
- 46% of C artists

Q14: Which of the following personal training or business development initiatives would be of most value to you? Rank 1-3 (1 being of most value)

Answered: 101 Skipped: 19



Ranking which business development or personal training initiative that is most important to artists will help determine what level of support can be prioritised. In order of preference they are:

1. Develop art skills and technique through professional courses or workshops etc.
2. Develop art skills and technique through private tuition.

3. Personal critique of work

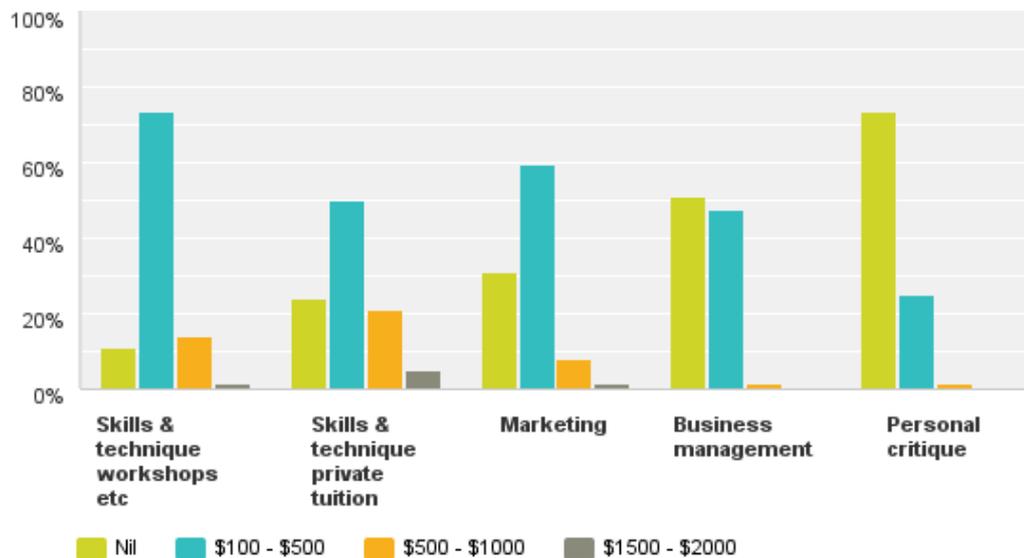
The FT, PT and C split is as follows:

Type	Most important	2 nd most important	3 rd most important
FT	Skills & tech workshops	Skills & tech private tute	Business management
PT	Skills & tech workshops	Skills & tech private tute	Personal critique
C	Skills & tech workshops	Business management	Personal critique

Note the focus on developing arts skills as a priority over business management & marketing. This may suggest further discussion may be required to better understand why marketing or business management is not as highly valued as developing arts skills.

Q15: If any of the initiatives you selected in Question 14 had to be paid for, what might you be prepared to pay?

Answered: 69 Skipped: 51



This question was designed to assist with understanding the realistic cost expectations that artists have to invest in their arts career, based on the last question. The high skipped rate may suggest that this question was not clearly explained.

Majority of artists expect to pay the following (in order of preference) –

1. \$00 for personal critique of their work
 2. Between \$100 - \$500 for professional courses or workshops
 3. Between \$500 - \$1000 on developing arts skills private tuition.
- FT artists expected to pay \$100 - \$500 for Business management, skills workshop and marketing
 - PT and C artists expected to pay \$100 - \$500 for skills workshops

Q16: What are some of the challenges that inhibit the development of your particular art skill

Answered: 61 **Skipped:** 60

Using the survey monkey text analysis the following themes were most common (ranked in order of frequency of response):

1. Cost – upskilling, tuition, ferry, framing & materials, time
2. Island/isolation - cost and time to travel off island to access classes, training, materials and sales outlets
3. Access – workshops/expertise tutoring, shared studio space & equipment, fast internet
4. Materials – lack of access, choice and costs (time and money to obtain)
5. Not sure where to start

