

OPEN DOORS



The Real Cost of Artist-Led Spaces

Report collating data from 2021
survey exploring barriers to
sustainability in artist-led spaces.

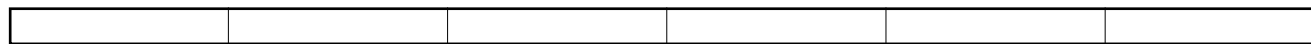
Published: May 2023

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EAST ST ARTS

the uncultured

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FOREWORD: EAST STREET ARTS

From our inception in 1993, East Street Arts has always had a significant focus on artists spaces, and will continue to do so within the growing remit of our work.

When founding East Street Arts, our [Karen Watson & Jon Wakeman] motivations included:

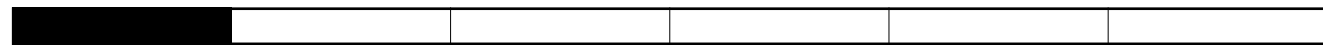
- A strong belief visual artists deserve access to professional spaces to develop and present work
- Bearing witness to the fragility of spaces in the early 90s (which remains unchanged but is becoming more recognised) and seeing peers lose their spaces multiple times
- A desire to offer visual artists more opportunities and visibility in the cities and towns they are based, to retain talent within the city
- Recognising the introduction of the National Lottery in 1994 and the funding streams available as a result, offered wider opportunities for capital developments which often lead to obtaining some security.

Our first space, East Street Mills, although it housed some 50 artists was cold, basic and not fit for purpose. For over 7 years this development relied on the volunteer work of myself, Jon and various other willing studio holders. We were determined to change this and began to make sure we were linked strategically to national and local bodies that we felt we could influence – we needed people with decision-making power to listen.

We were involved in:

- National Artists Association
- National Federation of Studio Providers
- Development of YVAN and CVAN
- Leeds Initiative – Arts and Culture
- Creative Workspace Network
- Leeds Cultural Strategy panels

Through these networks, and others that were more focused on artists collectives, we got to know the landscape of artists spaces, the artists initiating, running and developing spaces (many of whom are still in the sector) and took part in many discussions, projects and exchanges that involved a range of artists spaces. Much of this work took place across Europe, which ultimately fed into our thinking and development around the future of East Street Arts.



FOREWORD: EAST STREET ARTS

Our journey over the last 30 years has resulted in the purchase and refurbishment of two permanent artists spaces in Leeds (Patrick Studios and Convention House), a range of rented spaces (Union 105), and a third permanent space (Art Hostel), dedicated to hosting artists and visitors in Leeds. Additionally, we have a national programme that harnesses temporary spaces for artists to use. It is this rich history and continual growth, learning on the job and forming new networks that inspired a more formal sector support programme entitled Guild. Within this five year programme aimed to support at least 25 artist spaces by sharing experiences, knowledge and contacts, as we wanted to explore what resilience meant for them. For many, and for us, the meaning was similar:

- Security, by which a space is not going to be taken away at a moments notice, and that the space is well managed by strong ethics
- Spaces that are warm, clean, have access to hot water, lifts, equipment and bespoke workspaces and facilities
- Affordable spaces, recognising artists are some of the lowest paid professionals in the sector
- Spaces that are visible and recognised as contributors to their localities and towns/cities.

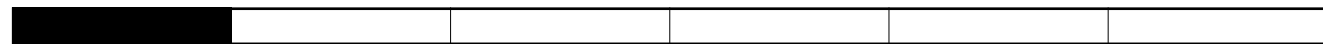
The work we have done on artists spaces outlined above has provided us with the opportunity to meet many amazing artists, visit their innovative spaces and share great ideas and projects. However, this has only been possible because artists continue to work for little to no pay, whilst invisibly working within the sector to continue to manage spaces that are welcoming and creative, but often inaccessible.

When we developed Guild as a Sector Support Project funded by Arts Council England, we made sure resources asked focussed questions about the state of our spaces and specifically how these spaces are managing to be viable.

Alongside our collaborative PhD student, Benedetta d’Ettorre, researching resilience for artists spaces, we wanted to ask: What do Artists’ spaces need to survive, thrive and what can we do to support their longevity?

In collaboration with East Street Arts, The Uncultured developed a focus that we agreed would contribute useful knowledge for the sector and our peers: How much are artists supporting our artists spaces with free labour?

Karen Watson and Jon Wakeman
East Street Arts



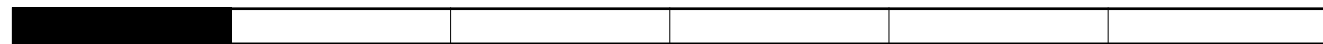
FOREWORD: THE UNCULTURED

When the opportunity arose to work with East Street Arts on Guild, to create a report on the working conditions of the artist-led sector, we began with statistics which were collected by East Street Arts when they received applications from groups to be part of the Guild programme. Applicants were asked to identify barriers to their sustainability as an artist-led space.

The most frequently recurring answers included ‘staff burnout’, ‘time poor’, ‘need to generate/diversify income’ and ‘cannot pay staff’. Long-form answers provided anecdotes of members having to work full time outside the sector to subsidise the services they provide. There were numerous mentions of extreme fatigue and burnout through extensive voluntary working, and an inability to consider their practice as anything more sustainable than a time-limited ‘passion project’ because there was no strategic planning possible without some form of financial security.

The most recent numerical data capture (that we’re aware of!) on the sustainability of artist-led spaces was undertaken by the National Federation of Artists Studio Providers (NFASP – which is no longer active) in 2010. At this point, 34% of responding studio groups were run on a completely voluntary basis with no paid staff and 27% of all studio holders were doing unpaid work to support the running of their studios. Eleven years on and – spoiler alert – the stats within this survey don’t suggest the picture is any rosier.

As we write this, in January 2023, the funding landscape of the arts in England is becoming increasingly instrumentalised. The necessity to plug gaps produced by the absence of government funding elsewhere results in artists becoming de facto social workers and mental health support workers, charged with making the public happy again under the banner of a statistic about the relationship between engagement with art and wellbeing. Whilst suited to many art practitioners fully trained and committed to a socially-engaged and community praxis, untrained others are being encouraged to replace time spent on art production, with community outreach, participation, co-creation and platforming the voices and creativity of others. Without support, without guidance and without the appropriate provisions in place to make sure they and the communities they are encouraged to serve, are safe. Artists have swapped the mostly unpaid or underpaid time they can spend on art production with mostly unpaid or underpaid time in this community role. This diminishes the vital practice of those skilled artists who have long been doing this work, and reduces the capacity for making artworks of those skilled artists who do not typically work in this way. Both have a place in our ecology.



