



Cross - Regional Arts Industry Profile Project

Adelaide Hills, Kangaroo Island & Fleurieu



Report for Regional Development Australia Adelaide Hills,
Fleurieu & Kangaroo Island, and the Adelaide Hills Council.

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SouthAustraliaWorks
linking people, skills and jobs



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1 Executive Summary

It has long been recognized that art is very valuable to regional communities in both social and economic terms with strong links to growth industries including tourism, recreation and retail, as well as playing a part in Health and Community Services. Collaborative regional art strategies have the potential to generate significant benefits to local communities, both from the social and health benefits and also from economic terms, particularly with regard to tourism and retail. However there is an attitude that prevails among artists that there is nothing to be gained by attending forums or filling out surveys if there is no outcome or benefit to be realized. Many artists are unaware of the benefits that can be generated by their involvement in the collection of information and forums providing and receiving information.

There are anecdotal reports of between two and three hundred artists residing in each of the three sub-regions covered by this report; however this can only be confirmed if an artists register is formalized. If these estimates are true the sample size of this report is relatively small and will only give a snap shot of what the industry looks like across the three sub-regions. Many artists across the region are home based and although they do market their art through shows and exhibitions, gaining access to group data bases was not always possible due to privacy issues. There needs to be a greater contribution by local councils and other organisations like the Regional Development Australia –Adelaide Hills, Fleurieu & Kangaroo Island (RDA) in each sub-region to gather better information to inform on possible development opportunities within this industry for each sub-region. If the RDA is to maintain and build on the credibility and goodwill that currently exists with artists across the three sub-regions, it is essential that there is follow-up and feedback from this report. The report would need to be available on the RDA website in the three sub-regions and the request from artists for assistance to develop business plans will need to be followed up by the Business Development Managers.

Recommendations to come from the research project included the formation of Arts Round Tables in Adelaide Hills, Fleurieu & Kangaroo Island sub-regions to provide a focus and voice to address issues that affect artists across the three sub-regions. Other regional recommendations included the need to formalise an artists register, investigate the concept of regional art centres, improve access to alternative funding / grants, and develop training in business as well as art courses. **(Recommendations Refer Page 14. 8)**

2 Project Outline

This project is a joint initiative of the RDA with funding supplied by the South Australian Government through the Department of Further Education, Employment, Science and Technology's (DFEEST) *South Australia Works* in the Regions Program (including the Adelaide Hills Career Development Centre) and the Adelaide Hills Council (AHC). The need for more information on the Art Industry across the Adelaide Hills, Fleurieu and Kangaroo Island region was identified by both the RDA and the AHC when questions were raised about the size and nature of the industry and limited local data could be found. A project officer was tasked to develop a survey and investigate the arts industry across the region with a view to the production of a report outlining the basic nature of the industry over the three sub-regions.

3 Project Objective

The objective of this research is to provide some basic information on the Arts Industry across the Adelaide Hills, Fleurieu and Kangaroo Island region. Of particular interest is the size and diversity of the industry as well as the overall value in economic terms. Other areas of interest included information on the business advice needs of the industry, potential for growth and workforce development opportunities (employment and training requirements) that may link to the *South Australia Works* program across the region.

4 Project Outputs

The project scope included a survey of local artists and art related businesses and desk top interviews. The final outcome was the production of a Report on the makeup of the Arts Industry across the three sub-regions with the aim to inform on the value of local art businesses from the hobbyist and micro to larger businesses, inform the RDA of the business needs of local artists, identify opportunities for future skills training initiatives and potential for employment opportunities and to outline existing networks.

5 Method

A survey consisting of 17 questions was designed to meet the project objectives and a contact database of local artists or networks was used for distribution of the survey.

Artists and facilities are spread right across the region and operate from a diverse infrastructure ranging from public spaces including community halls, libraries, theatres, parks and special event sites, etc, to privately owned and operated galleries and home-based artists. This made the task of distributing this survey and ascertaining the numbers of people involved in art across the region very challenging and time consuming. Following negotiations with Country Arts SA and regional based community arts groups, access was

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provided to their data bases to assist with the distribution. The survey was sent out via email and Australia Post with a covering letter and followed up with phone calls on a regular basis. Where possible the personal approach of hand delivering surveys was undertaken. The chance to win a dozen bottles of wine for completing the survey was a provided as further incentive. In excess of 400 surveys were distributed and 129 were completed and returned giving a response rate of 32%.

6 Results

This information was gathered in an effort to discover where local artists reside and to assist with the gathering of information for the RDA data base subject to approval from the respondents.

