

Figure 2 sets out the locations in which the individual artist respondents were based. It shows that artists based at Yorkshire ArtSpace represented nearly 20% of all individual respondents. Nil responses were received from six studios.

**Figure 2: Individual artist respondents to the survey**

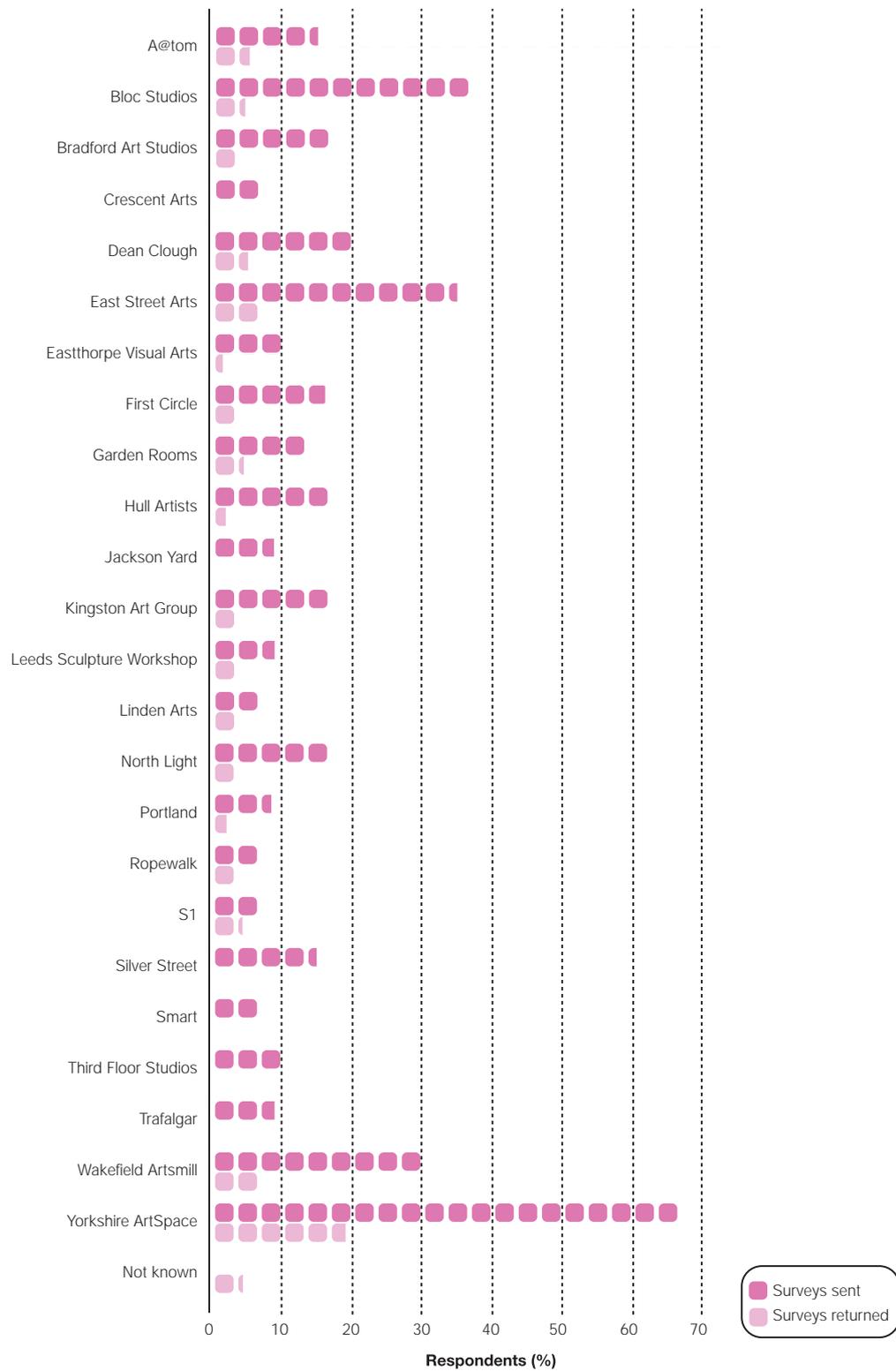


Figure 3 shows that 40% of organisations or groups undertaking the day to day operational management of the shared workspaces are companies limited by guarantee. Just over 33% can be described as being unincorporated, while another third describe their organisation as a charity (20%) or as a charitable trust (13%). The organisation of shared workspace tends to be undertaken on social economy principles rather than in more commercial formats. (This question allowed multiple answers).