FOREWORD: THE UNCULTURED

As artists are encouraged by funders and commissioners to focus more on the decommodified practices of community engagement and participatory outreach, there will be fewer ‘things’ made. Fewer paintings to sell, fewer shows to book. As fewer artworks are produced, diversified or continued or sustainable income streams are harder to build. So if, as this survey indicates, artists are paying for their sites of production (studios), through cash or labour exchange, and their labour is being increasingly decommodified, is the notion that the job of an artist is only for those who can afford to do it, being increasingly solidified?

The alchemy of running something with nothing is not sustainable. With higher bills, reduced access to funding, fewer artworks to produce and an increasingly financially and mentally exhausted workforce – will artist-led studios be able to keep their doors open?

The Uncultured

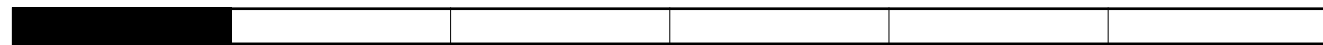
Dr Ashleigh Bowmott and Laura Sweeney

January 2023

The Uncultured (Ashleigh Bowmott and Laura Sweeney) work together as two freelancers to produce, curate, facilitate and advocate. They mostly produce Live Art, and are really interested in working with individual artists to think about their trajectory and development. They are advocates for shared knowledge around sector improvement, from creating free-to-access Arts Council England application templates downloaded thousands of times, to collating much-needed data for sector reference as seen in this report.

the-uncultured.com

[@_TheUncultured_](https://www.instagram.com/_TheUncultured_)

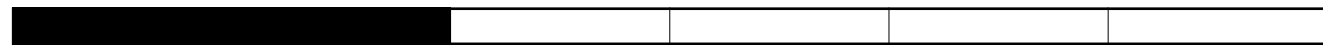


1. EXECUTIVE SUMMARY

In October 2021 The Uncultured and East Street Arts conducted a public survey aimed at artist studio holders which included those who might run or have a staff position within a studio provider, to understand the labour that they were undertaking as part of their studio agreement, or to informally ensure the studio can continue to run. As we were aware of the previous and anecdotal data which cited unpaid labour as a key issue, a number of the survey questions were focused around the types of labour people undertake and whether this is remunerated or not.

We want to acknowledge that this survey was carried out at a particular moment at the precipice of being ‘post-pandemic’, and yet before the cost-of-living crisis had affected enough higher earners to warrant a time-based moniker of its own. It has taken us some time to collate and assess the data, and so we do not pretend to present this as a scientific and statistical report, and we do not seek to make suggestions or recommendations from it. Rather this report will demonstrate a moment of quantitative data that allows us to consider the type of economy we participate in when making art, the complex systems of production that bring art into being, and vitally, a numerical demonstration that these economies and systems are reliant and contingent on the unpaid labour of artists. To put it in the words of one of our respondents, without unpaid labour, “We’d shut, no doubt.”. This speaks to the individual artist-led spaces, but as these are such a wide reaching part of the ecology of the arts, it speaks to the arts as a whole.

We are all participating in a sector that’s existence is conditional upon unpaid work.



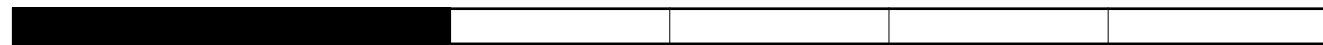
1. EXECUTIVE SUMMARY

The survey consisted of a total possible 29 questions, most of which were marked 'optional' rather than 'required'. It was completed by 269 respondents with 4,750 unique responses recorded throughout the survey.

After conducting the survey, we asked independent data consultants, **Trust Impact**, to analyse the results. These are the key findings they have taken from the survey results:

Key findings

- At least 50% of artists are carrying out unpaid work for their artist studios. This is likely an underestimate.
- Huge concerns were raised by participants throughout the survey relating to the amount, type, and impact of unpaid work.
- Many respondents believed that without unpaid work artist studios would not be able to function. This point was made a multitude of times throughout the questionnaire, with maintenance cited as one of the key areas in which artists were required to undertake unpaid labour.
- 44% of responses suggested that their artist studio would not exist without unpaid work.
- A number of respondents noted concern that due to the level of unpaid work required to keep artist studios affordable, without this, the industry could easily become an area where only those that could afford to undertake unpaid work would survive.
- Few respondents were able to suggest remedies to unpaid work. Of the small number that did provide suggestions, these were largely about the need for greater financial investment from both the public and private sectors.



1. EXECUTIVE SUMMARY

Possible ways to use this data

Compare it to your own experiences.

As artist-led spaces are a vital part of a support structure for artists, understanding how your own compares may empower you to make decisions about your position there. Perhaps the space is led more positively and you can share ideas on what works well. Or perhaps it appears to be more problematically structured and you can withdraw your labour.

Use it as a tool for advocacy.

To both pay for a site of production, and lessen your production to maintain that site is highly inefficient. More so, it is exclusionary. Collectively we can make shifts, so can you use this data to challenge management teams for change, fundraise for paid maintenance positions or publish your own timelog on hours spent on unpaid work? Industria and a-n's recent report **Structurally F-cked** skillfully and reflectively arms you with in-depth knowledge, and together with this report, they roundly demonstrate that artists are working for free to make work, and to keep the spaces they make work in open. Similarly, Unlimited's **Nothing for Nothing** data and resources point to the history of exploitation of unpaid labour in the arts, and how this disproportionately affects disabled people.

Collect further data.

As national data has not been collected since NFASP 2010 on artist-led spaces this can be considered recent baseline data. It now needs others to take this baseline data and use it to capture the intersectional effects this information has. Who is precluded from having a space because of the necessity for free labour? How does this perpetuate a structurally racist and ableist cultural sector?

Understand multiple perspectives.

The data contains many instances of people benefitting from the unpaid work they do for their artist-led studios. How can we continue to harness these benefits and make them more equitable, inclusive and accessible?



2. WHO FILLED IN THE SURVEY?

This survey was publicly available and mainly advertised through social media, on Twitter and Instagram. The Uncultured reached out to their independent artist networks and East Street Arts reached out to their long-standing studio network.

We felt it was fairer to allow people to respond to demographic questions in an open-ended fashion, able to self-describe as they see fit – although this led to collation issues from an analysis perspective.