Q17: What are some of the challenges that inhibit the development of your arts as a viable business

Answered: 62 **Skipped:** 54

Using the survey monkey text analysis the following themes were most common (ranked in order of frequency of response):

1. Cost - of art materials & freight, need to travel off-island, training, isolation
2. Access – to sales outlets, training workshops, and reliable internet
3. Business - expertise, acumen, desire

The mention of business expertise (as seen as a challenge) could be seen as contradictory to Q14 where respondents ranked the value of personal training as a priority over business development. This question is about what challenges inhibit the development of their arts business suggesting that artists recognise the need for business expertise but have difficulty with access.

Q18: What on-island resources or physical infrastructure would help- you improve your arts business on KI?

Answered: 55 **Skipped:** 66

Using the survey monkey text analysis the following themes were most common (ranked in order of frequency of response):

1. A Cultural and Arts Officer (or similar). Note: *This term was used to reference a position that was proposed in a past arts forum however it does not represent the final position title or position description.*
2. Need for the use (or hire) of a shared studio / space or workshop to encourage inspiration and sharing of ideas
3. Need for a community/public/regional art gallery or space

Q19: In general what do you think would best assist the development and growth of the visual arts

Answered: 97 **Skipped:** 23

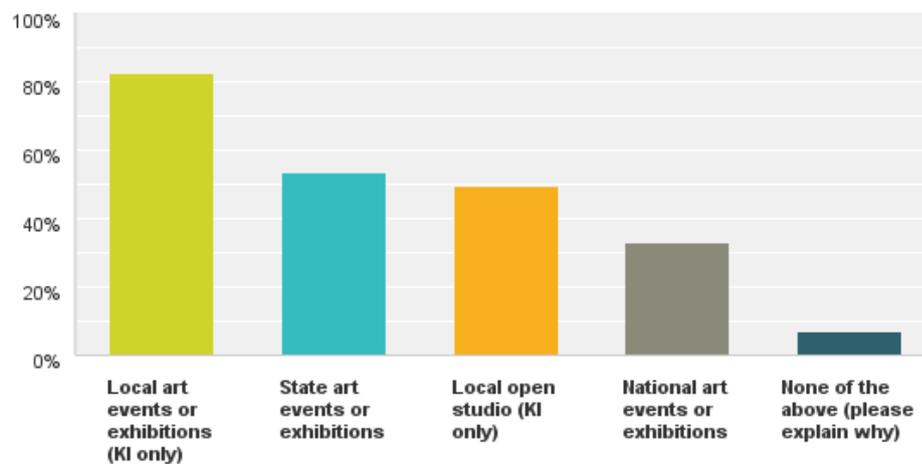
Using the survey monkey text analysis the following themes were most common (ranked in order of frequency of response):

1. Need for a contemporary arts space or gallery for the islands artists. Venue can also be used for touring art exhibitions.
2. A shared workshop or arts space/studio (could combine with above)
3. Need for a shared space to promote creativity, and inspiration
4. Arts and Cultural Officer (or similar)
5. Advertising & marketing support
6. Better internet

Section 3: ARTS EVENTS EXHIBITIONS

Q20: Which of the following art events would you be most likely to participate in? Select more than one if you require.