**Figure 3: Organisational status of workspaces**

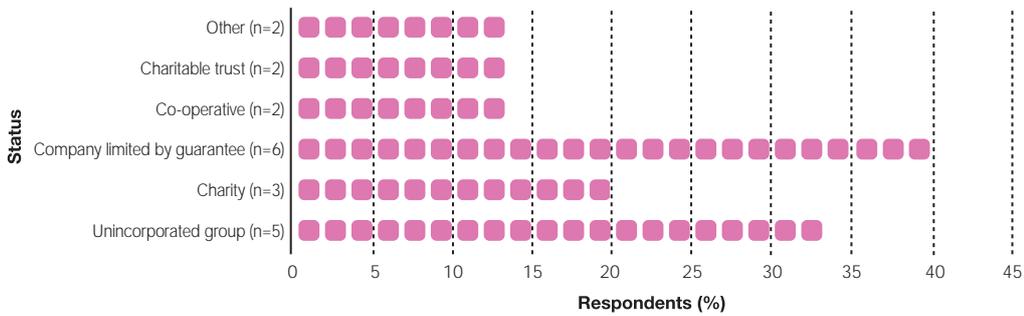
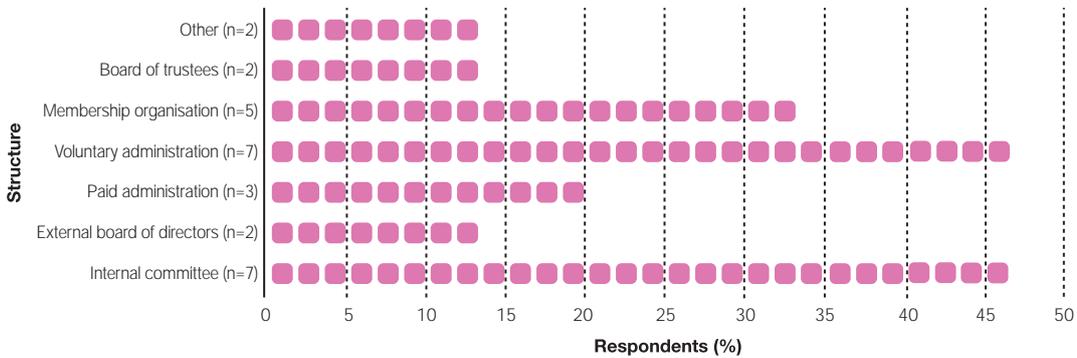


Figure 4 shows that internal committees run 47% of shared workspaces and operate with a system of voluntary administration. In contrast, 20% provide a system of paid administration. A third of the sample can be described as membership organisations. The sample highlights the tendency towards informal self-administration in shared workspaces. This is emphasised by the limited practice of having external board members. (This question allowed multiple answers).

**Figure 4: Management structure of workspaces**



Shared workspaces are based in many different kinds of premises. Figure 5 shows that all but one of the workspaces has resulted from conversions of existing buildings from a previous use. 40% of workspaces are in premises which, however, have not been refurbished.

**Figure 5: Workspace buildings**

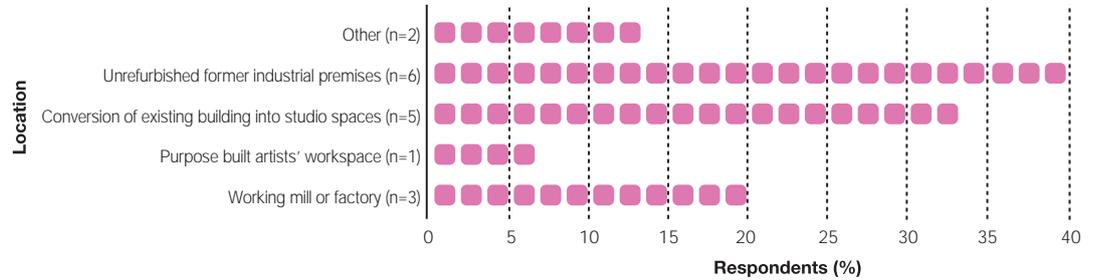
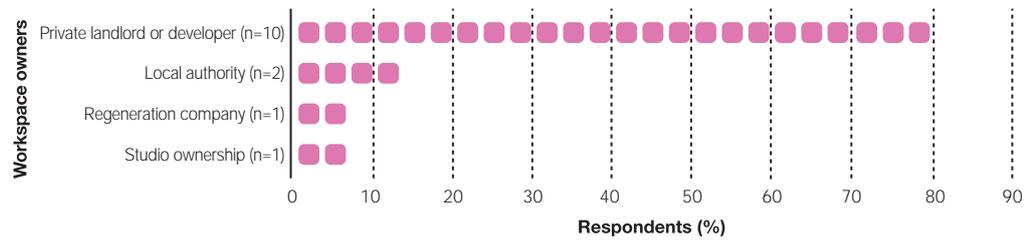