Age

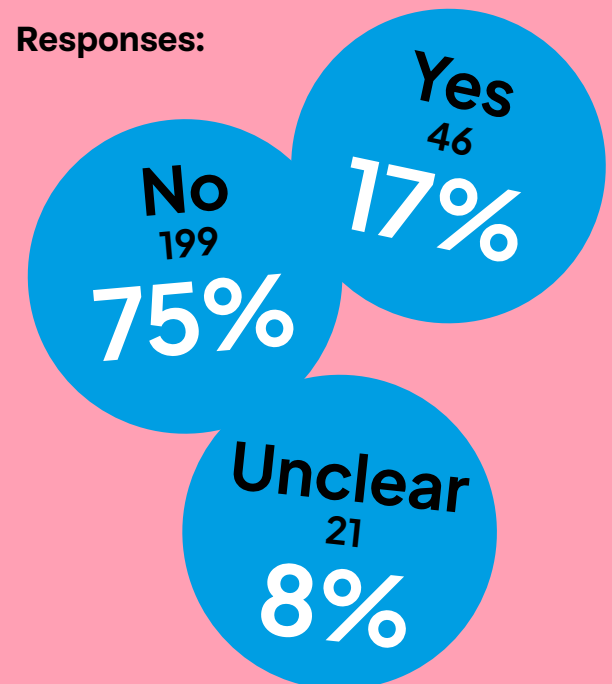
The age profile of those that utilise artist studios is similar to those of working age. However, due to little research into the artist population, little further contextual data is available for comparison.

Response	Count	%
16-24	17	6%
25-34	73	27%
35-44	61	23%
45-54	35	13%
55-64	42	16%
65+	36	14%
Total	264	

Disability

17% of respondents self-identified as disabled, which aligns to the 2011 census figures that suggest that 18% of the UK population identify as disabled.

Responses:



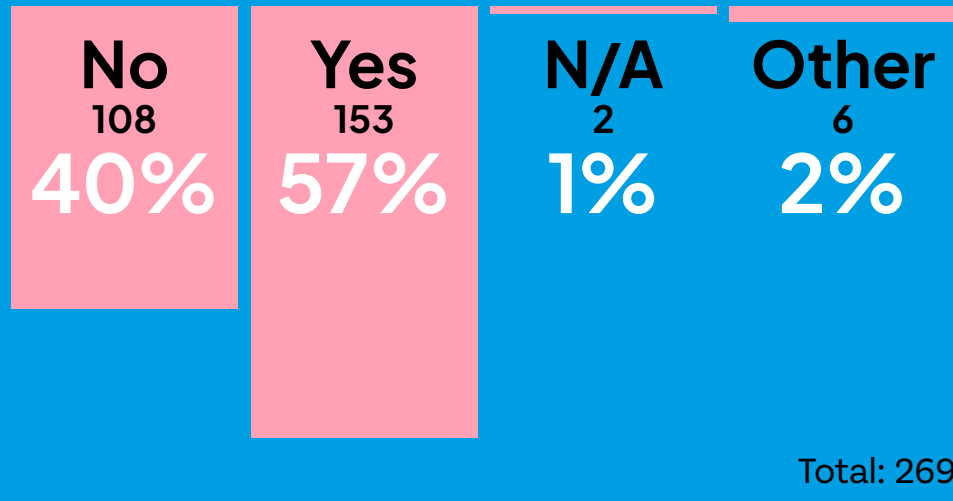
Total: 266

2. WHO FILLED IN THE SURVEY?

Income

57% of respondents say they pay some income tax, which suggests they earn over £12,570 per year. This is aligned to the national average of 56% of the population who pay income tax. However, it is unclear whether this is earned through their work with the artist studio, as an artist, or through other means.

Responses:



Location

Yorkshire has the highest response rate, however this may be due to a sampling bias based on East Street Arts' location in Leeds.

Response	Count	%
East Midlands	15	7%
East of England	8	4%
London	20	9%
West Midlands	9	4%
Yorkshire	40	18%
South West England	27	12%
North East England	23	10%
North West England	15	7%
South East England	28	13%
Wales	7	3%
Scotland	11	5%
Specific location not given	20	9%
Total	223	



3. RESPONDENTS WHO CURRENTLY HAVE AN ARTIST STUDIO

83% of respondents answered that they were working within a building where other artists are also working. 71% of respondents consider the collective or organisation responsible for the running of the studio space to be artist-led.

The definition offered from East Street Arts, for artist-led studios is to include those that:

- Have artists at every level of decision-making and of their governance structure. Practising artists lead on all decision making.
- Are independent, DIY and grassroots organisations that include artists in their make-up on some level.

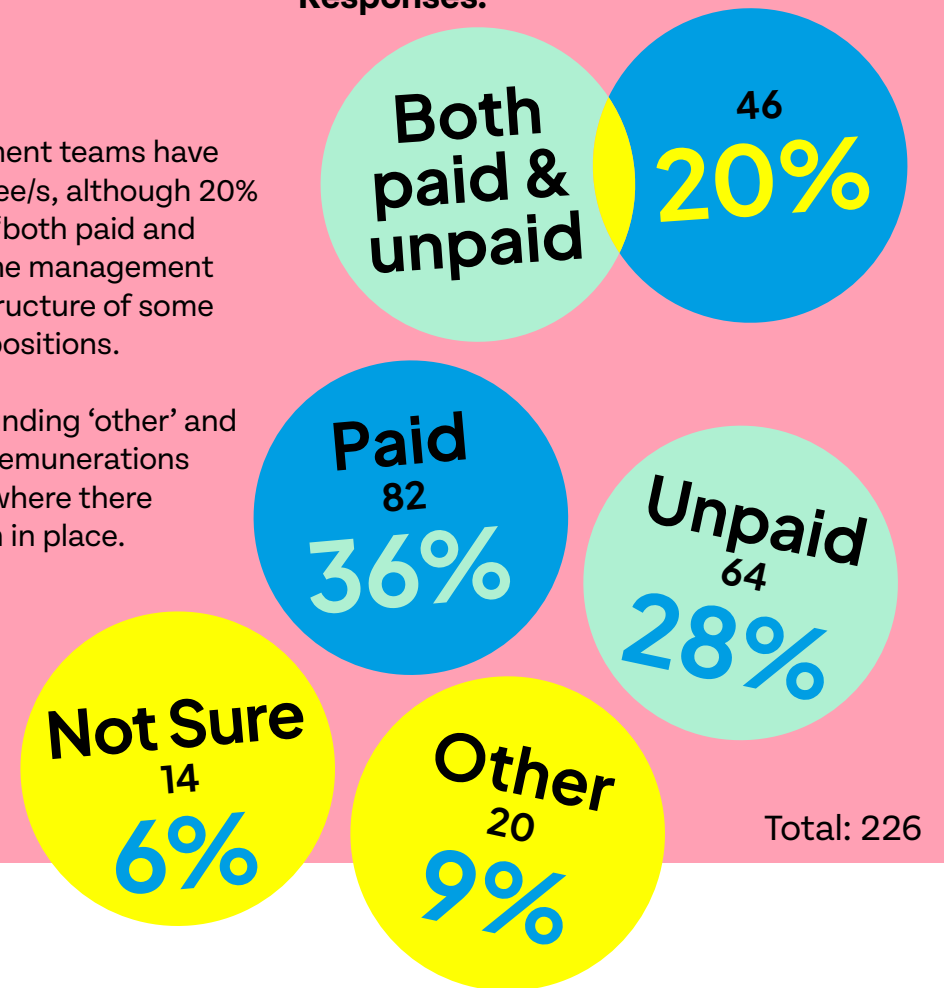
40% of responses came from artists connected with smaller studios of under 10 people.