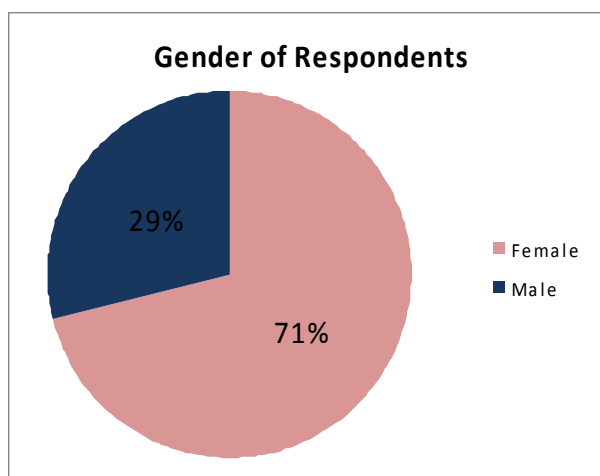
6.1 Artists across the Region

Overall the breakdown from the survey included 67 replies from the Fleurieu, 34 from Adelaide Hills and 23 from Kangaroo Island. Five respondents came from outside the area; however they were involved in arts in the area in some capacity including owning or working within a local business. There is a need to formalise an artists register in each sub-region to provide more artists with the opportunity to both give and receive information and simplify the method for gathering statistics in the future.

Local Government Area	Number Respondents	%
Adelaide Hills Council	22	17.7%
DC Mt. Barker	12	9.7%
Victor Harbour Council	14	11.3%
DC Yankalilla	17	13.7%
Alexandrina Council	36	29.1%
Kangaroo Island Council	23	18.5%
Sub-Region		
Adelaide Hills Sub -Region	34	27%
Fleurieu Sub-Region	67	54%
Kangaroo Island Sub-Region	23	19%

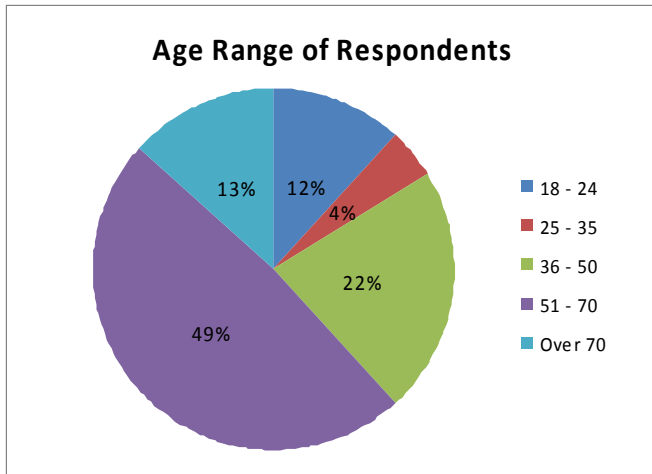
6.2 Age and Gender of Respondents

The greatest response to the survey was from female artists, 71% compared to only 29% of males. In all age groups female artists featured more than males. This could also indicate the predominance of females working in this



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industry. Also of note is that 65.7% are over 50 years of age.



Several artists completed one survey as a couple or partners with both entering their age range on the one form. From the results of the survey there is more than double the number of women committing to art and joining community art groups than men, especially in the upper age range. Women also appear to have a greater commitment to volunteering. Some initiatives in programming directly targeting men are taking place through

Country Arts SA. The very successful 'Blokes & Their BBQ" program is one of these. Most of the youth development is taking place through Council youth programs.

6.3 Artistic Mediums

Art is being conducted across a wide variety of formats with many artists involved across several different mediums. The most popular mediums were the visual arts, painting and sculpture. Photography, performing arts, textiles and jewellery followed next with similar response numbers. Nine stated that they worked as aboriginal artists. Thirty seven stated that they were involved in teaching in one or more mediums and another 25 identified themselves as a retail operation.

Mediums / Types of Businesses	
Answer Options	Response Count
Visual Art	77
Painting	76
Sculpture	38
Photography	26
Performing Arts	25
Textiles	25
Jewellery	24
Ceramics	20
Metal / Wood Work	18
Graphic	15
Digital	14
Glass	12
Aboriginal Art	9
Body Art	7
Media	4
Retail	25
Teaching	37

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There were 45 respondents (**other please specify**) that worked in other mediums including assemblage / collage, solar etching, mosaic, art museum consultancy and 3D art. Some artists used this section to expand on their teaching skills providing an insight into the wide cross section currently available across the three sub-regions. Included were people with a formal education including degrees and diplomas in tutoring, cultural critique, lecturing in history and theory etc through to the self-taught artist operating across a wide variety of mediums.