Figure 6 shows that the majority of workspaces are rented or leased from private landlords or developers. Only one studio group, Yorkshire ArtSpace Society, owns the building in which it operates. As a number of the buildings are unrefurbished, this predominance of private ownership highlights the precarious nature of accommodation for visual artists. This lack of security in the tenure of studio space is mentioned frequently as a cause of dissatisfaction by visual artists later in the report. The ownership of one space was unknown by the respondent.

**Figure 6: Workspace ownership**



Ceramic artist Penny Withers in her studio at Persistence Works, Sheffield.  
Photo: Tim Smith

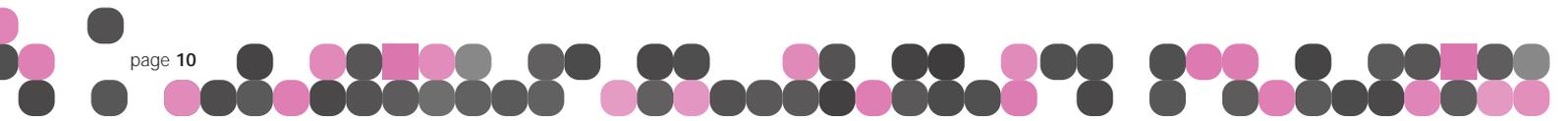


Figure 7 indicates the range of facilities provided for shared workspace tenants. Telephony (73%) and administrative support (53%) feature most prominently. Considering the high proportion of unrefurbished premises and the dependence on voluntary administration, it is surprising that so many workspaces (40%) are able to provide gallery, exhibition or performance space. Similarly, a further 40% provide access to creative equipment such as a dark room or a firing kiln. The workspace itself, therefore, has a wider developmental significance for visual artists than simply providing space. However, what is perhaps striking is the limited numbers of shared workspaces that either directly provide, or are linked up with, business development services. (This question allowed multiple answers).

**Figure 7: Facilities provided for tenants**

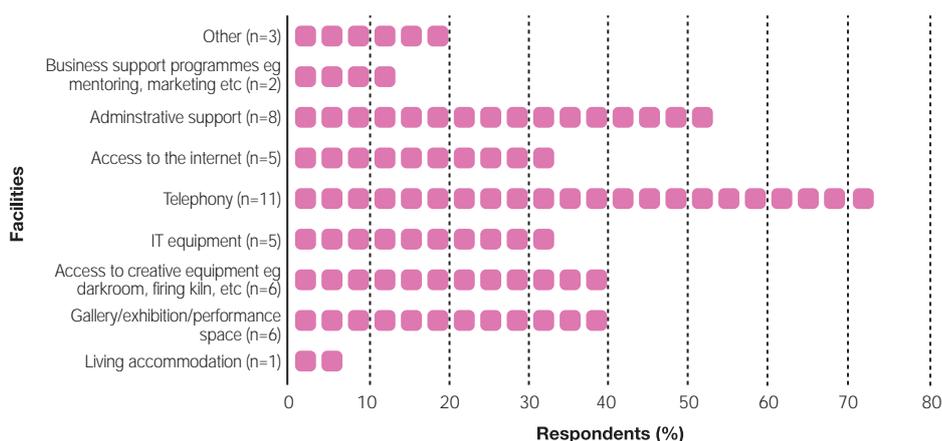


Figure 8 summarises how studio groups allocate individual spaces to potential applicants. By far the most common way of allocating studios is according to specific artform. Examples of this include the decision to admit only fine artists and exclude craft makers or allocating space only to artists engaged in what the studio perceives as contemporary cutting edge practice.

The second largest group has an open policy in allocation aiming to attract as wide a mix of artists as possible for the cross-fertilisation of ideas. Smaller numbers allocate only to artists who are committed to developing as a business.