3.1 Is the studio management team unpaid or paid?

57% of all studio management teams have some form of paid employee/s, although 20% of respondents answered 'both paid and unpaid' suggesting that the management team may have a mixed structure of some paid and some voluntary positions.

Of those responses surrounding 'other' and 'not sure', these included remunerations for governance work and where there was no management team in place.

Responses:

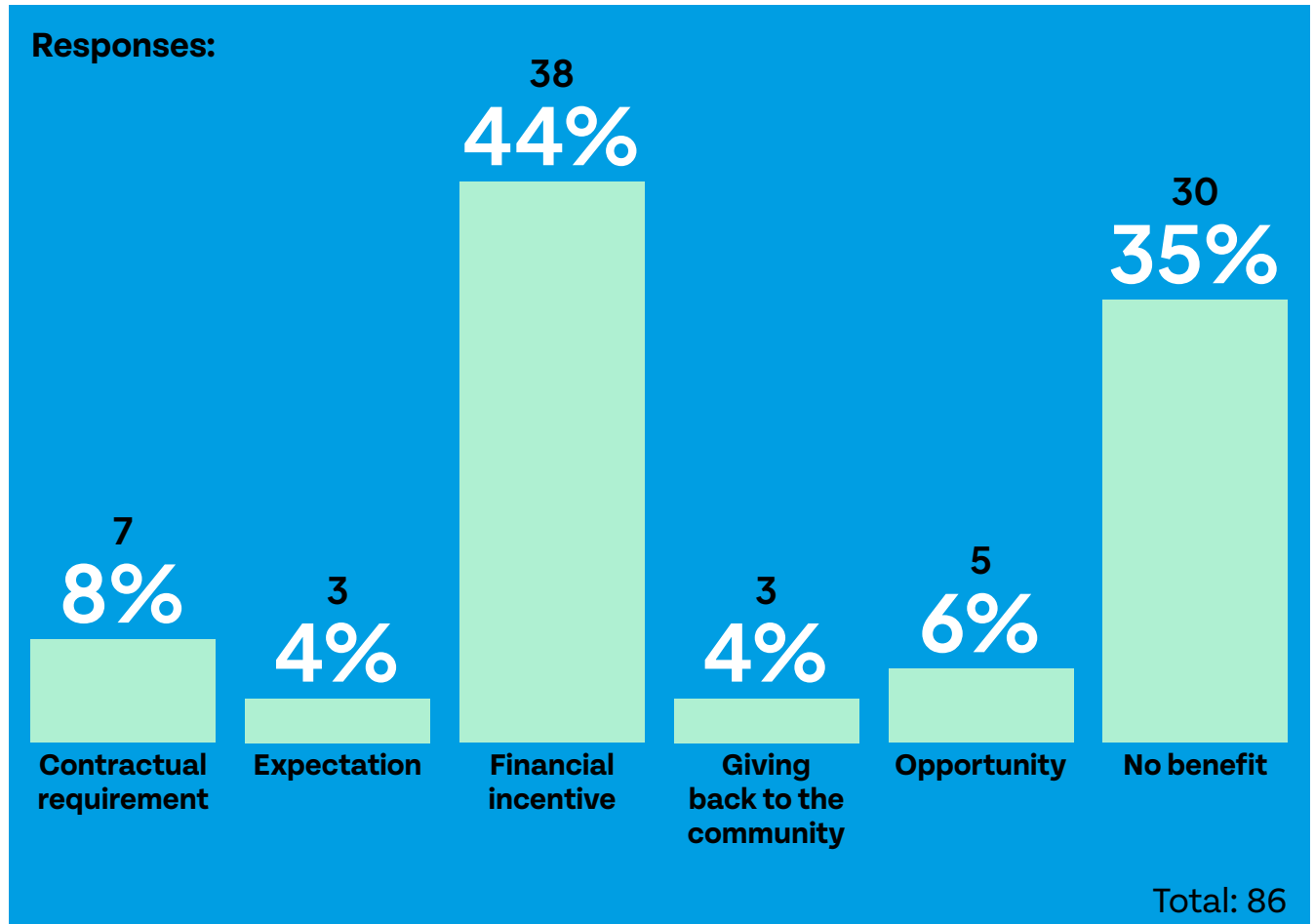


3. RESPONDENTS WHO CURRENTLY HAVE AN ARTIST STUDIO

3.2 Does your studio contract/agreement include expected unpaid work?

60% of respondents' studio contracts do not include an expectation of unpaid work. However, over 1/3rd of people (35%) reported that there was an expectation of unpaid work written into their studio contract or agreement.

Of those that are required to do unpaid work, 35% of respondents explain this is for no benefit to themselves. 44% of respondents indicate there is some form of financial incentive to their contractual unpaid work. A small number see having unpaid work as part of their contract or agreement an opportunity to give back to the community or an opportunity to access certain spaces or areas.



3. RESPONDENTS WHO CURRENTLY HAVE AN ARTIST STUDIO

3.3 Contractual or not, do you carry out unpaid work for the artists studios?

63% of respondents say that they are carrying out unpaid work for their studios, which is nearly double that who expressed a contractual obligation to do so.

Those respondents who said they undertake unpaid work were asked to indicate what type of work this is. This question utilised a predetermined response list with an additional option of 'other', and participants were instructed to select all responses that apply.

140 participants answered the question, selecting a total of 772 responses, meaning an average of 5.5 responses per participant.

The most common type of work carried out was site/studio maintenance with 72% of all responses including this.

56% were required to do decorating or building work and over 50% of the participants reported they were required to open or lock up, with almost the same amount required to carry out marketing activities as unpaid work.