Teaching is currently being delivered on demand by local artists including classes and workshops such as leadlight & stained glass, mosaic, silver/gold smithing, picture framing, pottery, etc through to classes designed for the hobbyist as well as remedial work for people in aged care, mental health, and domestic violence groups. There is a definite need to formalise the structure and delivery of some courses and deliver them on a local regional basis.

With a wealth of qualified and dedicated tutors across all three sub-regions there is no reason this could not be achieved.

6.4 Skill Development

One of the concerns raised by artists was that some of the courses they need to attend to upgrade their skills are often only available in the city.

"I have been invited to attend business training workshops but I am unable to get to the city to attend these".

6.5 Exhibitions

There were also concerns raised that main stream forms of art were better represented in terms of local exhibitions and therefore the opportunity for others to sell through retail outlets was limited. This raises the question if existing community venues are maximizing available space and indeed whether they are aware of alternative art forms in their region. Artists are generally realistic that it would be cost prohibitive to have a major centre in each council area but believe that a regional centre could be achievable.

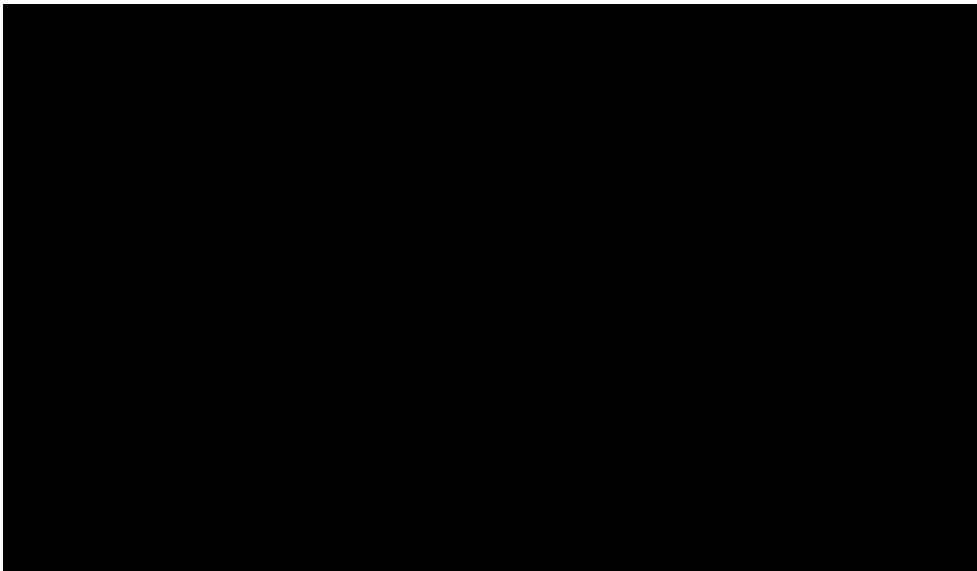
6.6 Art Groups and Associations

Over 70% of respondents stated that they belong to a group or association; this could indicate that many find this valuable and believe this gives them credibility and a voice. These groups or associations range from the small local art group formed in an attempt to establish an identity in their region to the more formal state and national associations. For some artists belonging to a local art group ensures they are able to display their work in local galleries. Artists involved in business tend more toward becoming a member of a state or national association in an endeavour to keep abreast of major developments including major art shows and events, marketing via data bases etc. Often artists will become a

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member of more than one association especially if the local one has a strong presence such as the Artists Voice in Mount Barker Region and the Artists Collective Kangaroo Island.

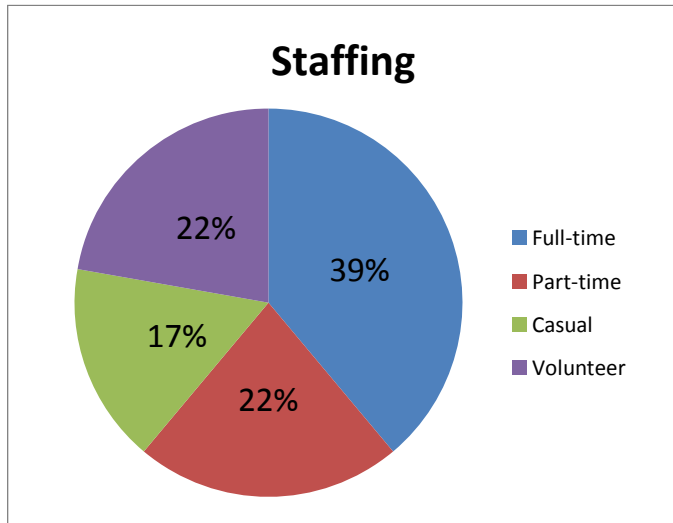
Many of the older respondents have been involved with the arts in some form for the majority of their adult life. Quite a number began their involvement through a vocation including art teachers, lecturers, curators, appraisers and apprentices. Areas of experience across the region include commissioning, exhibiting, retail, and valuation across all forms of art, as well as management of galleries, apprentices and business in general. The information gathered provides an insight into the wealth of untapped knowledge and skill that could possibly be made available to up and coming artists via organised courses. Many of the artists who responded have indicated they would like to continue to contribute to the arts in some capacity whether this is in a formal capacity teaching or volunteering.