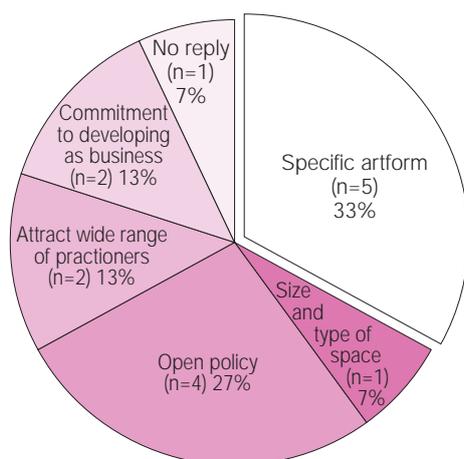
Studio representatives explained:

“As we are a centre for training in arts admin and management, studio-holders must want more than just a studio”

and the studios are primarily

“for practising artists and craftspeople who are actively involved in creation of their work for a significant proportion of time”

**Figure 8: Workspace allocation policy**



Some studios recognised that their current policy could be restrictive and were open to reviewing their policies.

“We have a policy of only accepting artists who attempt to make or engage with contemporary art. This sometimes means that the waiting list is short, and we may need to review our policy if a number of studio spaces become vacant”

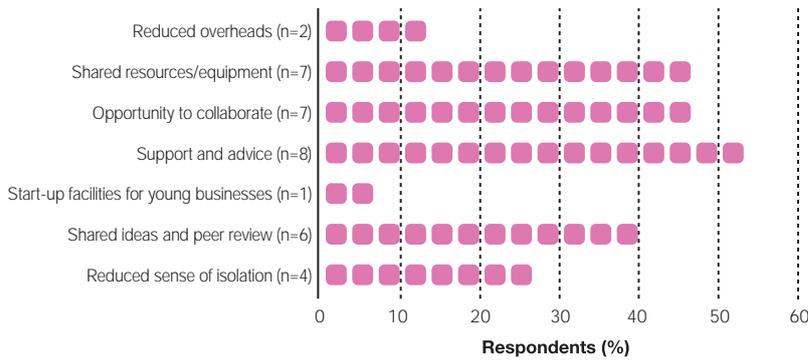
Other studios were more concerned with the attitude of tenants rather than their artistic practice:

“We have a fairly open policy, non-racist, non-sexist, equal opportunities. We do not select members on their work. New members join on a three month trial period”

Comments from studio representatives illustrate their perceptions of the value base of artists and how allocation should not simply be based on commercial consideration. For many it was as important to achieve a certain creative ambience or generate a milieu.

Studio representatives highlighted a number of professional and social benefits that tenants receive from being a member of a shared workspace. The support and cooperation of other artists was seen as the major benefit. Over half of respondents said that their tenants received advice from their colleagues. A high number cited shared resources, equipment and ideas. Many were involved in collaborative work with other workspace members highlighting the significance of clustering as a stimulator of shared information, expertise and the creation of new work.

**Figure 9: Benefits of sharing workspace**



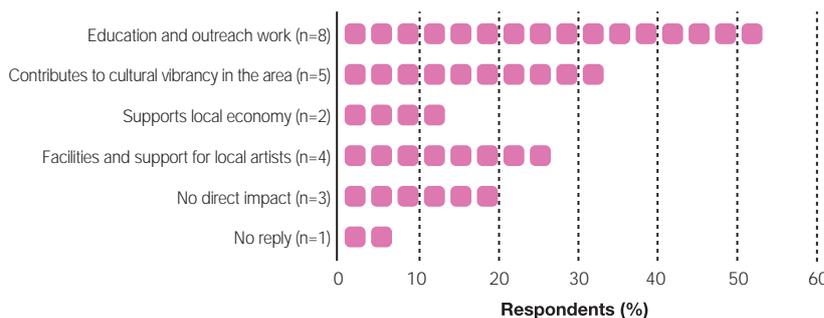
Respondents suggested it was beneficial to feel part of an artistic community. One studio representative highlighted the most commonly cited benefits to sharing workspace in the following terms:

“A supportive environment ... access to shared tools and equipment. Information point for events, courses, exhibitions, etc and an opportunity to review work with peers”

Other comments included that being situated with other artists made individuals feel ‘more professional’ and more motivated to create. It also allowed them access to networks, training and contacts for future work opportunities. There were less distractions and it felt less isolated than being based at home.

Perhaps surprising was the fact that shared workspaces were not generally regarded as suitable for new artists. Only one studio suggested that the workspace environment was beneficial to young businesses, reflecting the importance of networks and shared values amongst artists. Studio representatives were asked to consider what impact the shared workspace had on the wider community. Figure 10 demonstrates that over half of studio representatives thought that the main impact on the local area was through the outreach and educational work of its members. Other impacts that were identified included contributing to the cultural vibrancy of the area and providing facilities for local artists. Some felt they supported the local economy as their suppliers were based locally. However, a small number felt that they had no impact at all on the area. (This question allowed multiple responses).