Answered: 103 Skipped: 17



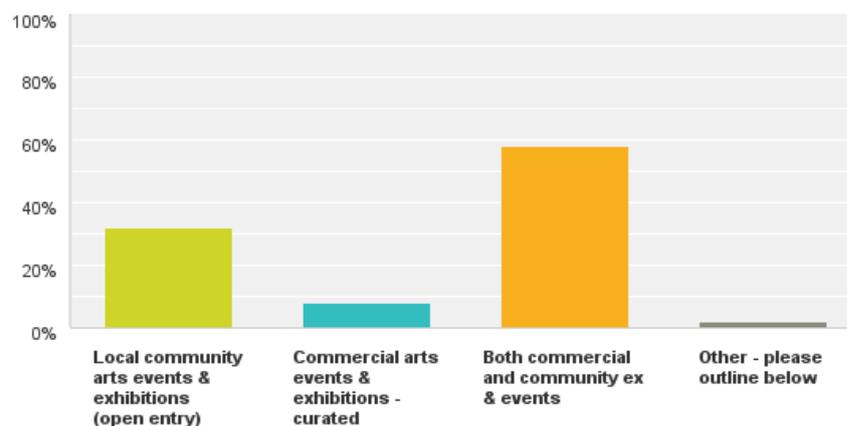
75% of FT artists would participate equally in local, state and national art exhibitions and events. They are least interested in open studio events.

82% of PT artists would participate in 1. local arts events & exhibitions, 2. state arts events & exhibitions, & 3. local open studio events. Last is National arts events.

85% of C artists would participate in 1. local arts events & exhibitions, 2. open studio events, & 3. state events & exhibitions. Last is national arts events.

Q21: Based on where you are situated in your artistic career path, what type of art events and exhibitions most appeal to you?

Answered: 100 Skipped: 20



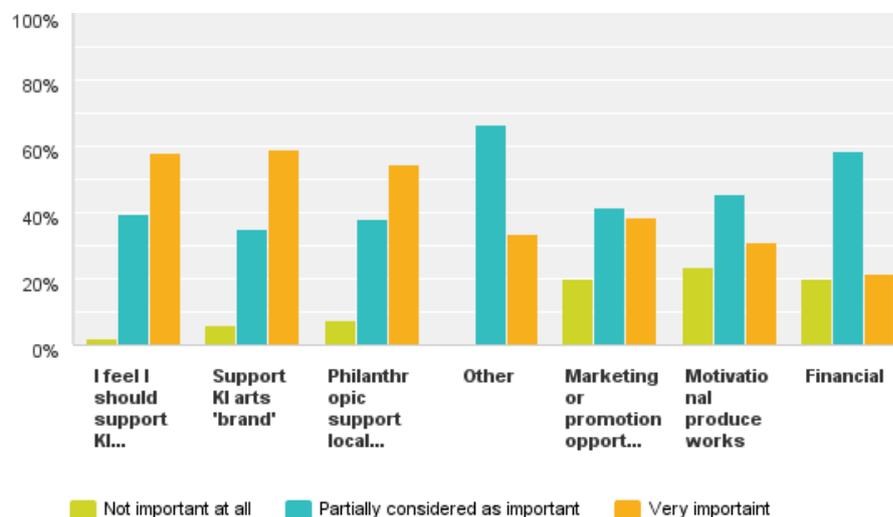
Commercial exhibitions are usually curated and structured with a very different selection process, marketing strategy and sales goals to Community exhibition (which are usually open access).

The type of exhibition preference amongst the different arts groups can be seen below.

- 64% FT artists like both open access and curated exhibitions
- 62% PT artists like both open access and curated exhibitions however 28% liked open access only
- 48% of C artists liked both open access and curated exhibitions however 48% liked open access only

Q22: Arts events and exhibitions present opportunities to benefit artists. What do you consider the most important when making a decision to participate?