Of those 12% of participants who selected 'other', these types of work included:

- Evening and weekend work
- Community performances
- Idea generation
- Organising offsite projects
- Running representation groups
- Exhibits
- Deputising for the manager
- Free overtime
- And even maintenance of an adjoining property

Response	Count	%
Site/Studio maintenance – cleaning, washing up, gardening	101	72%
Site/Studio maintenance – decorating, building	79	56%
Specialist equipment management/maintenance	27	19%
Opening and locking up	71	51%
Marketing – social media, writing newsletters	67	48%
Certified individual – first aider, fire marshal	11	8%
Governance – board member, voting, policy writing	48	34%
Admin – answering the phone, answering emails, procurement	59	42%
Financial management	45	32%
Fundraising	43	31%
Audience development	48	34%
Invigilation	36	26%
Technician	33	24%
Visitor support – reception, making tea & coffee	47	34%
Delivering workshops/educational opportunities	40	29%
Other	17	12%
Total	772	



3. RESPONDENTS WHO CURRENTLY HAVE AN ARTIST STUDIO

3.4 How do you feel about the work that you do for the artists studios that is unpaid?

This question utilised a predetermined response list, with an additional option of ‘other’. Participants were instructed to select all responses that apply. 140 participants answered the survey question, selecting a total of 657 responses, meaning an average of 4.6 responses per participant.

The most common reason provided to the question was ‘It’s necessary’ followed by ‘Glad I can contribute’, and ‘Happy to be part of a collective’. Notably, 34% of respondents expressed feeling ‘Valued’, 25% stated it ‘Offers new opportunities...to develop’ and 13% said it was a ‘Good training opportunity’.

It appears that on the whole, respondents feel that they carry out the work through necessity and a wish to give back to the community.

‘Other’ reasons were cited by 13% of the participants. These can be broadly categorised into either the existing categories or the following:

- Conflicted
- Cultural

Some respondents answering ‘other’ talked about utilising their “privilege” to contribute to unpaid work.

Other respondents mentioned feelings of conflict between getting paid for work and contributing to the wider artist community/studio and performing unpaid work as a method of becoming/staying “valued by peers”.

There was also a response describing the artist community having a culture of unpaid work in that it is “expected/taken for granted”.

Response	Count	%
Grateful that I have capacity to	30	21%
Glad I can contribute to	60	43%
Undervalued	32	23%
Happy to be part of a collective	56	40%
No feeling	5	4%
It’s necessary	79	56%
Resentful	13	9%
Like it should be paid for	36	26%
It’s good for the community	55	39%
New oportuitites for me to develop	35	25%
Good training opportunity	18	13%
Valued	48	34%
Integral part of the team	40	29%
I wish I didn’t have to	25	18%
Contributing to something bigger than me and my practice	56	40%
Opportunity to give back to my studio/organisation	51	36%
I don’t do any	0	0%
Other	18	13%
Total	657	



3. RESPONDENTS WHO CURRENTLY HAVE AN ARTIST STUDIO

3.5 Has this unpaid work ever become a barrier to other paid work or the development of your practice?

Yes – Positively

This category had only three responses but suggested that the unpaid work had led to “greater visibility”, “paid work” and other unspecified benefits.

“the free work has led to more security, pay and visibility as an artist”

“I think it stops me sometimes when I’d rather not be stopped, but I can’t work in a dirty environment either because of the nature of my practice”

Yes – Negatively

This category had 52 responses. These almost exclusively centered on issues of time spent on things that could be paid activities or time lost to development activities.

No

This category had 60 responses. The vast majority were single word responses but where further information was provided this was usually due to there being no obligation to carry out unpaid work.

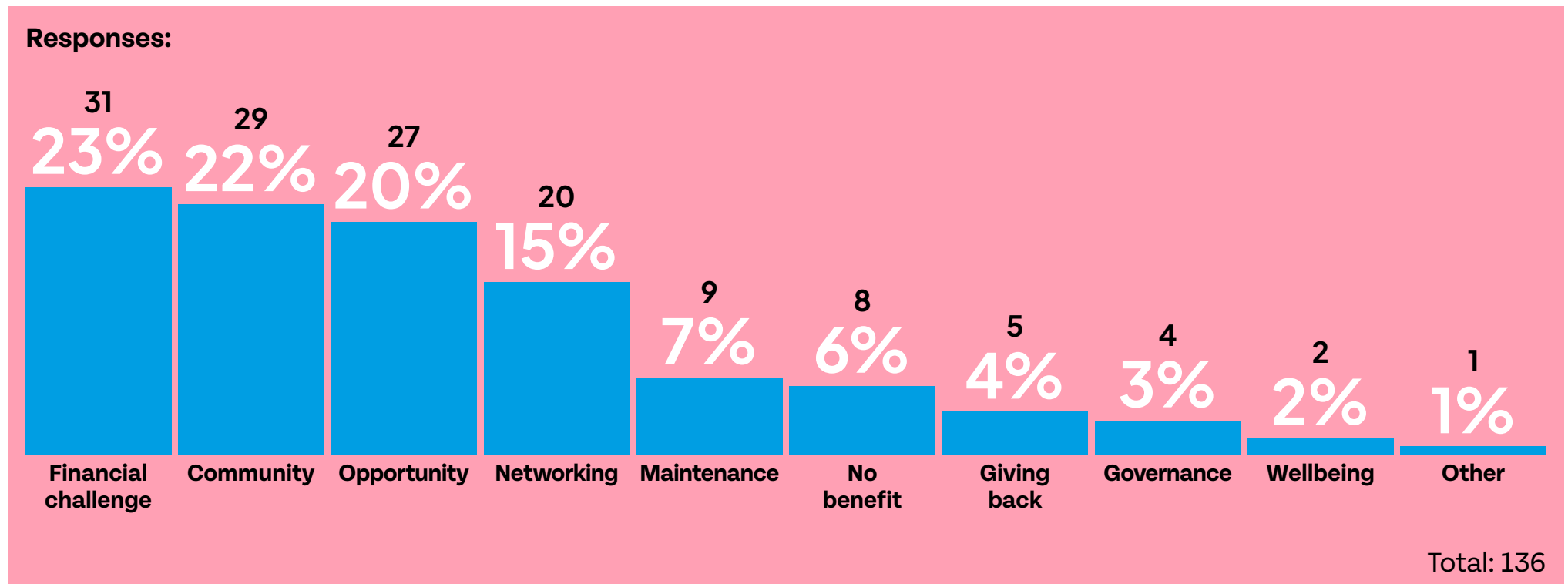
“I only do it when I can”

3. RESPONDENTS WHO CURRENTLY HAVE AN ARTIST STUDIO

3.6 How do you think you benefit from the unpaid work that you do for the artist studios?

The responses to this question were free form, which data consultants Trust Impact aligned into 8 themes as well as a 'No benefit' and 'Other' category. These themes were:

- Reducing the Financial Challenge
- Community
- Opportunity
- Networking
- Maintenance
- Giving Back to the Community
- Regulation/Governance
- Wellbeing



3. RESPONDENTS WHO CURRENTLY HAVE AN ARTIST STUDIO

3.6 How do you think you benefit from the unpaid work that you do for the artist studios? (cont.)

Most frequently participants of the survey observed benefits they obtained financially from exchange-based savings such as reduced price studio space. This was followed by a sense of serving either artist or external community.