**Figure 10: Impact of workspaces on the local community**



Some studios suggested they were very active in their localities, often being the main providers of community visual arts activity in the area.

“We are a very visible part of the local creative community. Many artists work on community projects”

However, many studios indicated that their potential had largely been unexplored.

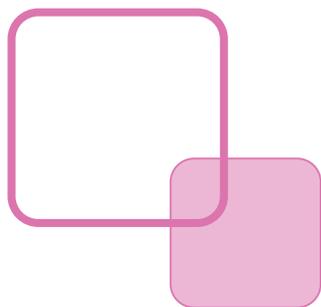
“The community surrounding the studio has changed greatly in the recent past, from industrial units to student accommodation. We have not had the opportunity to tap into/connect with this specific community”

Some workspaces saw a future role in the regeneration of the area.

“In our case if the area was the subject of regeneration the arts studio could play a key role, the mill could be developed for creative industries etc”

However, this would require a more active approach in policy terms. One respondent was concerned that there was a lack of understanding by policy makers about the value of being involved in creative activity rather than solely supporting existing cultural providers.

“Our impact would be greater if the local council was more interested in the process of creativity rather than specific and obvious vote winners eg Capital of Culture bid”

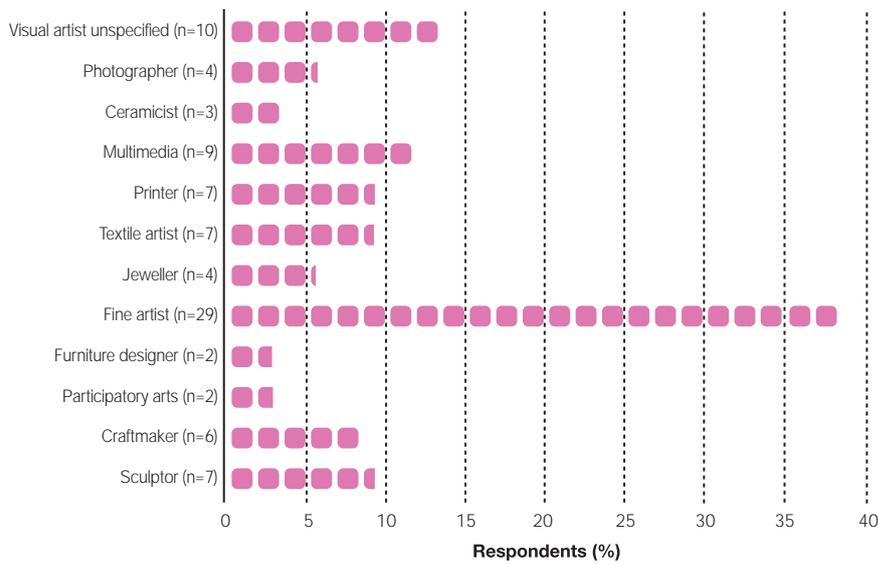


## 2. Activities and motivation

Section two identifies the main characteristics of artists occupying shared workspaces. It looks at the type of activity they are involved in, longevity of their practice and what motivates them as artists.

Figure 11 shows the main creative occupations of respondents to the survey. Over a third described themselves as fine artists including painters and illustrators. Other sizeable groupings included those that categorised themselves as unspecified visual artists, multimedia artists, sculptors, textile artists, printers and craft makers.

**Figure 11: Main creative occupation of respondents**



Sculptor Roger Gibson with stored found objects in his studio at Persistence Works, Sheffield.  
Photo: Tim Smith

Figure 12 shows that the majority of respondents, just over 75%, have been engaged in creative activity for six years or more. Over half of the sample (53.3%) has been working as a visual artist for over ten years. Only 6.5% of the sample can be described as newcomers, having worked as visual artists for two years or less.