6.7 Employment & Business Size

Of the 56 replies to the question regarding employment, seven businesses had 2 full-time employees with the remainder 49 having one full time employee namely being the owner. Thirty nine per cent of staff worked full-time, 22% part-time and 17% were casual. A further 22% were volunteers making up over 1/5 of workers.

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The majority of artists across the region are sole traders, with a profit margin that is cost prohibitive to employing any additional staff, and undertake all the work related duties themselves. Where 2 people are employed, it is often a partner that has the second part-time position. The majority of the casual employees are also part-time although some larger galleries and retail outlets do employ casual staff who are mainly involved in sales, framing, administration and assistant in curating. Many of the volunteers often belong to larger community art groups such as Kangaroo Island Arts Society, Artists Collective Kangaroo Island, Ocean Street Arts Society, Atelier Stirling Hills Artists and Station Masters Gallery that often have in excess of 20 volunteers.

Many of these volunteer groups run very professional exhibitions and take on all tasks including retail sales, marketing, hanging exhibits, recording etc. reporting often to councils or other funding bodies.

Despite the size of many of the businesses, just over a ¼ or 26.6% of the respondents are either unsure or are considering hiring staff in the future if their business continues to grow.

For this to happen there is a need for targeted business advice to be made available as well as more commitment to collaboration with tourism, recreation and business to boost sales and create the funds to expand and hire staff. Availability of funding and a lack of marketing were two areas highlighted as major concerns. Some artists feel there needs to be greater support by local and state government agencies through information outlets, improved signage and interstate and overseas marketing. For many artists their income is seasonal and heavily dependent on tourism (refer question 10) and a lack of regular income prohibits them from hiring or training new staff. RDA would be well placed to provide assistance with advice and training sessions to successfully meet future business growth and recruitment needs.

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6.8 Skills and Training Requirements

The kind of skills listed as required ranged from the older artist who has been in the business a long time and feels disadvantaged by not having information technology skills, to the gallery seeking a person with museum registration qualifications. Other desired skills included:

- marketing
- finance
- small business management
- book keeping
- web design & maintenance
- salesperson
- desktop publishing
- welding & metalwork
- leadlight design & manufacturing
- bronze casting
- other

Particular emphasis was made with regard to the skill areas of finance, marketing and small business management. Other skills to be highlighted include good communication, simple enthusiasm and having a passion for their work.

6.9 Marketing & Sales Methods

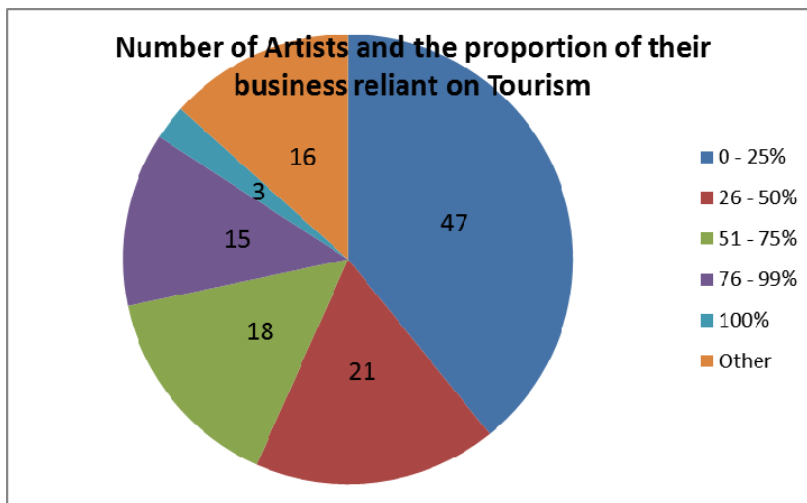
With the variety of marketing options available today, artists are no longer restricted to exhibiting and selling via a local gallery or art show. The survey results show a greater number of artists are exploring opportunities through networking to forge alliances with other businesses such as cafes, restaurants and retail outlets to sell their product. A fantastic example of this cooperative process is the Kangaroo Island Annual Art Feast where food outlets and local artists showcase their collective products to attract a large local and tourist trade. This is often commission based where having art works displayed in a business creates a value-added dimension and attracts more customers to the premises, benefiting both the business owner and the artist (in some cases these may be one and the same). More artists are beginning to explore on-line marketing via web sites where they can display and sell on a commission basis or alternatively set up their own web page. For some this can be cost prohibitive if they do not possess the skills to set up a page and have to pay to have this done. Despite these alternatives the more traditional method of selling through an established art gallery/studio or art show on commission is still the most popular.