Several participants acknowledged that carrying out work had provided opportunities for learning, development, community payback, artist collaboration, paid employment and networking.

Maintenance also featured highly with respondents noting that a clean environment benefitted them through “a more welcoming space”.

There were also notable inclusions for intrinsic reward such as a sense of wellbeing through the provision of unpaid work and an opportunity to “inspire others” by giving back to the community.

FINANCIAL CHALLENGE
“keeps studio rent lower”

MAINTENANCE
“We all chip in so the studios feel cleaner and a more welcoming space for me to be in”

COMMUNITY
“I enjoy being part of an artist community. Being a self-employed artist gets lonely sometimes, but seeing that other artists are there and going through similar things builds a sense of belonging and community”

OPPORTUNITY
“I think I have learnt a lot about support, about the importance of working with and through and for others, for a greater purpose. Learnt many skills I can apply to my own work, confidence and understanding of the way the sector operates”

NETWORKING
“I have expanded my creative network and established meaningful connections & conversations with other artists & organisations”

GIVING BACK
“a feeling of contributing to a greater good”

3. RESPONDENTS WHO CURRENTLY HAVE AN ARTIST STUDIO

3.7 How do you think the artist studios benefit from the unpaid work that you do?

This question built on the previous by shifting the observed benefit from personal to studio. Trust Impact identified many of the same themes as above: Reducing the Financial Challenge, Community, Opportunity, Networking and Maintenance.

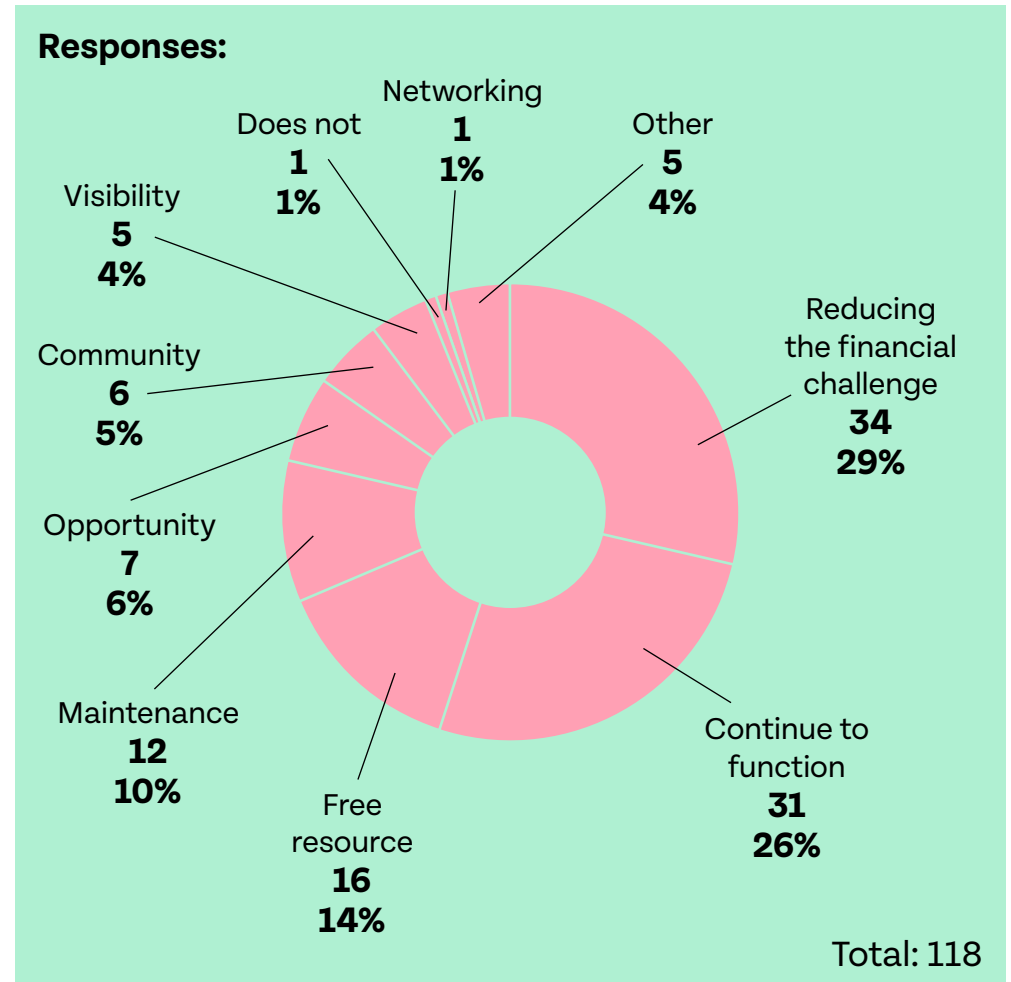
The two most frequently cited responses included descriptions of reducing the financial challenge (eg. keeping the rents low) and continuing to function (unpaid labour keeps “the studio ticking over”).

Maintenance was cited in several responses suggesting that unpaid work towards studio upkeep made the working environment better.

New themes included Free Resource, in which respondents described how studios were able to utilise artists skills, knowledge, and experience so that “things get done”.

Visibility and Opportunity were noted as benefits to the studio in that the profile was raised by associated PR and there was greater opportunity for collaboration.

Of those few responses categorised as ‘other’, these responses were either vague about benefits or specific relating to the issue of unpaid work including: “this is not a benefit, but a flooded (sic) system”.



3. RESPONDENTS WHO CURRENTLY HAVE AN ARTIST STUDIO

3.8 How do you think the local community benefits from the unpaid work that you do at the artist studios?

This question produced two new themes that have not come through in previous answers to other questions which are:

- Engagement/Exposure
- Makes use of a community resource

From analysis, over 75% of responses reported that the local community benefited from the unpaid work carried out by artists. The rationale most frequently cited for this was access to, engagement in, or exposure to, art. This was carried out through several methodologies including exhibits, workshops, engagement, events and public art.

The second most popular theme identified was making use of community resource. This included respondents discussing how they had taken residence in previously unused buildings, had created usable spaces, made the area more visually appealing through restoration, cleaning and tidying etc.