**Figure 12: Length of time respondents have been engaged in creative activity**

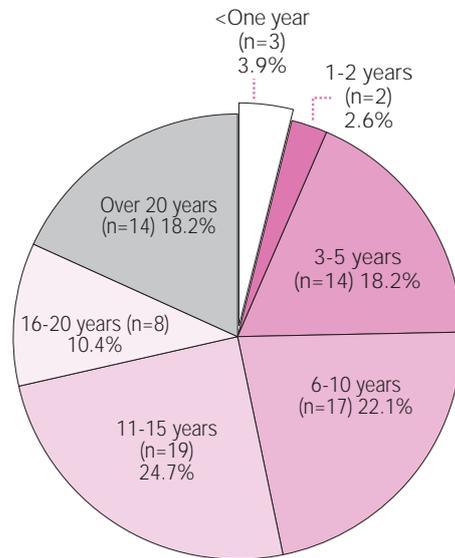


Figure 13 highlights the main personal motivating factors for artists to be involved in creative activity. Almost half of respondents to the survey were primarily motivated by the opportunity to express and communicate ideas. General expressions about the enjoyment of artistic practice were common. Frequent responses were concerned with a sense of calling, passion or a belief in the value of art in society. A smaller yet significant number (22%) wished to earn a living through working as an artist. Studio-holders were far less motivated by a desire to be involved in participatory work with local communities (3%) than the studio representatives suggested was the case. This suggests that the relatively extensive engagement in related creative activity (outreach work etc) may arise of necessity rather than through choice. (This question allowed multiple answers).

**Figure 13: Motivating factors for engaging in creative activity**

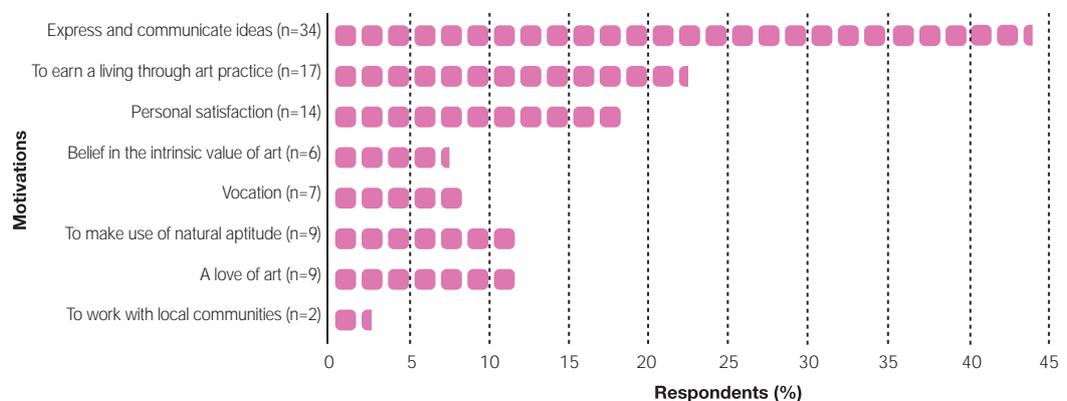


Figure 14 covers the range of issues which artists consider in choosing a workspace. It emphasises the importance of low rental costs for the majority of visual artists. Over 80% of them indicated that this was a key priority when choosing a workspace, a figure that outweighed all other concerns. Creative issues, unsurprisingly, also featured prominently. The size and height of space was a priority for nearly 52% of the sample. The proximity of the workspace to other creative businesses (42%) and the opportunity to collaborate with other artists (27%) were also highlighted as priorities. (This question allowed multiple answers).