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Marketing and Sales	
Answer Options	Response Count
Gallery	82
Art Show / Festival	71
Studio	44
Commission	44
Arts organization	42
Home Business	36
On line	33
Retail	28
Other (please specify)	25
Shop front	20
Paid Advertising	16
Local Markets	7

6.10 Tourism and the Arts Industry

Eighty One percent (104 of a possible 129) of respondents indicated that tourism had an effect on their business.



Many of these gather statistical information via visitor's books in galleries and shops, through sales, both private and through retail outlets, and some through exit or entry interviews. There is a significant link between the economic growth of professional art production in the region and tourism and the leisure industry. Local artists need to be able to better access the visitor population by becoming an attractive inclusion to the tourist industry thus expanding their market potential. Some artists have expressed a view that there is not enough exposure to interstate and overseas tourism and they see a bigger role to be played by the State Government to both attract and market the region's artists more positively.

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"Had a lot of visitors from Yorke Peninsula & South East come to see us but Hills region is currently pathetic in marketing for tourists/visitors. Not like it used to be."

"Would like to focus more on tourists will probably get in touch with Qld & NT as I have heard they have great marketing and retail outlets."

"As my studio is on the outskirts of town I would like assistance to purchase signage through a tourism body as this is very expensive."

"I think regional areas vitally dependant on tourism, especially in the visual arts. Such publications as the Fleurieu Art Trail are valuable."

There is also a need to explore alliances with other groups including bed & breakfast outlets and tour companies. Some artists see real value in belonging to and advertising in promotional activities such as The Fleurieu Art Trail.

6.11 Art: Hobby, Business or Art?

Slightly more respondents (54%) classify themselves as a business rather than a hobby (46%). A number also provided comments such as:

"I have plans to gradually expand the business over the next 2-3 years from part time to full time."

"Could say a business, have an ABN but don't make any money."

"It is on a hobby scale but has potential to grow."

"None of the above. Making art is a commitment I have to make and it's what I am it's what I do."

Many people have indicated they would like to make a full-time commitment to their art but are unable to make a living from art alone and have to find an additional source of income.

"I need to turn it into a business."

"At present I am an emerging artist and therefore do not earn enough to earn financial recognition as a business."

"I work at something else to make money."

Some artists find the term hobby as demeaning and do not see any correlation between art and business and view business as the responsibility of the gallery or retail outlet and the creative side belonging to the artist. Other artists are committing full-time to their art and are constantly searching for ways to turn what they consider a hobby in to a business. This is

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also demonstrated by the number of artists who have elected to be included in an RDA data base (81) and the artists (53) that would like business advice. The challenge facing RDA, local Councils and other stakeholders is how to foster and support both the economic and social side of the arts in the region. There is confusion among some artists as to the Australian Tax Office determination of when art becomes a business and not a hobby.

Only 39.5% of respondents have any form of business plan. A number of businesses have set targets and goals but many of these have not formalised a plan. A minority of artists see no correlation between art and business while others believe the business side of things should be the responsibility of a gallery or retail outlet. The 60% (46 respondents) that have indicated they do not have a business plan correlates with the resultant finding that 59% (53 respondents) are seeking advice on business planning and would like assistance from the RDA. Some artists also indicated they have the beginnings of a plan by setting goals & targets but require assistance to complete it. Minority (4) respondents indicated they have a clearly articulated plan that informs and guides every step of their business.

The number who responded that they would like to seek business advice would indicate that quite a few artists are considering either going in to business, perhaps converting from a hobby or expanding an existing business. Some artists are unsure as to the process involved in constructing and developing a business plan and require expert assistance. There is obvious potential for growth in the industry and clearly scope for mentoring activities. A number of artists however are very happy to maintain their contribution to art in the form of a hobby.

6.12 Business Value

One of the main aims of the survey was to gauge the value of the industry over the region in monetary terms. Given the personal nature of this **optional** question the response was extremely good. The majority of artists that answered were not making their sole living from art and supplemented their passion with working another job.