Answered: 100 Skipped: 20



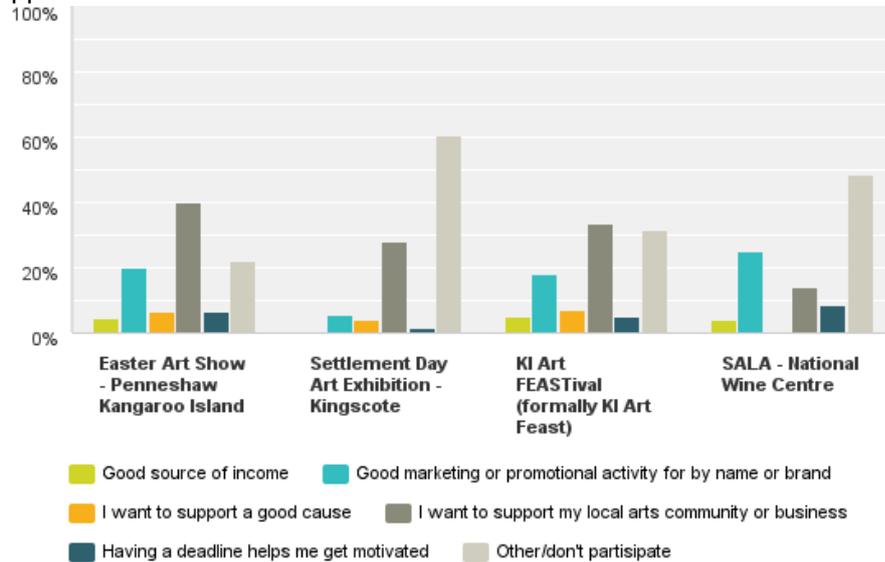
The strong support of the listed events is heavily based on emotional, community and KI brand values. Events that drive marketing, income and promotional opportunities are important but not key drivers for participation.

Artists chose to participate for the following reasons (In order of preference)

- FT artists chose 1. Feel they should, 2. support local arts community 3. marketing opportunity
- PT artists chose 1. support KI art brand, 2 support local business community 3. support local arts community
- O artists chose 1. Feel they should 2 support KI arts brand, 3 support local arts community.

Q23: Which of the following arts events and exhibitions do you participate in and what is the main reason why you support them?

Answered: 96 Skipped: 24



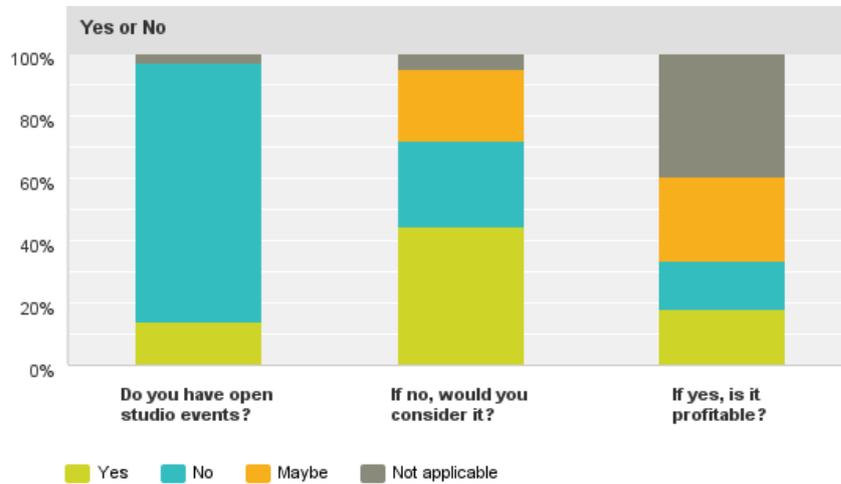
Strong drivers for support of these events is based on community or business loyalty.

- FT artists main reason to participate is to support the local arts community & saw SALA provided good marketing opportunities
- PT artists' main reason for participation is to support local arts community and also found SALA, Easter art show and ArtFEAST good marketing opportunities.
- C artists' main reason for participation is to support local arts community.

The nonparticipation rate was high across all events suggesting that more work could be done to understand why artists have low participate in these events.

Q24: Open studio events (on-going or one off) are also a good way to promote you, your art and receive revenue. Please select what is applicable to you.

Answered: 97 Skipped: 23



- Open studio events could be considered relatively inexpensive to operate, a good marketing exercise (to promote the artists personal name/brand) and a good way to capture sales.
- 66% of artists would open or consider opening a studio event.