OTHER
“The landlord will inherit a maintained and well managed building when he decides to cash in”

NON-SPECIFIC VALUE
“the local community benefits hugely from the organisations activities, which have been instigated/enabled through artists free labour”

MAKES USE OF COMMUNITY RESOURCE
“We have taken an empty building on the High Street and made creative businesses in it. Us being there means the building is used, we bring new people into the area for workshops/studio visits etc and we spend money within the town.”

ENGAGEMENT/EXPOSURE
“it provides opportunities for some of the community across the city to access the studios for events”

ENGAGEMENT/EXPOSURE
“We have public/gallery spaces and run a programme of events/workshops/exhibitions when we can.”

MAKES USE OF COMMUNITY RESOURCE
“I saved the building from falling into disrepair, or being demolished. It’s a nice old building”

3. RESPONDENTS WHO CURRENTLY HAVE AN ARTIST STUDIO

3.9 How do you think the sector benefits from the unpaid work that you do at the artists studios?

The most popular theme around this question was surrounding finances and in particular keeping costs low.

New themes emerging from this question included greater specificity about outputs from artists that undertake unpaid work. This has been included under the broad term Content Creation.

The qualitative data from this question was skewed towards the sector as a whole benefiting from unpaid work but suggested that the individual themselves may not benefit.

“The sector benefits from our ideas, and our innovations that they take for free, or low cost” – Response from participant.

OTHER
“Holds up the bottom”

VISIBILITY
“The sector benefits because through this work it is better provisioned, more visible and vibrant”

OTHER
“I cannot be sure. It possibly perpetuates the idea of working for free. It’s possibly damaging the sector”

KEEPS COSTS LOW
“This is the area where I have issue – I think the sector exploits us”

IT DOES NOT
“I feel like nobody benefits because we all work til we’re ragged and bitter.”

KEEPS COSTS LOW
“The art sector runs on artists not being paid properly for their time”

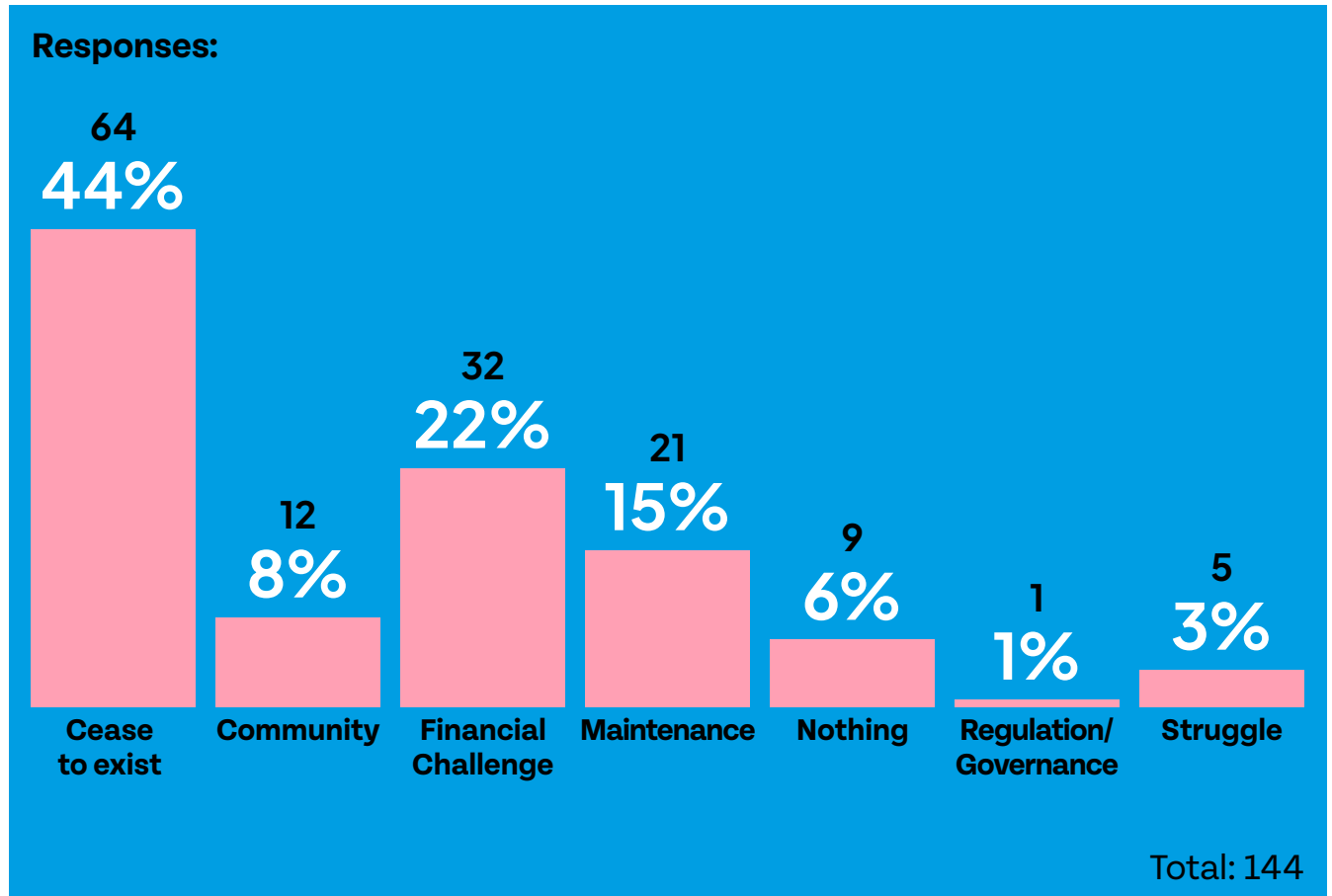
CONTENT CREATION
“The sector benefits from artists being able to make work, which wouldn’t happen here without the currently unpaid work of running the studios”

3. RESPONDENTS WHO CURRENTLY HAVE AN ARTIST STUDIO

3.10 What do you think would happen to your artist studios if no unpaid work could take place?

Trust Impact analysed this data using sentiment analysis, a way of categorising opinions based on the types of language used. This was done using a manual categorization process followed by using Microsoft Azure's natural language processing software. This process removed responses for 'not applicable', 'not relevant' or 'no unpaid work taking place', leaving a total of 144 relevant responses. This process helps to find out what people think of a topic by mining text for clues about the sentiment, adding labels such as 'Positive', 'Neutral' and 'Negative' to each piece of writing.

This revealed that 46% of respondents talked negatively, 33% talked positively, and 21% of respondents sentiment was recorded as neutral.