**Figure 14: Priority issues for workspace tenants**

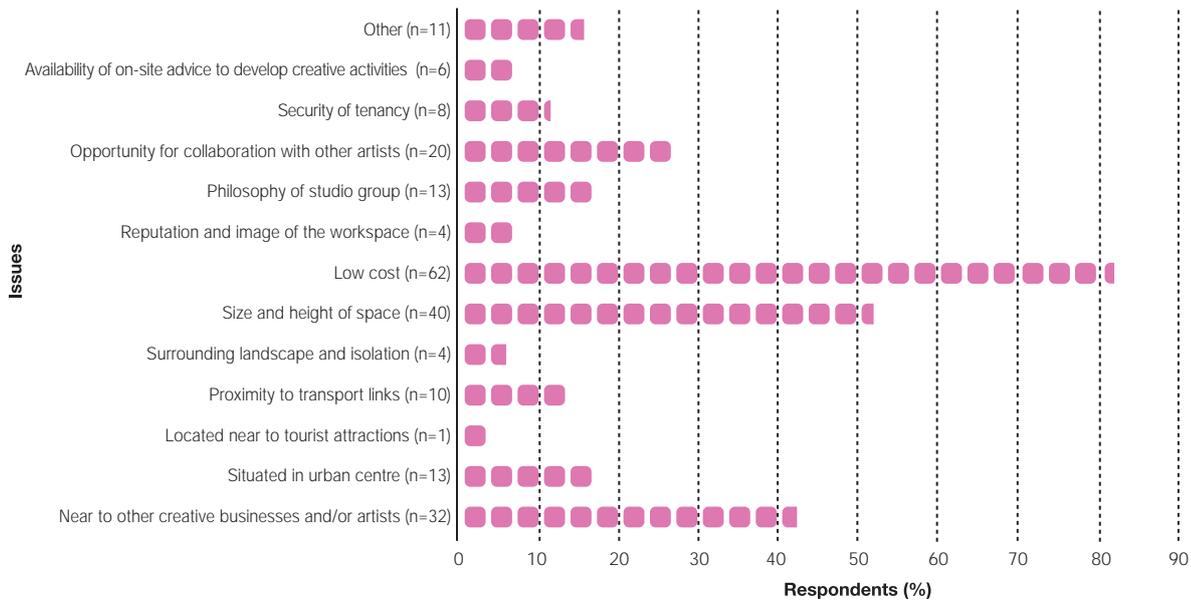
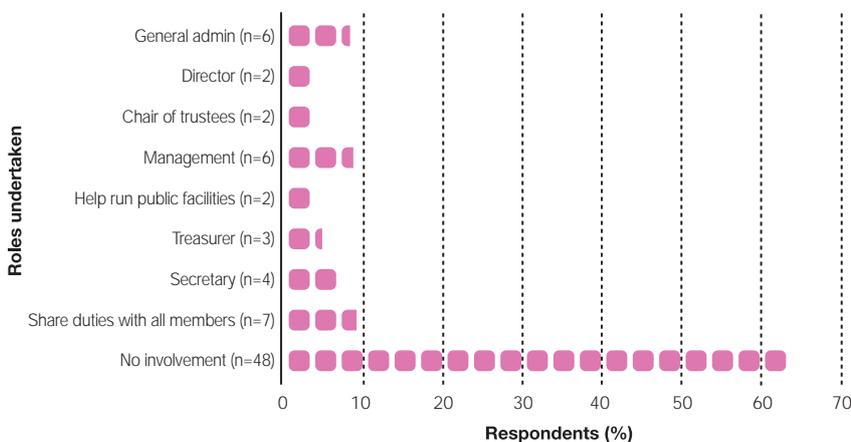


Figure 15 shows the type of roles that individual studio-holders perform within their workspaces. A large majority generally have no involvement in the running of workspaces. Small numbers share duties with other members equally, undertake general administration or assist in the management of the workspace. In reality the operational day to day administrative work falls on a few individuals in each shared workspace. (This question allowed multiple answers).

**Figure 15: Roles undertaken by tenants**



### 3. Earnings in the visual arts economy

Section three concerns the economic factors associated with working as an artist. It focuses on time spent working, sources of income and income generated from creative activity in relation to total earnings.

Throughout this section both the terms earnings and gross income are used to refer to artists' turnover. The term gross applies to income received by artists before any deductions are made for items such as studio rents, materials and administrative costs. The term net is used to denote income after such deductions.

Figure 16 shows the proportion of time in a calendar year, on average, that artists spend on particular activities. As a whole, visual artists spend less than half of each year making work. Just over 18% of time is spent working in another occupation. Nearly 14% of time is spent on activities related to creative work such as community workshops, workshop facilitation and teaching. Less than 1% of the year, on average, is accounted for by periods of unemployment. However, nearly 10% of the working year is accounted for, on average, dealing with routine business administrative tasks.

**Figure 16: Time (in weeks) invested by the sector in creative and other activities**

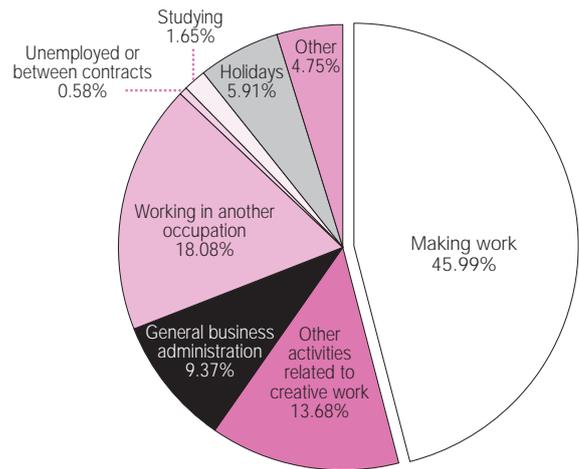
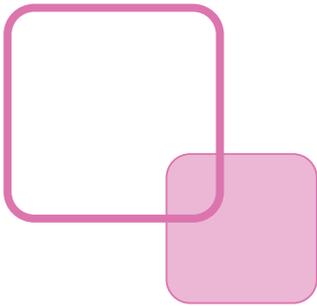


Figure 17 shows that the average gross annual income (turnover) of just over 83% of all visual artists surveyed is less than £20,000. Nearly 34% of respondents earn £5,000 to £10,000 per annum and approximately 8 per cent earn less than £5,000. A small number, 6.5%, have earnings in the region of £31,000 - £50,000.