	Already have OS events	Would consider OS events
FT	21%	77%
PT	15%	41%
C	7%	33%

- Challenges that existing artists may have is in advertising, suitable space, and time.

Recommendations

1. Run workshops to better understand and identify the different personal goals and desires of artists:

Due to the very different desires and goals between FT, PT and C artists it is recommended that the artists are invited to attend a series of *workshops or facilitation events. The aim would be to identify them as two separate working groups so they can be mentored and supported in different ways that suit their own desires and goals as an artist. Artists will be asked to 'self-identify' with the group they most align with and are also welcome to attend both workshops to better understand what support they will find beneficial.

The 2 groups would be:

- Those artists who are more interested in creating works as a hobby or a craft
- Those who may be interested in becoming professional/full time artists.

A core goal would then be to clearly define the economic and social opportunities: As each group is mentored, the significant contributions that those artists groups generate to the KI community and economy should also be clearly recognised. Specifically:

- Hobby/casual craft artists – Their contribution to building a vibrant community (health benefits, happiness, wellbeing) and local tourism.
- The more professional/full time artists - Their contribution to building the local economy, international and interstate tourism and possible development of the KI arts as a collective brand.

*Notes on workshops:

- Workshops need to be designed to have a more relaxed/arts feel (i.e. not corporate set up)
- Facilitators chosen to better work with creative minds.
- Council invited so the Council Arts & Culture policy and Arts survey results are combined/considered in the workshops

2. Educate and support young artists:

With 89% of artists aged between 45ys – 74ys I believe there is an excellent opportunity to educate and support the younger aspiring artist.

An early arts education or support program (that is set up to identify, assist and mentor young artists) would assist in retaining younger residents on KI, and maintain a healthy arts pool for future generations. Programs could be introduced into the leaving years of the school system.

It is recommended that research is undertaken to see what resources / programs are available through the local schools, Arts SA, Country Arts SA or other agencies / organisations, to support the development of young artists on KI.

3. Support off-island promotion and sales:

As artists presently sell the majority of their work through island based events, galleries and through personal contacts, greater promotion of those artists and their works off-island could be realised through innovative interstate and intrastate promotion, exhibitions and events.

Identify strategies to assist artists to connect and promote their work through:

- Inclusion in local, state and interstate events.
- Training around personal marketing and communication could assist artists to engage with arts organisations / galleries operating further afield.
- Investigate memberships or strategic alliances with South Australian Tourism Commission or Brand South Australia to leverage PR and marketing opportunities.

4. Digital/on line sales assistance:

As the strongest art sales at present are through private sales and work that is commissioned through the people who the artists know, greater on line marketing and social media know-how for artists would increase personal sales and assist with marketing their name and work to a wider audience. Reliable internet access needs to be considered.

Identify training / programs that would build the capabilities of KI artists to undertake such tasks.

5. An Island based arts and cultural facilitator* position:

One of the most common themes that artists expressed in this survey is the lack of access to both physical and business development resources combined with a general feeling of isolation due to the island's location. These two issues alone inhibit creativity and growth at many levels.

The appointment of an island based Arts and Cultural Facilitator (in an ongoing capacity) would directly assist artists with upskilling, business development, and productivity while directly assessing the feeling of isolation and connectedness that artists feel (improving general wellbeing). Priorities could be:

- To assist in structuring a more cohesive and connected arts community through the sharing of information and support opportunities (from the one outlet) to support business growth out to all arts groups
- Ongoing business development, upskilling and marketing workshops
- Support with grants education and applications
- Develop a yearly arts marketing and promotion calendar
- Assist with strategies to limit the effect that lack of 'access' and 'isolation' have on artists personal and business development.

**The term Arts and Cultural Facilitator has been adopted as this term is used for Country Arts SA's Creating Community Partnership Program grant funded position.*

6. Assist the FT artist to grow their arts business through one on one mentoring:

84% of FT artists said they wanted to grow their arts practice. As these group of artists are established to varying degrees, relatively low costs and resources would be required to assist them in growing their practice. Focusing on tailored support with these FT artists would help them realise their potential at all levels for greater financial returns.