Approximate Business Value by Sales		
Answer Options	Response Count	%
\$0 - \$5,000	37	44.6%
\$5,001 - \$10,000	9	10.8%
\$10,001 - \$15,000	6	7.2%
\$15,001 - \$20,000	4	4.8%
\$20,001 - \$50,000	11	13.3%
\$50,001 - \$100,000	6	7.2%
\$100,000 - \$150,000	4	4.8%
Above \$150,000	6	7.2%

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As stated previously some artists do not view art as a business at all, while others would like to be making a living from their art and are seeking advice on how to formulate a business plan and achieve their goal. Of the larger businesses there are artists or businesses that do make a living from art with 19% (16 respondents) achieving sales in excess of \$50,000. Of these 13 were located in:

- Kangaroo Island which has a strong tourist industry and a large number of cafes & restaurants which host artists' exhibitions; and
- Adelaide Hills which is located close to the CBD and has a long established history in the arts.

The Fleurieu is gaining in popularity through major art shows such as the Rotary Art Show and the Leafy Sea Dragon however more needs to be achieved in terms of developing partnerships with business such as cafes, restaurants & retail outlets and tourism.

6.13 Alternative Funding

Almost 40% of the respondents have applied for funding with many successful in receiving government grants through Arts SA and Country Arts SA as well as some small grants through councils. Some of the unsuccessful artists were disappointed and at a loss to understand why their application had failed and as a result had not reapplied.

"It's easier to buy a lottery ticket and more likely to be successful".

It would appear that some funding bodies need to review the feedback process to ensure artists are not put off re-applying in the future. With over 60% of respondents having not applied for any form of funding there would appear to be a need to establish a process to better inform artists what is available in terms of grants. Quite a number of artists are unsure of how to go about applying for funding and are not confident in filling out an application.

"Would like to apply for funding for various projects but have no idea on how or where to apply and I don't know if I'm eligible for funding".

There is a need for training to be made available and support for regional artists to be in a better position to apply.

6.14 RDA Contact Database

Seventy five percent of respondents requested to be included in the RDA Contact database to receive notification of business workshops and other information. This response also reinforces the belief and trust in RDA to be well positioned to provide support and guidance to the arts community from a business and social perspective. Many of the artists contacted saw this as an opportunity to broaden their market share and form relationships that would be mutually beneficial. The other positive was to be kept informed of developments in their

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region that may affect their business and to remain up to date with courses that may be relevant to them.

7 Conclusion

Many of the respondents to this survey are happy to become involved and work with the RDA if it takes a leading role in fostering the improvement of art across the region. RDA can demonstrate a commitment to some of the actions identified from the survey and further develop confidence from the industry by providing information outcomes. Additional follow up surveys could be undertaken to build on the information gathered from this initial survey and deepen our knowledge of this important industry in our region. The information gathered in this survey is clearly only a snapshot of what is out there. Possible areas of involvement for the RDA are:

- business development and advice
- employment and training
- negotiating & collaborating with government at all levels and other organizations
- developing & expanding existing networks & business groups

8 Recommendations

The following recommendations have been identified from this research:

Recommendation 1: Investigate the concept of Regional Arts Centres. It may be cost prohibitive to have a purpose built facility in each council area however the conversion of an existing building with collaborative support from Government and more than one council in a sub-region could be a viable option worth investigation. There is a need for councils to continue to support and invest in improving local facilities to ensure the growth of art at a community and recreational level.

Recommendation 2: Investigate the formalisation of art classes, courses and other teaching programs for delivery on a local regional basis. The development of an information portal for the region, listing classes and courses both formal and informal across the sub-regions, may be a way to do this. Each sub-region would then have a primary contact point and referral service for the sub-region, gathering both course information and the availability of facilities and qualified tutors.

Recommendation 3: Business workshops and advice tailored specifically to the Arts Industry in areas such as business development and planning, marketing, grant / funding applications, employment and training. The need for this form of training is reinforced with 60% respondents indicating they don't have a business plan and 59% indicating they would like advice in this area.

Recommendation 4: Improve access to information for local Artists on possible alternative funding sources and grants. Provide workshops on how to apply for grants and encourage better feedback from Grant sources to failed applicants to encourage further applications.

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Investigate collaborative opportunities to form partnerships to apply for and secure funding for development projects.

Recommendation 5: Form an Arts Round Table in each sub-region, Kangaroo Island, Adelaide Hills & Fleurieu and include representatives from:

- Councils;
- Tourism SA;
- Country Arts SA;
- local artists (including Indigenous);
- art groups/associations; and
- associated local businesses (retail, tourism etc)

Having a committed robust mix on each round table would be essential to ensure an ongoing commitment of collaboration between key major stakeholders in the development of the arts in each sub-region. Possible issues to be addressed by the groups could be:

- maximizing usage of venues
- whole of region marketing strategies
- applying for grants
- coordinating professional development and other training programs
- planning arts festivals or events
- networking with local business
- establishing & promoting a primary arts information contact point & referral service

The round tables would help to keep the focus on the real issues affecting the growth and development of art across the region and provide a vehicle for artists to have a voice. It is recommended the three round tables convene as one on a yearly basis to share information regarding new developments and possibly tour each sub-region on a rotational basis.