**Figure 17: Annual gross income of respondents**

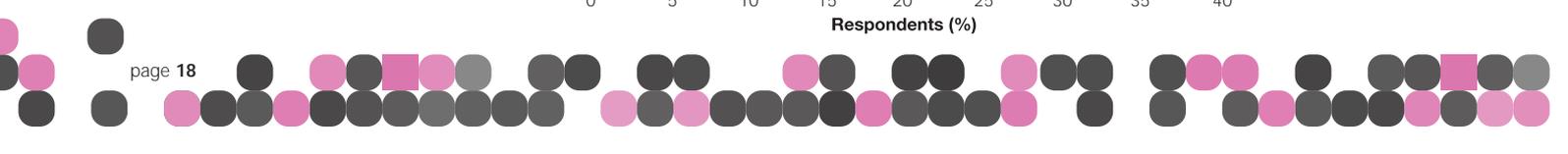
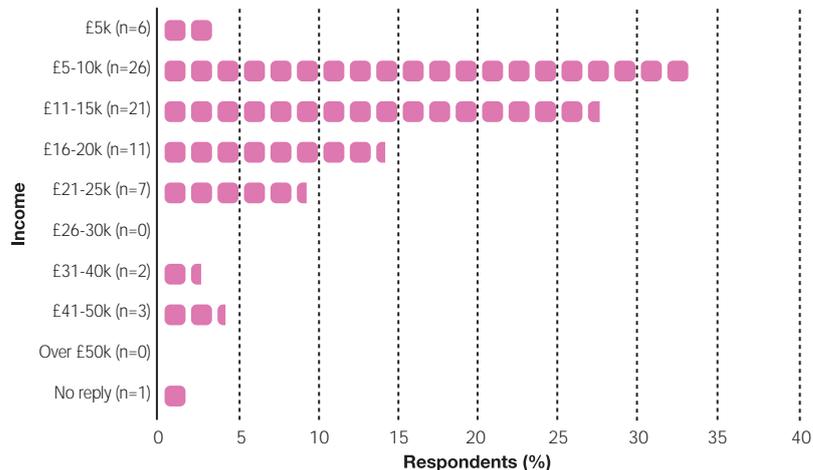


Figure 18 shows that the gross income 54% of respondents were in the £0 -£12,500 quartile. 93% earn less than £25,000 gross per annum.

**Figure 18: Gross income quartiles**

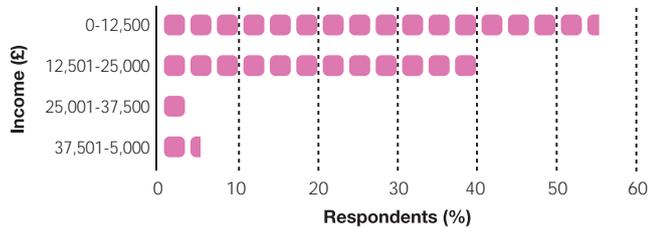


Figure 19 compares the average gross weekly income between the respondents to this survey with other estimates of artists' earnings supplied by the New Earnings Survey for unit group 381 artists, commercial artists, graphic designers. Readers should note that classification 381 includes commercial artists as well as fine artists and the figures are national.

**Figure 19: Average weekly gross income (£s)**

Average weekly gross income	1999	2000	2001
Survey respondents *	N/A	N/A	270.70
Yorkshire and the Humber #	372.78	355.71	430.05
England #	398.53	391.65	420.36
Great Britain #	398.00	389.44	435.94

\* Visual artists and workspaces survey 2002

# New Earnings Survey Office for National Statistics (Nomis) © Crown Copyright 2002

The New Earnings Survey estimates the average weekly income of artists in Yorkshire and the Humber as £430.05 in 2001, slightly higher than the average for England and just less than the average for Great Britain. The disparity between this figure and the average gross income suggested by respondents to the *Artists and Workspace* survey will be affected by the inclusion of commercial artists in the classification. However, it does reveal the disparity between those working within a fine art occupation and the average for the occupation as a whole.

The *Artists and Workspace* survey also measured the average artist's gross weekly income from creative activity alone. This figure was estimated at £192.37.