7. Assist the PT and C arts groups to realise their arts potential.

Opportunity for PT and C artists to be assisted in the development and transition of their arts skill and process through a more structured alignment with existing arts events, exhibitions, established artists, and new KI based arts initiatives (i.e. the proposed arts sculpture walk in Penneshaw). Programs and support could also be available to School leavers.

8. Arts supplies shop:

As it costs artists valuable time and money to get off the island to buy art materials, a local arts supplies outlet on KI would increase productivity. The viability of providing quality art supplies within an existing retail outlet (such as Kingscote Gift Shop) should be explored. Assistance may be required during the initial expansion phase.

9. Improved internet:

Research technologies to improve black spots on the Island or provide reliable internet access in shared locations or arts spaces.

10. Shared arts space (studios) or hub:

The sharing of ideas and supporting the creative process is crucial to an artist's growth and sustainability (both personally and as an arts community). Due to limited access to specialist arts equipment and space on KI, a shared studio or arts space where artists could meet and work would build productivity, inspire creativity and build stronger relationships within the arts community.

11. Contemporary arts space or gallery for travelling exhibitions and local artists.

Kangaroo Island misses out on touring exhibitions due to the availability of a suitable arts space to exhibit. Providing a contemporary art gallery will provide:

- A venue for travelling exhibitions as well as local artists.
- Create an opportunity for local artists to maximise their exposure and sales that would also result in greater recognition of both the artists and the 'KI arts' to interstate and international markets.
- A more connected and resilient arts community by creating a stronger artist's network between local and off island artists - directly assessing the isolation issues the artists have expressed.

12. Assist artists with an Open Studio program (ensuring that opportunities to build on the offerings existing businesses / organisations are considered):

Like a cellar door - Open Studio events can be a relatively inexpensive way for artists to promote and sell their artwork and develop their own brand and story direct with the buyer (authenticity). A yearly calendar of Open Studio events would encourage more arts tourism to KI and greatly assist the PT and C artist to develop and build their arts skills by building confidence and sales experience. Artists have identified they need assistance in advertising, promotion and space.

13. Assist with state and interstate exhibitions and events for FT artists:

Opportunities for full time artists to exhibit in curated events off-island will increase interstate and intrastate exposure of the KI arts as a group, open new markets for sales, and eventually drive a higher price points for greater economic return. A FT artists' promotion and events strategy could be formed through focused workshops or forums with this group and other stakeholders.

14. Provide mentoring support to artists and existing local arts events organisers to maximise engagement and benefits to both parties:

Even though the local arts events have the loyalty of most artists, greater participation from the KI artists need to be achieved if these events are to evolve or be sustainable. Event operators need to better understand the desires and needs of the different artist group sectors so they can design events that deliver benefit to all parties involved.

An event mentoring program to assist these operators with their strategic business modelling and funding would not only benefit artists but insure long term viability of these events for KI tourism. This process needs to assess what events and opportunities have previously existed and what improvements could be made for future programs to ensure their sustainability / longevity.

15. Undertake an audit of current resources and facilities and look at options for upgrading current facilities

In addition to looking at opportunities for new infrastructure and shared creative spaces, there needs to be an audit of current facilities as there might be opportunities to upgrade current infrastructure (particularly if grant funding is not available for new infrastructure).

Should an Arts Facilitator be appointed, this could be an appropriate task to undertake.

16. Investigate why there has been discontinued use of spaces or why past events have lacked support / feasibility.

To ensure the success of future events and shared spaces for art practice and exhibition, there needs to be an assessment of past events / facilities that have not gained traction.

This will improve the ability to look at future options that might consider previous impediments such as location, accessibility, resourcing, operational requirements, legal obligations etc.