Recommendation 6: Establish an Artists Registry in each sub-region to both gather and disseminate information around:

- future training and development needs
- the provision of targeted business advice
- marketing events
- employment opportunities
- advancements within the industry
- Registry of Artists that have specialist skills and are willing to conduct training

The recommendations identified from this report aim at developing a holistic approach that will be beneficial to artists at all levels whether participating in art as a business or a hobby and increases the capacity to share resources and information across all three sub-regions.

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References

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Southern Fleurieu Region Arts & Cultural Development Strategy 1999
Consultant: Deidre Williams

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Report on the Disability & Arts Sector DQ Consultation. Government S.A.
Prepared by Andi Sebastian & Jacqueline Chant

Country Arts S.A. www.countryarts.org.au

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Appendix 1 – Survey Questions and Results

Question 1

Respondents to the survey were requested to provide the following information.

1. Please complete the following:

Name:

Business Name:

Address:

City/Town:

Postcode:

Email Address:

Phone Number:

Local Government Area	Number Respondents
Adelaide Hills Council	22
DC Mt. Barker	12
Victor Harbour Council	14
DC Yankalilla	17
Alexandrina Council	36
Kangaroo Island Council	23
Region	
Adelaide Hills Region	34
Fleurieu Region	67
Kangaroo Island Region	23

Question 2

To assist us with the demographics of the regional art industry, please complete the following matrix indicating your gender and an age range.

Gender & Age of Respondents		
Answer Options		
Gender	Response Count	%
Female	86	71%
Male	35	29%

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Age	Response Count	%	Male	Female
18 - 24	16	12.5%	3	13
25 - 35	6	4.7%	2	4
36 - 50	30	23.4%	3	27
51 - 70	66	51.6%	25	41
Over 70	18	14.1%	4	14

Answered question 128

Skipped question 1

Question 3

In what areas of the Arts do you operate? (Please tick as many as appropriate)

Mediums / Types of Businesses	
Answer Options	Response Count
Visual Art	77
Painting	76
Sculpture	38
Photography	26
Performing Arts	25
Textiles	25
Jewellery	24
Ceramics	20
Metal / Wood Work	18
Graphic	15
Digital	14
Glass	12
Aboriginal Art	9
Body Art	7
Media	4
Retail	25
Teaching	37
Other (please specify)	45

Answered question 125

Skipped question 4

Question 4

Are you currently a member of an existing art group or association?

Member of Groups or Associations		
Answer Options	Response Count	%
Yes	90	72.6%
No	34	27.4%

Answered question 124

Skipped question 5

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Question 9

How do you market / sell your product? (Please tick as many as appropriate)

Marketing and Sales	
Answer Options	Response Count
Gallery	82
Art Show / Festival	71
Studio	44
Commission	44
Arts organization	42
Home Business	36
On line	33
Retail	28
Other (please specify)	25
Shop front	20
Paid Advertising	16
Local Markets	7

Answered question 105

Skipped question 24

Question 10

As a percentage how reliant is your business on tourism?

Reliance on Tourism		
Answer Options	Response Count	%
0 - 25%	47	45.2%
26 - 50%	21	20.2%
51 - 75%	18	17.3%
76 - 100%	15	14.4%
Totally reliant on Tourism	3	2.9%
Other (please specify)	16	

Answered question 104

Skipped question 25

Question 11

Would you consider your involvement in the Arts a hobby or a business?

Hobby vs Business		
Answer Options	Response Count	%
Business	60	53.6%
Hobby	52	46.4%
Other (please specify)	25	

Answered question 112

Skipped question 17

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Question 12

If your involvement in the arts industry is a business, do you have a business plan?

Respondents with a Business Plan		
Answer Options	Response Count	%
Yes	30	39.5%
No	46	60.5%
Other (please specify)	20	

Answered question 76

Skipped question 53

Question 13

If you are considering expanding your hobby/business, would you like free advice on business planning through Regional Development Australia?