3. RESPONDENTS WHO CURRENTLY HAVE AN ARTIST STUDIO

3.10 What do you think would happen to your artist studios if no unpaid work could take place? (cont.)

44% of all responses stated that without unpaid work their studios would no longer be active. 22% of responses included information to suggest there would be financial challenges and a further 15% of responses included information to suggest some maintenance would be reduced. Some responses went as far as to suggest “it wouldn’t be fit to work in”.

A small number (12 respondents) believed that community work would stop happening, leading to disconnection between artists and their local communities.

CEASE TO EXIST
“We’d shut, no doubt”

MAINTENANCE
“It wouldn’t be fit to work in”

COMMUNITY
“It would be a much less functional place without connection between artists and community”

STRUGGLE
“it would not function. It would not stay clean and very quickly become somewhere that was not attractive to work in. Or we pay a cleaner and pass that cost onto studio holders. In which case, it starts becoming something we also don’t want – expensive studio space”

FINANCIAL CHALLENGE
“We wouldn’t be able to afford a studio manager and public facing activities wouldn’t take place”

COMMUNITY
“it would be ok but we’d stop running the gallery, which is the main part of community outreach.”

3. RESPONDENTS WHO CURRENTLY HAVE AN ARTIST STUDIO

3.11 What are the things that would need to change for your artist studios to stop the need for unpaid work?

This question provided respondents with a pre-determined response list and an additional 'other' option. Respondents were asked to select 'up to 3' responses but the average number of responses was 1.9. 'Increased funding' was cited in nearly a quarter of all responses.

Of the 30 responses recorded as 'other', 12 were noted as not applicable. The remaining 18 included:

- 3 responses citing prohibitive funding as an issue
- 2 responses suggesting complex circumstances make it difficult
- 2 responses suggesting greater strategic planning
- 2 regarding increased funding from the private sector

Response	Count	%
Increased funding	123	26%
More council support – better business rates, less restrictive access to spaces, stronger advocacy	102	22%
Nothing – unpaid/voluntary work is how we choose to run the organisational structure	24	5%
Change in the culture to make it unacceptable	59	13%
More business development opportunities	44	9%
Less external pressure for public outreach	27	6%
System change for freelance artist and creative worker conditions in the industry	90	19%
Other	30	6%
Total	499	



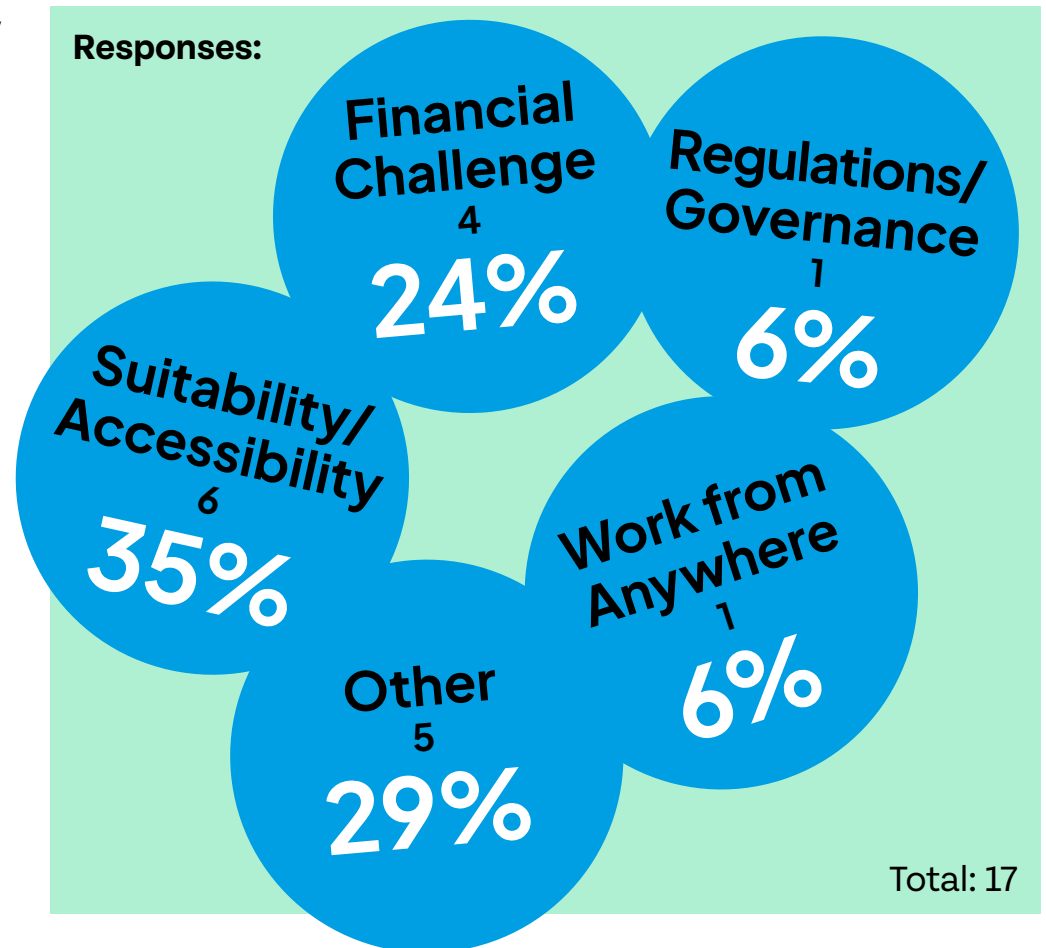
4. RESPONDENTS WHO PREVIOUSLY HAD A STUDIO, BUT NO LONGER

16% of respondents who completed this survey did not have an artist studio at the time of completion. Of those 42 respondents, 40% had previously had an artist's studio. This equates to only 17 respondents, and therefore the answers on this page are from too small a sample size to make wider generalisations.

To the question: 'Why did you stop having an artist studio?' a range of responses were provided including closures and refurbishments causing issues related to suitability and accessibility; along with financial pressures which included rent maintenance costs. Within the 'other' responses answers ranged from changes in personal circumstances to health-related issues.

Over 70% of those who previously had a studio said that they considered it artist-led.

56% of those who previously had a studio but do not any more, said that their previous studio contract or agreement did not include any expectation of unpaid work.



THANKS

Thank you to everyone who filled in the survey. Without currently having any answers around this, we want to acknowledge the difficulty of asking people to complete a survey which has unpaid labour as a central theme, without any financial remuneration. We hope that the unpaid labour gone into filling in this survey will allow for the included data to be used to heighten visibility of issues faced and as a tool to instigate change.

Huge thanks go to Ryan Miemczyk and Matt Stevenson-Dodd from Trust Impact for analysing the data.

Thank you to Sarah Ferrari for beautifully designing this report.

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