Would like business advice		
Answer Options	Response Count	%
Yes	53	59.6%
No	36	40.4%

Answered question 89

Skipped question 40

Question 14

To enable a better understanding of the value of the arts to the region, what is the range of sales of your Arts business in the last financial year? (optional)

Approximate Business Value by Sales		
Answer Options	Response Count	%
\$0 - \$5,000	37	44.6%
\$5,001 - \$10,000	9	10.8%
\$10,001 - \$15,000	6	7.2%
\$15,001 - \$20,000	4	4.8%
\$20,001 - \$50,000	11	13.3%
\$50,001 - \$100,000	6	7.2%
\$100,000 - \$150,000	4	4.8%
Above \$150,000	6	7.2%

Answered question 83

Skipped question 46

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Question 15

Have you previously applied for any form of funding?

Have previously applied for funding from other sources		
Answer Options	Response Count	%
Yes	43	39.4%
No	66	60.6%
please specify type of funding	47	

Answered question 109

Skipped question 20

Question 16

Regional Development Australia communicates to businesses on a variety levels for training, business growth and regional opportunities. This communication takes place via a business database of contacts. If your details are not already part of our database and you would like to be kept informed, are you interested in your details being included?

Include contact details included in RDAs dbase		
Answer Options	Response Count	%
Yes	81	75.7%
No	26	24.3%

Answered question 107

Skipped question 22

17. Please feel free to add an additional comment.

Thank you for taking the time to complete this survey.

Some of the responses to the invitation to comment include:-

"Past promises of an arts registry has not eventuated".

"Need to form partnerships to access funding to make art a viable business. This is viewed as survival for non-profit groups".

"Volunteers want more recognition and support from councils and less scrutiny. They feel constantly under threat. Councils only appear in the good times".

"Feedback needs to be given to councils regarding their performance."

"There needs to be a greater focus on Mental Health & Disability and how art can help break down barriers & offer a meaningful way to participate in building self esteem & friendships".

"There appears to be more acceptance of art interstate & overseas than here in South Australia. More needs to be done at a state level".

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"There is a need for small arts business & community business to be able to access some form of public liability insurance".

"Unsuitable premises are often offered by council to exhibit art with no signage or easy accessibility."

"The ATO penalises artists for doing 2 jobs and artists are forced to call art a hobby".

"Artists do not run businesses. Art is not a business and is a lot more than a hobby".

"My studio is on the outskirts of town. Is there an opportunity to partner with tourism & get some signage"?

"I need help to move my involvement in art from a hobby to a business".

"Tourism is important & I think regional areas are vitally dependent on it especially visual arts. Publications like the Fleurieu Arts Trail are valuable but more needs to be done".

"How do we go about accessing funding? We need help with the application".

"There has been talk of an artist's registry being made for the district for some years now by local councils No action as yet. I believe this to be an important first step to allow communication of offers of participation and events to occur in an equitable and timely way".

"We need more partners to keep our gallery viable as costs are increasing and as a volunteer organization we need to raise extra funds to survive".

"Nice to know your organization is on board. I could have done with help when I had a registered business".

"Good luck and let me know if you need an educator for art related training".

"Send someone that knows what they are doing to market arts in the Hills area. Keep brilliant S.A. artists and apprentice artists in S.A."

"Information mostly seems to be available to full time professional artists who have a closed community & only share information with each other, any info we get about events is at very short notice".

"This survey is entirely wrong-headed. Artists don't run businesses."

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Appendix 2 – Art Groups and Association

<i>Country Arts S.A.</i>	<i>Kangaroo Island Arts Society Inc</i>
<i>Artists Voice Mt Barker</i>	<i>Milang Art Group</i>
<i>The Fleurieu Peninsula Art Trail</i>	<i>South Coast Coral & Arts Society</i>
<i>Adelaide Hills Performing Arts Centre</i>	<i>Heyson The Ceders Hahndorf</i>
<i>Goolwa Community Arts & Crafts Assoc</i>	<i>The Johnathon Art Centre</i>
<i>The Hahndorf Academy</i>	<i>Ananguku Arts Culture Crafers</i>
<i>Middleton Arts & Crafts Assoc</i>	<i>Station Masters Gallery Strathalbyn</i>
<i>Atelier Stirling Hills Artists</i>	<i>Ocean Art Gallery Group Victor Harbor</i>
<i>Pastel Artists S.A. Victor Harbor</i>	<i>South Coast Regional Arts Centre Goolwa</i>
<i>Kangaroo Island Art Feast</i>	<i>Seagull Droppings Art Group Normanville</i>
<i>Leafy Sea Dragon Festival Normanville</i>	<i>Strathalbyn Arts & Crafts</i>
<i>Victor Harbor Rotary Art Show</i>	<i>Kangaroo Island Film Society</i>
<i>Alexandrina Arts & Cultural Development Group</i>	<i>Ancient Earth Indigenous Art Group</i>
<i>Artists Collective Kangaroo Island</i>	